

# InDesign

## TRAINING • 1

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### Groundwork, LBOs, and Color

TOPIC	DETAILS
<b>Delete preferences</b>	<b>To start fresh in InDesign</b> , delete the existing prefs on opening the application: Click the icon in the Dock to open it, then immediately press Control-Command-Option-Shift all at once. Hold the keys down until you get a message asking if you want to delete the preferences. Click “Yes.”
<b>Defaults: Application specific</b>	Everything you choose while InDesign is open <i>but no document is open</i> will become defaults for <i>new</i> documents. Be sure to change the “Units & Increments” preferences.
<b>Bleed and Slug options in Document Setup</b>	<b>Bleed:</b> Creates a non-printing guideline for aligning bleeds. <b>Slug:</b> Creates a space outside the trim on any side of a document where you can enter notes for clients, printers, job approvals, etc. When printing or making PDFs, you can choose whether these areas print or not (in the “Marks and Bleeds” prefs pane).
<b>Document presets</b>	From the File menu, choose “Document Presets.” Click “New” to set up your specs. Once you’ve made a preset, it is available in the File menu whenever you need a new doc. Use this same dialog box to edit existing presets, delete them, save a preset into any folder on your Mac so someone else can load it. To skip the “New” dialog box when choosing a doc preset, hold down the Shift key as you choose it.
<b>Palettes</b>	As in Photoshop and Illustrator, press Tab to <b>hide all palettes</b> ; Shift-Tab to hide all but Toolbar and Control bar (or click on the Palettes button in the Control bar). <b>Dock palettes:</b> Drag the tab ( <i>not the title bar</i> ) to the bottom of another palette. Now both palettes will move together. <b>Group or Ungroup palettes:</b> Drag the tab of one palette into the gray area next to the tab of another palette. <b>Collapse individual palettes to side tabs:</b> Grab the tab (not the title bar) and drag it to the left or right side. <b>Collapse a group of palettes to side tabs:</b> Option-grab the tab and drag it to either side. <b>Open or close all side tabs:</b> Option-click on a forward tab. <b>OR</b> press Command-Option-Tab key.

TOPIC	DETAILS
<b>Workspace</b>	Save the arrangement of palettes as custom workspaces for different projects. Use the “Workspace” option in the Window menu.
<b>Undo</b>	Undo saves everything you do, even after you Save. This hogs memory. “Save As” and replace the file regularly, and always “Save As” after you do a big change, such as delete a number of pages.
<b>Defaults: Document specific</b>	In an open document, make sure nothing is selected (click once on the Pointer tool, then click a blank area, <b>OR</b> press Command Shift A). <i>Anything you choose from any menu, palette, or dialog box while nothing is selected becomes the default.</i>
<b>LBOs</b> 	<p><b>Lines, boxes, and ovals:</b> defaults, borders, fills, polygons, ends, gaps, joins, etc. Remember to take advantage of the temporary document-specific defaults.</p> <p><b>Align stroke feature:</b> center, inside, or outside bounding box. Apply rounded or fancy Custom strokes; save as style (won’t save color, gap color, etc.).</p>
<b>Eyedropper tool</b> <i>Tip:</i> Double-click the Eyedropper tool in the Toolbar to see the amazing options.	<p>Transfer properties to other objects.</p> <p><b>Either:</b> First get the Eyedropper tool. Click on one object to pick up its properties, then click on another object to transfer the chosen properties.</p> <p><b>OR:</b> First select an object/s with the Pointer tool. Then get the Eyedropper tool and click on an unselected object whose properties you want to transfer to the selected object/s.</p>
<b>Color and Swatches palettes</b>	<p><b>Color palette:</b> Used for <i>individually</i> applied color. You can edit a Swatches color without affecting the Swatch. Shift-click the color bar at the bottom of the palette to switch color mode, or choose a different mode from the menu.</p> <p><b>Swatches palette:</b> Used for <i>globally</i> applied color styles.</p>
Tips for using	<p>Any colors you create in the <b>Color palette</b> are non-global and will not appear in the <b>Swatches palette</b>; they are considered “unnamed colors.”</p> <p>However, you can either use the Color palette to make a color and then immediately choose “Add to Swatches,” <b>OR</b> drag the color box from the Color palette and drop it on the Swatches palette.</p> <p><b>OR</b> from the Swatches palette menu, choose “Add Unnamed Colors,” which will add all unnamed colors in the document to the Swatches palette.</p> <p>Once a color is in the Swatches palette, you can edit the color and it will affect every object that has that color applied.</p> <p><b>To edit an individual object that has a Swatch color applied:</b> Use the Color palette.</p> <p><b>To apply color to an UNselected object:</b> Drag a color from the Swatches palette and drop it in the middle of a shape or directly on a border of a shape.</p>

## TOPIC

## DETAILS

Tips using the Color and Swatches palettes

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**Rename a swatch:** Double-click a swatch; uncheck “Name with Color Value.” Type in your own name for the color.

