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Chapter 1: Inside the InDesign Interface

[FIGURE 1.1 The standard document window provides controls for managing documents on-screen, changing the view scale, displaying different pages, and placing objects on pages. At bottom: The Windows 7 screen is identical, except for where the window controls reside and stylistic differences between Windows and Mac OS X, such as fonts used and border designs.](#)

[FIGURE 1.2 This frame's right side is aligned with the 28-pica mark on the horizontal ruler \(look for the dotted line in the ruler right above the frame's right edge\). InDesign also shows the dimensions of a frame as you create it using the transformation value indicator to the lower right of the frame as it is being created.](#)

[FIGURE 1.3 InDesign's Tools panel \(at left\) has 31 tools available, but many are hidden in pop-out menus \(shown at center\). You can see a tool's name by hovering the mouse over it to get a Tool Tip \(at right\). The Marker tool \(at bottom left\) appears after](#)

you've used the Eyedropper tool; it cannot be selected in the Tools panel directly.

FIGURE 1.4 Left: A graphics frame with its contents selected using the Direct Selection tool. Right: As the content's inside frame is being reshaped (the top edge is being moved down), InDesign shows the entire graphic, including the portion that extends beyond its outside frame and thus will not print.

FIGURE 1.5 Objects rotate based on the active reference point: At right, the active reference point is the center point; at left it is the lower-right corner.

FIGURE 1.6 The five forms of the Tools panel: docked and single-column, docked and double-column, floating and single-column, floating and double-column, and floating and horizontal. Note how undocked panels have rounded corners whereas docked ones have square corners.

FIGURE 1.7 Anatomy of a panel. Panels contain a flyout menu that provides additional options. Floating panel groups also have a Close box to remove them from the display. Some panels have a hide/show options button to display and hide additional fields.

FIGURE 1.8 From top to bottom: The Control panel for frames, text paths, and Bézier shapes selected with the Selection tool (as well as with the Direct Selection tool for frames and shapes not containing placed graphics); the Control panel for lines selected with the Selection or Direct Selection tool; the Control panel for frames with frames and Bézier shapes with graphics in them selected with the Direct Selection tool; and the two Control panel versions for text frames and text paths with text selected with the

Type tool. More options appear if your monitor resolution is 1152 pixels or wider.

FIGURE 1.9 From left to right: The contextual menus for a graphics frame or shape, for a text frame, for a text-insertion point, and for selected text

FIGURE 1.10 From left to right: The contextual menus for the zero point, rulers, a document tab, a panel group, and an empty portion of a page or of the pasteboard

FIGURE 1.11 Many panels offer contextual menus for listed items, such as the Paragraph Styles panel (upper left), Swatches panel (lower left), Pages panel (center), and Links panel (right).

Chapter 2: Working with Windows and Views

Figure 2.1 By default, InDesign shows one document window in full and provides tabs for access to other open document windows. Also shown is the Arrange Documents iconic pop-up menu in the application bar, which lets you change the window display.

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Chapter 4: Creating, Opening, and Saving Documents

[FIGURE 4.1 The settings you make in the New Document dialog box establish the basic framework for the pages in your publication. The example at left](#)

shows the settings used to create a letter-sized document (8 1/2 × 11 inch) (51p × 66p). The example at right shows the settings used to create an 800- × 600-pixel Web page.

FIGURE 4.2 The results of setting up a facing-pages magazine-size document that starts on a left page

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FIGURE 4.6 InDesign shows the Warnings dialog box if there are any conversion issues when importing foreign file formats.

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FIGURE 5.3 The Insert Pages dialog box (top) appears when you drag pages between documents, whereas the Move Pages dialog box (bottom) appears through a menu option.

FIGURE 5.4 In this example, pages 2, 3, and 4 are a gatefold, as are pages 5, 6, and 7.

FIGURE 5.5 The New Section dialog box lets you change the starting page number and the types of numerals used. (This dialog box is named Numbering & Section Options if you are working with a page that was previously made a section start.)

FIGURE 5.6 The Pages panel (at left) has several iconic indicators. The small inverted triangle above a page icon (page 68, here) represents a section start. There are also indicators for pages that have transparent objects, whose views are rotated, and that have page transitions applied. You control the display of these last three indicators in the Panel Options dialog box (at right). You can also apply color labels to pages as a visual reminder of whatever you want the colors to mean.

