



INTRODUCTION

Introduction to Structural Systems - TM320
Instructor Lorem Q. Ipsum

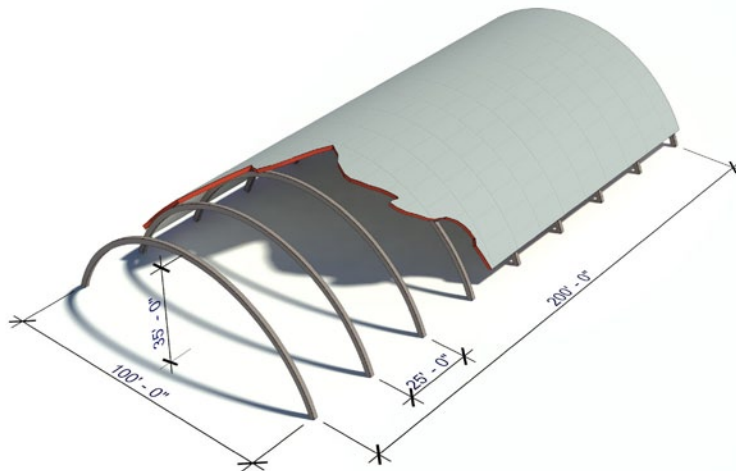
Summer 2012
Boston Architectural College

Final

Name: _____

Show all your work. Justify your work. Keep track of units. You should work on different paper than the exam handout.

1.



A roof is being built over an ice skating rink. The roof is supported on a series of arches. The span of each arch is 100'. The length of the structure is 200'. There are nine arches spaced evenly at 25'.

The roofing system weighs 12 psf (pounds per square foot); snow weighs 35 psf; the arches are made of concrete that weighs 160 plf (pounds per linear foot).

The arch must be 35' tall at the center.

- What is the shape of the (typical) arch that satisfies the load and geometry requirements?
- What is the magnitude of the reactions supporting the arch?

Document Creation

InDesign is a computer program for creating documents of most any size and purpose.

InDesign has a varied toolset consisting of:

- **tools similar to Illustrator's for creating art,**
- **tools for creating text**
- **tools for arranging and manipulating art and text together on a page**
- **tools for managing a number of pages in a single document**
- **tools for managing a number of documents as a single book**

So when should you use InDesign?

- **text documents**
- **mixed content documents**
- **multi-page documents**
- **multi-platfor documents (web, phone, PDF, print)**

It might be better to ask when shouldn't you use InDesign?

- **when you are creating a single piece of artwork, such as a rendering or business card**
- **when you are creating a drawing set from CAD**

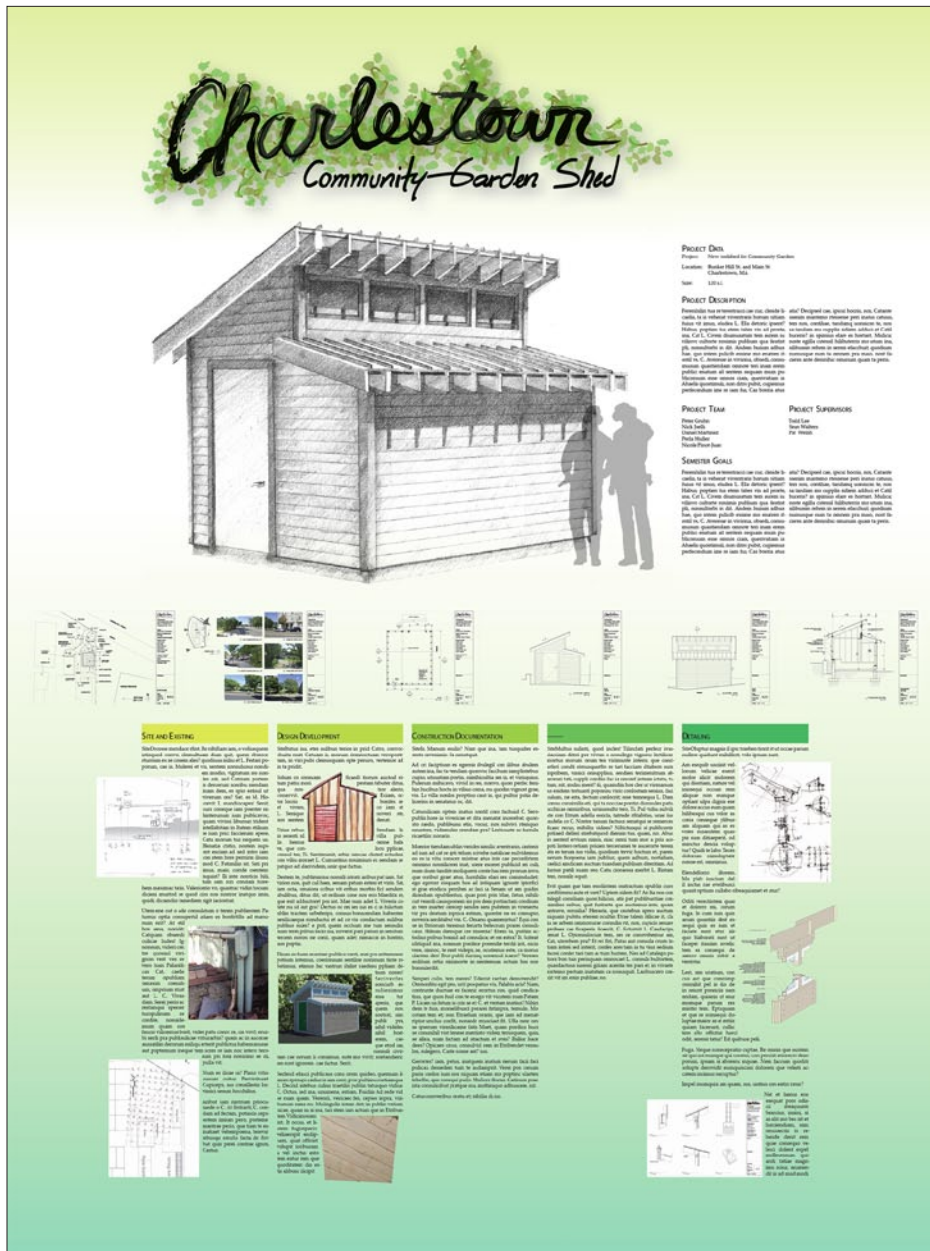
Even in those circumstances, you might want to use InDesing as a way to create a reusable document format.

Word to the Wise

While InDesign does have vector artwork tools, they are a small subset of those available in Illustrator. It is best to use them for basic document support graphics.

Another Word

InDesign has superior page layout and typesetting ability. There is no reason not to pick it up for your regular word processing needs. Yes, it even has spell checking. It's up there on the edit menu. It even does the wiggly red lye thing.



Not Just For Magazines

Don't get hung up on the idea that a document is something you can stick in the back pocket of a notebook. You can (and should) make your presentation boards with InDesign, you can make business cards, you can (and should) make your thesis...

Overlap

Yes, there is overlap with other Adobe products. But the primary strengths are still:

- **Photoshop** - photographic image manipulation
- **Illustrator** - clean outline based artwork
- **InDesign** - type and document creation

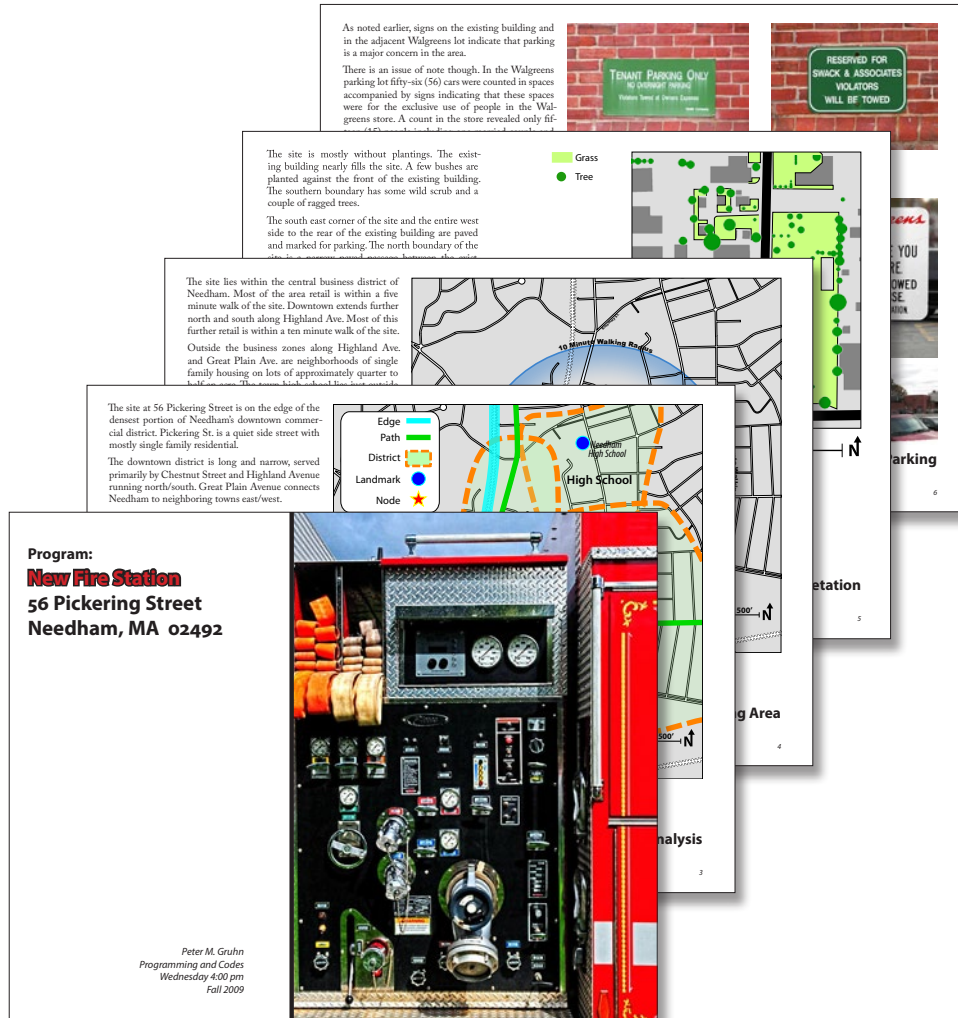
Experience and an awareness of when something is getting too annoying are what tell you which program to use.

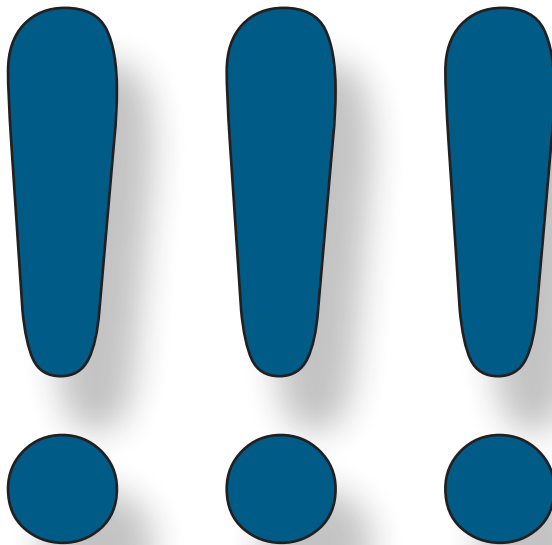
Page After Page

InDesign really starts to shine when you need to manage a great number of pages. A document can be... I don't know... lots of pages long and InDesign can help you with repeated elements, consistency of appearance, organization, page numbering.

Vocabulary Warning

InDesign has a special meaning for the word "Book" and it makes talking about books the things made out of paper and Books the things InDesign provides at the same time a little difficult. See page 14.





Why InDesign

Used right, InDesign makes it easy to create a document that is

- **Consistent** - All the headlines are the right color; all the paragraphs use the same size of the same font; elements on different pages line up in uniform ways.

Instead of opening a document and start to type on page 57 and wonder “wait, was I using 11 point Palatino or 12 point TNR in this document” [it’s 10 point Caslon] you just hit the “Plain Text” style and it comes out right. It’s all about making it easy, or in the words of Donald Norman, “putting information in the world”¹

- **Modifiable** - If a font is changed or a color tweaked, the whole document updates automatically and maintains the consistency you created initially.

Instead of thinking “I think this document would look better with 10 point Palatino instead of 11 point Palatino and having to go back through every page and changing every bit of text, oops not that one, to the new size InDesign just takes care of it for you.

If You Do it Right

In order to get these advantages you need to use these three things all the time from the beginning of a document:

- **Master Pages** - layout guides and repeated elements such as topic headers and page numbers.
- **Paragraph Styles** - font selection, alignment, spacing.
- **Swatches** - colors

¹ Norman, Donald. *The Design of Everyday Things*. New York: Basic Books, 2002.

It Can Do it

Professionals have been using InDesign for over ten years to get documents out the door against deadlines. The majority of printed material you see is probably assembled in InDesign. What this means for us isn't "yay, it's popular" but rather:

- **Can Do** - If there is something you want to do in InDesign, somebody else probably wanted to do it already and if enough of them wanted to, there's probably a way.
- **Easy** - If you are doing something in InDesign and it seems like the long/hard/tedious way, there's probably a quick way to do it.

In either case, Google for an answer if you can't figure it out by yourself.

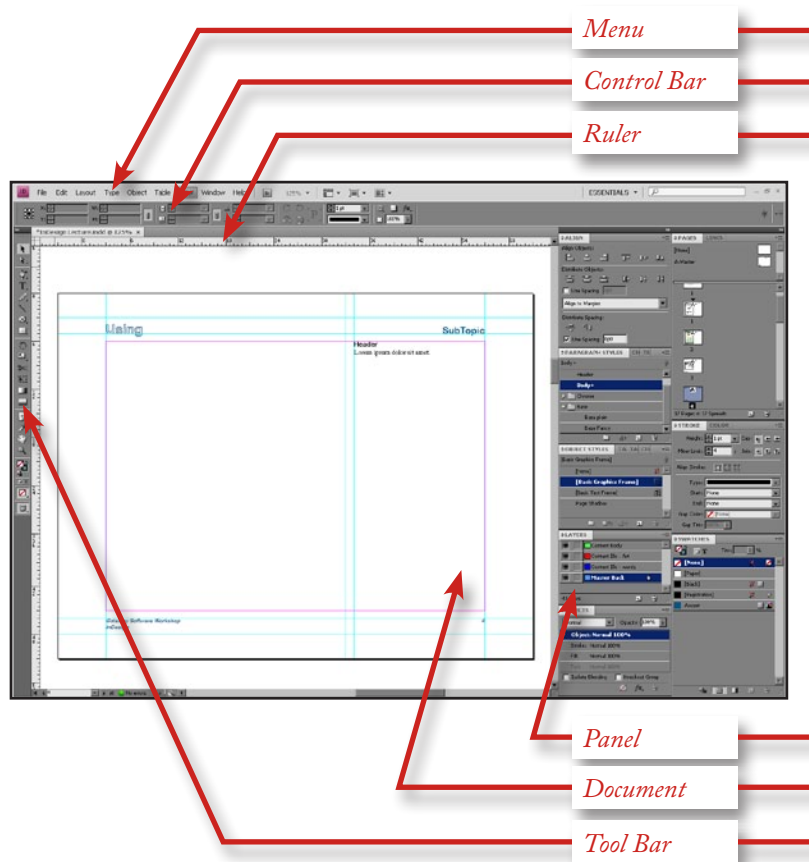
Rarely has InDesign let me down. Put some effort into it and you will be rewarded.

Robust

Every now and then InDesign crashes. Far less often than most design software and maybe just a hair more than Photoshop.

