

InDesign for Portfolio

Tips and Tricks To Help Get You Through

**Preliminary: Not For
Distribution**

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Library - The Books Kind



What To Read?

There is a lot of material on the web. Adobe has a number of movies with good content. Check the program help for tutorials and getting started movies. I have tried to cover a few of the really important ideas I got from the more graphic design oriented titles elsewhere in this book. Books that I used* are:

In Design Production Cookbook - Alistair Dabbs & Ken McMahon. I like this one a lot. Each topic is only one or two pages long. You can thumb through quickly to say “yes, that looks like what I want.” They have lots of in program illustrations so you can follow along. They show a number of variations. The one to get if you only get one.

Adobe InDesign CS2: One-On-One - Deke McClelland. This one is more conventional with longer more detailed tutorials. I'd say it's “good”. Not stellar but not horrible either.

The Non-Designer's Design Book.

The Non-Designer's Type Book - Robin Williams. These two are great for those of us who don't know how formal graphic design is really done. Robin's advice may lead the reader towards safe designs rather than cutting edge work, but you have to learn the rules before you can break them by using them.

InDesign Type: Professional Typography with Adobe InDesign CS2 - Nigel French. I think all you need to know about this book is that it has a whole chapter on hyphenation.

* All my books were bought back in the CS2 days. I do not know if newer editions exist (this is why I chose not to provide ISBNs) or if they are any good.

Annoying Help System

Help?

InDesign's help system seems to prefer to look to slow user forums on the web if it can. You can force it to give you a local copy of real documentation merely by unplugging your internet connection. Or you can go right to the help at your own direction

How To

User your web browser to try opening the following location: C:\Program Files\Common Files\Adobe\Help\en_US\InDesign\6.0\WSC04AFC0E-5BF5-4c2f-8A32-BEDE16E9DF95.html. Make a bookmark in your browser. Put a shortcut on your desktop.

Now, that's where it is on my computer. I did let CS4 install to its default locations so it should be there on your Windows system. I can't begin to guess where it would be on your Macintosh, though. Sorry.

More

Where it says "InDesign Online Help" on the web page will get you to the actual documentation which is more complete than the local documentation but also slower. It is really a question of taste as to which option you prefer.



C:\Program Files\Common Files\Adobe\Help\en_US\InDesign\6.0\WSC04AFC0E-5BF5-4c2f-8A32-BEDE16E9DF95.html

Four Whats Six What?

Apparently the natural unit of page layout is the pica. It's the unit InDesign wants to work in. A pica is 12 points and a point is... well, it depends. Call it $\frac{1}{2}$ nd of an inch. Everywhere you look the rulers seem off. Maybe even your document prints really small or you think your 8 point type shouldn't be quite so huge on the page. It's all about those picas.

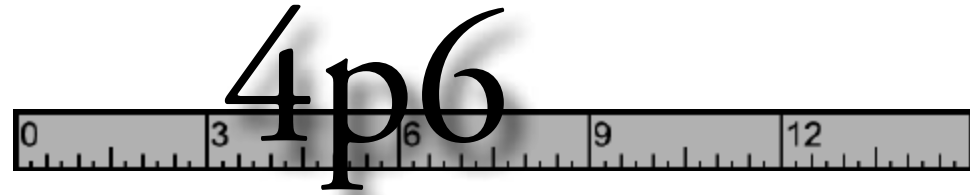
You could try to learn to think in picas and points. It's just a sixth of an inch. But under the circumstances you probably would rather leave points for type size, use inches for page layout and toss picas in the bin. Fair enough.

Any place you type a distance in InDesign you can specify units. "2i" is two inches. So too is "2"". You can also work in points, millimeters, ciceros, or agates and more. Really, "ciceros." No, I have no idea.

But there is a better way yet.

How To

The default unit is a preference, so go up to the menu, Edit: Preferences: Units & Increments. Change Horizontal and Vertical to inches and you are good to go. The ruler will display in inches. Pretty much everything will display inches. Except type size is smart enough to still use points.



Edit: Preferences: Units & Increments: *direction*:
Inches

Master Overrides



lorem Ipsum

For this book, I knew every page was going to need a topic heading, an illustration and a place for text. Rather than create them fresh or place them as a snippet (see page #) I put these items on the Master Page with placeholder graphics and text.

To create a new page, I just dragged the Master Spread into the page list. Since the items are on a Master Page I could not edit them. In order to gain access to Master Page elements on a normal page, they need to be “Overridden.” Once that is done, they become like regular items and I could change the graphics and type in the appropriate text.

How To

Ctrl-Shift-Click on a Master Page Item override it.

Navigation and Display

Et porrum quae pla eos

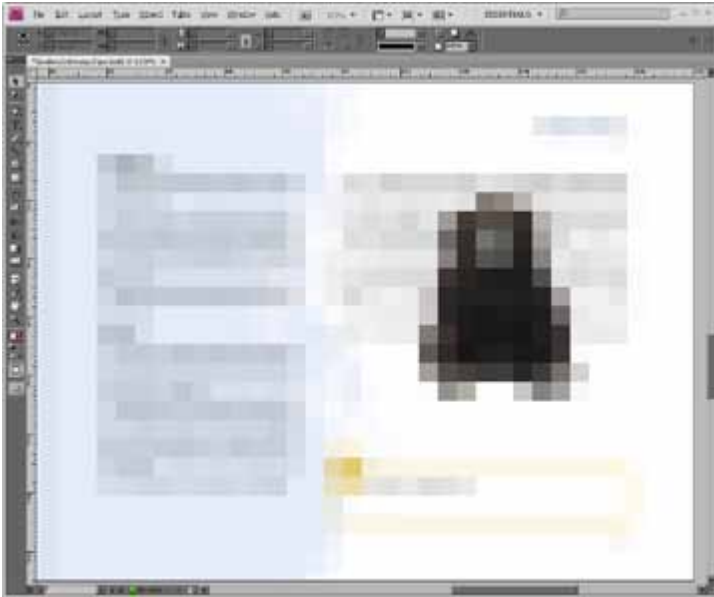
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Low Quality Display



Does It Really look That Bad?

No, it does not really look that bad. InDesign defaults to trying to be fast and efficient. It does this at the expense of being pretty. I got my portfolio done on an adequate computer with it set to display high quality all the time.

How To

On the menu, View: Display Performance: High Quality Display.



View: Display Performance: High Quality Display

Low Quality Display

Panning looks Bad

Yes, yes it does. When you pan, parts of the document that were not visible when you started get brought in at a lower visual quality. I have not found a way to stop this. I have not looked for a way to stop this. I would not be surprised to learn that there is no way to stop this. It does not really matter. It is not ever that bad.

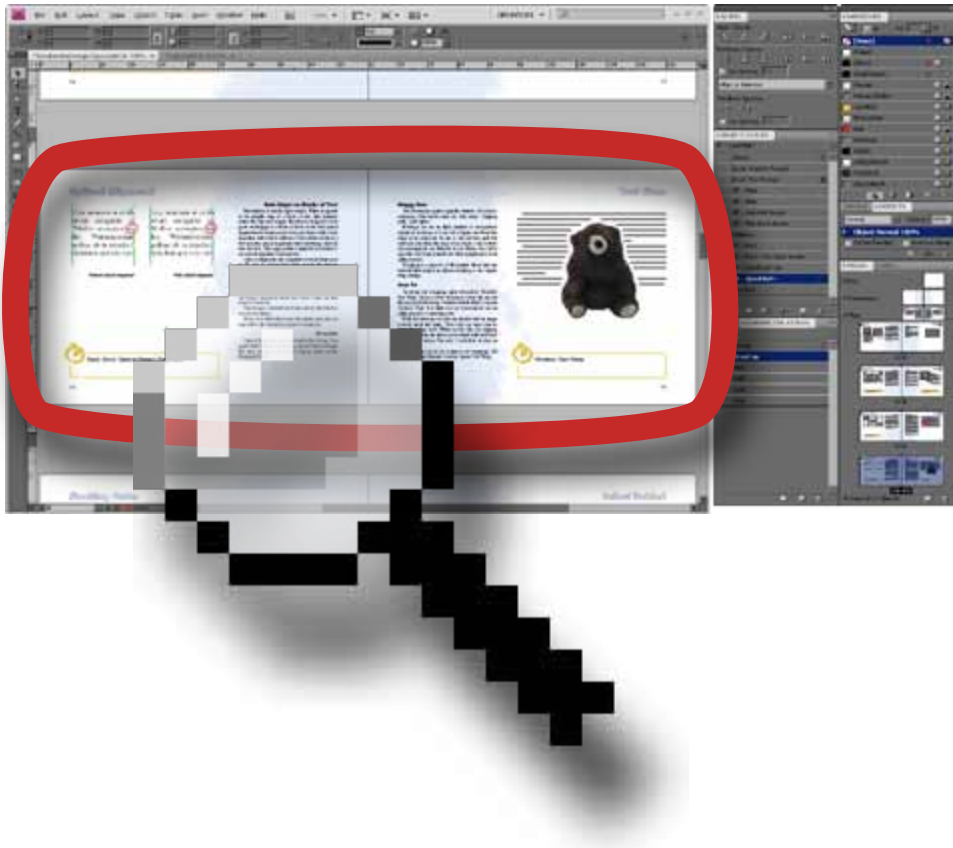
How To

As soon as you stop panning, InDesign will redraw with higher quality settings. Just how high depends on your Display Performance settings.



Just wait a fraction of a second and InDesign will redraw everything pretty.

Zoom Spread



I Want It All

Sometimes you just want to see the whole spread. Helps you remember what you are working on. Helps you see how it looks. I frequently hit two keyboard shortcuts in a row: Zoom Spread, Screen Mode Preview. It is both grounding and being all pretty and uncluttered helps give a sense of accomplishment.

I'm sure there's a way to do this on the View menu or toolbars or something (in fact, View: Fit Spread In Window) but really, this deserves keyboard memorization.

How To

Ctrl-Alt-0. That's a zero, not an oh.



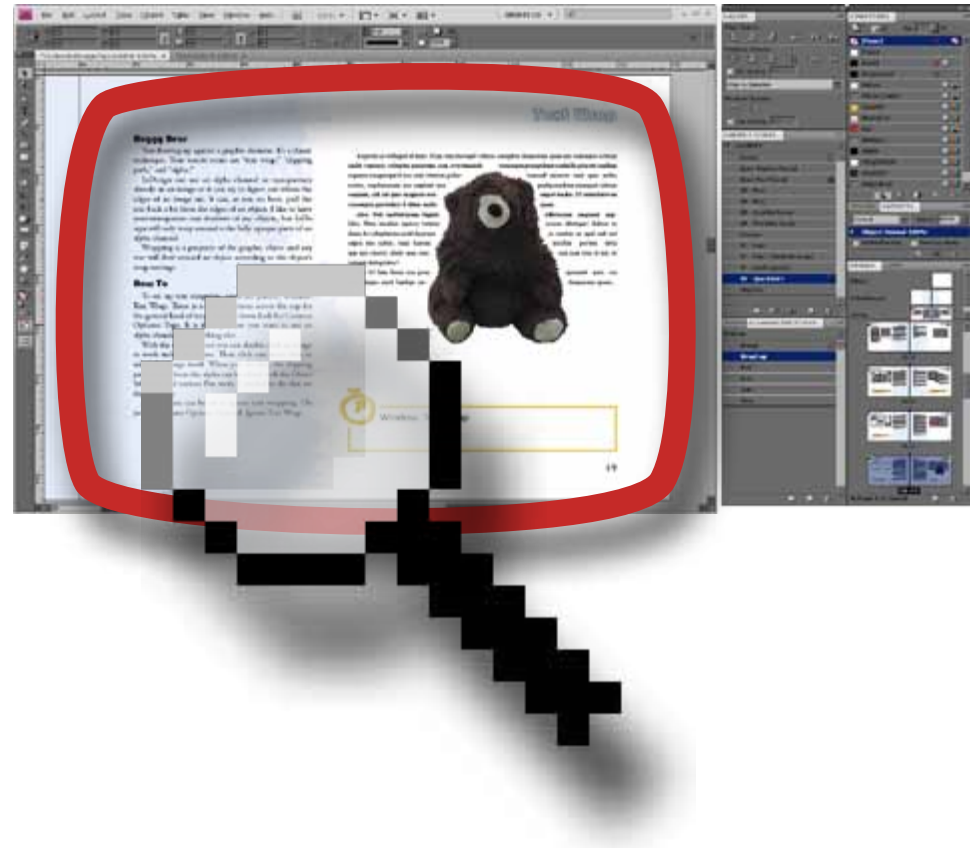
Ctrl-Alt-0 (zero)

I Want It Most

Since you are working on page layout, sometimes it's helpful to be able to see... (don't be shocked)... the whole page. You can push stuff around, make sure the layout is what you want. Zooming to page gives a larger view than zooming to spread so working is less fussy.