**Edit a color without applying it to a selected object:**

Command-Option-Shift double-click a swatch.

**Reorder swatches:** Press-and-drag to other positions.

**Check the CMYK or RGB values:** Hover over the color swatch.

**Delete all unused swatches:** From the menu, choose “Select All Unused.” Go back to the menu and choose “Delete Swatch.”

**Out of gamut:** Click the tiny color box near the “out of gamut” symbol to switch to the nearest color in gamut.

**Importing colors:** From the Swatches menu, choose “New Color Swatch.” From the “Color Mode” menu inside the dialog box, choose your mode. Shift-click or Command-click to select and add more than one. Click the “Add” button.

**Import colors from another document:** From the Swatches menu, choose “Load Colors.” Choose the other document.

## Gradients

**Gradient palette:** Like the Color palette, it applies and edits gradients individually. It’s not active until you select an object to which you can apply a gradient.

Drag swatches to the stop points.

**OR** click on a stop point; then Option-click on a Swatch.

To switch the end colors, click the “Reverse” button.

**Swatches palette gradients:** Add a gradient to the Swatches palette so you can apply it globally (from the menu, choose “New Gradient Swatch”).

Click a stop point, then either edit a color or choose “Swatches” from the Stop Color menu to choose a color.

**Add more stop points:** Click directly under the gradient bar.

**Delete stop points:** Drag them off the bottom of the palette.

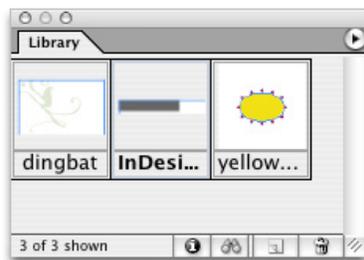
## Gradient tool

This tool applies the last gradient created in the Gradient palette or the selected gradient swatch.

With the black Pointer tool, select an object or multiple objects.

Then get the Gradient tool and press-and-drag across an object or collection of objects.

## Libraries



**Store often-used images and text in a Library.** Add text labels to each piece so you can later search and make subsets.

Text you put into a Library will include the style sheets, table formatting, etc.

Make separate Libraries for different types of projects. Give Library files (.indl) to co-workers.

**TOPIC****DETAILS****View the document**

**Reduce or enlarge the page:** Press Command – **OR** Command +  
**Temporary magnifying tool:** Command Spacebar; press-and-drag around an area to enlarge that area to fill the screen.  
**Fit page in window:** Command 0 (zero).  
**Fit spread in window:** Command Option 0 (zero).

**View two windows of same page**

From the Window menu, choose “Arrange,” then choose “New Window.” Go back to the same menu and choose “Tile” to set the two windows side by side.

**Navigator palette**

Great for use with large pages or two windows of the same project. Use its menu to choose to see all spreads or just the active spread in the palette.

**Rulers**

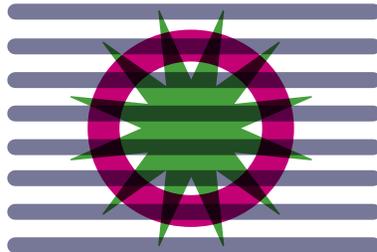
**To change ruler increments:** Control-click on either vertical or horizontal ruler, then choose from the pop-up menu. This will also change the increments in all measurement boxes.  
**To change the zero point:** Press-and-drag the corner.  
**To change the origin:** Use the contextual menu, as above, or go to the preferences and use the “Origin” option in the “Units & Increments” pane.  
**To pull down a ruler across both pages of a spread:** Hold down the Command key after you start to drag the ruler guide.

**Measure tool**

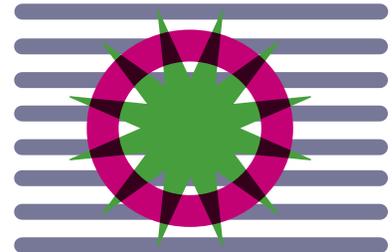
It’s under the Eyedropper tool.  
**To measure anything:** Either click two points with the Measure tool and you’ll see the measurement in the Info palette that appears, **OR** press-and-drag the Measure tool. The measurement line disappears when you choose another tool.  
**To measure an angle:** Drag the first line, then hold down the Option key and drag the second line at the angle.

**Transparency palette**

Apply transparency to selected objects, photographs, graphics, or text. See the last page of this handout for a description of the modes, used when applying transparency to layered objects.

**Transparency with “Isolate Blending” applied**

*This is an example of three objects overlaid on each other. Using the Transparency palette, I applied the Multiply mode to the circle and star.*



*The only difference between this and the example to the left is that I grouped the circle and star and then checked the “Isolate Blending” box.*

**Baseline grid**

*Tip:* If you can't control the space between lines on your text or if it is exhibiting puzzling behavior, select the text and click the tiny icon in the Paragraph palette, "Do Not Align to Baseline Grid."