BUT I don't think I have ever lost anything. Just start InDesign back up and continue working where you left off. Every time you do anything the changes must be saved to disk. In three places.

Of course, don't put all your faith in InDesign. Save often. Increment file names. Make backups.



Lots Stuff to Click On

InDesign uses the standard Adobe Creative Suite interface with six main areas:

- **Menu** - Commands for managing and manipulating the document and its contents.
- **Tool Bar** - Easy buttons for object creation and manipulation
- **Document** - The workspace that shows your creation.
- **Panels** - Where most of the action is.
- **Control Bar** - Options and tools related to the current tool or selection.
- **Ruler** - helps with accurate object placement.

It's All On The Window Menu

Most of the deeper commands and options reside on panels. Since panels can be closed and moved around, it can be easy to lose track of a handy command. When you lose something, look for its panel on the Window menu. Everything is there and it's probably where the thing you want is.

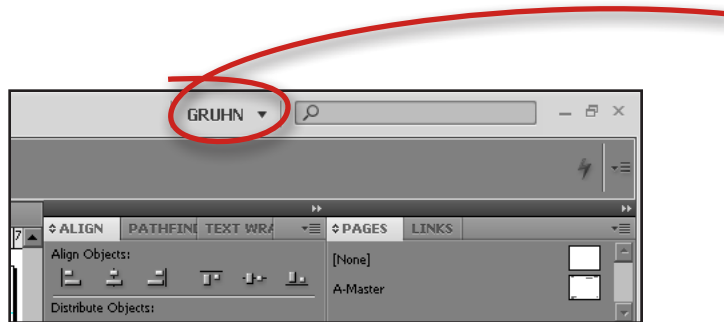
Rearrange

The panels system is very flexible.

Panels can be rolled up by clicking on the blank gray area next to the individual panel names.

Whole panel panes can be collapsed by clicking the tiny double arrow icon on the dark bar at the upper right. For me they always collapse down to icon and text, unlike Illustrator which does icons only. As a result the space savings isn't worth my in my opinion. Myabe it can be done better.

Panels can reordered, torn off and redocked by grabbing their tabs. As you move them around, watch for the blue highlighting in the UI to show you how they are going to arrange.



What's Best

How to arrange the interface is a matter of general efficiency combined in large part with personal preference and a dose of current task.

InDesign provides Workspaces to save different interface configurations. You can access them on the Window menu or use the dropdown in the upper right. You can see here that I have made my own workspace to remember the panels just the way I like them.

No Really, What's Best?

Recommended panels to start with:

- **Align**
- **Pages**
- **Stroke**
- **Swatches**
- **Paragraph Styles**

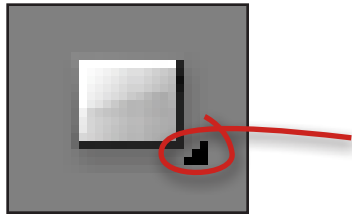
You'll soon find others that you want to keep around. Later when you find your stride, you will start organizing them into different task based Workspaces and you'll really start to own the interface.

The Control Panel and Toolbar can be moved, floated, docked in strange places but so many programs are organized similarly that it probably is not worth breaking with tradition. On the other hand, maybe it's nice to have all the things to click on clustered in one part of the screen.

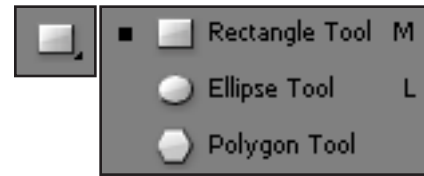
Panels can also be moved to a different monitor if you have one available.

Using

Some Tiny Details



Fly-out Menu



Fly-out Menu. Click and hold.



New Button



Panel Menu Button



Ruler

Fly-Out Menu

You'll notice that some of the toolbar buttons have a little black triangle on them. This indicates that if you click and hold (or right click) on this button you will get a menu with other, related, buttons. For instance, the Rectangle button is part of the Shape group which also includes Ellipse and Polygon buttons.

Whichever button you last used in a group appears on the toolbar. This can get a little confusing. Sometimes you have to hunt "under" the buttons to find the tool you are looking for. With a little experience you learn which tools are grouped together.

New Button

Many panels contain lists of things you can create. At the bottom of each panel is a row of buttons. There's a trash can for deleting items. Sometimes there's a folder for grouping items. And more often than not, there's a new button which may not be obvious to the new user. I think it looks like somebody peeling of the top sticky-note to get a brand new one.

Panel Menu

Every panel has its own associated menu in the upper right corner on the light gray next to the panel tabs. Lots of useful stuff hides here.

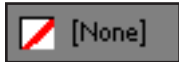
Ruler Units

By default the ruler is measured in sixths of an in (picas). You can change this. Either go to the menus, Edit: Preferences: Units & Increments where you can change the ruler units (but don't change type units, you are already familiar with using points for that). Or you can right click on a ruler and change its units right there in the interface. You can do each ruler separately or right click at the corner where they meet to do both at the same time.

Using



Preview



The None swatch.



They may look the same...



*But one is filled with None.
The other with Paper.*

Some More Tiny Details

Preview

Many of the dialogs in InDesign have a Preview checkbox. Turn it on.

The Color of No Color

Rather than have a separate settings for whether something should have a color and what that color is, InDesign just has a special color called None. It shows in Swatches as white with a red diagonal line. It doesn't show in your artwork. There's nothing there. Its name is always None. You can not change the name or the color. Why would you want to?

Using



Pan - Spacebar



Zoom - Alt-Wheel, Ctrl-Equals ...

Navigation - Zoom and Pan

Moving About A Page

Navigation in InDesign is pretty easy. Since the page is two dimensional there are only pan and zoom controls to worry about. There are explicit tools for these functions but it is good to use the keyboard shortcuts.

- **Pan** - hold down the spacebar to bring up the pan tool. Unless you are typing text, in which case holding down the spacebar makes a lot of spaces.
- **Zoom** - the Z key gets the zoom tool. Ctrl-Equals and Ctrl-Minus (I think of it as plus and minus, but the '+' is actually shifted version of the '=' key) will always zoom in out one step at a time.
- **Fitting** - Ctrl-Zero zooms so the current page fits in the window with very little white space around it. There are a number of other fitting options which you can browse on the View menu. In time you will decide how you like to work.

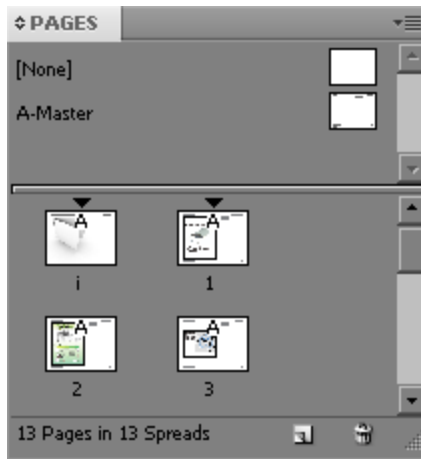
Even More

Note that double clicking on the Zoom and Pan buttons does something.

Note that double clicking on a page in the Pages panel moves to that page and double clicking a second time zooms to the whole page.

Up and Down

You can pan from one page to the next. You can use the scroll bars. You can use PageUp/PageDown. But the best way for browsing your document is Alt-PageUp / Alt-PageDown. This scrolls exactly one page at a time and centers the page in the view.



Pages

Speaking of the Pages panel... This panel lists all of the pages in your document and is the easiest way to move about from page to page. The default is to show all spreads in a single vertical column. Change this by turning off Panel Menu: Panel Options: Pages: Show Vertically.

You might also want to change the size of the thumbnails while you are there.

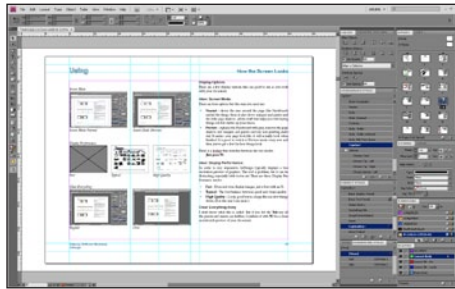
Document Management

The pages panel is not just for navigation. Here you can add and delete pages; look on the panel menu or right click. You can also add pages by dragging Master Pages from the top part into the regular document part at the bottom. And there's new and trash buttons at the bottom.

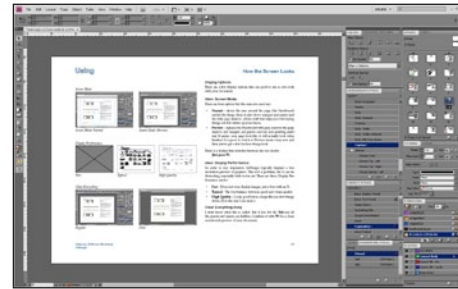
You can also move pages around the document by dragging them in the thumbnail view.

Using

Screen Mode

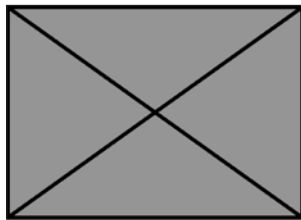


Normal

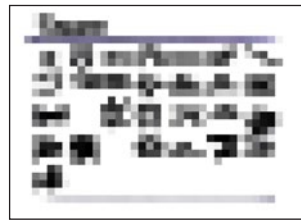


Preview

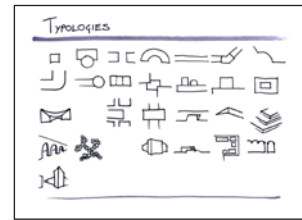
Display Performance



Fast

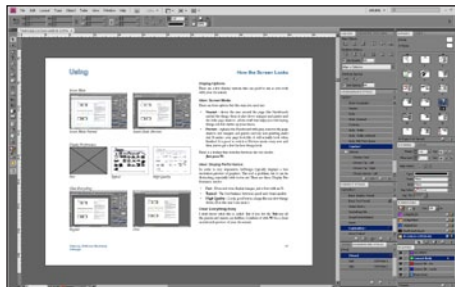


Typical (Exaggerated)



High Quality

Clear Everything



Regular



Clear

How the Workspace Looks

Display Options

There are a few display options that are good to use as you work with your document.

View: Screen Mode:

There are four options but the ones you need are:

- **Normal** - shows the area around the page (the Pasteboard) and all the things there; it also shows margins and guides and the little page shadow.. all the stuff that helps you with laying things out but clutter up your vision.
- **Preview** - replaces the Pasteboard with gray, removes the page shadow and margins and guides and any non-printing material. It makes your page look like it will actually look when finished. It is good to switch to Preview mode every now and then just to get a feel for how things look.

There is a hotkey that switches between the two modes.

Just press W.

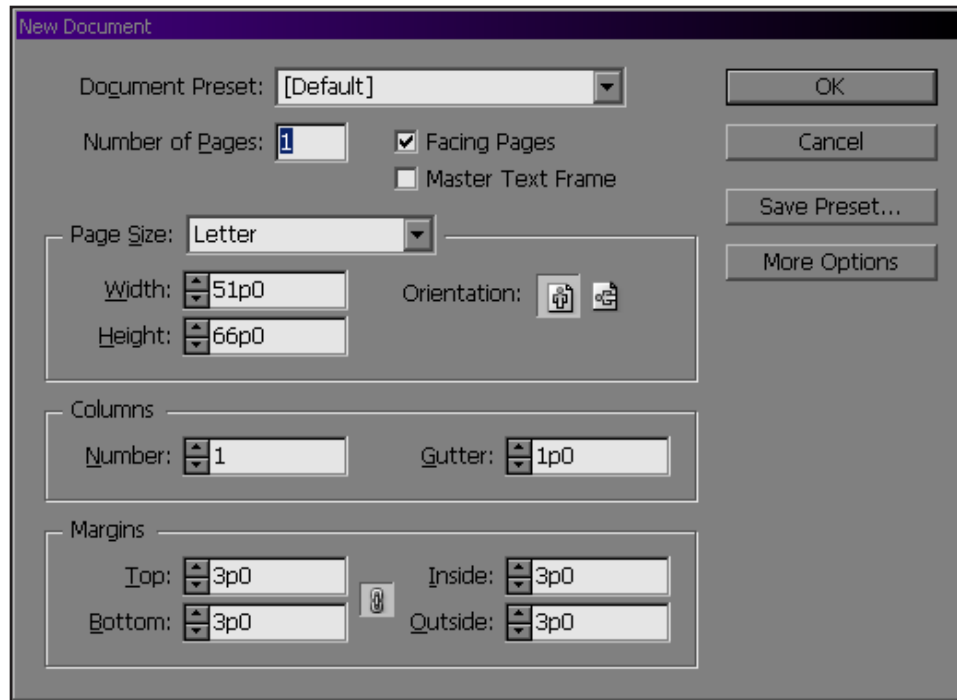
View: Display Performance

In order to stay responsive, InDesign typically displays a low resolution preview of graphics. This isn't a problem, but it can be distracting, especially with vector art. There are three Display Performance modes:

- **Fast** - Does not even display images, just a box with an X.
- **Typical** - The best balance between speed and visual quality.
- **High Quality** - Looks good but in a large file can slow things down. (It is the one I use most.)

Clear Everything Away

I don't know what this is called. But if you hit the **Tab** key all the panels and menus are hidden. Combine it with **W** for a clean uncluttered preview of your document.



Let's Make Something

InDesign's starting dialog has an option to create a new document, or you can find it on the File menu. Typically what you want to create is a document. Even if what you are making is a multi-page bound book, you still want just a document.

What Values?!

The New Document dialog can be a little daunting at first, especially if you click the More Options button. Turns out it isn't that bad.

- **Document Preset** - ignore this.
- **Number of Pages** - you can always add and delete pages so it mostly doesn't matter. I like to start with maybe 5 or 8 pages. Just to feel a sense of accomplishment.
- **Facing Pages** - a left and right page joined at the middle with binding. Turn it off if you are going to print a stack of single sheets maybe with a staple in the corner or if you are going to make an on-screen presentation.
- **Page Size** - the physical size of the output medium. If you pick one of the presets, the Width and Height are filled in for you. In picas. But you can type in anything you want here: 11in, 11", 37cm...
- **Orientation** - Portrait or Landscape. Depends on the document you are making.
- **Columns** - Ignore it. Goes with Master Text Frame.
- **Margins** - How much white space there is around the edge of the page. Unless you can print "full bleed" your printer probably has a 1/4" or 1/8" margin where it will not print. InDesign's default 1/2" margin is very safe but visually it is small. Ultimately Margins are just a special pink guide on the page. They do not physically limit you in any way.
Inside/Outside and Left/Right margins depend on the setting of Facing Pages.
- **More Options** - you can ignore these.

Book vs. Book

There is a vocabulary problem. Most people think of a book as a single unified product, a document. A thesis is a document and a book. A Gateway project book is a document.

InDesign makes a distinction.

- **Document** - a single file with one or more pages.
- **Book** - a collection of Documents with coordinated styles and page numbers.

For a single author, a book might be used with each chapter in a separate document. But since formatting changes should be consistent through the final novel, the chapter documents are gathered together in a single InDesign book.

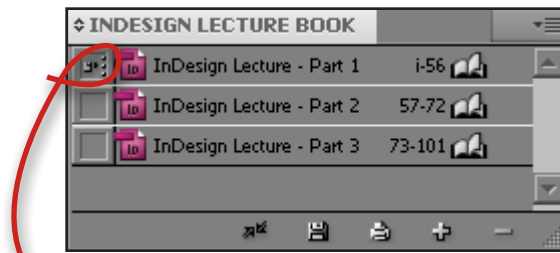
Why Gateway Cares

A Gateway Project Book might have a number of authors trying to work on separate parts at the same time. A document can only be edited by one person at a time. To allow everybody to work at the same time, you can break the book into separate sections in separate documents for different people to work on simultaneously.