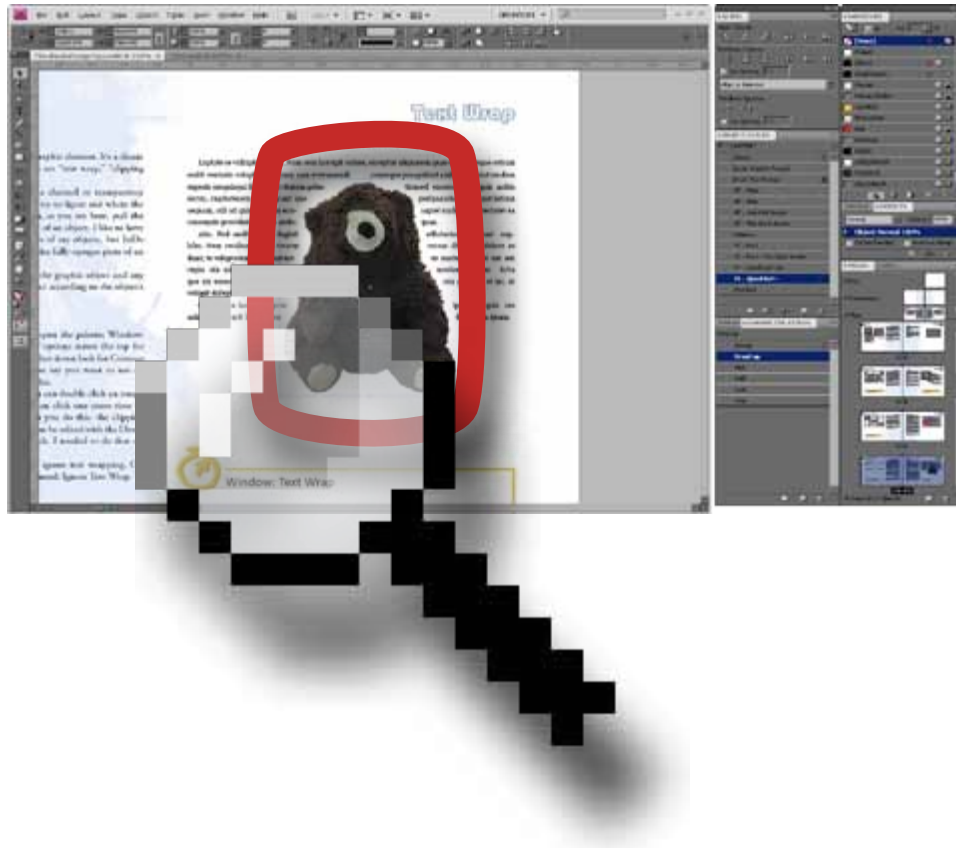
How To

Ctrl-0. That's a zero, not an oh.



Ctrl-0 (zero)

Zoom Object



I Want Only That

Some of us should go out and buy a pair of reading glasses, but still others might just want to make sure they are getting all of the subtleties of an edit. Best way to do that is concentrate on the thing you are concentrating on. Zoom right to the object and push everything else away.

InDesign does a nice job of not zooming the object to full maximum possible size. It leaves some margin work with and give a bit of eye relief. Unless you are editing text then it zooms in just about to the individual serif. Ooo, look at the hook on this 'j'. That's very elegant.

How To

Ctrl-Alt= . That's an equal sign.



Ctrl-Alt= (equal)

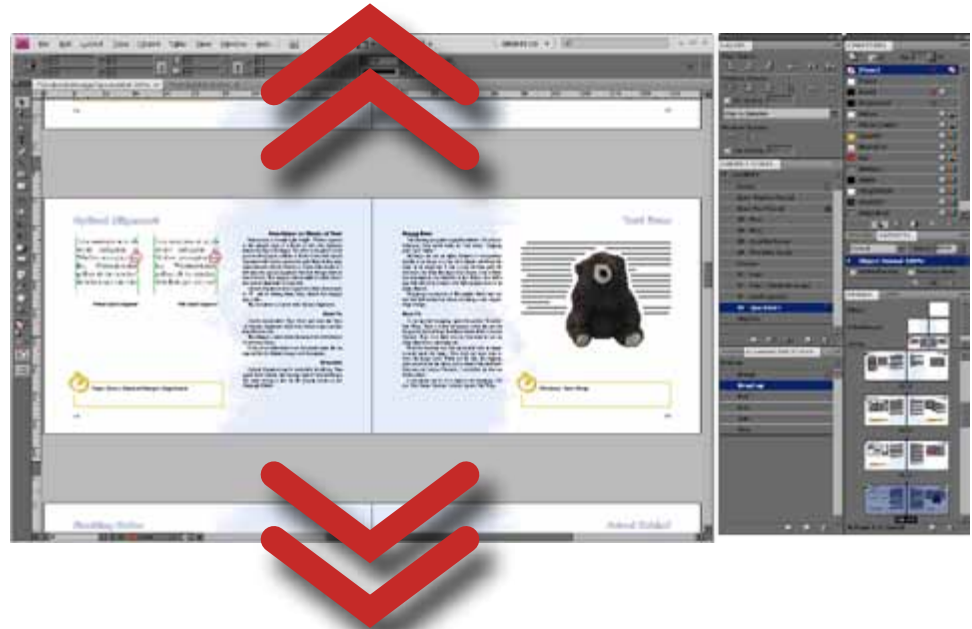
Page Down One At A Time

It Says "Page" not "Arbitrary Chunk"

Page Up and Page Down scroll one screen distance. I guess I do not have a problem with that. Until I zoom to spread. Zoomed to spread, one screen shows blank area between and paging starts to get uneven and the whole thing turns into a mess pretty quickly. What I really want to do when zoomed out to the spread, or even a single page, is move exactly to the next page.

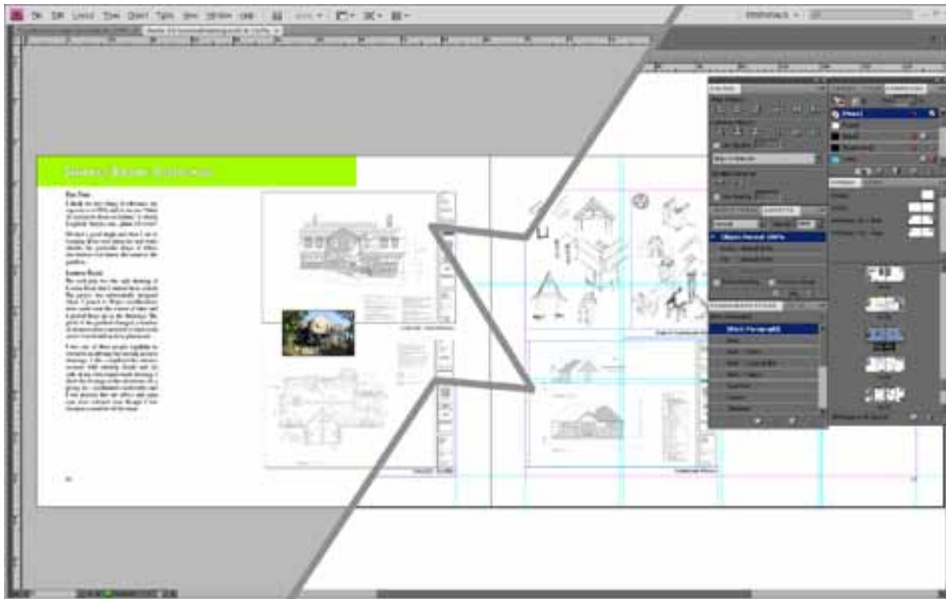
How To

Alt-Page Up. Alt-Page Down.



Alt-Page Up
Alt-Page Down

Preview Display



Clean It All Up

Face it, all those panels and guides get in the way of knowing what your document really looks like. There is no Print Preview but you can work in a cleaned up environment.

The View menu has options for turning off and on various individual elements, such as guides and frame edges.

How To

To get rid of all the panels and toolbars and whatnot, just hit Tab. Make sure you are not editing text first.

Shift-Tab gets rid of the panels but leaves the toolbars.

To hide the guides, frame edges, and the pasteboard go to the menu and select View: Screen Mode: Preview. To get back, View: Screen Mode: Normal. These are important enough that I assigned hotkeys to them



View: Screen Mode: Preview
View: Screen Mode: Normal
Tab

Content Acquisition

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Editing Objects



Oops. Needs fixing

I pretty much worked with Photoshop and InDesign open at the same time. As much as I thought I had prepped my images before starting the book, all too many of them needed further work. For this Tips book, I am making most of the images as I go.

Some changes you can make in InDesign, and the more you learn about InDesign the more you will find you can do. Still, there are a lot of changes you may want to make in a more capable editor.

Rather than make you run off and try to coordinate things, InDesign lets you say “edit this very thing right here”. It will open another program where you can make all the changes you want, then when you save that document and move back to InDesign it updates automatically. It’s very nice.

InDesign opens the program your computer associates with a given file type. So I set all my image formats, PSD, JPEG, etc. to open in Photoshop. In Windows do this from Windows Explorer: Tools: Folder Options: File Types.

How To

Just select the object and hit Ctrl-Alt-E or you can hold Ctrl-Alt down and double click the object. It will open in the appropriate editor on your system.

You can also use the menu selections Edit: Edit Original and Edit: Edit With. Edit With lets you pick an application to use.



Ctrl-Alt-E
Ctrl-Alt-Double Click
Edit: Edit Original
Edit: Edit With

PIXELS Per Inch

Just How Many Anyway?

Pixels Per Inch, Dots Per Inch... It's all a big topic and how to cover it well in three paragraphs? Hmm...

Raster graphics are made up of individual blocks of color; pixels. If you cram a lot of pixels into an inch your picture will look just like you want. If you don't have very many, it will look like a cheap tile ash tray. If you have too many you might lose some quality and you will certainly waste memory and speed. It is possible to run out of memory in InDesign. I did it.

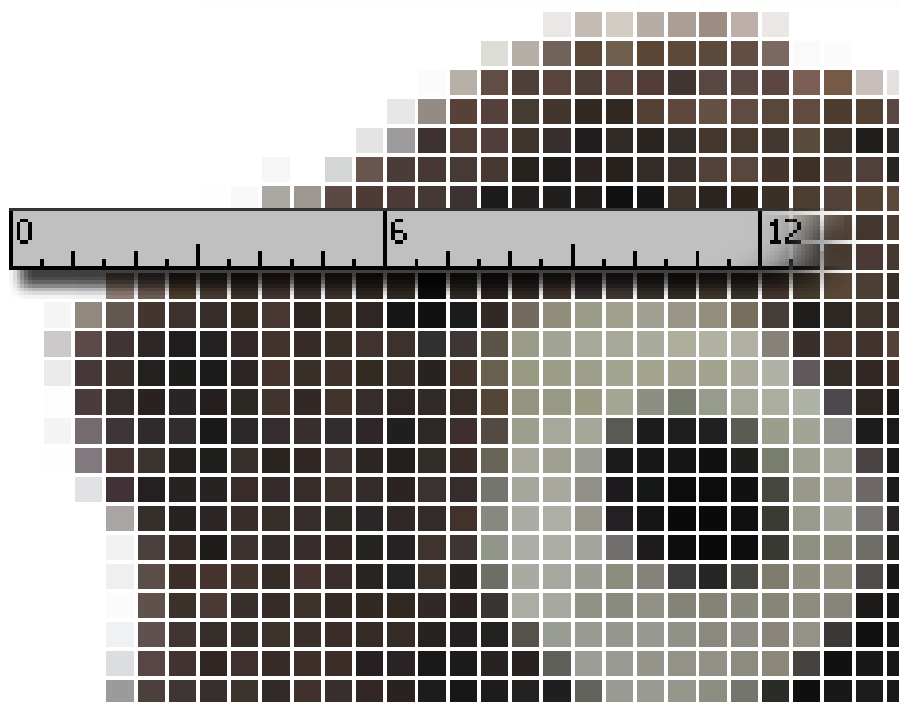
Printers have a Dots Per Inch rating. This is involved with how they mix ink and we can ignore it.

Software will attach a number of pixels per inch to an image. By itself this is just an arbitrary label which interacts with the image's supposed or intended size. You don't have to worry about this number. But can help guide you.