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Chapter 8: Defining Colors, Tints, and Gradients

[FIGURE 8.1 Top left: The Swatches panel and its flyout menu. Top right: The various swatch type indicators in the Swatches panel. Bottom: The new mini-Swatches panel in the Control panel.](#)

[FIGURE 8.2 The New Color Swatch dialog box lets you define colors. \(At left is the dialog box for CMYK color mixing; at right is the dialog box for the swatch-based spot colors such as Pantone colors.\) An identical dialog box named Swatch Options lets you edit them.](#)

[FIGURE 8.3 The Kuler panel lets you copy predefined themes \(left\) — sets of colors — as well as create and even share your own \(right\).](#)

[FIGURE 8.4 The New Tint Swatch dialog box lets you define colors; a nearly identical dialog box named Swatch Options lets you edit them. The difference is that, when editing, you can change all the other color values, not just the degree of tint.](#)

[FIGURE 8.5 The New Mixed Ink Swatch dialog box lets you mix one or more spot colors with any or all of the default process colors to create new shades and variations.](#)

FIGURE 8.6 The New Mixed Ink Group dialog box lets you mix a selected spot color with any or all of the default process colors in user-defined increments to create a range of new shades and variations.

FIGURE 8.7 The Color panel

FIGURE 8.8 At left: Sampling a color (the color behind the horse) with the Eyedropper tool. At right: Applying that sampled color to an object (the framing line at right) using the Marker tool.

FIGURE 8.9 The New Gradient Swatch dialog box (left) and the Gradient panel (right).

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FIGURE 8.11 The Gradient Swatch tool (left) lets you set the offset, adjust the gradient length, and (for gradient blends) adjust the gradient angle. The origination point, angle, and length of the line drawn with the Gradient Swatch tool determine the result. The Gradient Feather tool (right) acts the same as the Gradient Swatch tool except that it starts with transparent as the initial "color."

FIGURE 8.12 The Tools panel lets you choose what part of an object you want to color, as well as apply the last-used color or gradient.

Chapter 9: Adding Frames, Shapes, and Lines

FIGURE 9.1 Creating a text frame with the Type tool is a simple matter of clicking and dragging until the rectangle that appears as you drag is approximately the size and shape of the intended text block.

FIGURE 9.2 A grid of text frames created using the new gridify frame creation feature

FIGURE 9.3 Creating a graphics frame with any of the frame-creation tools is the same as creating a text frame with the Type tool. Choose the appropriate frame tool and then click, drag, and release. In this example, an elliptical graphics frame has just been created; its bounding box appears with resizing handles.

FIGURE 9.4 After you create a line with the Line tool, the active line appears either within a rectangular bounding box that has eight resizing handles (if the Selection tool was previously selected; left) or with anchor points at both ends (if the Direct Selection tool was previously selected; right).

Chapter 10: Manipulating Objects

FIGURE 10.1 Left: When you select a frame with the Selection tool (in this case an oval graphics frame), the bounding box appears with eight resizing handles, which you drag to resize it. Right: When you select a frame with the Direct Selection tool (in this case an oval graphics frame), the frame's reference points appear. Here, I am moving one of its edges. Note how it reshapes — not resizes — the frame.

FIGURE 10.2 The new content grabber — the doughnut shape that appears over an object containing a graphic when the Selection tool is active — lets you reposition a graphic within its frame if you

move the mouse pointer into the content grabber and then click-drag the graphic. You can also select an object by clicking its content grabber.

FIGURE 10.3 The Select submenu in the Object menu (bottom) and the equivalent controls available in the Control panel (top).

FIGURE 10.4 The Control panel (top) and Transform panel (bottom).

FIGURE 10.5 The Step and Repeat dialog box. Left: The standard version lets you specify how many copies to make and what horizontal and vertical distance each copy should be placed from the previous copy. Right: The *gridify* version of the dialog box, which lets you create a grid of copies of the original object all at once.

FIGURE 10.6 The Align panel

FIGURE 10.7 Live distribution in action. At far left is the original set of objects. The middle image shows the normal operation when you drag a control point in the objects' marquee: All the objects are resized accordingly. At far right is the new live-distribution capability: If you press and hold the spacebar immediately after you begin to drag a control point on the marquee, the objects are distributed within the new marquee dimensions instead of being resized.

FIGURE 10.8 Smart guides in action. At top is a new frame being added (at right). The middle sequence shows a smart guide that automatically appears indicating an edge alignment, and the third sequence shows a smart guide indicating a centerpoint alignment, as well as two smart-spacing indicators

that show the spacing between the three objects is now equidistant.

FIGURE 10.9 The Gap tool in action. Top left: Dragging the mouse repositions the selected gap, resizing the adjacent objects accordingly. Top right: Shift+dragging the gap repositions the selected gap for just the nearest objects, resizing just those objects. Bottom left: ⌘+dragging or Ctrl+dragging the gap resizes the gap, resizing the adjacent objects to make room or take up the freed space. Bottom right: Option+dragging or Alt+dragging the gap moves all the adjacent objects.