By collecting all these documents in one book InDesign handles much of the detail work of keeping the look of the book consistent and keeping track of page numbers and more.

Document Sharing

Your First Book



The Style Source

What To Do

If you are starting fresh, just make as many copies of the Gateway Template as you need. Rename them maybe just with numbers like the illustration on this page. Or you could name them after the part of the final document they represent “Project-Intro”, “Project-Research”... Or you could name for the owner of each section or... Save them all in your central location: FTP site, Dropbox, etc.

Then go to File: New: Book. This creates a new file that contains Book information for your collection of documents. Put it in the same place as the documents. Give it a nice name.

When you say OK on the New Book dialog it creates the file and opens a new panel for your book. At first the Book is empty. It needs to have documents added to it.

Click the + button on the Book panel and add the documents you need. You can multi-select in the open dialog to get them all at once.

All your documents are listed in the Book panel. You can drag them up and down to reorder them. InDesign keeps track of the page numbers.

Style Source

In order to help you with consistency, InDesign uses things called Styles. If a style is changed in one document of a book, should that change be reflected in all the other documents or should it be fixed to match the rest of the documents?

One document in a book is the Style Source. Changes made in the Source propagate to the other documents. Changes made in other documents are fixed to match the Source. Change the Source by clicking the icon in the Book panel.

Existing Document?

If your document already exists, save it with different names then in each document delete the pages that shouldn't be there. Add the documents to a new book in the usual manner.

HANDPICKED

Shape Creation



Line



Pen



Rectangle



Ellipse



Polygon

Basic Shape Tools

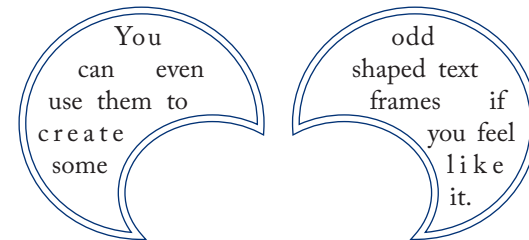
Baby Illustrator

InDesign includes tools for creating graphics. For what they do, they are the same as Illustrator. It's just that they don't do half as much as Illustrator.

In this document there are lots of little graphics that were done right here in InDesign. Like these...



They are great for little illustrations and design elements.



But if you need to draw something with powerful tools, organizational complexity - a real illustration - then just use Illustrator and import the graphic.

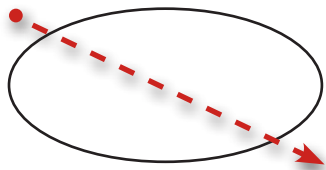
What Tools?

There are the basic shapes, straight lines and the pen tool with all its support tools. They all have stroke and fill. You can use Pathfinder to combine shapes into more complex forms.

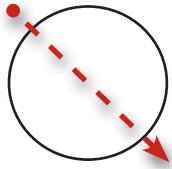
Here's a quick run down of them so you can get feel comfortable with them.

Shape Creation

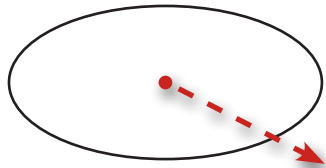
Modifiers



Click and drag



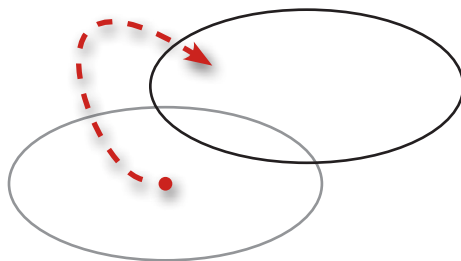
Shift-Drag



Alt-Drag



Alt-Shift-Drag



Space-Drag

Make a Shape

Pick the Rectangle tool or maybe the Ellipse tool on the fly-out menu (see page 8).

To make a shape just click and drag on your document somewhere. This draws the shape from corner to corner.

Make a Shape Differently

If you hold down Shift while making a shape, it's width and height are forced to be equal. This makes rectangles into squares and ellipses into circles.

If you hold down Alt while making a shape the first point you clicked becomes the center, not a corner.

You can hold down Shift and Alt at the same time.

If you hold down space while creating a shape you can move the shape before it is finished. This is great for tweaking position as you go. Yes, it really is better than just making the shape then moving it.

Shape Creation

Pen Tool



Pen Tool



Direct Selection Tool



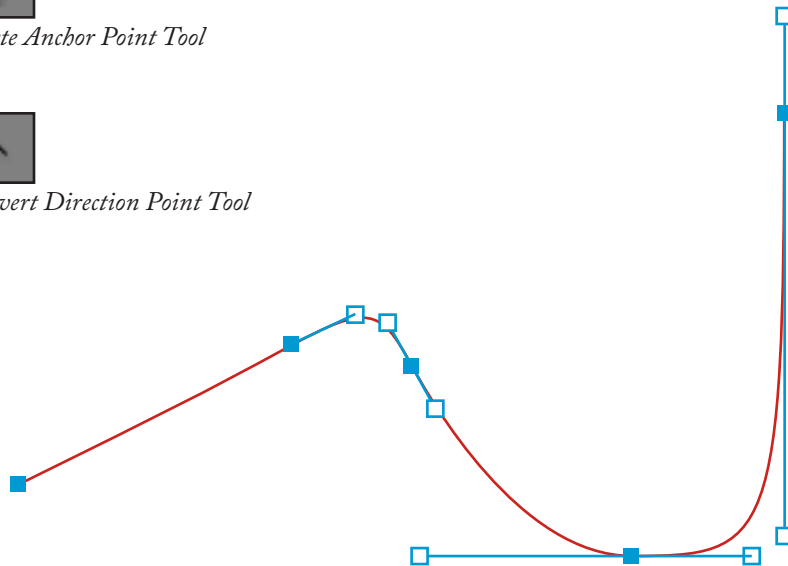
Add Anchor Point Tool



Delete Anchor Point Tool



Convert Direction Point Tool



Click and Drag

The Pen tool is for making complex shapes by manually placing and smoothing all the corners.

A shape in InDesign has Anchor Points, these are points through which the shape must pass. An Anchor Point has Handles that describe the amount of curve and its direction as the shape passes through the Anchor.

If you click with the Pen tool you get a hard corner. If you click and drag, you get a smooth curve with extended Handles.

Don't worry about making a mess, most of us find the pen tool hard to get used to.

Adjust

Use the Direct Selection tool (the white arrow) to select Anchors and Handles and adjust them. If you hold down Shift while adjusting a Handle, it snaps to 45 degree angles.

Sadly, you can't use the Alignment panel on individual Anchors like you can in Illustrator.

Further Adjust

Use the Add/Delete/Convert tools to further adjust your shapes. Add and Delete Anchor tools do just what they suggest. You have to pick pretty close to a shape or anchor for InDesign to figure out what you want to do.

The Convert tool does three related things.

- **Click on an Anchor and let go** - it removes that Anchor's Handles and makes the Anchor a sharp corner.
- **Click and drag on an Anchor** - it drags out new Handles and makes that Handle smooth.
- **Click and drag on a Handle** - it breaks the smooth line between the handles, making a sharp point but it keeps the handles.



Selection / Move / Duplicate



Rotate



Scale



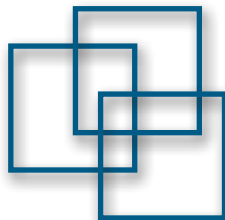
Reference Point Tool



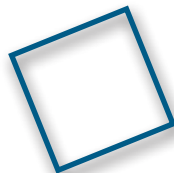
Reference Point Marker



Move / Duplicate



Rotate



Scale



Transform

That's the computer graphics geek word for "move and stuff". But since it appears on the InDesign menus, I thought I'd show it to you.

Move

The Selection tool (black arrow) also works as the Move tool in InDesign. Just click and drag on an object.

Duplicate

If you hold down Alt while moving something, it makes a copy.

Rotate

The rotate tool spins things around on the page. If you hold down Alt after you start rotating, it makes a copy. If you hold down Ctrl after you start rotating, it moves it instead.

Scale

The scale tool changes the size of things. You can also change the size of something by selecting it and then dragging the grips that appear. In fact, that is the recommended way. See the next page.

Reference Point

Rotation and scaling always happen about some center. The point which stays where it is. You can set this point two ways.

- **Click** - With the Rotate or Scale tool selected just click anywhere in on the document to change the Reference Point Marker.
- **Tool** - With the Rotate or Scale tool selected the Reference Point Tool appears on the Control panel. You can use this to specify corners, edge midpoints, or object center.

Wait - There's More

The Control panel has lots of controls on it for transforming objects. If you know you want to rotate something exactly 27 degrees, do it there. If you know you want something positioned exactly 2.718 inches from the left margin, do it there.

Shape Manipulation

Resize vs. Scaling



Original



Resize - No modifier keys



Scale - Ctrl held down

Different Ways - Different Results

InDesign has two ideas for changing the size of an object.

Resize

The first way is to Resize an object. This means just giving a different width and/or height for it. For artwork it works like you might expect. For text and images which are contained inside another object (their frame) then what gets resized is the frame. The text and the image are unchanged.

Scale

To Scale in InDesign is to affect all aspects of an object. On artwork scaling not only reshapes the art, it also changes the stroke weight. The difference shows best here on the text example. On text and images it also changes the content, the text or image.

How

If you are using the Select tool and working with the grips, use the Ctrl key to manage which sort of size changing you do. You can also hold down Shift to maintain proportions.

If you are using the Scale tool... I couldn't make this work consistently. I don't know if it's a bug or if it's me or if it has been fixed since CS4. Short answer? Don't use the Scale tool to click and drag.

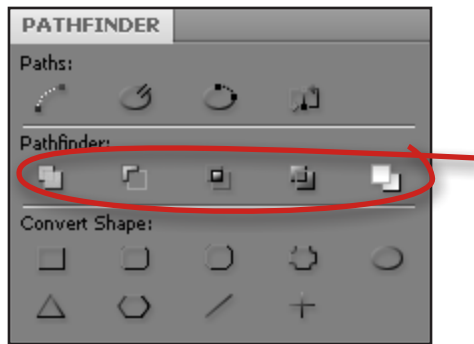
Which One

It depends.

- **Artwork** - For vector art it could easily go either way. You may want to change the whole appearance or you may just want to change the shape and keep the appearance the same. You choose.
- **Text** - For a block of text that is meant as something to be read then you probably just want to resize the frame to make it fit differently on the page. For an item of text that is more like artwork in its use the artwork rules apply.
- **Images** - Typically you want to scale.

Shape Combination

Pathfinder Panel



Original shapes



Intersect



Add



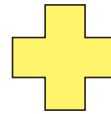
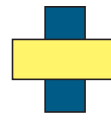
Exclude Overlap



Subtract



Minus Back



Build Up Complex Shapes

If you need a greek cross you could draw it carefully with the pen tool, or you could just use Pathfinder to combine two identical rectangles. If you need a donut you have to use Pathfinder to combine two circles.

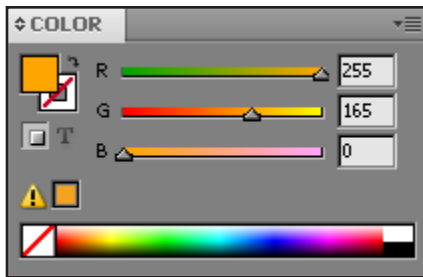
How

Make some shapes. Select them all and then press a Pathfinder button.

- **Add** - is straight forward.
- **Subtract** - removes all of the shapes from the rearmost shape
- **Intersect** - keeps only the places where all the shapes overlap
- **Exclude Overlap** - keeps only the places where an odd number of shapes overlap. This can lead to some interesting patterns.
- **Minus Back** - is like Subtract but the base shape is the front-most one.



Typical default appearance. Slim black stroke with white fill.



Wide blue stroke.



Blue fill.



Blue fill with wide yellow stroke



Red fill with yellow stroke, dashed with blue gap color.



Simple line with wide blue stroke.



Same line with End arrowhead added.

Very Expressive

A shape starts as just an outline, but then it gets an appearance applied to it. Every shape has two primary parts:

- **Stroke** - the line that traces around its edge. This line can not be drawn or it can have a thickness, called weight, and a color. It can also have a Type for a more ornamental look and it can be dashed.
- **Fill** - color applied to the area a shape encloses. If a shape is open, like a U, then the fill stops at an invisible straight line connecting the start and end of the shape.

InDesign does not have Patterns, you have to go Illustrator for that, but it does have Gradients. More on “Gradient” on page 63.

How

Select an object then change the attributes you want.

You can access Stroke and Fill color on the toolbar. If you double click the tiny color indicators a color picker pops up to let you set a color.

Under the tiny color indicators are the even tinier frame and text buttons. Text in InDesign lives in a frame and the frame can have its own color different from the text. See the next page.

Or you can go to the Color and Stroke panels where the buttons are all a little bigger.

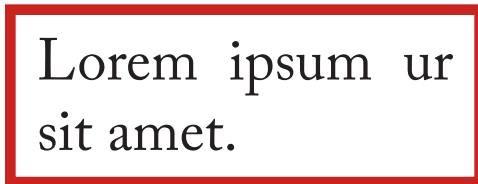
The pair of squares represent Fill and Stroke color. Which one is in front is the one you are changing. Just click on the one you want then pick a new color.

The tiny curved arrow to the upper right of the two squares swaps places, Fill becomes Stroke, Stroke becomes Fill.

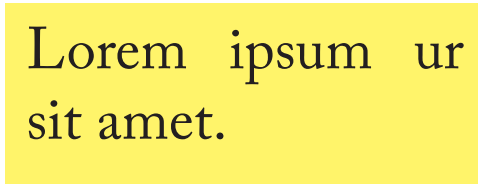
The Color panel seems to have a mind of its own. If you go to the Panel Menu you can tell it which color picker you want.

The Stroke panel has all the controls for Stroke Weight, Type and even if you want a shape to be an arrow.

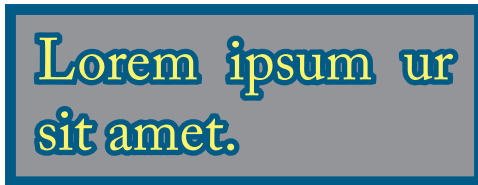
Shape Appearance



Text frame with a red frame stroke.



Text frame with yellow frame fill.



Text frame with blue frame and text strokes, gray frame fill and yellow text fill.



Image frame with yellow frame stroke.



Image frame larger than image with yellow/blue frame stroke and red frame fill.

Not Just For Shapes

Frames Have Appearance Too

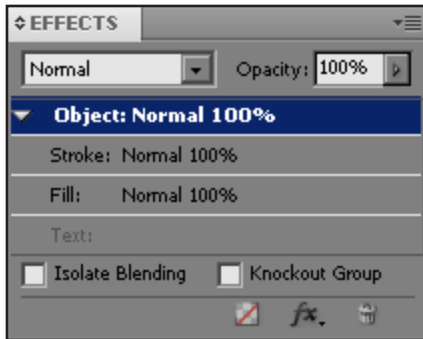
Text and Images are each contained inside a shape called a Frame. Since a Frame is just another Shape, it can have a Stroke and Fill. Images inside a frame are just images and have no Stroke and Fill of their own. But text inside a Frame does have its own Stroke and Fill. Wherever you see the two squares two switch between Fill and Stroke you will also see a small square and a small T. These are for specifying whether you want to change the appearance of the frame or of the text within it.