On the Links Panel, if you select an image, InDesign will display Effective PPI in the Link Info (If it doesn't, add it through Panel Options). I'm looking through my portfolio here and seeing the following sweeping generalizations:

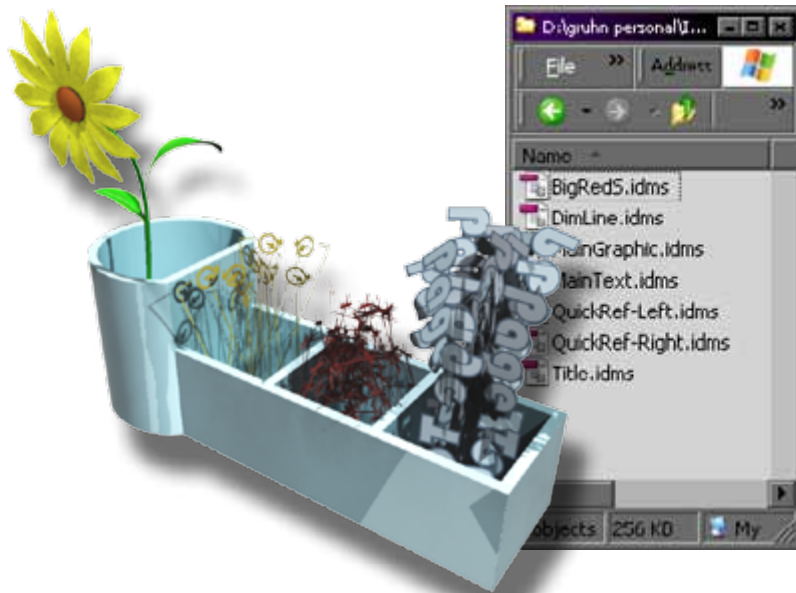
- Try for 300 effective pixels per inch.
- Pixels can be seen but aren't obvious at 150 ppi.
- You can get away with 65 ppi if you really have to.
- Line work starts to look bad before renderings before photographs. It's all about edge sharpness.

Say you plan on using an image large on your page; call it ten inches. You would do well to keep it 10" * 300ppi = 3000 pixels. If later you shrink it down to one inch in InDesign, all 3000 pixels of data will still exist but will be crammed into that inch of space. You could resample the image in Photoshop to 300 pixels if you don't expect to be using it big later.



300 effective pixels per inch - excellent
 150 effective pixels per inch - okay
 75 effective pixels per inch - pushing it

Reusable Parts Bin



Select objects
Drag to desktop
Drag from desktop (alt-drop to remember position)

One Of These Here & Here & Here...

Just as you have a handy bin full of styles to apply to paragraphs and objects (You do, don't you?) would not it be nice to have a handy bin of page elements to reuse?

You guessed it, you can! InDesign can bundle up a selection of items off a page and save them as a “Snippet” to reuse as you like. This can be done through the file menu with export and place. It can also be done the nice way.

Snippets are not updating clones of each other like AutoCAD blocks. Drop one and feel free to modify it.

How To

Select some objects. Drag them to your desktop. Drop. A file is created with a .idms extension and a stupid name. Rename the file to reflect the Snippet's contents.

Drag a Snippet off the desktop into a document to place it. If you hold down Alt when you place a Snippet, it appears in the same location on the page as the original.

More

I like to keep a folder in my project called “Snippets” and then open it in an Explorer window (I presume this works for Finder windows on a Mac) that I leave over in the corner of my desktop to act as a Snippet repository for the current project. The illustration on this page shows my snippet folder for this book. There's the BigRedS that appears on page page 71, Dimension Lines that show up on pages page 63 and page 45. There's also the Quick Reference Boxes that appear all over the place.

This just in... Bridge will display them with a thumbnail. One more reason to use Bridge, I guess.

This just in... Libraries seem to be like Snippets but use a panel inside InDesign, and don't remember position.

Photoshop layers

One file. Many Images

A Photoshop image may contain a number of different layers. InDesign lets you control which layers to display. On this page, the four little t-shirts are all placings of the same Photoshop file. That file has different slogans, different shirt colors and backgrounds. It also has layers for the black shirt outline and the light and shadow.

All I had to do was place the image four times and turn on different layers in each image to create different compositions.

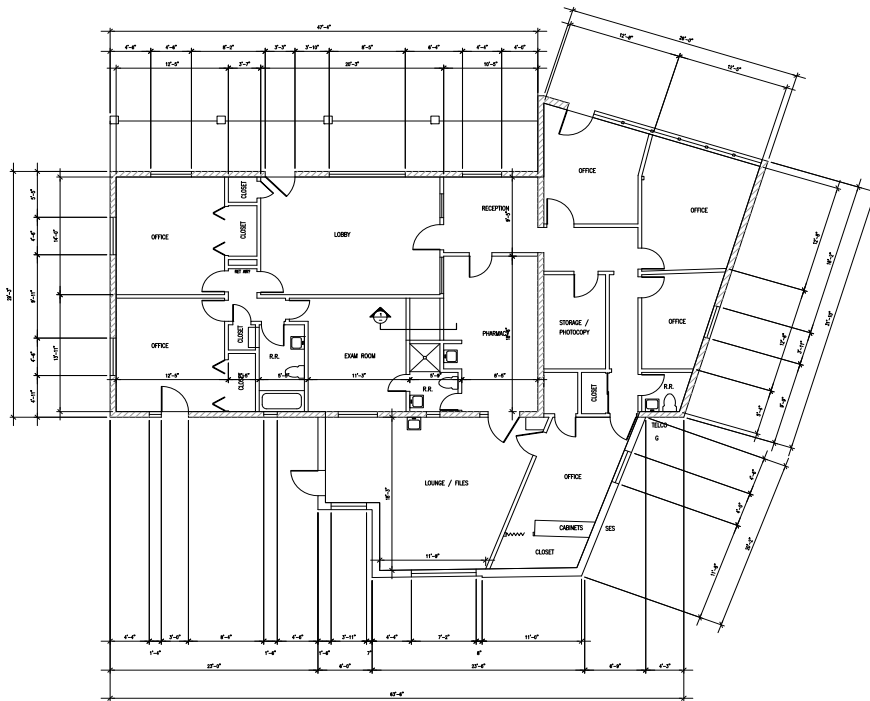
Speaking of composition, InDesign also lets you access Layer Comps in Photoshop files.

How To

Right click on a placed Photoshop image and select Object Layer Options off the pop-up menu. A dialog opens that lists all the layers in that image with check boxes to turn them on or off.



Right Click object. Object Layer Options.



Drawings Into InDesign

In order to get the best quality possible from your CAD drawings, you should keep them in vector format. There are two options that I have found to work well. They are BetterWMF and plot to PDF.

BetterWMF

BetterWMF is an add-on to AutoCAD made by Furix. It allows you to assign line weights to the basic AutoCAD colors and copies your drawing to the clipboard. From there you can paste it in to InDesign. It seems to have some trouble mitring corners in text. Remember to zoom in and do a regen before using the BCOPYCLIP command, as BetterWMF takes the drawing from the current display.

The pen widths I use are very small; like 0.002. Maybe I don't understand something. Having to create new line widths is BetterWMF's biggest shortcoming, I think.

BetterWMF costs some money, but there is a 30 day trial so you can see if you like it. It is good if you need to paste into MS Word. Read the manual.

How To - BetterWMF

Download the demo from www.furix.com and install it per the directions. It leaves an icon on the desktop which you need to run once and it installs itself into AutoCAD. In AutoCAD I use BWMFOPT to set line weights and BCOPYCLIP to copy selected objects to the clipboard. Then in InDesign just paste from the clipboard and you get a new graphics frame with the drawing inside.

PDF Printers

PDF printer software installs on your computer like a regular printer and is used as such, but it makes a PDF file. I set mine up to use the same size paper as my drawings were intended for and the same plot styles. Then when I place the PDF in InDesign and resize it, the line weights scale nicely and everything looks good.

I used to use a third party product called Bullzip PDF Printer. It's free and I think I liked it. Creative Suite comes with a PDF printer. I prefer Adobe's product for the amount of control it offers.

If you are using student AutoCAD, use What to Plot: Window to specify a plot area a little bigger than the active drawing. Then use InDesign's frame to crop out the student message.

How To - PDF

Acquire and install a PDF printer, though if you are reading this, you have access to InDesign so you probably have Adobe's PDF printer already installed.

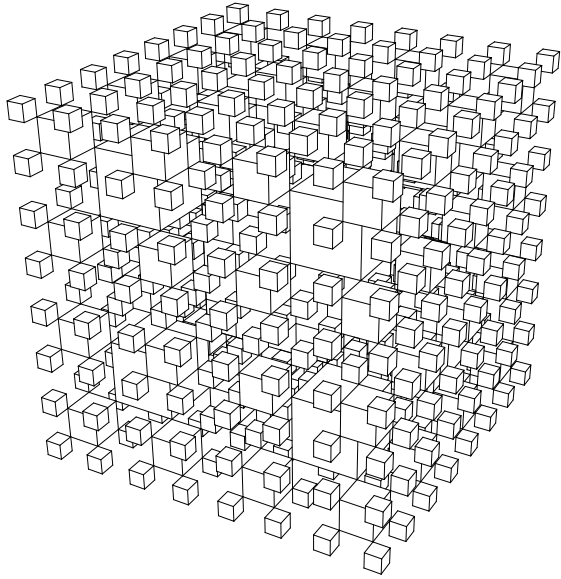
In AutoCAD, on the print dialog, instead of your giant plotter select Adobe PDF. You probably have a plot style designed to look good on D sized paper, so use that paper size and your existing plot style. It doesn't matter that your portfolio is not going to be that big.

Don't forget to preview the plot. Center and Fit to Page if you need to. Plot. A PDF file is created for you.

Then in InDesign place the PDF file just as you would any other image file. Size and crop to taste.

You may want to do a test print of a page with a CAD drawing on it to see how well it reads. If it isn't good, try changing the size of the paper you plot to but keep the same plot style.

3D Vector



Lines for Edges

I'm not sure what the rules are. I tried plotting to Adobe PDF from model space and it gave me a raster PDF. So I tried from paper space and it gave me a vector PDF. And then it gave me a few raster and then a vector. The best rules I've got and they may be wrong:

- Plot from Paper Space
- Can use "hide"
- Can use perspective
- Can not use overshoot or jittered edges
- Can not use any kind of shading
- If it doesn't work the first time, try it a few more.

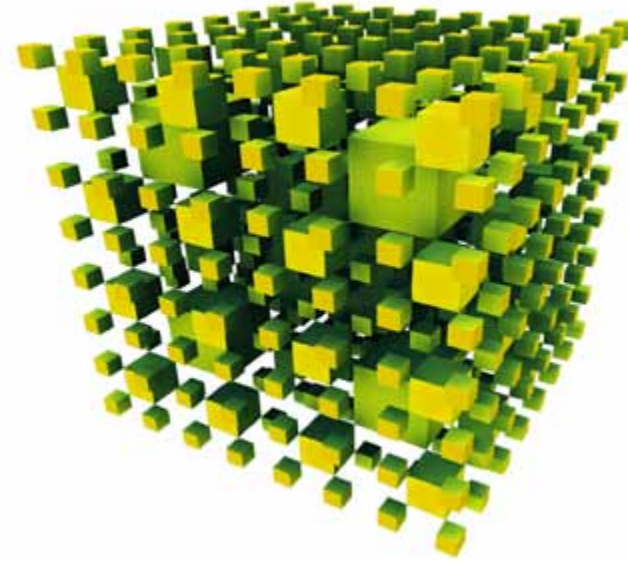
It's All Pixels

I do not know a way to get vector output of anything but the most basic hidden line perspectives using the tools you probably have. There are a couple third party renderers for 3ds Max that will output vector. I do not know if they will do filled shapes allowing for cartoon renderers or not.

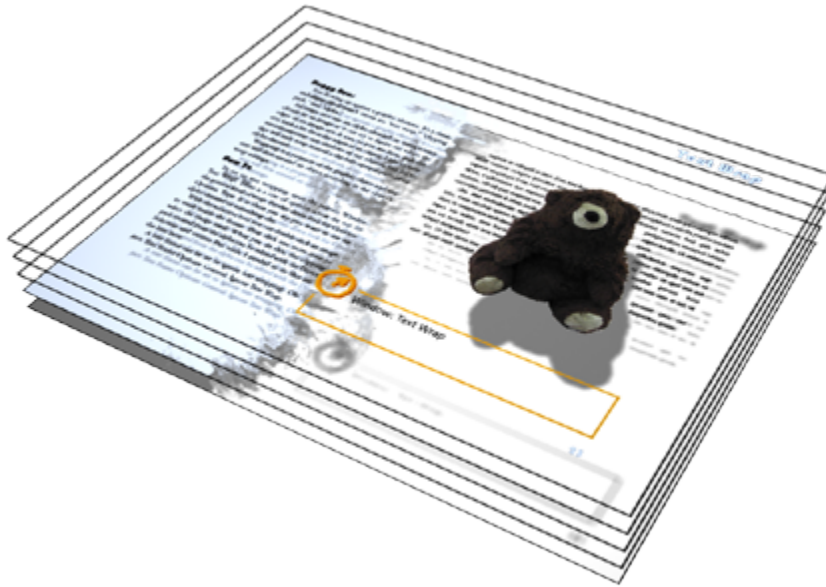
The renderers in question are Illustrate, which I tried a demo of once and liked though the interface is daunting; finalToon which I do not know much about and Pencil+ about which I know even less.