**Align baselines of text:** The grid resembles ruled notebook paper and covers just the page or spread. You must carefully create your documents using proportional leading values for everything.

Press Command Option " to display or hide the baseline grid.

Set the values in Preferences under "Grids."

"Start" value is how far down from the top of the page the grid should start.

"Increment Every" value should equal the leading value of your body copy.

"View Threshold" is the magnification percentage of the page at which you don't want to see the grid anymore.

**To align text:** Use the Paragraph palette and click the "Align to Baseline Grid" button. If you prefer, then go to the Paragraph palette menu and choose "Only Align First Line To Grid." These specs can be added to a style sheet.

**Document grid**

**To align objects:** It resembles graph paper and covers the spread and the entire pasteboard. Set the values in Preferences under "Grids."

Press Command " to show or hide the document grid.

If you turn on "Snap to Guides" and "Snap to Document Grid," the grid takes precedence. (The "Snap-to Zone" is set in Preferences in the "Guides & Pasteboard" pane.)

**Pages palette**

Add and delete pages, etc. Use the triangle to get the menu.

**Important note:** The Delete command will delete the page/s selected in the palette, *not the page visible on the screen!*

**Re-order pages:** In the Pages palette, drag a page or selection of pages to a new position.

**Select pages:** To select contiguous pages, use the Shift key; to select non-contiguous pages, use the Command key.

**Selected vs. targeted pages:** Pages or spreads that are gray are *selected* so you can delete them, apply new guides, etc.

Pages with highlighted page numbers are *targeted*—pasted objects will land on a targeted page.

*In this document I used the table feature in which to create all the text. I also used the nested styles feature to get the bold sans serif style until I typed a colon, then it automatically switched to the serif font.*

# Blending Modes

Found in the Transparency palette.

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## Normal

Colors the selection with the blend color, without interaction with the base color.

## Multiply

Multiplies the base color by the blend color. The resulting color is always darker. Multiplying any color with black produces black. Multiplying any color with white leaves the color unchanged. *The effect is similar to drawing on a page with multiple magic markers.*

## Screen

Multiplies the inverse of the blend and base colors. The resulting color is always lighter. Screening with black leaves the color unchanged. Screening with white produces white. *The effect is similar to projecting multiple slide images on top of each other.*

## Overlay

*Multiplies or screens the colors,* depending on the base color. Patterns or colors overlay the existing artwork, preserving the highlights and shadows of the base color while mixing in the blend color to reflect the lightness or darkness of the original color.

## Soft Light

Darkens or lightens the colors, depending on the blend color. *The effect is similar to shining a diffused spotlight on the artwork.*

If the blend color (light source) is lighter than 50% gray, the artwork is lightened, as if it were dodged. If the blend color is darker than 50% gray, the artwork is darkened, as if it were burned in. Painting with pure black or white produces a distinctly darker or lighter area, but does not result in pure black or white.

## Hard Light

Multiplies or screens the colors, depending on the blend color. *The effect is similar to shining a harsh spotlight on the artwork.*

If the blend color (light source) is lighter than 50% gray, the artwork is lightened, as if it were screened. This is useful for adding highlights to artwork. If the blend color is darker than 50% gray, the artwork is darkened, as if it were multiplied. This is useful for adding shadows to artwork. Painting with pure black or white results in pure black or white.

## Color Dodge

Brightens the base color to reflect the blend color. Blending with black produces no change.

## Color Burn

Darkens the base color to reflect the blend color. Blending with white produces no change.

## Darken

Selects the base or blend color—whichever is darker—as the resulting color. Areas lighter than the blend color are replaced, and areas darker than the blend color do not change.

## Lighten

Selects the base or blend color—whichever is lighter—as the resulting color. Areas darker than the blend color are replaced, and areas lighter than the blend color do not change.

## Difference\*

Subtracts either the blend color from the base color or the base color from the blend color, depending on which has the greater brightness value. Blending with white inverts the base color values; blending with black produces no change.

## Exclusion\*

Creates an effect similar to, but lower in contrast than, the Difference mode. Blending with white inverts the base color components. Blending with black produces no change.

## Hue\*

Creates a color with the luminance and saturation of the base color and the hue of the blend color.

## Saturation\*

Creates a color with the luminance and hue of the base color and the saturation of the blend color. Painting with this mode in an area with no saturation (gray) produces no change.

## Color\*

Creates a color with the luminance of the base color and the hue and saturation of the blend color. This preserves the gray levels in the artwork, and is useful for coloring monochrome artwork and for tinting color artwork.

## Luminosity\*

Creates a color with the hue and saturation of the base color and the luminance of the blend color. This mode creates an inverse effect from that of the Color mode.

*\*For use with CMYK only.*

*This is from the Adobe online support; I edited for clarity.*