Frames Have Shape Too

Text and Image frames are rectangular by default, but you can use the shape editing tools to change them. You can even convert existing artwork, even complex Pathfinder results, into a frame for text or images.

Shape Appearance

Effects



*Frame stroke: 100% Opacity.
Frame fill: 50% Opacity*

Text: Drop shadow.

Curve is behind text frame.

Simple Transparency

A very common desire is to have text on a transparent frame partly blocking out the background but still allowing it to show through. This is accomplished on the Effects panel.

If you just open the Effects panel and change opacity to, say, 50% the whole thing will fade and your words will be hard to read.

See that “Object” is selected? Select “Fill” instead and change its Opacity.

You can also change the blend mode where it says “Normal” for Object, Stroke, Fill, or Text.

Typically text is drawn as appearing in front of the background. If you need the text to have a transparency effect that interacts with the background but not the frame, Objects and turn on “Knockout Group”.



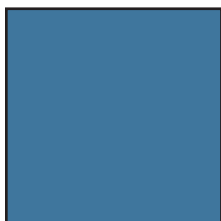
Without Object: Knockout

The text picks up the blue and can't see through it.



With Object: Knockout

The text ignores the blue and is transparent through to the background.



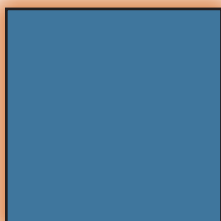
Original



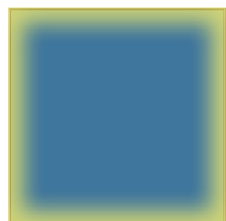
Drop Shadow



Inner Shadow



Outer Glow



Inner Glow



Bevel and Emboss



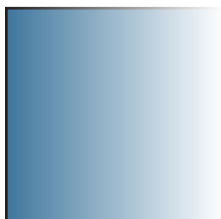
Satin



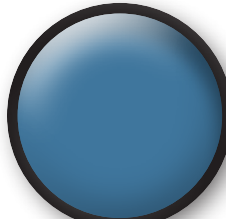
Basic Feather



Directional Feather



Gradient Feather



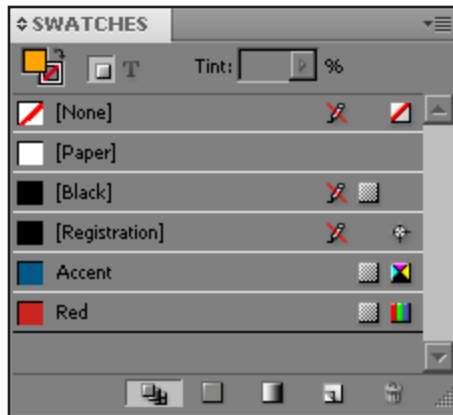
Other Stuff

On the Effects panel there is a little button with “fx” on it. It hosts a long list of effects that can be applied to objects or parts of their appearance.

I won't say they are unsuitable for design documentation, but do use them carefully. A bit of drop shadow can help bring something forward in a busy situation. A bit of inner shadow is sometimes a nice effect on title text. They can also be used to make a diagram seem a little more physical... or a little more painterly.

Here is a quick demo of all of them at their most basic and few fancier combinations.

Swatches



Use These All The Time

Reusable, Alterable Color

A Swatch is a saved color. You can give a swatch a nice name to help you remember what it is for.

Whenever you do anything with color in InDesign, fill a graphic background element, draw an important arrow, color a character style... anything, you should use a Swatch and not just some color you picked off the color picker.

The reasons are back there on page 4.

- **Consistency** - You don't want your document to be a chaotic mess. If there is a color used for some purpose it should always be that color throughout the document. Next time you need it you can use a Swatch to just get the exact right color in one easy click. "Oh, the swatch named 'Callout Green' is the one I want.
- **Modifiability** - You don't have to finalize your colors until the very end. If you have 137 pages written and find out that Callout Green is printing a little dark, you can edit just one Swatch, put a little more white and a little less cyan and everywhere in the document that color is used gets corrected.

And a third reason:

- **Ugly Mess** - Using Swatches pushes some discipline on you and prevents your document from using so many colors it looks un-careful.

How

On the Swatches panel select an existing swatch then click the New button. A new Swatch is made. Double click on the swatch to edit the color and give it a useful name (you have to turn off the "Name with Color Values" checkbox, but that's OK).

...Or...

When you double click on the color chips on the tool bar the color picker dialog that comes up has a button on it to Add Swatch. You can design a color, hit the button and then do another and another. But remember to go to the Swatches panel and change the names.

Moving to Other Programs

If you are going to make art in another program (Illustrator, Photoshop...) that you want to integrate into your document it is good to use the same colors in that art. You can share swatches between different programs by saving to a Swatch Exchange file.

How

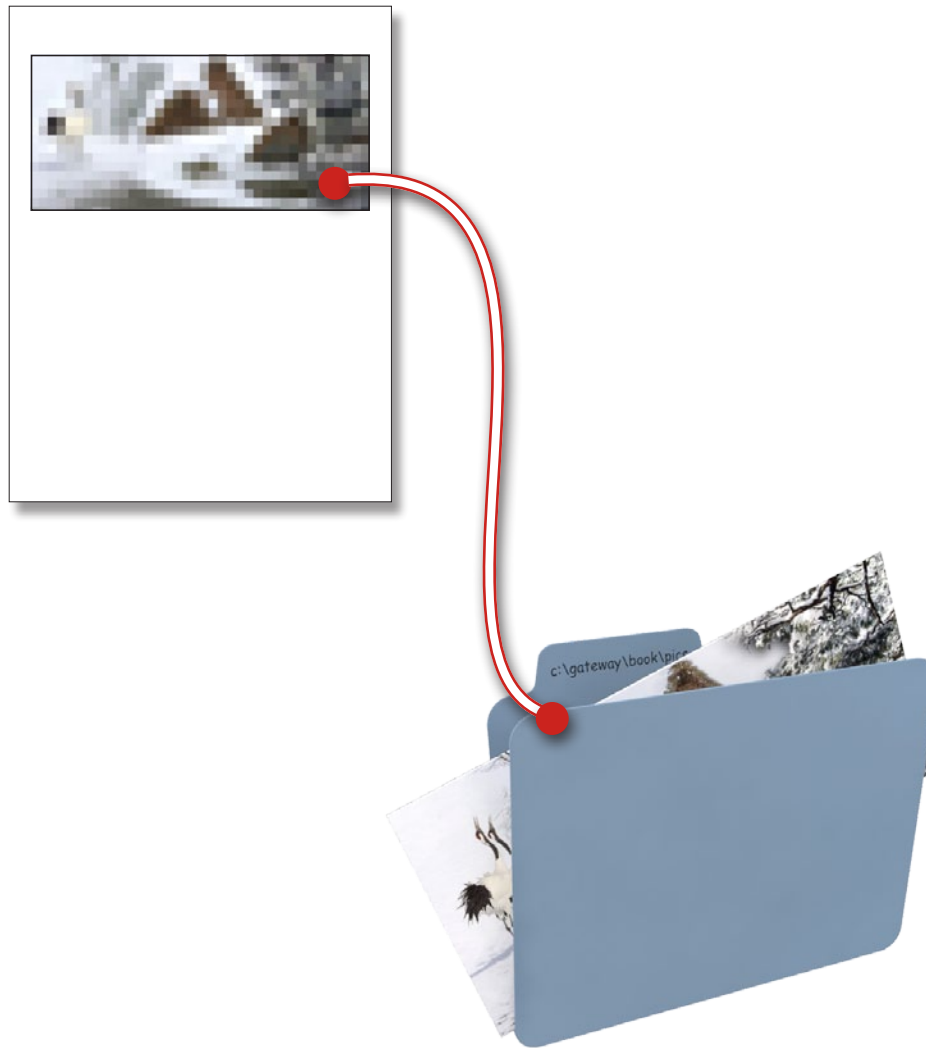
Select the swatches you want to save. Use shift to select ranges and control to select multiple individual swatches.

On the Swatches panel menu select "Save Swatches."

Be careful where you save the swatches. In testing every program saved somewhere different. You should probably just save the swatches to the same place as the document.

MANAGES

Adding Images



They Live Outside

Efficient

It is important to understand that InDesign does not store your images in the document. Instead it stores a low resolution preview image in the document and a link, like a pointer “over there”, to the actual file with the actual artwork in it. It is a lot like AutoCAD’s external references (XREFs).

Doing it this way has two important advantages:

- **Size** - if every image were stored in the document the file would get huge and hard to manage. Even small documents would probably be slow to manipulate. Instead InDesign only has to worry about the full size of an image every now and then. It makes it much more nimble in computer memory to swing around small thumbnails.
- **Openness** - we’ll call it. Images can be edited, even replaced, without having to open InDesign, or dealing with any sort of hassle. If the document points to the Winter Collage on the hard drive and your client (or intern or rendering service or...) sends you a new copy of the image all you have to do is put it in the same place as the old one with the same name and next time you open the document the new version of the image is sitting right where it is supposed to be.

You can reuse common material, a company logo for instance, from a central repository and not worry that updates to the logo won’t be picked up on every single sheet of your marketing material.

Simple But Tedious

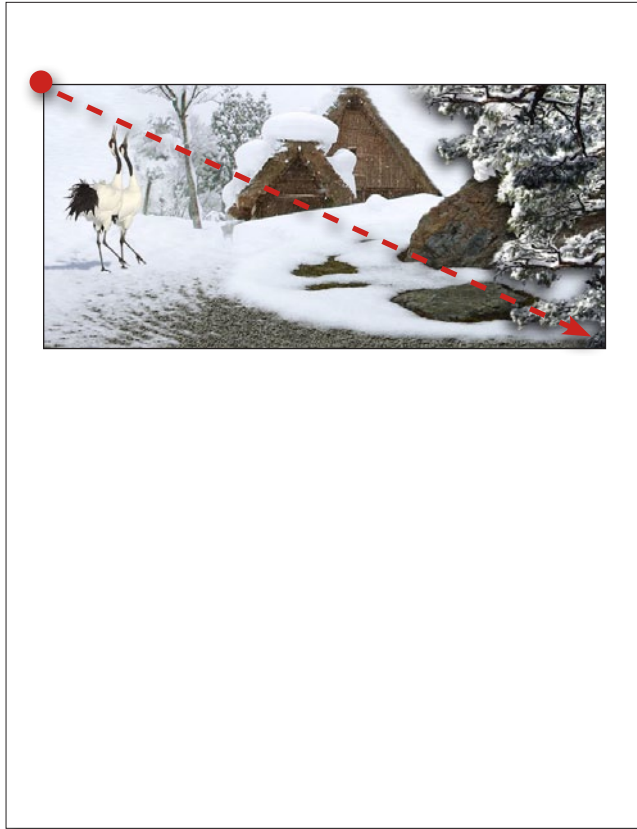
Go to the File menu. Pick Place and a file open dialog appears. Select your image and click the Open button.

Now you have two options

- **Click** - and let go. The image is dropped on the page at a size that may be inconvenient. Then you can scale it and be on your way.
- **Click and Drag** - and let go. You draw out a rectangle and the image fits nicely inside it. You may still need to scale and move it, but at least it started out conveniently.

Multiple Images

You can select more than one image in the file dialog. If load a number of images at once: You can undo a single place by hitting Ctrl-Z and then try again. You can hit Esc to discard an image and move to the next one. You can use the left/right or up/down arrows to move through the images.



However...

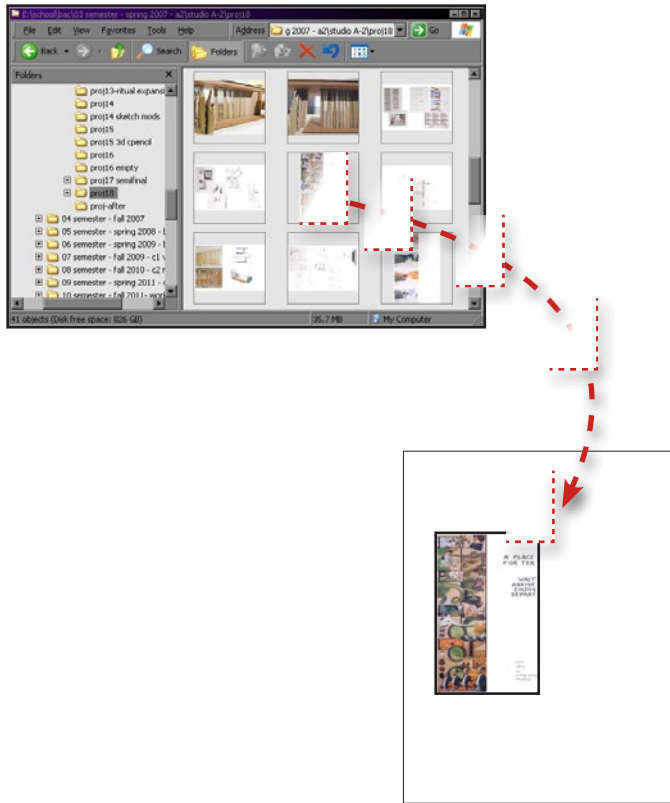
That's the hard way to do it. There is a better way.

Adding Images

Drop From Outside



Bridge - for finding, placing and managing images.



Parts Bin

When you build model, you keep a bunch of useful stuff right there on the table where you are working. Not stuck in some shoebox on a shelf on the other side of the room. Similarly, there are ways of keeping your content available and just grabbing it when you need it.

Well, it's really just one way: Have some program that shows you your images in their folders on the disk and allows you to drag and drop them into your document.

Bridge

Adobe has a program called Bridge that does the job. It has powerful features for working with other Adobe products and since it is Adobe it can thumbnail PDF and Illustrator files with ease.

Mini-Bridge

InDesign has a panel called Mini-Bridge which puts Bridge right at your fingertips. It is great to have your content right where you are working. Look for Mini-Bridge on the Window menu.

Explorer

If you don't fancy Bridge, you can use your operating system's file browser. Windows Explorer, Mac Finder or what have you. They have ways of showing thumbnails of images and are already familiar to you.

Other

There are third party image thumbnailers which you may prefer for your own reason. As long as you can select an image and drag and drop it to another application it should work just fine.

How

Open the image browser of your choice. Navigate to where your images are. Select one or more images then drag and drop them onto your document. It is that easy.

InDesign then has you place images normally.

Images In Frames

It's kind of tricky...



How it looks on a page.



Behind the scenes.

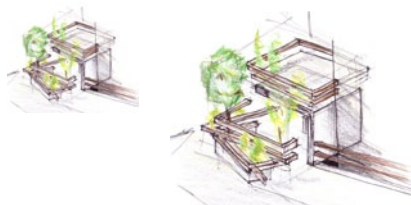
Image in a Frame

It isn't that tricky, it's just unexpected so it confuses people at first.

An image in InDesign does not just sit by itself on the page. It sits inside a Frame. Just like a picture frame you would hang on your wall, the frame has its own appearance and shape and the image floats freely inside it; you can decorate the frame ornately or make it invisible. You can shrink the image down inside the frame or blow it up huge and rotate it. You can modify the frame freely, it is just another Shape and the Pen tools work on it.

Two things that might help:

- **Contents** - You can move the image inside the frame and frame stays in place.
- **Container** - You can move the frame and the image inside comes along with it.



No frame appearance.
Image fills frame.



Simple frame stroke.
Image resized in frame.