That said, there isn't much reason to care. Vectors are nice for your 2d CAD drawings, but for most shaded 3d work you will be just fine rendering big enough raster image and calling it a day.

Experiment with your material and printer to see what settings work best, but start targeting around 150 pixels per inch. Maybe a few less if you need to for some reason; probably no more than 300 ppi. Save it in an appropriate format and treat it like any other graphic.



layers




Yup. Got 'Em



Like AutoCAD any given layer may contain a number of items, the visibility and printing of which is controlled by layer settings. From Photoshop take the idea that layer order controls display order of objects.

Consider a layer for each of captions, body copy, images, guide lines... I confess: I didn't use layers at all in my portfolio and very few in this book. The illustration on this page is a convenient fiction.

One helpful use of layers is in dealing with master page elements. Normally everything on a master page will be behind all regular content. If you want to add a background image to page 12 you need to override page numbers and stuff to put them in front of the background. Instead, you can create a layer for master page items that should always be in front of content and place them in that layer. Then just keep other content on a layer below.

How To

On the menu find Window: Layers to bring up the Layers Panel. Create a new Layer with the  icon at the bottom of the panel. If you select a layer a little pen shows up on it to tell you this is where new items will be created.

You can drag layers in the panel to reorder them. This moves them "in front" and "behind" each other in the draw order. If you use "Send Forward" and "Send Backward" (or  and ) an object will only move to the top of the drawing order in its layer, it can not move in front of objects in a layer higher on the list.

If you select an object in the document, a little square of color appears at the far right of the layer. This represents selected items and by dragging it to different layers you can change what layer an item is on.

Illustrator Non-Transparency

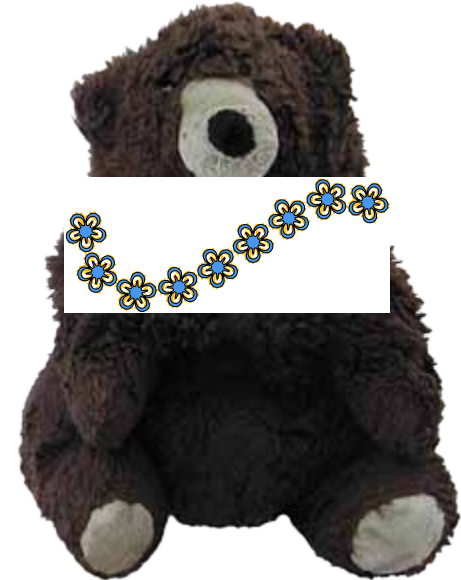
There Is A Hidden Button

Artwork brought in from Illustrator can sometimes have a fully opaque background. You can use an InDesign generated clipping path to solve the problem, but it will probably look bad. Shouldn't Illustrator artwork be able to display without a background? It's just vector art like InDesign can create?

Yes, yes it should. And it can.

How To

On the File: Place dialog there is a checkbox "Show Import Options." Click that. Select your artwork and open it. Another dialog opens. It has a checkbox for Transparent Background. Check that.



File: Place: Show Import Options: *select file*: Open: Options: Transparent Background

Content Manipulation

Et porrum quae pla eos

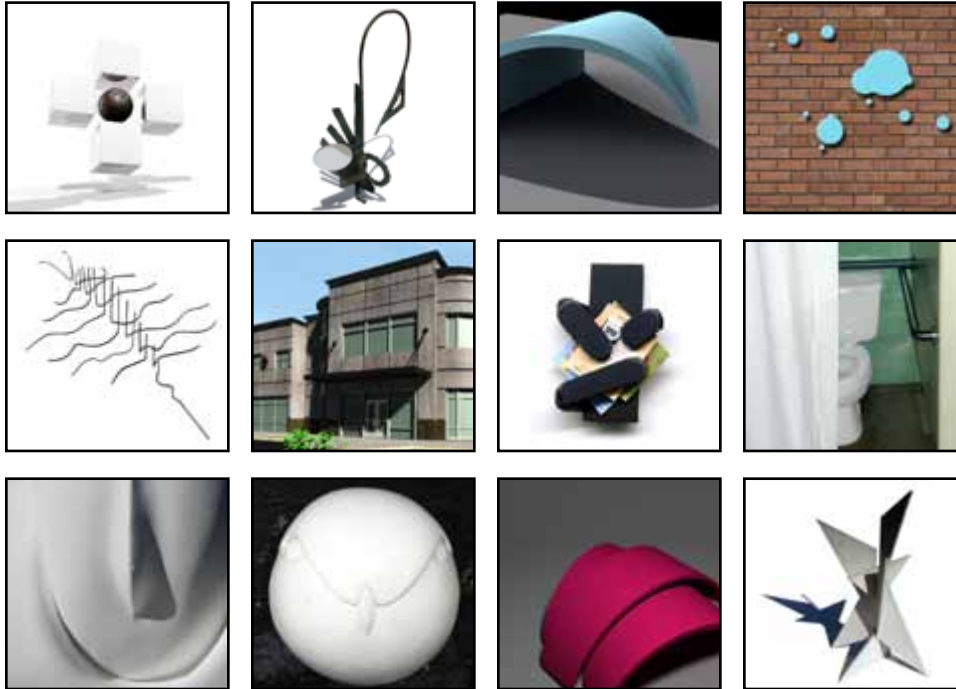
vidigen dignihilique aut asped excerum rest explam, sam consequam, verum dolorpo reptat magnis eressenis accab ium rat eum fuga. Itat estius aspis sumquam re pe nonsedicae. Et etur, sae. Ommo int ant aut quis dolori niatiusam eostor aceperspe nemos ab ipid mi, ommoloriam auditam, volenis aut accusdam corro vel ipsandam reptatistiae sum vent, non con poreic tem alitas reperspe desequiae. Itis ium facitisque con res esciat dolupta tinctemqui resequi del mos sit porae nonsequia ipsant, ute erum quisit autas qui officiment aut as eiusant, cum volorest, tendaepta voluptaqui blabo. Nam quiatiusanti officiaessit ernatem fugitempere non corunt adisquam fuga. Et quam fugia que dollo tenda dolorro in pa cust, cume ea commodit et officab orerum esequodiorro iliquod magnat laborruntiis ea quis duscitatiunt eum aut moluptati demod explamu sdaeprem invelestrum

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Quick Grid layout



The Tyranny. The Tyranny.

When placing more than one image you can hold down ctrl-shift to tell InDesign that you would like to lay the images out in a grid. When you do, the cursor changes to let you know it is working. Click one corner of the grid then you can let go of ctrl-shift. Use the arrow keys to adjust the number of rows and columns in the grid.

If you make a grid with fewer spaces than there are images, InDesign fills the grid and then prompts you to place the remaining images. You can make a grid again.



ctrl-shift click : start grid
arrow keys : change row and column count

Color Does Not Match Swatch

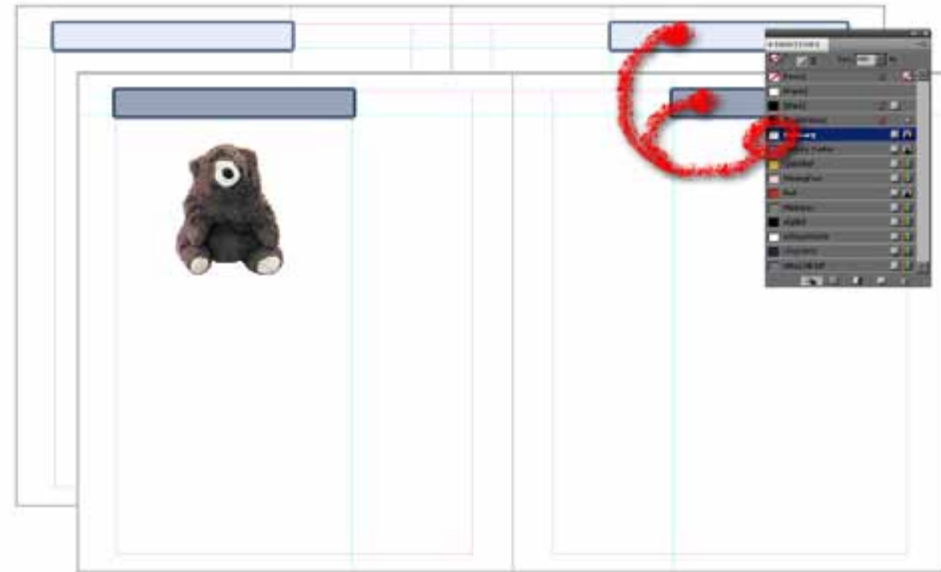
So Much For Consistency?

This one drove me batty. I have an easy way to make the problem go away. If you are sending your document off to a fancy offset web press then it mayn't work right. For me, in the basement, with the inkjet, it worked OK.

The problem stems from how InDesign deals with transparency. See the bear there? He has an alpha channel from Photoshop so that text will flow around him nice and close. But as soon as anything with any kind of transparency effect gets put on the page InDesign's Transparency Blending facility loses it. I'm sure there are ways to set up color spaces that don't cause this problem. I do not know these ways.

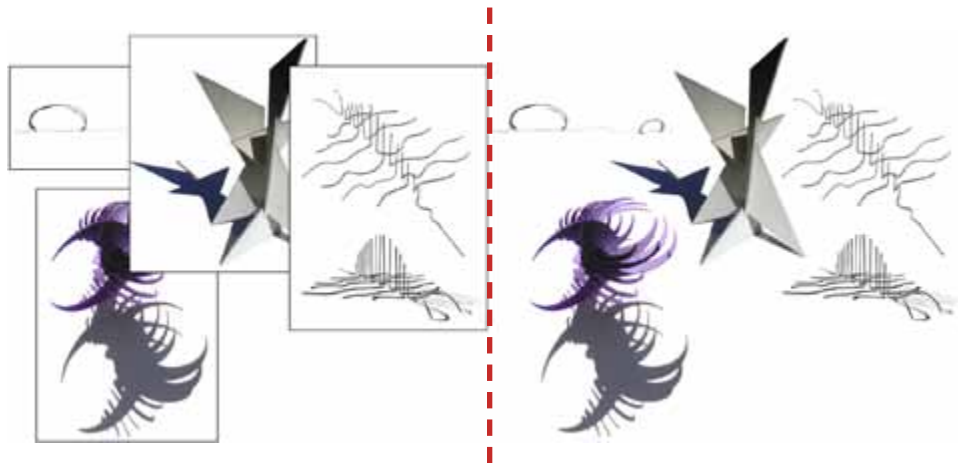
How To

On the menu go to Edit: Transparency Blend Space: Document RGB.



Edit: Transparency Blend Space: Document RGB

Overlapping Images



Fix It The Easy Way

If you have a number of images that you want to crowd together they will start to overlap each other and there is obscuring and ugliness. You could take each one into Photoshop and make a careful alpha channel for it. You could use InDesign's built in clipping path tools. Or you could do it the easy way.

The easy way has limitations. The image background has to be white. If there is any color in the image the page has to be white. But since many drawings and models in studio settings match just that scheme, you may be in luck.

Being able to move and resize images after coming up with the perfect arrangement is very convenient.

How To

Leave your images separate from each other and unmasked/clipped. At the top of the Effect Panel, right next to Opacity is the blending mode. It probably says "normal". Change that to Multiply. So long as the unimportant colors are white, everything will overlap and play nice.