Chapter 11: Transforming Objects

FIGURE 11.1 The Control panel's transformation controls

FIGURE 11.2 Two methods to scale an object's frame and contents (in this example, to widen the object). Left: Clicking and dragging with the Scale tool. Right: Selecting an object, switching to the Free Transform tool, and then dragging an edge or corner.

FIGURE 11.3 A moving bounding box appears along with the original object as you rotate it. Left: When you rotate an object with the Selection tool, the rotation is around the object's centerpoint. Right: When you rotate an object with the Rotation tool, the rotation occurs around whatever control point is selected (here, the upper-left corner) in the Control or Transform panel.

FIGURE 11.4 Two shearing examples, based on the mouse movement and selected control point. Left: Shearing along one dimension (equivalent to using Shear X Angle). Right: Shearing in two dimensions

(notice how both the Rotation Angle and Shear X Angle fields in the Control panel are not 0).

FIGURE 11.5 The Object pane of the Find/Change dialog box, with a Stroke attribute selected in the Find Object Format and Change Object Format attributes lists

FIGURE 11.6 The Find Object Format Options dialog box, here showing the Stroke pane. (The Change Object Format Options dialog box is identical.)

Chapter 12: Applying Effects to Objects

FIGURE 12.1 The iconic buttons at the bottom of the Tools panel offer the quickest and easiest method of applying the last-used color or gradient to objects, or removing a color, tint, or gradient. The Control, Stroke, and Swatches panels also offer various stroke controls such as applying a swatch and choosing a stroke weight.

FIGURE 12.2 The line in this illustration was selected with the Direct Selection tool. Each of the three available endcap styles — butt (left), round (center), and projecting (right) — is shown.

FIGURE 12.3 The Stroke panel lets you apply mitered (left), rounded (center), and beveled (right) corners to shapes.

FIGURE 12.4 The Stroke panel lets you apply outside (left), centered (center), and inside (right) alignment to strokes.

FIGURE 12.4 The Stroke panel lets you apply outside (left), centered (center), and inside (right) alignment to strokes.

FIGURE 12.6 Upper left: The Stroke Styles dialog box. When you create a stroke, you get one of three

New Stroke Style dialog boxes: the dashes version (upper right), the dots version (lower left), or the stripes version (lower right), based on the selection in the New Stroke Style dialog box's Type pop-up menu.

FIGURE 12.7 The Corner Options dialog box lets you apply any of six shapes to frame corners. You can apply them independently to each corner. Upper row, from left to right: None, Fancy, Bevel, Inset, Inverse Rounded, and Rounded. Bottom row: The Corner Options dialog box (right) applying a rounded corner to just the two left corners of a rectangle (middle).

FIGURE 12.8 Live corner editing in action, from left to right: Click the live-corner indicator on the upper-right side of a rectangular frame. Yellow diamonds appear at each corner. Drag a diamond to change the corner size. Shift+drag a diamond to change the corner size of just that corner.

FIGURE 12.9 Various effects applied to a set of objects, as well as the Effects panel and its flyout menu (bottom right). Top row: The original object, drop shadow, and inner shadow. Second row: Basic feather, directional feather, and gradient feather. Third row: Outer glow and inner glow. Bottom row: Bevel and emboss, and satin.

FIGURE 12.10 The Effects panel and its Blending Modes menu, the effects-related iconic buttons in the Control panel, and an example of a transparency applied to both text and a photo

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Chapter 13: Orchestrating Objects

[FIGURE 13.1 Left: The first shape you create is the backmost, the second is one level above, and so on. In this example, the three smaller boxes partially overlap each other and they are all in front of the largest box. Right: Applying tints to the shapes lets you see the stacking order of the four rectangles. Every InDesign object occupies one level in the stacking order.](#)

[FIGURE 13.2 The bounding box indicates that all the objects within it have been grouped \(at left\). What you can't tell from this illustration is that the five stars are a group within the larger group, which lets you move or modify all of them in a single operation, as shown at right.](#)

[FIGURE 13.3 The selection buttons on the Control panel](#)

[FIGURE 13.4 Left: In this example, the rectangle displayed with handles indicates the border of a](#)

graphic that's been placed into a triangular frame. Right: I created the squiggly line (left) with the Pen tool. I then copied and pasted it into (Edit ⇨ Paste Into) a circular frame (right). Selecting the line with the Direct Selection tool (not shown) would display the visible portion of the line within the oval cropping frame, as well as the cropped parts of the line.

FIGURE 13.5 The icon identifying a tip (next to *Go Further*) is placed in the text as an inline frame so that it moves up and down with the surrounding text.

FIGURE 13.6 The Insert Anchored Object dialog box for inline frames (left) and anchored objects (right).

FIGURE 13.7 Choosing Object ⇨ Anchored Object ⇨ Insert does not make InDesign wrap text around the resulting frame (top). Use the Text Wrap panel to set text wrap for such objects (bottom).