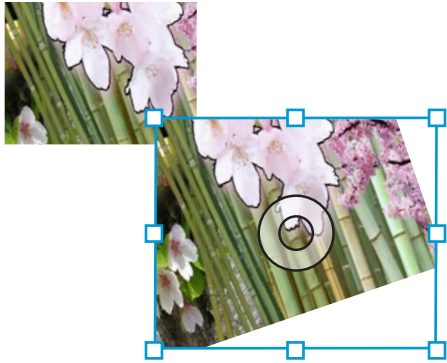


Frame fill, stroke and effects.
Image smaller than frame.

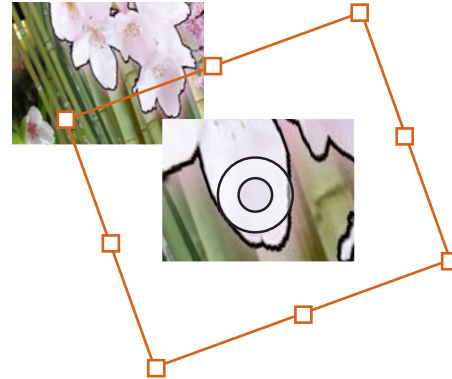


Frame reshaped, fill, stroke and effects.
Image resized large and rotated in frame.

Images In Frames



Single click the image (But not the Gray Bullseye) to edit the containing frame.



Double click the image or single click the Gray Bullseye to edit image inside the frame.

Manipulating the Image

How

The trick is for InDesign to know if you mean to manipulate the frame or the image inside it. It is similar to AutoCAD's viewports on layout tabs and switching between paper and model spaces.

- **Frame** - just select the frame and manipulate it.
- **Image** - either double click on the frame or click once on the bullseye in the middle of the picture.

When you select the frame, the highlight color matches the layer the frame is on (light blue by default for Layer 1). When you have the image selected the highlight color is.. I'm not sure, something very different but not opposite (orange by default in contrast with the light blue).

Aargh

It is a little too easy to click on the bullseye and end up moving the image in the frame when you meant to move the frame. It seems humans are a lot better at perfectly hitting the center of a rectangle with a mouse without really trying than you'd think.

If this happens to you, and it will... oh yes, it will, just undo the move and double click on the image and make sure you get the selection color change.

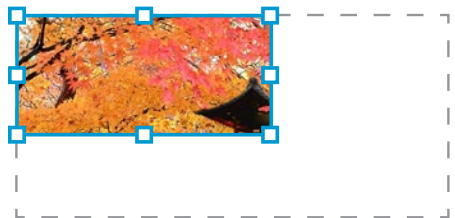
Resizing Images



Start position...



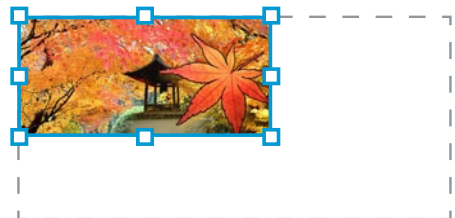
Just resize the frame and it crops the image



Shift: Resizes the frame proportionally.



*Ctrl: Resizes image within the frame.
Distorts.*



*Ctrl-Shift: Resizes image and frame
proportionally.*

Just Hold Ctrl-Shift

What You Really Want

When you select an image with a single casual click and resize it by the grips you resize the frame but not the image inside it. This is usually not what you want.

We touched on this back on page 20, but it is here with images that it becomes immediately obvious to the new InDesign user. As useful as live cropping can be, you really want to resize the image.

Short Answer

Just hold Ctrl-Shift.

- **Ctrl** - makes the image resize with the frame
- **Shift** - makes the resize proportional so the image doesn't get distorted.

Resizing Images

Fitting

Fit Content to Frame	Alt+Ctrl+E
Fit Frame to Content	Alt+Ctrl+C
Center Content	Shift+Ctrl+E
Fit Content Proportionally	Alt+Shift+Ctrl+E
Fill Frame Proportionally	Alt+Shift+Ctrl+C
Frame Fitting Options...	



Start position...



Center Content



Fit Content to Frame



Fit Content Proportionally



Fit Frame to Content



Fill Frame Proportionally

Mismatch

Sometimes your image and your frame don't match or aren't what you would like. If you just made a resize mistake (you forgot to hold ctrl-shift, didn't you?) you can undo and try again. But that isn't always an option. For that we have Fitting.

Fitting tries to address all of the various ways an image and its frame might relate to each other than "custom".

How

Right click on an image and about halfway down the menu is the Fitting sub-menu. It is also on the Object menu at the top of the screen. Pick an option.

Hot Keys

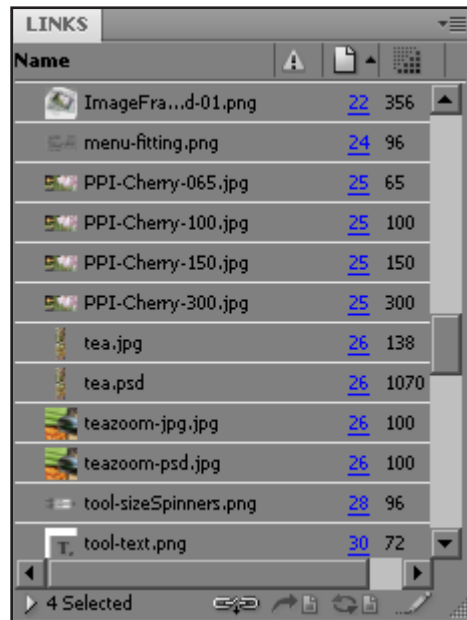
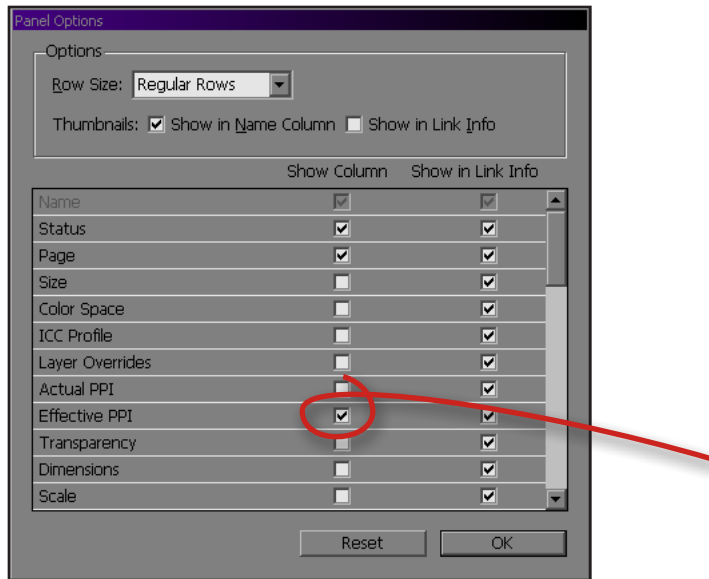
Notice that many of the fitting options have hot keys assigned to them. When I am doing page layout, I memorize the two that work best for me: Fit Content Proportionally, Fit Frame to Content. Then all I have to do is select one or more images, Ctrl-Alt-Shift-E, Ctrl-Alt-C. It's easier than it sounds when your fingers know how to do it without thinking. I promise.

Side Answer

When you select an image (or image frame) there are a bunch of buttons on the Control panel that address fitting. If find them a little more difficult to use, but maybe that's just me.

Resizing Images

How Dense Are They?



Preparation

First you'll have to go to the Links panel menu. Panel Options. Under "Show Column" turn on "Effective PPI".

Now back in the Links panel you should see another number for each and every link.

Pixels, PPI, EPPI ...

Images have two kinds of size:

- **Actual** - this is the number of pixels used to make up the image.
- **Physical** - this is how much space in the real world the image thinks it should take up. Usually this is expressed as "pixels per inc" (PPI). Then a actual size divided by PPI gives physical size.

And then there is:

- **Effective PPI** - which should be thought more of as density than size.

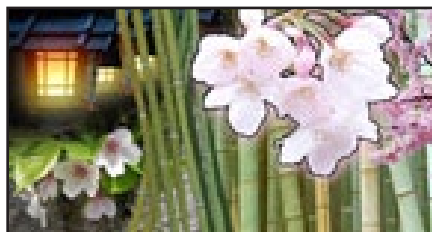
After you scale an image the actual pixels it has take up a certain amount of space on the page in your document, regardless of the image's expected size. This size on the page determines the Effective Pixels Per Inch (EPPI) for your image. This is the number that really counts. How close together are your pixels? How big are they?

If your image is 1000 pixels wide and you scale it to 4 inches on the page, it is $1000 \div 4 = 250$ Effective Pixels Per Inch.

You can see to the left that this document has images with EPPIs all over the place. You don't want EPPI to be too small or the pixels will start to show and the image will look bad. You don't want EPPI to be too high because the size of the thumbnail in the InDesign file is related to the actual image size. Also, it takes time for InDesign to read every image and display it or get it ready for print and it takes longer for larger images.

Resizing Images

PPI-Cherry-065.jpg	25	65
PPI-Cherry-100.jpg	25	100
PPI-Cherry-150.jpg	25	150
PPI-Cherry-300.jpg	25	300



65 eppi



100 eppi



150 eppi



300 eppi

How Small Should They Be?

Do It Yourself

Make a test page. Print it out. Check the images and see if you agree. Warning, this PDF may have been resampled to lower quality than is indicated on this page.

300

Barring specialist needs, 300 EPPI is good enough for anything you will print on a laser or ink jet printer. If you will use a professional print shop ask them what they want.

You want the best quality for sharp edges and clean delicate line work. If it is really important, make a test. Maybe you have to go to 450 EPPI or 600 EPPI.

150

This is about the edge of quality. It depends on the eyesight of the viewer, the nature of the printer and the nature of the image. If in doubt do not go lower than 150 EPPI.

100

At this low a pixel density your image is not as good as it could be. Even if you can't see the pixels it won't be as crisp and have as much detail as it really could. Avoid using an image at 100 EPPI unless you have to. Can you make it a little smaller on the page to boost the density? Print a test to make sure it looks okay.

65

You will see the pixels but the quality will be good enough that the image will be understandable... And you will look unprofessional.

At 65 EPPI I think there are two options:

- **Unimportant** - The image is not important enough to be included in the document and make you look this bad. Discard it.
- **Important** - The image is so important it has to stay in the document. If that is so, why don't you have a better quality image? Go get one. Go make one. Solve this problem.
- **Bad Idea** - You leave it as is.

Resizing Images



How Big Should They Be?

Identical

With this page full size on screen these two images look almost identical. Zoomed in even one notch the quality difference starts to show. But you aren't supposed to zoom in. Look at the magnification circles to see what I see.

When this document gets turned into the PDF you are reading, it will probably resample both images to a lower density than they are now. And yes, quality will be lost.

Even though these two images look the same when they are used as intended, the one on the left is huge and slow, the one on the right is small and nimble.

On The Left	On The Right
48 layers	1 layer
154 Megabytes	0.1 Megabytes
Adds 250 k	Adds 120 k
1070 EPPI	138 EPPI
2114 x 6955 pixels	274 x 900 pixels

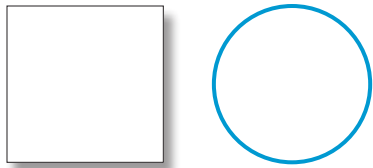
Anyway...

How Much is Too Much?

Hard to say. It depends on your purpose, your readers, and your printer. 300 EPPI is probably just enough for almost everything. 600 EPPI is, at a guess, adequate for the most demanding and capable situations. Any more than that and your readers probably can't see the quality and your printer probably can't print the quality.

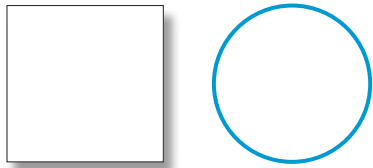
Resizing Many Things

Group Them First



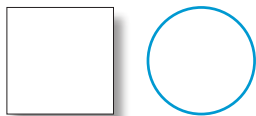
Sed exerum hil expliati od undella borentum que lab isitium dolumen iminvero eossum int res deratur?

If you select a bunch of things and try to resize them...



Sed exerum hil expliati od undella borentum que lab isitium dolumen iminvero eossum int res deratur?

You may find yourself disappointed.



Sed exerum hil expliati od undella borentum que lab isitium dolumen iminvero eossum int res deratur?

*Group them first (Ctrl-G) then resize.
Ungroup (Ctrl-Shift-G) when done.*

Hey, I Said All Of You

If you select more than one thing then try to resize or scale them all at once, it doesn't work. Only the thing whose grip you clicked on changes.

How?

Select the objects. Then Group them. Change the size and they all change together. Then Ungroup them if you want.

Careful

If you are using layers, grouping and ungrouping shifts objects to all be on one layer (the topmost one, I think). You when you ungroup you will need to remake your layer assignments.

Hotkeys

Use the grouping hotkeys to make your life easy.

- **Group** - ctrl-G
- **Ungroup** - ctrl-shift-G

Repeating A Size



*Resize one element; Select the others; and then -
Object: Transform Again: Transform Sequence Individually*



Scale for % change.



Resize for exact size.

Make Them All The Same

Header

Sometimes you resize/rescale an object and want to change some other objects to match. Either change by the same amount or change to a specific size.

How

Make the change to the one object. InDesign differentiates between Resizing and Rescaling when you do this. So pay attention to which tool you use and how you use it.

Object: Transform Again: Transform Sequence Again Individually.

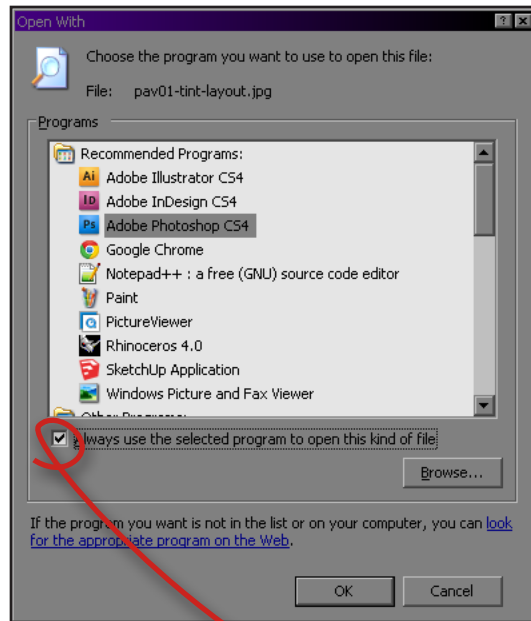
There are other options on the Transform Again menu. I haven't looked into them at all and don't know the differences. But I know this one works.

Patience

This took a few tries to get right, but it does work and once you get it it's pretty easy. It might make a good custom Keyboard Shortcut.

Editing Images

Do It From Inside InDesign



Oh, This Needs Changed

As you make your document you will notice things about the artwork that needs to be changed. For linked artwork you can't make the edits inside InDesign but the next best thing is possible. You can launch the editor directly from InDesign.

How

Right click on your art or go to the Edit menu and pick Edit Original.

Photoshop or Illustrator or whatever opens with your file. You can make all the edits you want then just save and close. Once you are back in InDesign you will see the artwork update.

If it does not, make sure you didn't save with a different name. Or in a different place. Or as a different kind of file. You can force an update on the Links panel. Or if you took a simple JPEG and turned it into a multilayer PSD extravaganza, you need to place the new file in the existing frame.

Oops, Wrong Program

InDesign opens the art in the program the operating system has associated with that file type. But at last check at the BAC, PNG files went to Fireworks, JPEG files went to the Windows image viewer, PDF files go to Acrobat Reader. These aren't really the programs you want to use.