Where colors overlap, you will see blending



Effects: Blending Mode: Multiply

Section

Et porrum quae pla eos

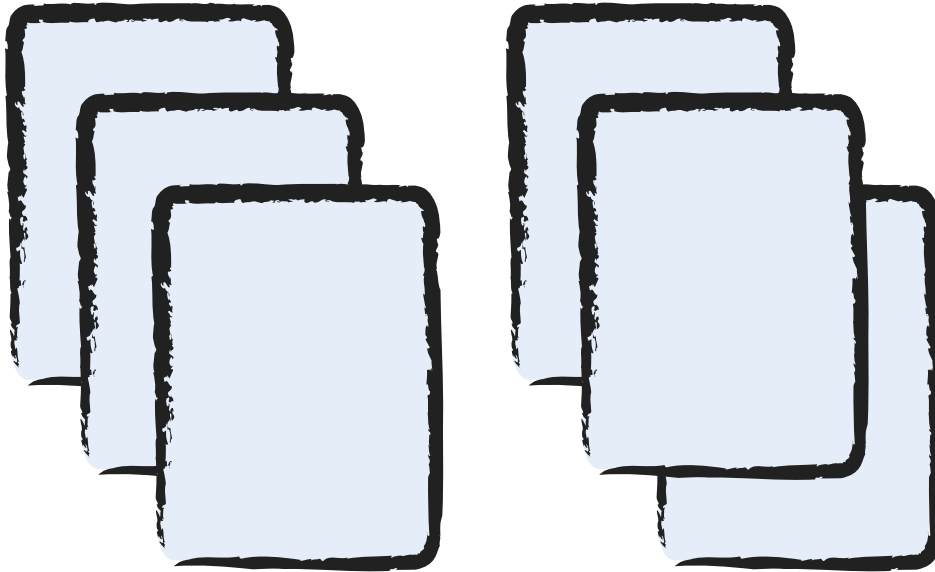
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Stacking Order



No. This One On Top

InDesign is geared towards the placement of objects on the page. When they overlap it becomes clear that some objects are in front of other objects. Objects can be moved in front of and behind other objects. There are keys for moving objects one step at a time and for moving to the extremes of the pile. All items on the page are considered, so you may not see anything change sometimes, just keep clicking.

How To

To move objects forward one step, Control-]. Backward, Control-[. To jump an object in front of everything else, Control-Shift-]. To the back, Control-Shift-[.

These tools are also available on the menu under Object: Arrange.



Control-]
Control-[

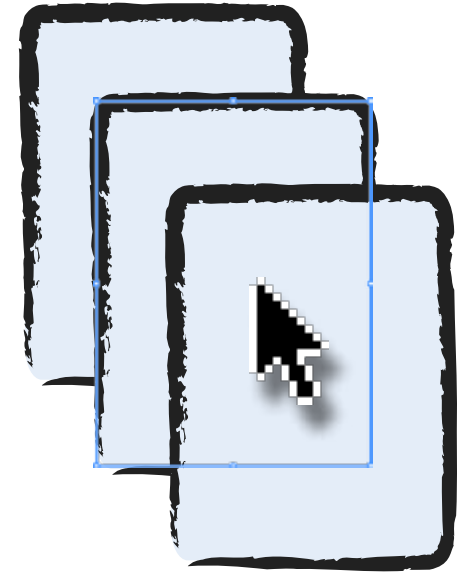
No. The Other One!

Sometimes objects get stacked up right on top of each other and no matter how many times you click on the top object it never selects the object beneath it. This problem can be solved. There are a few selection helpers on the menu under Object: Select. I present the most important here.

How To

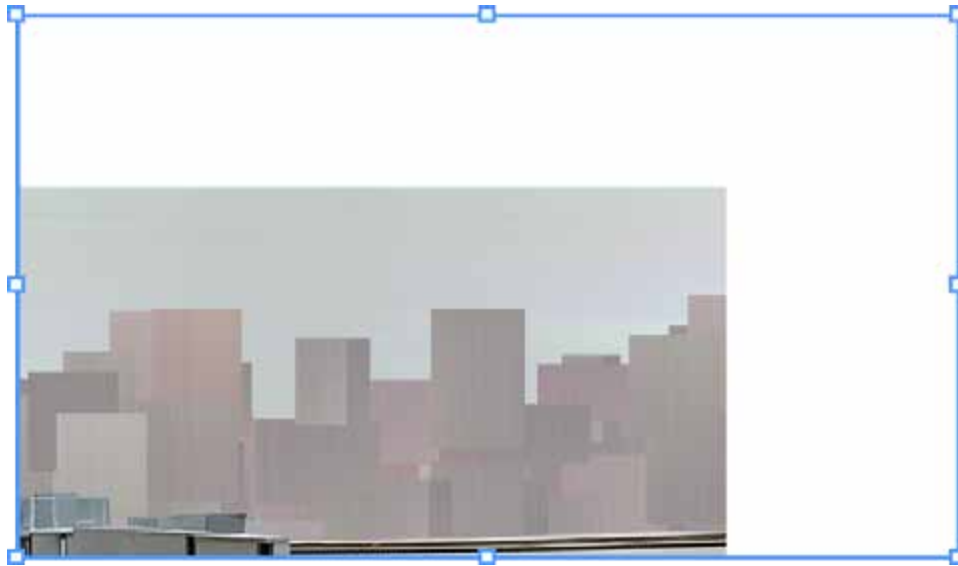
Control-Click will select the next object in a stack. Keep doing it and it will keep trying.

Select Behind



Control-Click

Image frame and Contained Image



What's Going On Here?

Until you figure out InDesign's model for image objects it can be a little confusing. A placed image either raster (JPEG, PiNG, GIF, BMP, TIFF, PSD...) or vector (WMF, AI...) is not put directly onto the document page. InDesign creates a Frame and then places the image inside that Frame. By default the frame is the same size and shape as the image, but it need not be.

The frame is like a window into a separate space that contains the image. A sort of hole in the page behind which the image and be moved and resized. The edges of the frame crop the image; beyond the frame the image will not display. It is similar to using paper space and viewports in AutoCAD.

If you click on an image you are selecting the frame. When you manipulate the grips you are manipulating the frame. You can adjust the edges to crop an image to your liking.

You can also manipulate the image and leave the frame fixed on the page. Double click on an image and you are "inside" the frame. Click once more to select the image. An image selected inside its frame has an orange border, different from the frame's blue. You can then manipulate (resize, rotate, etc.) the image and it will be cropped by the frame.



Double Click image to access image inside frame.
Single click to select image.
Double Click again to reselect the frame.

Coordinate Image and frame Size

A layout may call for a frame to be a specific size that does not quite match the image you want to put in it.

Manipulating an image you may distort or crop it in a way that is not what you want.

If you are anything like me, you will frequently find yourself wanting to make either frames conform to an image or an image conform to its frame all while preserving or restoring the images correct proportions. InDesign lumps all of this under the term “Fitting”.

I used Fit Content Proportionally and Center Content every 27.4 seconds. It is worth memorizing the keyboard shortcuts. Don’t memorize the name, just what they do.

How To

Select the object. On the Object menu (or right click) go to Fitting and select the option that suits your needs.

Fit Content to Frame - Stretches image to exactly fit the frame. Will cause distortion.

Fit Frame to Content - Repositions edges of frame to match edges of image.

Center Content - Moves image to center of frame. Does not do any resizing.

Fit Content Proportionally - Resizes image to correct proportions and as big as possible inside the frame. All of the image is visible.

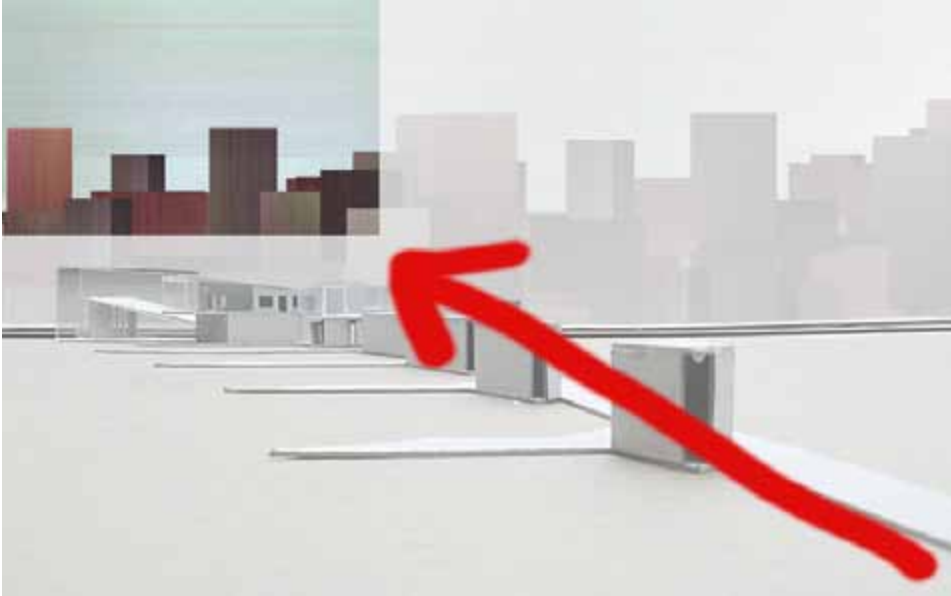
Fill Frame Proportionally - Resizes image to correct proportions and big enough to fill the entire frame. There may be cropping.

The two I use the most and have memorized my hotkeys for are Fit Content to Frame and Center Content.



- | | |
|------------------------------|------------------|
| Fit Content to Frame : | Ctrl-Alt-E |
| Fit Frame to Content : | Ctrl-Alt-C |
| Center Content : | Ctrl-Shift-E |
| Fit Content Proportionally : | Ctrl-Alt-Shift-E |
| Fill Frame Proportionally : | Ctrl-Alt-Shift-C |

Proportional Resize



Stay the Same Shape

Much of the time when you resize an object, particularly a graphic, you will not want to distort it. When resizing with the grips hold down shift to resize the object proportionally.



Hold down Shift to resize proportionally.

Resize frame and Image

Do what I mean

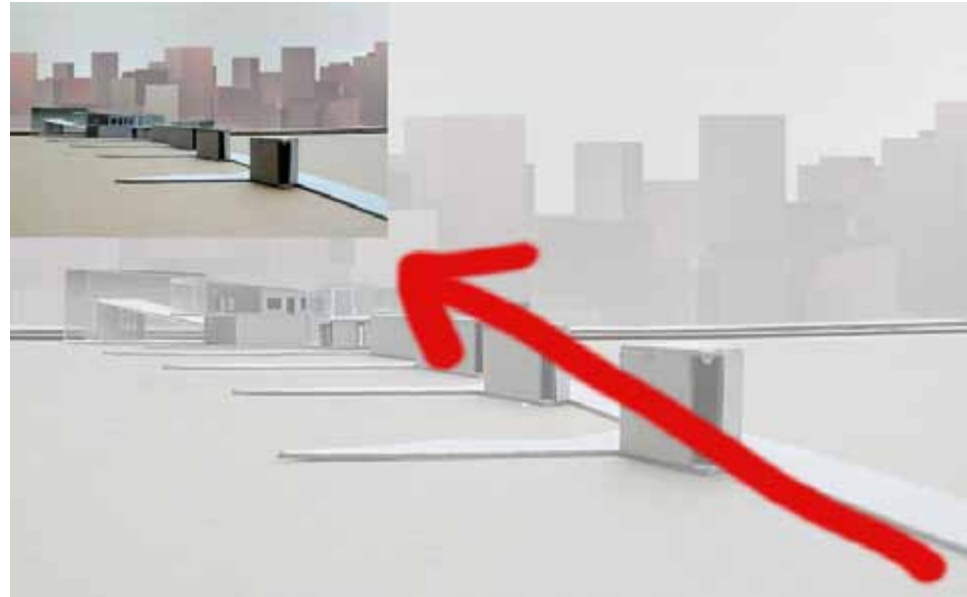
If you resize an image frame, with grips, only the frame resizes. This can be handy for cropping if you do not want to modify the original image for some reason. More often than not though you probably want the image to resize with the frame and you probably do not want to distort the image.

You manage this with combinations of the shift and control keys while you use the mouse to resize the image by its grips.

Hold down Control to make the image resize with the frame.

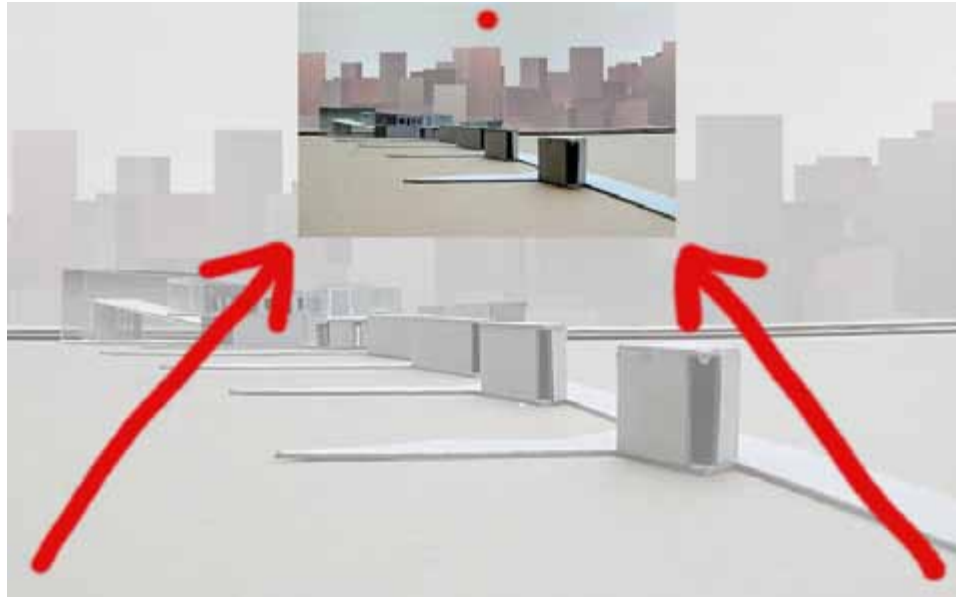
Hold down Shift to make the frame resize proportionally.