FIGURE 13.8 Example of an anchored frame; note the anchor icon at its upper left denoting an anchored object.

FIGURE 13.9 Examples of the five text-wrap options (top to bottom) and their Text Wrap panel settings: No Text Wrap, Wrap around Bounding Box, Wrap around Object Shape, Jump Object, and Jump to Next Column. The sixth example shows the Invert option selected for the Wrap around Object Shape option.

FIGURE 13.10 The six contour options for text-wrap options (left to right, top to bottom): Bounding Box, Detect Edges, Alpha Channel, Photoshop Path, Graphic Frame, and Same as Clipping. The example at lower right shows the text wrap immediately above it modified by dragging and removing anchor points to create a user-adjusted path.

[FIGURE 13.11 The Object Styles panel and its flyout menu](#)

[FIGURE 13.12 The Fill pane of the New Object Style dialog box](#)

[FIGURE 13.13 The Stroke & Corner Options pane of the New Object Style dialog box](#)

[FIGURE 13.14 The Text Frame General Options pane of the New Object Style dialog box](#)

[FIGURE 13.15 The Text Wrap & Other pane of the New Object Style dialog box](#)

[FIGURE 13.16 The Frame Fitting Options pane of the New Object Style dialog box](#)

[FIGURE 13.17 Left: The Links panel and its flyout menu. Note the icons that indicate missing and modified source files. Right: The Panel Options dialog box, where you can set what information columns appear in the Links panel.](#)

[FIGURE 13.18 The Caption Setup dialog box where you specify what metadata information should be used in images' captions, as well as how the caption should appear](#)

Chapter 14: Importing Graphics

[FIGURE 14.1 The loaded-graphic icon displays a preview image of the imported graphics, as well as the number of graphics ready to be placed \(11, in this case of the icon at left\).](#)

[FIGURE 14.2 The Image Import dialog box's panes for bitmap formats. Top left: the Image pane. Bottom left: the Color panel. Top right: the Layers pane, which appears for Photoshop files. Bottom right: the PNG Settings pane, which appears for PNG files.](#)

[FIGURE 14.3 The Place PDF dialog box \(left\) and EPS Import Options dialog box \(right\). The Place PDF dialog box has two panes: General and Layers. \(The Layers pane for PDF files is almost identical to the Layers pane for Photoshop files shown previously in FIGURE 14.2.\)](#)

Chapter 15: Fitting Graphics and Frames Together

[FIGURE 15.1 In this example, I copied and pasted the map of North America \(left\) into a free-form frame that reveals only Canada \(right\). I created the free-form frame by using the Pen tool to trace the contour of Canada.](#)

[FIGURE 15.2 The frame-fitting iconic buttons in the Control panel](#)

[FIGURE 15.3 The Frame Fitting Options dialog box lets you set the default behavior for newly imported graphics.](#)

[FIGURE 15.4 The Text Wrap panel and its Type popup menu. You can see a Photoshop-generated clipping path around the North American continent.](#)

Chapter 16: Drawing Free-form Shapes and Curved Paths

[FIGURE 16.1 The five paths on the left are open; the five on the right are closed. A stroke and fill have been added to show they affect open and closed paths.](#)

[FIGURE 16.2 The original path \(left\) is selected. At right, a 2-point stroke was added to a clone of the original path.](#)

[FIGURE 16.3 From left to right: a color fill \(black\), a color tint fill \(50 percent black\), and a gradient fill.](#)

The paths are selected and displayed in their bounding boxes.

FIGURE 16.4 Left: The same picture was imported into three different paths. (A stroke has been added to the paths to make them more visible.) Right: Text has been placed in clones of the paths at left.

FIGURE 16.5 Left: From left to right, for the first three paths, each path contains one more straight segment than the previous path. Right: The same three paths as at left but using curved segments.

FIGURE 16.6 The path on the left has only corner anchor points; the path in the center has only smooth anchor points; and the path on the right has both kinds of anchor points.

FIGURE 16.7 The original path on the left is cloned and then the direction handle of the right endpoint is dragged to create the path on the right.

FIGURE 16.8 As each anchor point was created (from left to right), a new, straight segment was added to the path. The finished open path is a zigzag line that contains four straight segments produced by clicking and releasing the mouse a total of five times.

FIGURE 16.9 Left: To create a smooth point when beginning a path, click and hold the mouse and drag in the direction of the next point. Here you see the direction line of a smooth endpoint created by clicking and dragging in the direction of the next anchor point. Center: A C-shaped curved segment and an S-shaped curved segment. Right: This line contains five anchor points — all smooth points — and four curved segments. The two segments on its left are both C-shaped curves; the two on the right are both S-shaped.