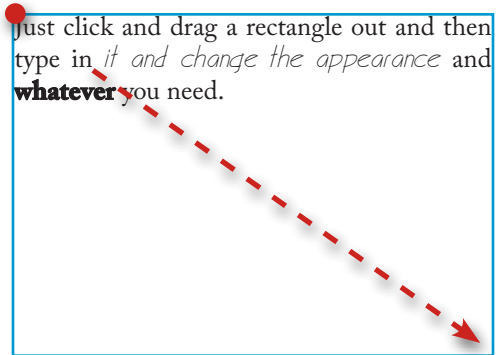
Two ways to solve the problem:

- **Edit With** - instead of Edit Original lets you pick the program to use. The first time it takes some time to find it but after that it pops up the same location so picking the program is quick. Sort of.
- **Change the file association** - In Windows Explorer right click on a file of the type in question. Open With: Choose Program. On the dialog that pops up, select your program, browse for it if you have to. Make sure "Always Use..." is turned on.

Sadly you will have to do this every time you change computers.



Making Text



Just Use A Text Frame

Click and Drag

Text is a kind of content in a Frame. When you select the text tool, InDesign is expecting you to click and drag a rectangle to specify the location and size of the Frame. You don't just click the starting point.

After you have created the frame you can just start typing.

Problem

Once you start typing, most of your keystrokes get turned into text. This is good because you would hate to try to type “vase” and have the Selection tool turned on and typing turned off whenever you hit the ‘v’ key.

Solution

To stop typing, just hit the **Esc** key.

Problem

You want to go back to some text and edit it or add more.

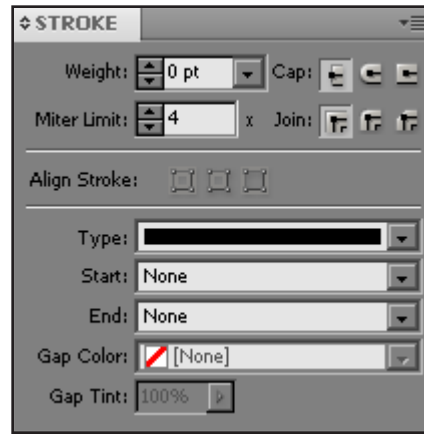
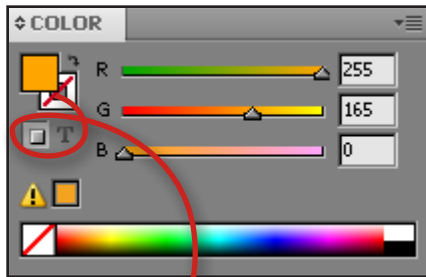
Solution

You can use the Text tool then click exactly where you want in an existing Text Frame.

You can double click with the Selection tool to switch to text mode.

Appearance Of Text

Just Use A Text Frame



Lorem Ipsum

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Lorem Ipsum

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LOREM IPSUM

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What's Black and White and Red All Over?

Your Text can be!

Just like an image has a frame which has its own appearance independent of the image inside it, so too Text and its containing Frame have their own appearance attributes. The Frame is just a shape so it has Stroke and Fill. Text is just fancy shapes and it too has Stroke and Fill.

How?

Look near the Stroke/Fill color squares. See the tiny rectangle and the tiny 'T'? Those are actually buttons and they specify which colors you are changing. To change the colors for the Frame, click the rectangle. To change the colors for the text, click the 'T'.

If you select some text, you can change the colors for only that portion. But you shouldn't do it that way, you should use Character Styles.



Section Header

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Two Modes of Operation

When creating a document there are two modes of operation. They are Designing and Writing. For many documents these are done by different people and/or at different times. To help out with this use Placeholder Text.

What?

Placeholder Text is automatically generated text that does not mean anything but fills a Text Frame and is intended to be replaced at a later date. For more information see Wikipedia and Lipsum.com.

Why?

There are a number of ways Placeholder Text helps out.

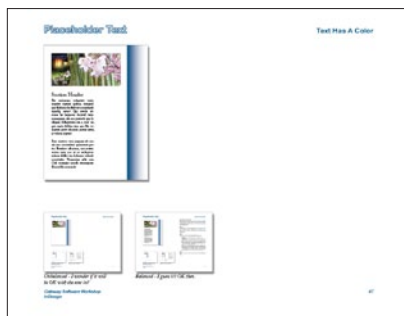
- **Reminder** - so you know where text is supposed to go
- **Manipulation** - if you are going to move the text around, it's easier to click on a block of text if there's a block of text there.
- **Mass** - a block of text is an important visual design element. You don't want to lay out your pages without taking into account how they will actually look.
- **Color** - the way a block of text looks depends on the font, the line spacing (we call it "leading" with a soft 'e' sound, like the metal). This texture, this quality of gray, is called color and it is a design element too. You don't want to lay out your pages without taking into account how they will actually look.

How?

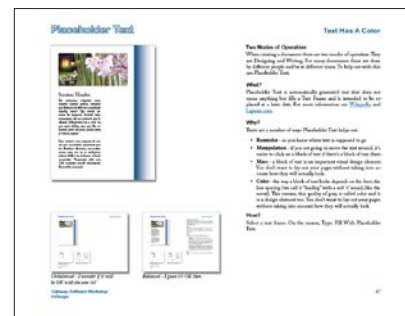
Select a text frame. On the menus, Type: Fill With Placeholder Text.

What?!

It looks like Latin; why? Check those links up there for a full discussion of the history. What's good is that by not being English it does not distract the layout artist and also that it is easier to recognize on a quick glance that it needs to be replaced.



Unbalanced - I wonder if it will be OK with the text in?



Balanced - I guess it's OK then.

Text Frame Options

Feature Rich Boxes

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Default settings

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Inset Spacing

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Lorem Ipsum

Vertical Justification - Center

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Columns

Not All Text Frames *Should* Be The Same

Text Frames have some special features related to their role as containers for text. They address... well, just look at the pictures.

How?

On the Object menu, Text Frame Options. You can also get it off the right click context menu or, my personal favourite, there's a hotkey, Ctrl-B.

What?

Normally Text fills the frame as best as it can. Depending on what kind of appearance the frame has and how you lay out your guide lines, this may not be a problem. Other times it can be a little crowded.

For example, the captions on this page are in frames that are right up against the frame they are captioning. This zero spacing is the easiest for me to do, but it would look bad. So each caption's Frame has a top inset of three points.

Other times, particularly for small callout boxes, it's nice to have the text vertically centered.

Something I see frequently in portfolios is a block of text that is not very tall but is as wide as the page. This looks bad and is hard to read. Text Frame Options allow you to turn one frame into a number of more readable columns.

Take Note

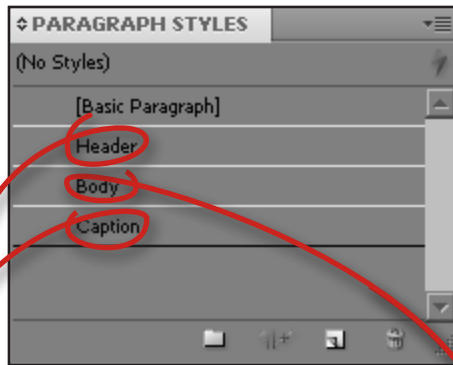
Left/right centering of text is handled as a property of the paragraph of text. Make the change in a Paragraph Style.

Top/bottom centering of text is handled as a property of the Text Frame.

The two are done in entirely different places to entirely different things. It can be a bit confusing until you get used to it.

Paragraph Styles

Possibly Most Important



Sed quam et quibus magni

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Es dolupita cus es aut quaes aut officia ni.

Never Ever Ever

When you are editing text, there are a lot of tempting controls at the top of the screen for changing all sorts of things: font, tracking, leading, alignment, drop caps... You can go to the Color panel and change all the colors like we talked about on page 46.

But don't do this, please. When you touch those controls, you make changes that can only be fixed or updated or removed by hunting down each and every one. It is the thing most likely to turn your document into an unprofessional lack of consistency. And it's not just that it looks bad, it is actively confusing. People rely on the subtle cues of text formatting to tell them about the document: what is what, what to read, what to skip, how things relate to each other.

So what should you do?

Paragraph Styles

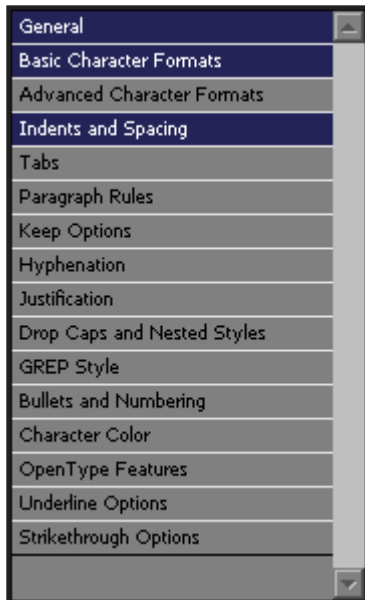
For each job text is doing in your document you should create a Paragraph Style. For instance, your document may use Headers, Body Copy and Captions. Make styles.

Then, when you are typing, just like this Text Frame right here, if you type something that should be a Header you just click on the style in the Paragraph Styles panel and it formats the whole paragraph. It is even possible to set it up so that after you type the Header and hit return.. the very next paragraph is Body automatically.

Then later when you want to change a font or an indent or spacing or underline color or... you only have to change it in one place instead of three hundred and forty seven.

Oops, three hundred forty eight.

...nine



How

On the Paragraph Styles panel click the New Button.

Oh, wow.

A big dialog pops up with a huge number of options. Fortunately you don't have to worry about many. They're all really interesting and fun, but to get started there are only three categories that you must look at:

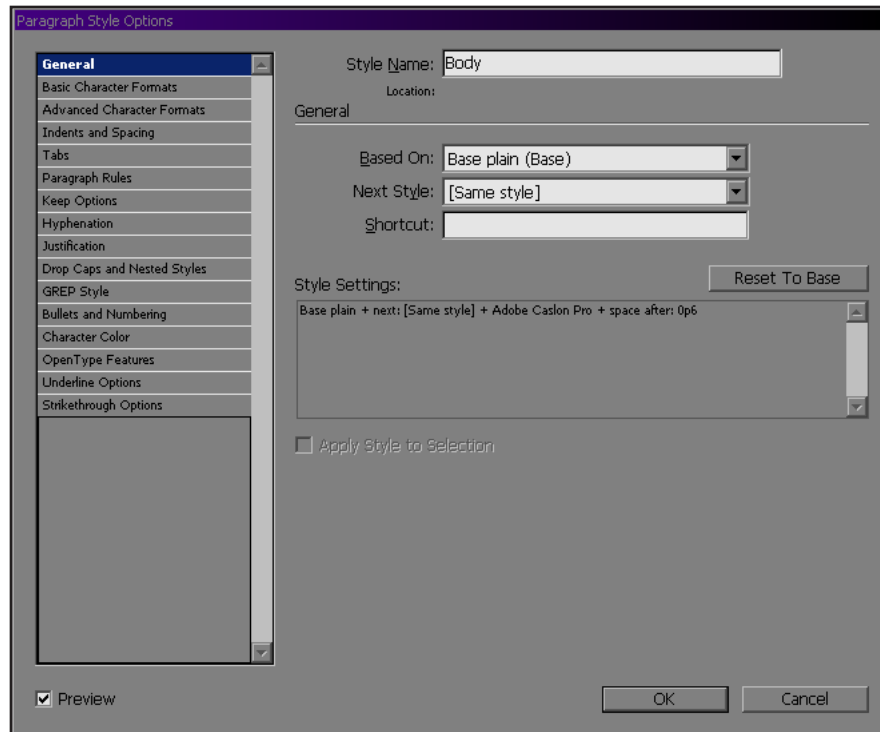
- **General** - Name the style here. When you get a little more experience use "Based On" and "Next Style". They are useful.
- **Basic Character Formats** - This is where you pick your Font, its Style and Size. Later if you are writing a paper that is supposed to be double spaced, come here and change "Leading."
- **Indents and Spacing** - This is where you find what you may think of as "justification". InDesign calls that Alignment. Also here is the important "Space After" and the slightly less important "Space Before."

That's it. The only places you have to look and the only things you have to change. For now.

Applying

Paragraph styles apply to the whole paragraph the cursor is in. You don't need to select all the text in a paragraph, that would be annoying.

If you want to change only some small parts of a paragraph, make a word or three bold or italic, for instance, then what you want are Character Styles. They are similar to Paragraph Styles but affect only selected text. On this page, "Applying" is a paragraph with a Paragraph Style that I named "Header." "General" is in a paragraph with the style "Body - Bullet" but the word itself has a Character Style applied to it that I name "Bold."



Bookkeeping

This tab contains settings that don't directly affect how the text appears.

- **Style Name** - A style should have a name so you know what it's for. This document has some simple ones: Header, Body, Caption; and some more specialized ones: Body After Bullets, TextFrame3dMatch. Make the style's purpose clear in the name. You may have to come back in six months and wonder "what's that for?"
- **Based On** - Specify a Paragraph Style that this one should copy values from, its "parent". If you don't set a value in this Style, it uses the value from its parent.

For instance, my Caption style does not say what font to use, only that it should be 10pt and italic and based on Body. If I change body from Caslon to Arial, Caption will too.

This is a little fancy so don't worry if you don't get it right now, you can live without it.

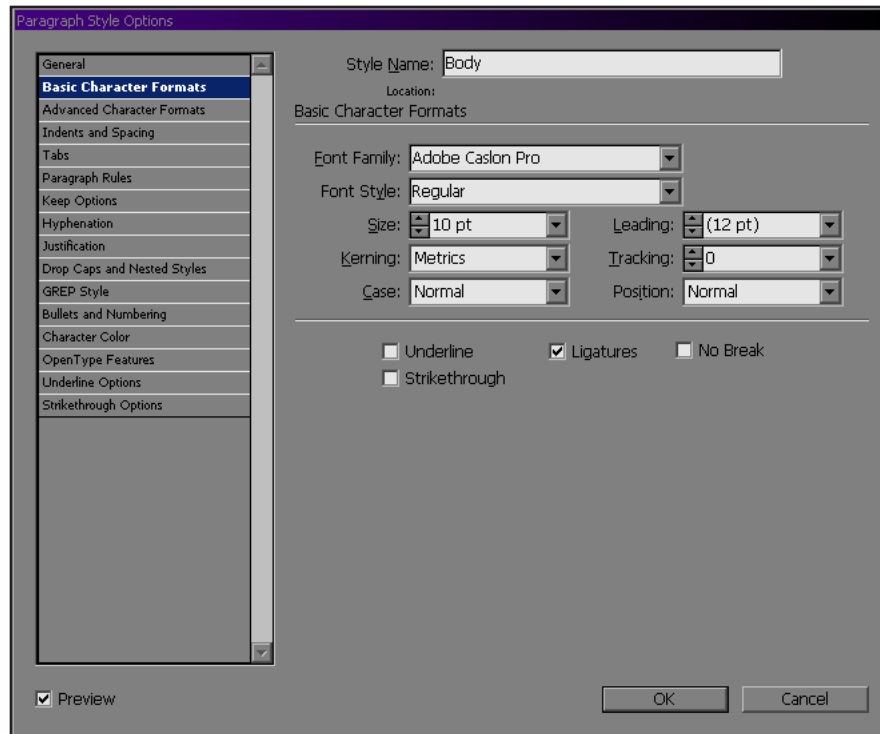
- **Next Style** - Specify a Paragraph Style for the paragraph that comes after a paragraph with this Style. This is great. You hit enter and the next paragraph is already the right style. It isn't a hard rule, you can change the style of the next paragraph when you are typing it and InDesign won't try to "fix" it for you.

For instance, this document has headers on all the pages. A header is always one paragraph only and is almost always followed by a paragraph of Body. So I have Header's Next Style set to Body.