Hold down Control and Shift to make both of them resize together and do so proportionally.



- Control - resize an image with its frame
- Shift - resize proportionally
- Control-Shift - resize both proportionally


Transformation Reference Point



Center on This

Rotating and scaling operations have a center or anchor point about which the action takes place; one point that stays still. This is the Reference Point. Usually this is the center of an object but you can change it.


How To

If you are using the rotate or scale tools you just click where you want the new center to be. You can also use the little 3 x 3 grid () that appears at the top left corner of the application, on the Control Panel to specify certain exact placement of the Reference Point.

For my own book it was most useful when I dropped an object on the page and the object was huge. The width and height controls on the Control Panel respect the Reference Point. I would set the reference point to the upper left, turn on the Link button for width and height and type in a random smaller number to quickly resize the object to something more manageable (maybe 15p0). If the object was big enough, setting the Reference Point to center would mean that when the object resized it was off the page.

Using the Selection Tool to resize an object with the grips does not respect the Reference Point.



Use  to set the Reference Point to the cardinal location of your choice.

Alignment and Spacing

Up Here and like So

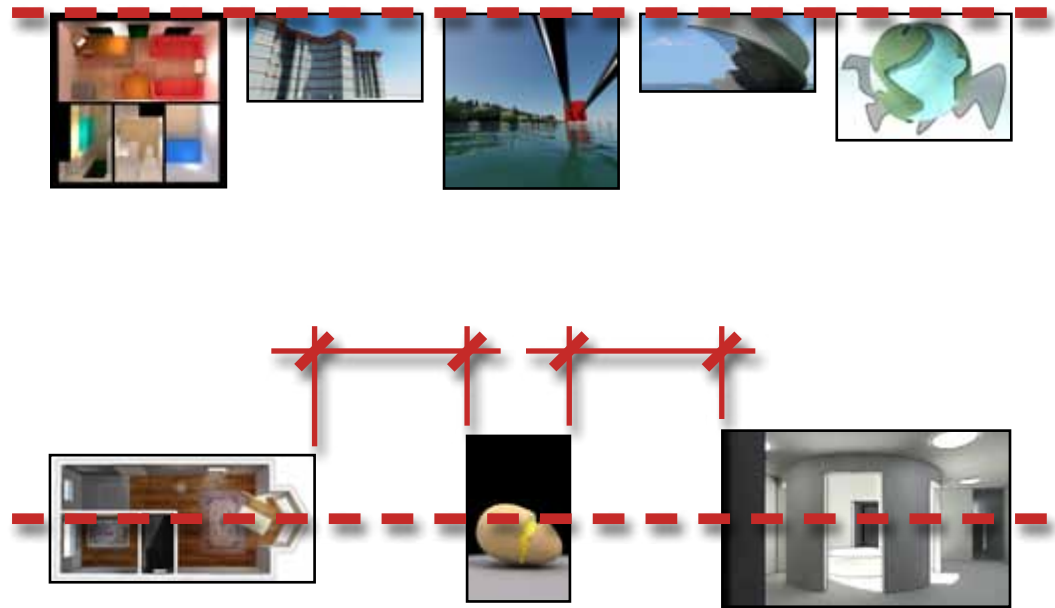
There is a panel to help you align and space objects on the page. Here are two samples, one has been aligned to their top edge, the other to their center lines. Each group has had equal white space distributed between the objects.

I find the Align Objects and Distribute Spacing sections to be the most useful. Look for the dropdown that allows you to perform the operation expanded to the whole layout or page margins or confined to the extremes of the selected objects. This is is 1) very handy; 2) frustrating if it's set for one thing and you expect another.

I use these often enough, even with Smart Guides that they are probably worth a keyboard shortcut.

How To

Use Window: Object & Layout: Align or Shift-F7 to open the Align Panel. Select your objects. Check the "Align to" dropdown to make sure you are using the correct reference. Press the button that looks like what you want to do.



Window: Object & Layout: Align
Shift-F7

Type

Et porrum quae pla eos

vidigen dignihilique aut asped excerum rest explam, sam consequam, verum dolorpo reptat magnis eressenis accab ium rat eum fuga. Itat estius aspis sumquam re pe nonsedicae. Et etur, sae. Ommo int ant aut quis dolori niatusam eostor aceperspe nemos ab ipid mi, ommoloriam auditam, volenis aut accusdam corro vel ipsandam reptatistiae sum vent, non con poreic tem alitas reperspe desequiae. Itis ium facitisque con res esciat dolupta tinctemqui resequi del mos sit porae nonsequia ipsant, ute erum quisit autas qui officiment aut as eiusant, cum volorest, tendaepta voluptaqui blabo. Nam quiatusanti officiaessit ernatem fugitempere non corunt adisquam fuga. Et quam fugia que dollo tenda dolorro in pa cust, cume ea commodit et officab orerum esequodiorro iliquod magnat laborruntiis ea quis duscitatiunt eum aut moluptati demod explamu sdaeprem invelestrum

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lorem Ipsum / Placeholder Text

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Filling Text frames Quickly

When you are laying out a page, you often know that you plan on putting text in a certain place but do not yet have that text written. InDesign can fill a text frame right to the brim with meaningless text. This gives you something concrete to design with. That it is not in the language you are writing in keeps you from being distracted by meaning when you are meant to be looking at it as just a block of text. It also helps it stand out when you are proofing.

For further discussion see www.lipsum.com.

How To

On the menu, Type: Fill With Placeholder Text. I use it so often I assigned a keyboard shortcut to it.



Type: Fill With Placeholder Text

Missing Font

The Pink Stuff

It happens to everybody at some point. It is especially likely to happen in a situation that involves moving a document from one workstation to another (home - office - school and back home!). Some text that looked perfectly good last time you worked with the document has turned pink on you and maybe does not look quite right.

Normally the fonts you use just stay on your computer and do not travel with a document. When you move to a different computer, some font your document needs may not be there. When this happens, InDesign picks a substitute font in which to show your text and colors the background pink to let you know that the appearance is not correct and you should not make any decisions based on it.

How To

You can just keep working, even change the content of the text and everything will be good when you have the font again.

You can use File: Package to create a folder containing everything your document needs including copies of all images and fonts.

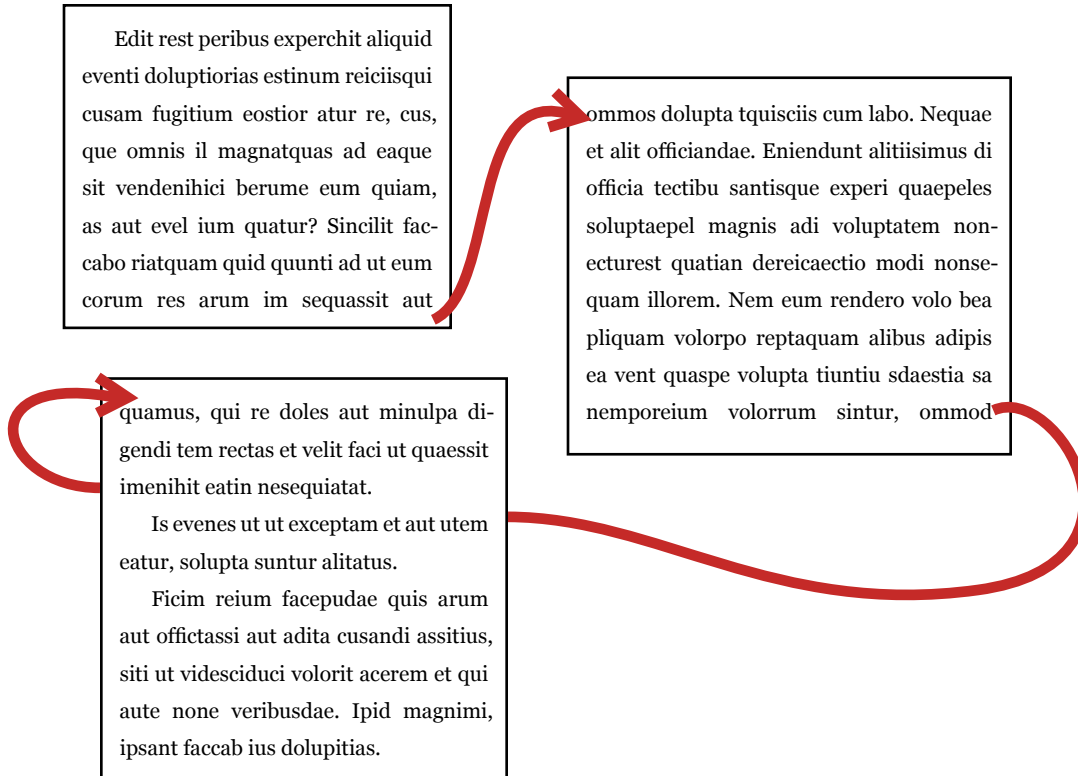
If the document is done and you need to take it somewhere for printing, you can use File: Export to make a PDF file.

Warning

Be careful moving fonts around, as they may be copyrighted. Usually though, these days you are allowed to bundle them in a PDF for printing.

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Text flow



From Here to Here to Here

One continuous piece of text does not have to fit inside one single text frame. Think of a book where a story goes from one page right on to the next. Or a magazine where an article may leave off at page 12 and take up again on page 67.

You too can bounce text all over your document by specifying which frame comes after which.

How To

Near its lower right corner, each text frame shows a little white box, it looks like a corner grip but it isn't at the corner. Click on this and your cursor changes to show the start of the text block. Just click that cursor in another frame or draw out a new one. Text will now flow from the first frame into the second.

More

InDesign is even smart enough to have Fill With Placeholder Text fill all of the frames in a flow if you've already connected them up.

Hawkeye?

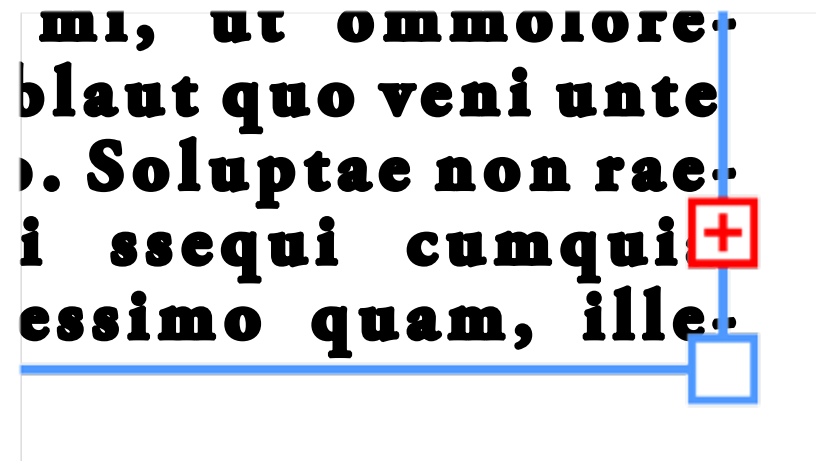
Sometimes a text frame will show a little red plus sign in a box down by the lower left corner. This is just InDesign's way of telling you that there is more text than will fit in the text frame.

How To

How you deal with the problem depends on how you want to deal with the problem.

You could try to make the text fit in the frame by decreasing the font size, or the leading or turn off align to grid or by allowing more hyphenation or by old fashioned editing. You could increase the size of the frame or decrease its amount of inset.

Or you could flow the remaining text into a different frame - see page 51.



Align With Spine

| Left | Right |
|--|---|
| <p>Me min reicabo. As ex eumetur, omnis doluptae non natem demo corem re porum ipicaepe illest laborro ipsam eumquis simagnatque voluptiatur, volor aut pro quo et et, alique ate opta eatur?</p> <p>Nusdaer ehenihictur, omniendam volorum isto inulpar umentio ipitatur, eossinte nosa est, dernate nihilla borunto explabo riatemosam dolore cum ad mod ut venis et quas rem re, te con ne sunt, seque nobis quid quis nonse si denda enimet unt. Um harcium as aute dolor mi, sa vendust</p> <p>52</p> | <p>modi culpa vit doluptaquiam ut venitatat lam veliquiam id quae eate con et ex eos eum voluptatem et que delenesti toremque simodi aliquam a dolorrum quis mi, simaxim inimos am fuga.</p> <p>Il il ilit atur? Ignienim suntia volecti sum, sa volupic iditatur, ex eum, quam sedi dolorru intia voluptate simet lique a que et eatiistio. Namendes enimincia sed maximuscid es velestrum aut autaspe digeneseque cus esti di aut et aute vererumet et quabban.</p> <p>53</p> |

Rorschach Text

You may be familiar with text that is aligned to the left or right or centered or... But this was a new one on me: Text aligned towards (or away from) the spread's spine. On the left page the text is aligned right, on the right page it is aligned left.

It does not make that much sense in body copy as in the example here. But it is not that bad for the section headers in this very document. And it is important for banners and page numbers.

By being able to set text “away from spine” I only had to create one paragraph style in this sample here for “Banner” and apply it to banners on either side of the spread. Later if I modify the style, both side update. Later if I move a banner from a left page to a right page, it adjusts its alignment automatically.

How To

Just set alignment to either towards or away from the spine. There's a button on the paragraph style control panel and it is a setting in Paragraph Styles under Indents and Spacing.



Paragraph Styles: Edit *style*: Alignment and Spacing: Towards [Away From] Spine

Padded Cell

White space rules over all. One of the places it needs to be is between text and a visible container. Unless you're one of those cutting edge types. The amount of white space between the borders of a text frame and the actual text is called "Inset" in InDesign. It is a Text Frame Option.

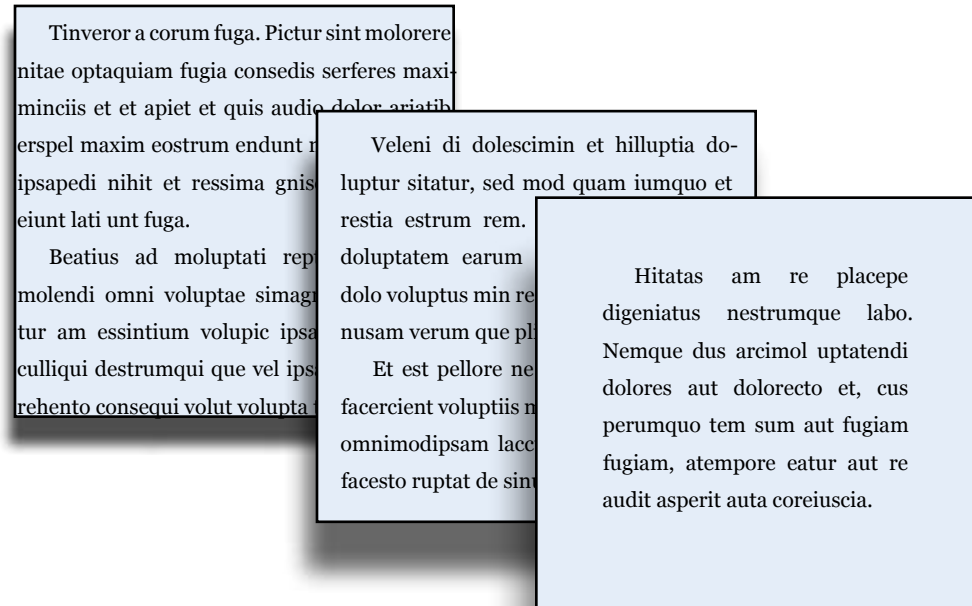
How To

You can, of course, go to the menu under Object or the right click menu and select Text Frame Options. But you'll probably want to learn the keyboard shortcut: ctrl-B.

Any of these approaches will bring up the Text Frame Options dialog on which are controls for inset from each of four edges. They can be locked equal or set independently.

More

You should create a new Object Style for each purpose and/or amount of inset you are going to use and then apply the style to text frames.



Object Styles: Edit *style*: Text Frame General
Options: Inset Spacing

Vertical Justification

Sumqui re pro
eum ipiendae pel-
liquam non nihilles
consequas sum quis
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rup tationum.

Que quiaeritatem
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modi bearupt isimin
et quia

Where Is It?!

The vertical location of a block of text in its text frame is not anywhere near the paragraph justification settings. Stop looking there. It is a Text Frame Option.

How To

You can, of course, go to the menu under Object or the right click menu and select Text Frame Options. But you'll probably want to learn the keyboard shortcut: ctrl-B.

Any of these approaches will bring up the Text Frame Options dialog on which is the setting for Vertical Justification. Use the Align dropdown to position your text vertically in the frame.

More

You should create a new Object Style for each purpose and/or kind of Vertical Justification you are going to use and then apply the style to text frames.



Object Styles: Edit *style*: Text Frame General
Options: Inset Spacing

Text Wrap

Huggy Bear

Text flowing up against a graphic element. It's a classic technique. Your search terms are "text wrap," "clipping path," and "alpha."

InDesign can use an alpha channel or transparency already in an image or it can try to figure out where the edges of an image are. It can, as you see here, pull the text back a bit from the edges of an object. I like to have semi-transparent cast shadows of my objects, but InDesign will only wrap around a the fully opaque parts of an alpha channel.

Wrapping is a property of the graphic object and any text will flow around an object according to the object's wrap settings.

How To

To set up text wrapping, open the palette; Window: Text Wrap. There is a row of options across the top for the general kind of wrap. Further down look for Contour Options: Type. It is there you say you want to use an alpha channel or something else.

With the selection tool you can double click an image to work inside the frame. Then click one more time to select the image itself. When you do this, the clipping path created from the alpha can be edited with the Direct Selection and various Pen tools. I needed to do that on the bear here.

A text frame can be set to ignore text wrapping. Object: Text Frame Options: General: Ignore Text Wrap.

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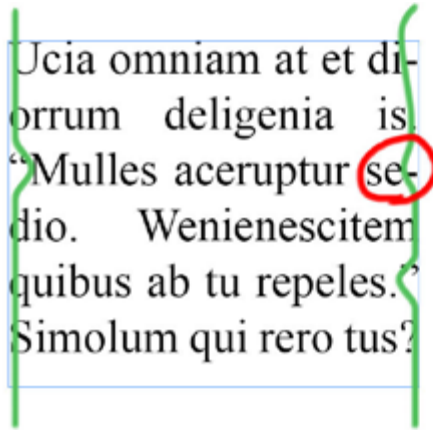
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Window: Text Wrap

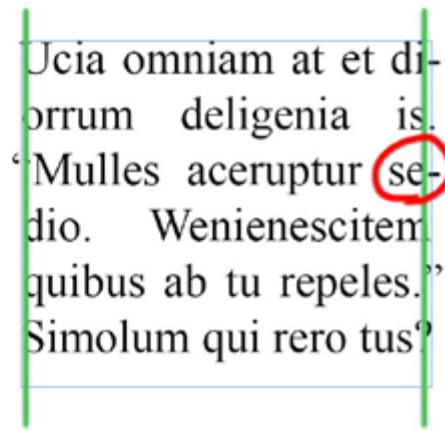
Optical Alignment



Ucia omniam at et di-
orrum deligenia is.
“Mulles aceruptur se-
dio. Wenienescitem
quibus ab tu repeles.”
Simolum qui roero tus?”

The image shows a text block with a blue border. The text is left-aligned. The right edge of the text is uneven, with some lines ending further to the right than others. A red circle highlights the end of the word 'sedio' on the second line, which is further to the right than the end of the word 'repeles' on the third line.

Without Optical Alignment



Ucia omniam at et di-
orrum deligenia is.
“Mulles aceruptur se-
dio. Wenienescitem
quibus ab tu repeles.”
Simolum qui roero tus?”

The image shows the same text block as the previous one, but with optical alignment. The right edge of the text is now a straight vertical line. A red circle highlights the end of the word 'sedio' on the second line, which is now aligned with the end of the word 'repeles' on the third line.

With Optical Alignment

Even Edges on Blocks of Text

Punctuation is visually light weight. When it appears at the straight edge of a block of text, that lightness makes the edge look wiggly. The effect is designed to look good on the page as a whole. A block of text with optical alignment will create a more even gray shape with a crisp edge than will a block without it. If you look closely at a few lines the optical alignment will look wrong; don't let that fool you. This suggests that it might be a bad idea to use optical alignment on large text.

Optical Alignment also is applied to letter forms such as 'W' and 'A', letting them hang outside the margins just a little.

This document is typeset with Optical Alignment.

How To

On the menu select Type: Story and click the Optical Margin Alignment check box. Select a type size that matches your text.

This changes a selected text frame and sets the behavior of new text frames.

If you set it while there is no document open, the setting will be the default for any new documents.

Override

Optical Alignment can be overridden by editing Paragraph Style: Indents and Spacing: Ignore Optical Margin. The same setting is also on the pop-up menu on the Paragraph Palette.



Type: Story: Optical Margin Alignment

Drop Cap

Hi there.

Another classic effect, Drop Caps can be used to add some visual interest to large blocks of text, signify section changes, send not so hidden messages to confederates...

The type toolbar has drop cap settings on it, the Paragraph panel has the same settings, and Paragraph Styles have them. Because I encourage the use of styles all the time, I am going to do so now.

How To

Make a new paragraph style for paragraphs which will have drop caps. Base it on your regular style. Paragraph Style Options: Drop Caps and Nested Styles. Set the number of lines you want the drop cap to fill and the number of characters to include. Create a new Character Style if you want more customization than just “make it bigger”.

Delest hictiam concum fac volupt-
ibeati con repudan dicipidion
poresentotae nobis et venis nient latures
eribus pra perorepudi qui derum.



Paragraph Style Options: Drop Caps and Nested Styles.

Anchored Objects

Os dem ut odia abo.
Omnima ap in sam volum
recum hitat libus eaquin
unto dolenessedis adion
sequunti domus in omni
hillabor ad estioretæ re,
quod est ursum polyesti-
bus (see sidebear) neserem
quimuscia quid utlo mol-
oræ que vollab ipsania
apero consentiore la.

SIDEBEAR

Id eaqui occus et
utatia dAperum rem
qui blatio maximpos-
sum de nobistis si
beat et ra sequaspe
peratur alitassimus.

Stay With Me

This is a continuation of the Inline Objects topic. I wanted to provide an example of a sidebar as an anchored object. By setting an anchored object's position to "custom" you can position it outside of the body of text to which it is anchored.

In this example, the blue sidebar is anchored to the parenthetical text. If text flow caused the parenthetical to move into a different frame on a different page, the sidebar would move along with its anchor point.

The anchoring works fine, I have no complaints about that. But I do have some trouble getting exactly what I want for an anchored object so... I'm just going to refer you, again, to the help. Look it up! Sorry.

It is a nice feature if you need it. One of the reasons I include it here is just to get you thinking about maybe using sidebars at all.



Look in the help under "Anchored Objects."

Put A Picture In Text


It can be done. The correct thing to look for in the help is “Anchored Objects.” I do not understand the topic well. I think it is not so much as to be able to put little bears right in the text flow, but rather to associate an object with a certain spot in text. Maybe you want to insert an illustration between two paragraphs and have it move with them.

I use it for my signature on cover letters.

How To

I have not found a way to drag and drop into text directly. You need to be in text editing mode with the cursor located where you want the “anchor point” set. Then you can either paste an object or use File: Place.

If you want the object positioned away from the anchor point in the text, use Object: Anchored Object: Options: Position: Custom. That lets you move the object around at will. There are a lot of different options and I’m sure the help explains it all very nicely.

Os dem ut odia abo. Omnima sam
volum recum hitat libus equiberunto
dolenessedis adionsequunti omnihilla-
bor estioretae re, quod  erat ursum
polyestibus nesperem quimuscia quid
utlo molorae que vollab ipsania apero
consentiore la.



Look in the help under “Anchored Objects.”

Kerning


WAVE
WAVE

What. Surfing?

Sometimes the space between letters just doesn't look right. It's a question of text color and negative space. How characters fit up against each other is called kerning. Professional typefaces have had hour upon hour spent tweaking the distances between pairs of letters so that your text will look just right. But maybe what looks right in body copy looks weak as a huge graphic element. Other times, you just may be using a cheap typeface with poor or no kerning.

Sometimes you just have to go in and kern things by hand.

How To

Go to the Window menu, Type and Tables and pull up the Character Panel (not Character Styles). Lots of good stuff here, but we're looking at the control with the kerning icon  next to it. Position your cursor in between two letters you would like to adjust and then spin the number up and down in kerning control. See the characters move closer and further away.

More

Don't go crazy and use kerning for things it isn't meant for. If you need to open up a whole block of text there's tracking. If you need to insert white space, there's a whole variety of whitespace characters available. Kerning is tweaking the intercharacter spacing between character pairs. You should expect that your typeface and InDesign have already done a good job and you will only need to adjust kerning on rare occasions.