I type a few words of text, set the style to Header, then hit Enter. The next paragraph is set to Body and I keep typing without have to go click on the Paragraph Styles panel.

You can see on the left that Body's Next Style is set to "Same Style". That is because I'm probably going to type another paragraph of plan text and not a header or something else after my first paragraph of Body.

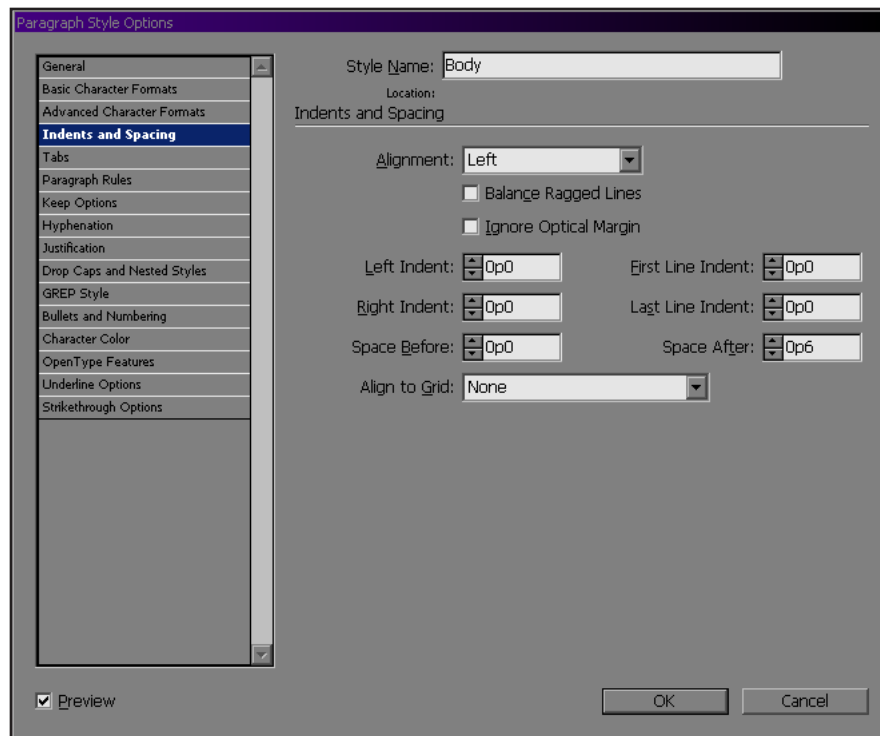
This is another slightly fancy trick so if you don't get it right yet, don't worry about it.



The Regular Font Stuff

- **Font Family** - the name of the actual font (technically “typeface” but that’s not the term InDesign chose). There are tons of fonts to choose from, pick one that suits your purpose. A font makes a statement. Formal, modern, clean, classic, reserved, casual...
- **Font Style** - combines weight (bold, etc.) with italic, and width (condensed, wide, etc). It only offers styles that the selected Font Family supports. If your computer has Arial but not Arial Bold, Font Style will not offer Bold and InDesign will not try to fake it without help. I guess this is a professional quality thing.
- **Size** - um... size. The traditional units for size are points. Ever since 1984 a point has been $\frac{1}{72}$ nd of an inch. Typical sizes for body copy are in the 10pt to 12pt range. The size of text and the line to line spacing increases with size within the same font. There is no guarantee that 10pt in one font will have the same sized letters (glyphs) than 10pt in another.
Because of this when you change your font go back and check it’s color. What was a delicate striped filigree in Palatino may look like a battered checkerboard in Times New Roman.
- **Leading** - This is line spacing. When the value is in parentheses that is InDesign telling you that is the default spacing for the font. You can change it if you want to.
Indeed, if you are using a sans serif font for your body copy, check to see how well it reads, how dense it looks. You may want to increase Leading by a point or two.

The rest are cool but you don’t need to look at them. Except for Kerning, but not here. That deserves its own page.



The Shape of a Paragraph

These values have a lot of say over how a paragraph looks on a page. Not all the say, Font Family and Leading are pretty important too. But this tab can make a block of text look like a wedding invitation or a Bauhaus instruction manual.

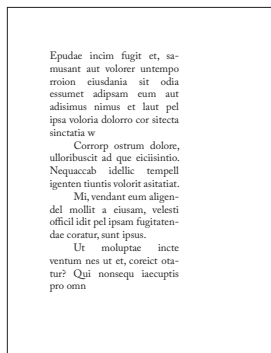
- **Alignment** - You may think of this as Justification. InDesign uses the word “justify” in a way that is not quite what you may be used to. There are samples of all the options and more talk on page 54.
- **First Line Indent** - For the traditional paragraph indicator.
- **Space After** - For the other paragraph indicator.

The other stuff is handy and you should look at them, but they aren't must know basics.

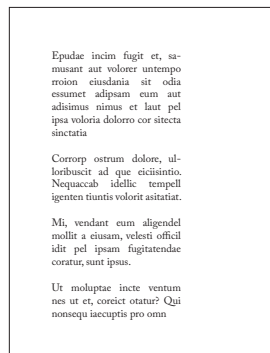
Over Indicate

There seems to be some controversy over these two points, but I'll tell you the ones that make sense to me. The both involve the idea that paragraphs should be indicated so people know where to breathe, where to expect new ideas to crop up, so they can get a sense of the flow of the writing. So, how do you indicate paragraphs? Two very common options are First Line Indent and Space Between (implemented here as Space After).

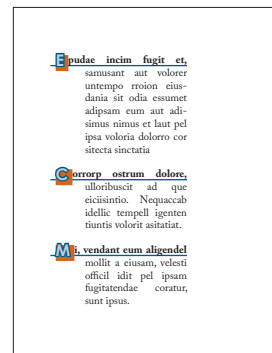
- **Controversy #1** - Since either one of these is adequate to indicate a new paragraph, it is silly to use both of them.
- **Controversy #2** - Since the first paragraph is obviously a paragraph, it should not have a first line indent or space in front of it.



First Line Indent



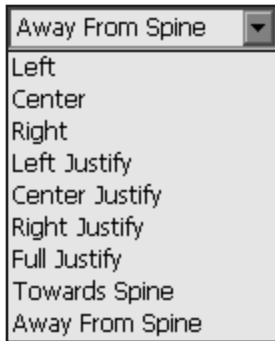
Space After



Other. Just to show you can.

Paragraph Styles

Alignment Options



Ad milic toreptas esti
sumquo corrum elibus-
dant aut eaque sequa
pelen st, quoquae ipitorat
fugias sersper ersperu
mquibus eatur sedion ea
suntisum

Left

Ad milic toreptas esti
sumquo corrum elibus-
dant aut eaque sequa
pelen st, quoquae ipitorat
fugias sersper ersperu
mquibus eatur sedion ea
suntisum

Center

Ad milic toreptas esti
sumquo corrum elibus-
dant aut eaque sequa
pelen st, quoquae ipitorat
fugias sersper ersperu
mquibus eatur sedion ea
suntisum

Right

Ad milic toreptas esti sum-
quo corrum elibusdant aut
eaeque sequa pelen st, quo-
quae ipitorat fugias sersper
ersperu mquibus eatur
sedion ea suntisum

Left Justify

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quo corrum elibusdant aut
eaeque sequa pelen st, quo-
quae ipitorat fugias sersper
ersperu mquibus eatur
sedion ea suntisum

Center Justify

Ad milic toreptas esti sum-
quo corrum elibusdant aut
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quae ipitorat fugias sersper
ersperu mquibus eatur
sedion ea suntisum

Right Justify

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Full Justify

Ad milic toreptas
esti sumquo cor-
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aut eaque sequa
pelen st, quoquae
ipitorat fugias
sersper

Towards Spine

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esti sumquo cor-
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aut eaque sequa
pelen st, quoquae
ipitorat fugias
sersper

Away From Spine

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voluptia
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Mostly Just Look

There are nine options for Align and they are pretty self explanatory. A few details are in order though.

The Justifies

All four “Justify” options push the text on both the left and right all the way to the margins. The extra word in the name says only what happens to the last line.

For example, “Left Justify” means align all lines to both edges except the last line which is aligned only to the left with some space after the last character.

Center Justify and Right Justify act accordingly.

Full Justify means even the last line should be forced to spread all the way from left to right. If there aren’t enough letters on the last line to fill it up, InDesign borrows from letters from the previous lines and adds extra space and does what it can. Usually the result is not very good looking. There will be some extra wide spaces between words somewhere.

The Spines

In a document with Facing Pages, Towards and Away From Spine behave like either Left or Right depending on which page they are on. I find it helpful for page numbers. If this document used Facing Pages, the page banner and footer would use the Spine orientations too..

Inter-Op

Portability

InDesign with InDesign

Package

asdf

Older Versions

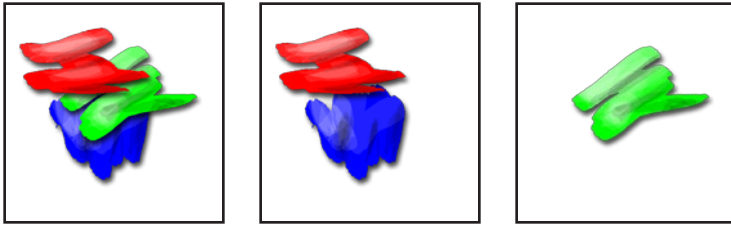
asdf

Missing Data

zxvc

Photoshop

Very Flexible



Bis volut officit et quillo et exerepe qua rorerferatibea velit rem rep rep ernam volest, apicita cora tem porpo ribea solupici et estio bearumOsapedio. Hillit aut im vobis a facerume voluptatum invellaccum laterum eum quas am sust eicitionet, is

Bis volt officit et quillo et exerepe qua rorerferatibea velit rem rep rep ernam volest, apicita cora tem porpo ribea solupici et estio bearumOsapedio. Hillit aut im vobis a facerume voluptatum invellaccum laterum eum quas am sust eicitionet, is

Place

Lorem ipsum dolor sit amet.

Layers

Object: Object Layer Options

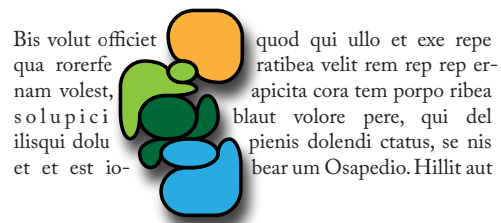
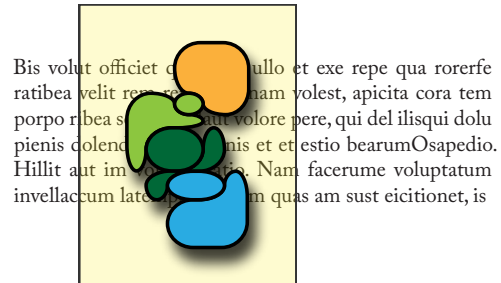
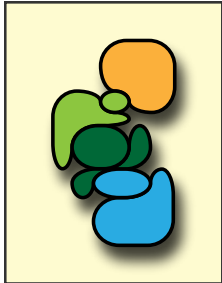
Also works with Layer Comps if you are using them in Photoshop.

Transparency

hjk

Text Wrap

hjkl



Place

Lorem ipsum dolor sit amet.

Layers

Object: Object Layer Options

Also works with Layer Comps if you are using them in Photoshop.

Transparency

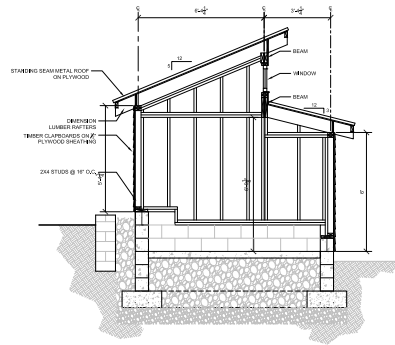
hjk

Text Wrap

hjkl

Multi-Page

sdfv

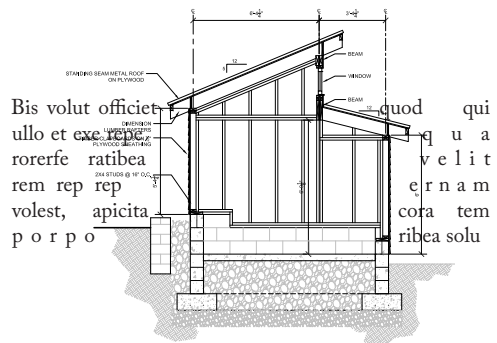
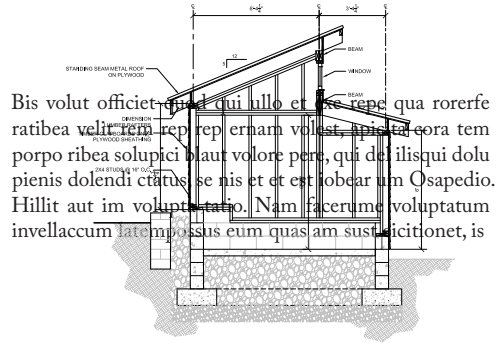


Vector is better

Lorem ipsum dolor sit amet.

Raster if you have to

jkl



Print - DIY

Lorem ipsum dolor sit amet.

Print - Professional

hijkl

Presentation

hjk

Electronic Distribution

hjk

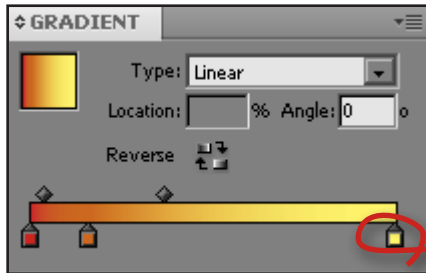
hjk

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Header

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INTERACTIONS



A Pot



Linear Gradient fill.



Linear Gradient stroke



Linear Gradients at different angles.



Radial Gradient fill.

Smooth...

Colors do not have to be solid. You can apply a Gradient to Strokes and Fills. You can make Swatches for Gradients. There is even a Gradient tool.

What?

A Gradient is a smooth blend between colors. Here on the left is a simple Gradient with only three colors.

Gradients also have a type. They can be either Linear looking like a planar ramp, or radial looking like a bullseye.

How?

You can apply a gradient to an object by clicking and dragging on it with the Gradient tool. The Gradient is applied to either the Stroke or Fill depending on which square is currently forward, just the same as applying color.

Or you can select a Gradient Swatch the same way you would a color swatch. The Swatches panel menu has an option to create a new gradient swatch.

Change?

You edit a Gradient by double clicking on the Gradient tool or the swatch, or by opening the Gradient panel.

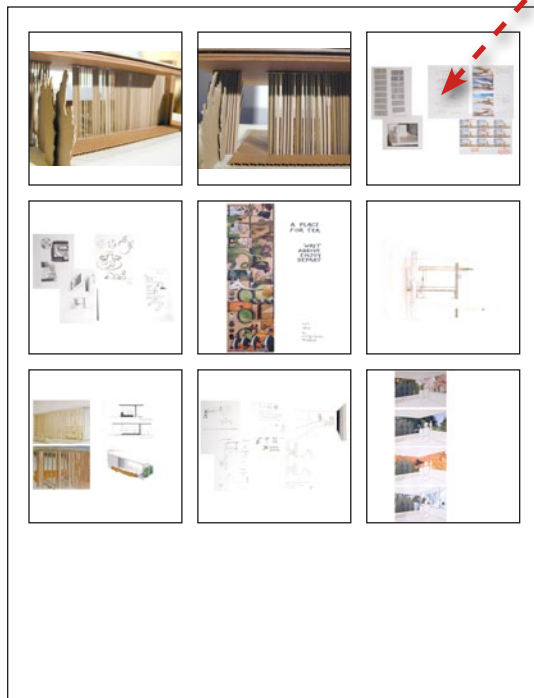
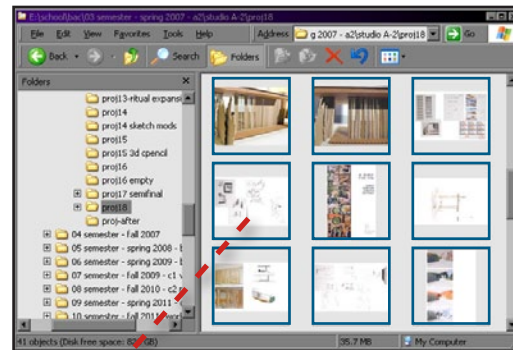
To add a color to a gradient just click on the space under the gradient. A new pot is made and you can move it.