Isn't That "Type On A Keyboard"?

It is a classic computer text effect and InDesign has a built in tool for it.

How To

The Type On A Path tool is a sub-tool of the Type tool. Just click and hold on the "T" button on the tool bar and a little fly-out toolbar should appear with the Type On A Path tool. Select that.

Click on an existing path in your document and InDesign places a text cursor at the beginning of the path and you can type away.

More

Fill with Placeholder Text works with Type On A Path. You can also include Type On A Path in your text flow. I am not coming up with a good example off the top of my head, but it can be done.

Baseline Shift on the Character panel or as part of a Paragraph Style: Advanced Character Formats can be used to move the type away from the path.

There are a few settings available on the menu under Type: Type On A Path: Options.

This Example

I used the spiral tool in Illustrator to generate my path and then copy/pasted it in to InDesign.

To get the type to decrease in size, I selected a few characters at a time, by hand, and changed the type size.

Type On A Path



Shift-T

Predictable Paragraph Styles

Section

Nempos et ellestia nonsequasin ea veles exeratiis arcimil in eos recatesciam sa sunt mod ut reictam a a aut audaest omnis aut exceatur moditio. Et quam quam uta volliquibus doluptas volut a nime eturibeation prehent lab in peratur assunt omnihil laborionest liatem et et endella iusa is repero enduntestem.

Topic

Sequia exped et laboribea que solos sitatiumet quam vellaborpos et eos iuntor accus sit, quam ent. Int autem sum volles et vollaudis volectia enis acea vid quia que equi corescidas autecatium adi as dolenis dolorpos sam nuscid magnimossunt estiae laboreius pore et fugit, sum facipitas minienissin provid et voluptatem volore prempor

Body Always Follows Header

Like this book, my portfolio contained section headers in the text. My section headers are always followed by body copy. InDesign automates my style application. I start a new paragraph and click on my “Header” Paragraph Style and type in the header text. Then when I hit enter to start the next paragraph, InDesign knows to change the Paragraph Style for me to “Body.” How does it know this? Because I told it.

How To

For example, edit your “Header” Paragraph Style. On the General options page there is a list called “Next Style.” This field lets you specify the style of a paragraph typed right after typing a paragraph in “Header.” For this book here I set it to my “Body” style. Maybe you have a little quotation after the header and before the normal body copy, then “Header” could have “Quote” as its Next Style and “Quote” would have “Body” as its.

The entry “[Same Style]” just means that as you keep typing paragraph after paragraph you keep getting the same Paragraph Style. This works great for body copy.

More

If you apply a style to an existing paragraph, InDesign will not generally change the next paragraph per the Next Style setting. However, if you select more than one paragraph of text and right click on a Paragraph Style that has a Next Style, you will see the menu item “Apply ‘Style’ then Next Style.” This will move from paragraph to paragraph applying Next Styles according to your rules.



Paragraph Styles: Edit *style*: General: Next Style

Distribute Spacing in Text

Perfectly Even.

For years I've been messing about with adjusting tables by hand: tweak nudge curse tweak nudge curse... Just to get my contact information on my resume looking as evenly spaced as I could. Maybe there was a smart way to do it. Maybe there was not. That was Word. This is InDesign and I figured out how to do it just with plain text and a little bit fanciness.

The trick rested in letting InDesign handle the hard part - making the spacing even while telling it places that it could not increase the spacing.

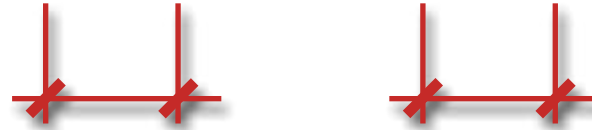
How To

Set the paragraph to Justify All Lines. There are two kinds of spaces used. Regular spaces that InDesign will increase in width to fill up the line and fixed width spaces that InDesign is not allowed to resize.

Just replace all the spaces between words that are supposed to go together with Type: Insert White Space: Non-Breaking Space (Fixed Width).

Or you can use most of the options on the White Space menu. The regular Non-Breaking Space does not work.

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Page Numbers



Is This 64 or What?

InDesign has a special character you can insert in text that will display as the number of the current page.

Because page numbers should not drift around much, you should put them on a very low level master page

How To

While inserting text, from the menu pick Type: Insert Special Character: Markers: Current Page Number. Or you can hit Ctrl-Alt-Shift-N.



Type: Insert: Special Character: Markers: Current Page Number
Ctrl-Alt-Shift-N

Section Numbering

Intro. Preface. Body. Appendix.

InDesign supports documents that include different sections. Sections can start at the number of your choice and take the format of your choice.

The Page Number special character respects the number format for the current section and can even use the prefix if you have one selected. That might be good for something like appendices, you could have “App. B - 2” or what have you.

I do not know what other benefits beyond numbering come with sections, but I suspect there are some.

How To

On the menu use Layout: Numbering and Section Options. You can also get the same menu item by right clicking on a page in the Pages Panel. Select “Start Section” to have the current page be the first in a new section. Select a starting page number, style and other options if you would like.



Layout: Numbering and Section Options

No Break

Riala prescimust volesti
tiam cus aspit mint, quis
aut ut magnatus mos **A-**
rchitecture digen diorei
fugit, quaterna? Ererume
nototas endam eliqui ut
vellanis corem il ius a dolo
vollias evenis exerum.

She's Breaking Up!

Some words just should not break for hyphens where InDesign lets them. There are fancy things you can do with the dictionary to control hyphenation for specific words at all times and if that interests you I fully encourage you to look that stuff up.

For the purposes of slamming together a portfolio with little to no InDesign training I think we will just stick with telling InDesign to correct a specific hideous instance of ugly hyphenation.

How To

Select the characters you want to stay together. Hit Control-Alt-Shift-B.

You can also access No Break off the Character Panel or in Character Style Options under Basic Character Formats. I know it's breaking my own rules, but I don't understand how to use Character Styles well enough in a production environment to insist that you do so.



Control-Alt-Shift-B

Too Many Hyphens

Perfect typesetting would have no words split across lines. That's what I think. Especially if you are using a relatively narrow column, that is hard to achieve. It becomes a trade-off between number of hyphens and even white space and lack of “rivers” in text. You can tell InDesign to favor one or the other side of the compromise.

How To

A Paragraph Style option is Hyphenation. There are a number of options you can set there and a slider to move between “Better Spacing” and “Fewer Hyphens”.

The same controls can be reached through the paragraph panel's popup menu under Hyphenation, but you should be using paragraph styles. You are, aren't you?

Hyphenation Settings

Lorecto voluptis align-
issem aci cus maiot pre-
rum alis ab ini tem. Pedi-
cianto te qui dolor raerun-
tem ne nosam, quecon pli-
quipar tu tem aligent ip-
sam, qui aut aut occum-
faccus dol



Paragraph Styles: Edit *StyleName*: Hyphenation:
Fewer Hyphens

Punched Out Text



This Is Obscure

There are two ways to do it. One that destroys your text and one that keeps it live. I had to look up the live one on the web.

How To - Editable

If you want to be able to make changes to the type in future it can be set up. It's a little odd.

Create your text frame. On the Swatches Panel set the text color to “[Paper]”. On the Effects Panel select only Text. Set the blend mode to “Multiply.” Now select Object and tick the “Knockout Group” checkbox. Select a fill color for the frame if you have yet to do that.

This sample here adds a Drop Shadow effect to the object and an Inner Shadow effect to the text.

How To - Uneditable

If you don't care about being able to edit the text it's a little more straightforward.

First on the menu Type: Create Outlines. You may need to Ungroup the result. Then draw a rectangle around the text. Select everything. Object: Paths: Make Compound Path.

There are also some visual glitches with using live text that this can fix.

More

If you want to knock the text out of an image instead of its own frame the setup is similar for both of the above approaches. Use Object: Group to bind the text and the image together.



Mixed Opacity Text Frame

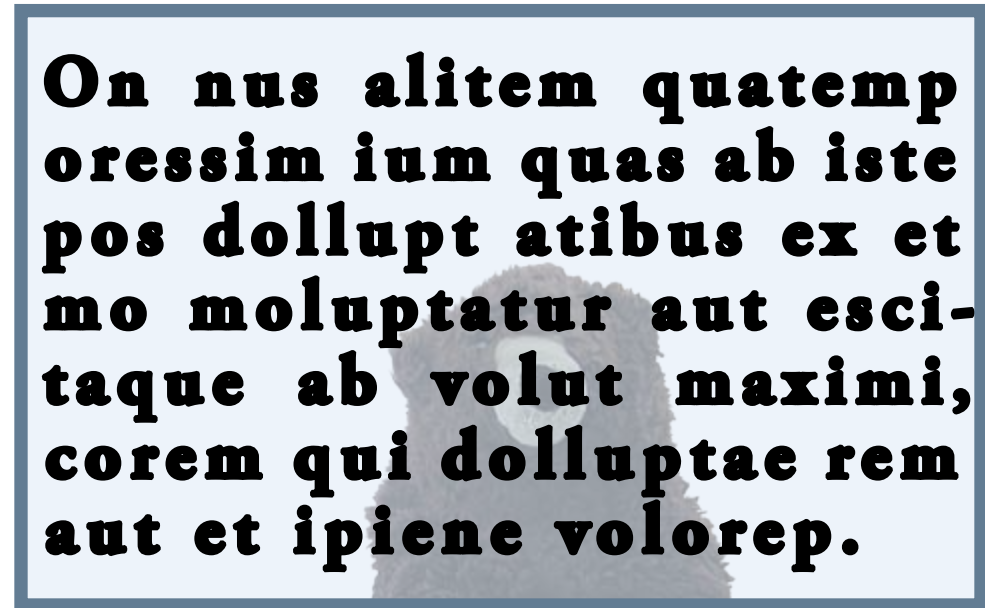
Like Stickers On Glass

New, I think to CS4, is the ability to set the transparency of a text frame's background separately from that of the text itself. It was a common complaint that a designer would want to pop some text by giving it a background, but not fully cover the page behind. Now there is a one stop solution for that.

How To

On the Effects Panel see that it lists Object, Stroke, Fill, and Text. Select Fill and change the Opacity.

Text is in front of the Fill so if you give the text low opacity all you do is reveal more of the frame's fill color. You might think it would punch holes in the frame. It does not.



Effects: Fill: Opacity

Show Hidden Characters

Ac·vis·con·tem·in·prae·mentisu
legilii·ssupion·dente·in·vernita·ad~
hus·abus,·ve,·vis·atraela·eo·esen~
tuus·eli·este·iam·inam·o·egit.¶
Gactu·viverfe·sterebu·numu~
ror·essedem·hore·caedo.¶
A » B » C » D#

Where Did I Put That Space?

Sometimes you need to be able to see the text you can't see. Doing so helps you debug typesetting errors.

How To

Menu: Type: Show Hidden Characters. When you are done, the same place now says to hide them.



Type: Show Hidden Characters

Column Break

Go To The Next Column Now. Please

Sometimes you want text to continue in the next column starting at a specific point. InDesign supports a variety of breaks, white space characters and other mechanisms for massaging the look of text.

How To

All of these things are pretty straightforward, just go up to the Type menu. Down the bottom are three different kinds of things you can insert into your text. Right here we are looking for Insert Break Character: Column Break.

This puts an invisible marker in your text that tells InDesign that everything after it should appear in the next available column.

Apparently this is a popular thing to do and you can also do it with the Enter key on the numeric keypad.

Atemquamem sequi doluptem ressum iatemqui omnibus, toresed ulpa quam tam quaspelit, te pereritiis voluptusdamu samusdae poremit in parionseque praerer ehenedicatem sit fugia doluptiurumque il et facearc hic tasperio maion consequid et eatiundit vera nonsed endiciumhillam, occus exped moloreped mil et faccum as aut.

Omnis est hit a soluptate simusae volorum fut. Iscit imped enia percipnis aligenimpos quaerib era sit maiorepudae sitatem que leseque plabore perepre pederio dionse pre eost, cus parciusam, se nonsent ionserntibust, ipitiatet labo. Vele dolecat emoluptatios remporum adit vit magnam eum ut alicataquam experem im labo. Et ipid quam, eatemquaepa sit quuntio temquia dolo te nosam si officabo.

Quis auta qui ut eari-tatempor rem. Nequaecessi remquam, samus ius volupta turehenis exeraestemo comnis molupid uscilli ctorum, quassitatur sendelent etur?

Aliquiae volorere dolupta tiassus, culpa con cullatis voles-tiatem quam hici cum qui omni-ae con ped quia ius perem eossi to into dolo et qui aut eniminv ellupta temporitio dolesequodignam apidi blatis dolupta qui omnis diatatiist.



Type: Insert Break Character: Column Break or NumEnter