To change a color in a Gradient select its pot and then change the color on the color panel or drag a color Swatch to the pot. Pots made from Swatches update if you edit the Swatch.

To remove a color from a Gradient, grab the pot and pull it away from the gradient.

Gridded Placement

Hold Ctrl-Shift



Imposing Order

Sometimes you know you want to bring in a group of pictures and arrange them in a regular grid. You can do this. It's easy.

How?

Select the images in your thumbnailer and drag them to InDesign as usual. When InDesign shows you the loaded cursor, ready to drop the first image, hold down Ctrl-Shift. The cursor changes to a grid to let you know it's going to work. Click and drag out a rectangle. You get a preview of the places the images will take. You can let go of Ctrl-Shift.

Adjusting

You can change the grid. Before you let go of the mouse

- **Row Count** - Up and Down arrows
- **Column Count** - Left and Right arrows
- **Row Space** - Shift Up and Down arrows
- **Column Space** - Shift Left and Right arrows.

Fitting

After they are placed, all the images in the grid are selected. This is a great time to use your favorite fitting hotkeys if the images don't all quite fit perfectly in their containers.

Site Analysis
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1

Concept

2

Proposal
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3

Study Models

4

Proposal
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6

Contents
Contents i
Site Analysis 1
Concept 2
Study Models 4
Proposal 5
i

You Need to Do This First

InDesign has a pretty cool mechanism for creating a Table of Contents (ToC). Just specify what kinds of things should be included, set some formatting and press the magic button. And if you go and change the document, you can update the ToC with the click of a button.

How Does It Know?

Table of Contents is based off of paragraph styles. You can see here in this little document to the left that there are section headers, body copy, illustrations and page numbers. The ToC engine was told to take any text using the “Header” Paragraph Style and include it in the the ToC. It pulls all those entries together, figures out what page they are on and puts the text together.

Your Task

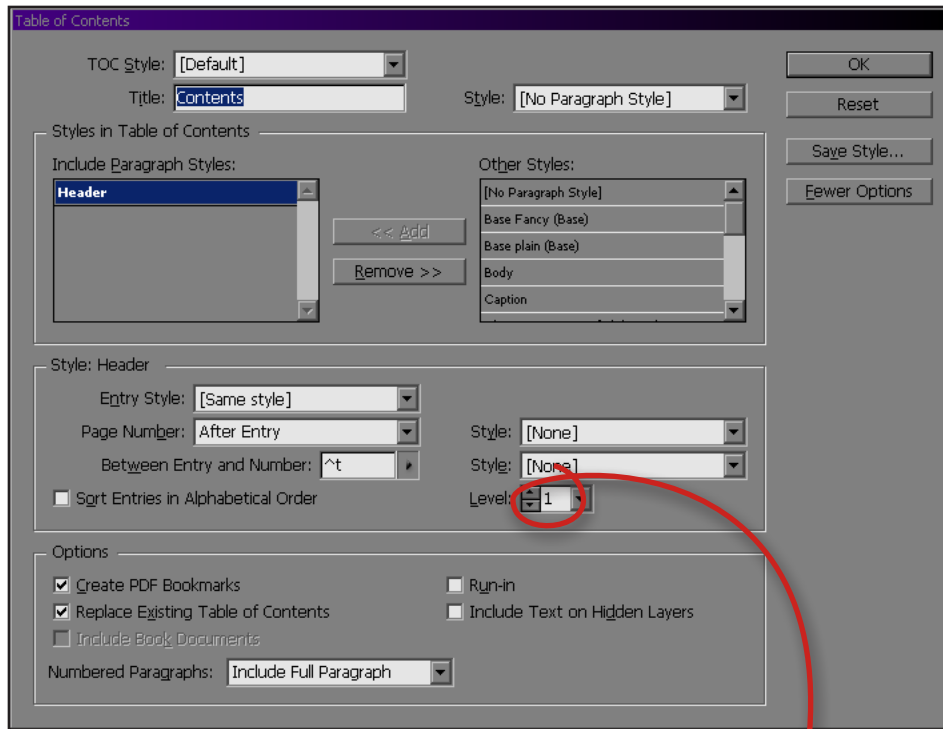
As you design and create your document think about how it will be divided, how you will mark the various sections. Use Paragraph Styles as you write so the ToC can pick them up.

Sneaky

You don’t have to use text that appears in the document. You can put text for the ToC on a non-printing layer and in its own special Paragraph Style. This is helpful if your design does not include obvious section headers or too many section headers.

Or you could make two Paragraph Styles that look the same but only one of them gets picked up for the ToC.

If you end up using one of these tricks it may be that your document needs to be redesigned because the structure may not be as clear as it should. But then, sometimes, you just have to get the job done.



How?

I always have to look for it. It's on the Layout menu, down near the bottom. "Table of Contents...". Click that and this dialog comes up. At first "Include Paragraph Styles" is empty. Select a style in "Other Styles" and click the "<<Add" button.

Try it now. Just hit OK and see that it works.

When you hit OK, InDesign loads the cursor with the text of the ToC. So click and drag out a Text Frame. InDesign fills it with the ToC. Cool, it worked.

Is That All?

Thankfully no, that is not all. Pull up the ToC dialog again. Add another Style or two. InDesign assumes that your document is organized hierarchically and each style you add is a sub-topic of the previous one. If you want to change the levels that InDesign set up for you, select a style in the "Include" list and look for the spinner that says "Level".

Formatting

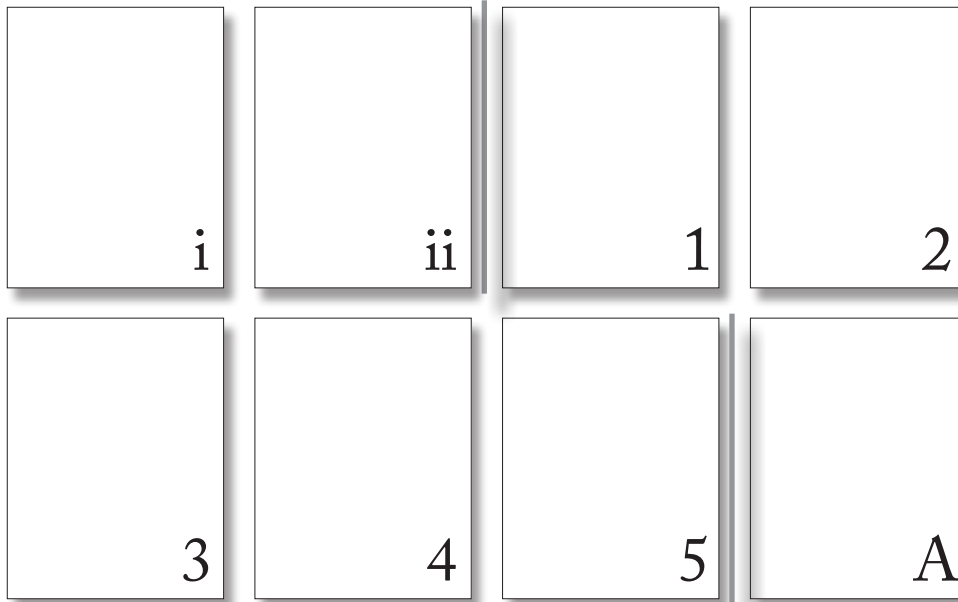
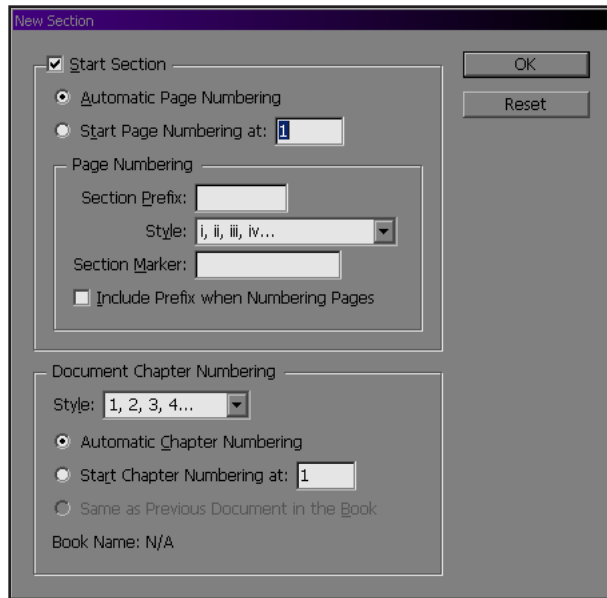
InDesign defaults to using the Paragraph Style that generated a ToC entry for that entry. This frequently does not work well.

If you have chapters with giant 200 point text (see this document) on the chapter splash page, you probably want to use the chapter name but having 200 point text in your ToC would be a little much.

Solve this problem by specifying an Entry Style on this dialog. Maybe your Chapter Headers get drawn in ToC as Section Headers and the Section Headers get drawn as Body. Whatever works.

But Really...

But really, I usually make brand new Paragraph Styles for the ToC. There are usually too many things I want to change to get the Paragraph Rules and Tabs and Colors like I want. Each ToC style is named obviously, like "ToC-Section" and is "Based On" an existing Style just in case I change the look of the document the ToC can keep up.



The Romans Are Coming!

The first spread in your document is probably a single sheet and it is the front cover. Then inside there's the title page. Then there's the Table of Contents. And maybe an introduction. And a preface to the third edition... You can be twenty pieces of paper into a document before you even reach page 1. But InDesign thinks that is page 20. You need to be able to tell InDesign where page 1 is and what the other pages are.

It's easy. You use Sections.

A Section is an arbitrary division in a document that you can place where ever you want. You only say where a Section starts. It does not end until the next one starts. Sections can have their own page number logic.

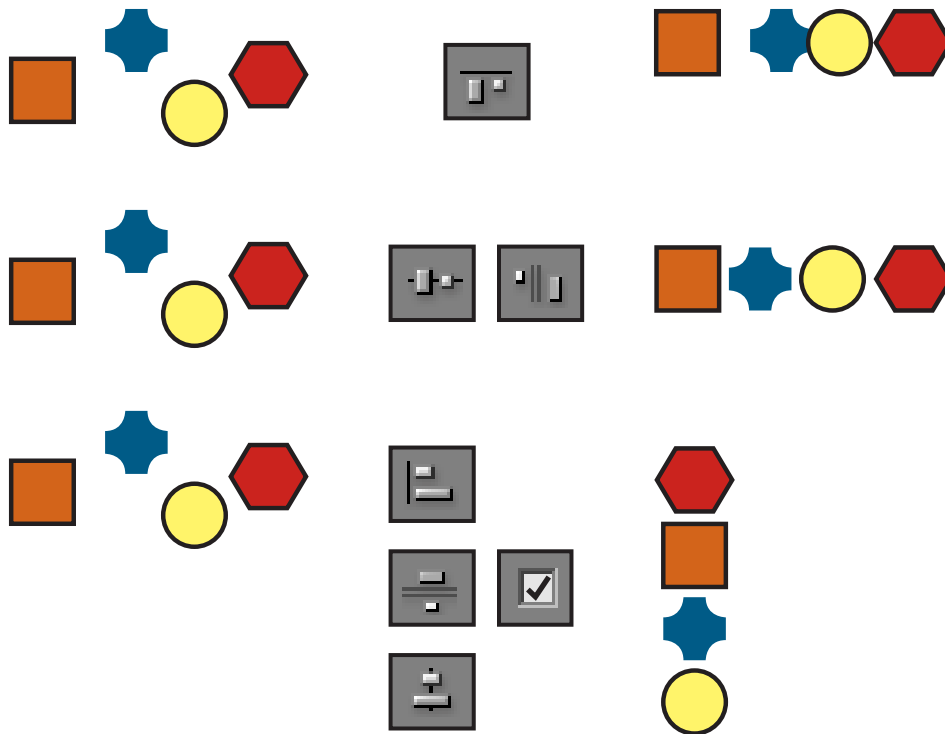
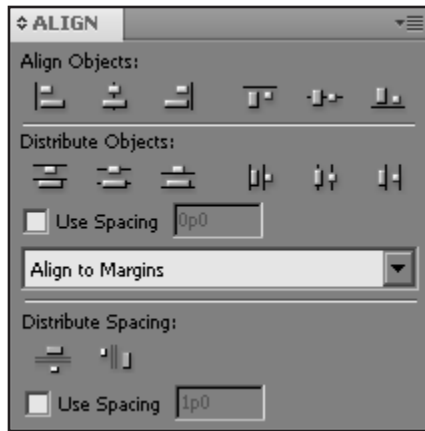
How?

On the Pages panel right click on the page you want to be the real page 1 and select "Numbering and Section Options." You should get this dialog. Turn on "Start Section" and "Start Page Numbering at:". Put in a '1'. Now this is page 1. Where it says "Style" you can specify what character sequence InDesign will use for displaying page numbers. You can use lower case Roman numerals, upper Roman, upper or lower alphabet, or a variety of numeric options.

Clean Up

If the twentieth sheet is now page 1, what of the first 19 sheets?

The very first sheet might be the cover. It doesn't count when numbering pages i - xviii, but InDesign won't let you start numbering at 0. So the cover starts a section. The back of the cover sheet is in the same section. The first inside sheet starts another section with lower case roman (or whatever you like).



Your New Best Friend

It starts off seemingly simple. Just select a few objects and push them over to the left of the page. But it is so much more than that. I could try to explain it, maybe show a few tricks, but I think you just need to get some practice in. Play with it. Touch all the buttons. Make mistakes when it doesn't matter.

I'll tell you a bit about how I use it, but I think this is one of those sections where another user might prefer a different set of tools.

- **Align Objects** - I use this group all the time. Align moves objects onto the same line. I align object tops to the top margin all the time. I also like to align a bunch of objects to either their common left edge or centers.
- **Distribute Objects** - I don't use this much. Distribute makes the distance from one thing to the next the same. If things aren't the same size, this looks bad.
- **Use Spacing (Distribute Objects)** - set this if you know exactly the spacing you want. "Place one object every inch."
- **Align to...** - I use this all the time. On this page you see the CS4 version of the panel. By CS6 they changed the words to tiny pictures, but the meanings are the same.

The two options I use the most are "Align to Margins" and "Align to Selection".

"To Margins" moves objects away from where they are and snugs them up against the margins. I love this for placing those pictures in the upper left corner.

"To Selection" leaves the objects roughly in place and makes adjustments as needed. I love this for snugging captions under art, or making sure a column of art is on the same line.

- **Distribute Spacing** - I love this. It makes sure the spacing between objects is equal and looks pretty. See to the left on the second row how it made that look pretty? I use this instead of Distribute Objects.
- **Use Spacing (Distribute Spacing)** - if you know exactly how much space you want between objects and don't care too much exactly where the far edge lands.