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Placed Image Effects



Capture Each Moment



InDesign offers lots of creative ways to place images into your documents. Although you can't alter the pixels of an image in InDesign like you can in Photoshop, you can control how the image is presented in your layouts. Through the creative use of clipping masks, tables, and InDesign's drawing tools, you can design attention-grabbing frames to hold your images. You can also place images into text objects that have been converted to outlines, colorize grayscale images, and apply effects such as Feather and Drop Shadow to transparent TIFFs and PSDs.



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Character Outline Frames

With InDesign, paths can also be containers. This means that images can be placed into frames of all different shapes and sizes, including text characters that have been converted to outlines.

By placing a photo inside a character outline path, you can create a dramatic effect, much like the sky image placed in the word “DREAM” as described in the following steps. Before converting to outlines, you’ll want to choose a bold font, set at a large point size, so that the character outlines are wide enough to display an image.

Once you get the hang of placing pictures into character outlines, try experimenting with the effect by using entirely different fonts and images. The more you experiment, the more dramatic the effect can be.

Placing an Image Inside Text

To re-create this effect using the image shown here, download sky.tif from *The InDesign Effects Book* website, www.wiley.com/go/indesignfx.



Step 1.

Create a new document and press T to access the Type tool. Create a text frame and choose a bold condensed font at a large point size (in the example here, it is Compacta at 216pt). Add some logotype.



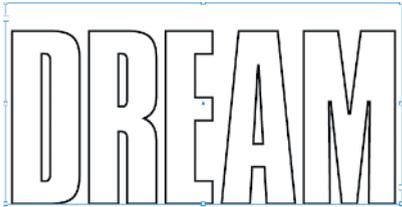
Step 2.

Switch to the Selection tool and click the Formatting Affects Text button at the bottom of the Tools palette. Press the backslash key to apply a fill of None.

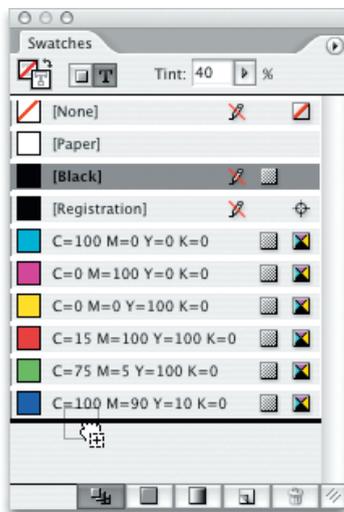


Step 3.

Press X to bring the Stroke icon to the front and press the comma key (,) to apply a black stroke.

**Step 4.**

Choose Window > Stroke or press F10 to display the Stroke palette. Enter 2pt in the Weight field and press Return (Mac) or Enter (Windows). If you prefer, you can also enter this value in the Weight field of the Control palette.

**Step 5.**

Choose Window > Swatches, or press F5 to display the Swatches palette. Type 40% in the Tint field and press Return (Mac) or Enter (Windows). Sometimes it's helpful to save a tint build as a swatch, just in case you decide to apply the same tint to other objects in your layout. If you'd like to save the tint as a swatch in the palette, click and drag the Fill Stroke icon into the Swatches palette list.

**Step 6.**

Choose Type > Create Outlines, or press Shift+⌘+O (Mac) or Shift+Ctrl+O (Windows). Press A to switch to the Direct Selection tool and see the points of the new character outline path.

InDesign Fonts Folder

What if you can't get a certain troublesome font to load properly on your system and appear in the InDesign font menu? Don't panic—there is something you can do to solve this problem. Try placing the problem font in the InDesign Fonts folder.

The Fonts folder is located in the InDesign CS2 application folder. Any fonts in this folder are managed from within InDesign rather than from an outside application or through the operating system.

Fonts that do not load properly through the operating system (such as multiple master fonts in OS X) may work in InDesign if you put them in the Application Fonts folder.

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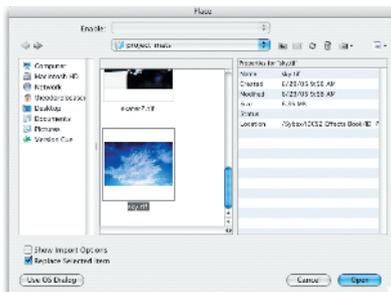
Character Outline Frames *continued*

Previewing Applied Fonts

Not sure which font you'd like to use? Well, why don't you try scrolling through the font menu and previewing each one as it's applied to your text selection?

To do this, select a text frame with the Selection tool, then press T to switch to the Type tool and click inside the Font field located in either the Control or Character palette.

To preview available fonts as they are applied to all the text in a selected frame, scroll through the list by pressing the Up/Down arrow keys.



Step 7.

Press **⌘+D** (Mac) or **Ctrl+D** (Windows) to display the Place dialog. Locate the sky.tif image on your system and click Open to import the image into the selected character outline.



Step 8.

Choose **Object > Fitting > Center Content**, or press **Shift+⌘+E** (Mac) or **Shift+Ctrl+E** (Windows).



Step 9.

Choose **Object > Drop Shadow**. In the dialog that appears, click the Drop Shadow check box to enable the effect, and then turn on the Preview check box to see the shadow applied to your selected object. Enter 50% for Opacity, **p3** for Blur, and **p3** for the X and Y offsets. Keep the Spread and Noise settings at 0. Click OK to apply.

**Step 10.**

Add some type to complete the logo design. In the example shown here, the word “AIRLINES” is placed underneath the character outline in black, all caps, using 12pt Eurostile Extended 2 with 1840 tracking applied. The words “WE’LL TAKE YOU THERE” above the character outline are set using 10pt Eurostile Extended 2 with 680 tracking applied. They also have a blue fill applied, which was sampled from the sky image with the Eyedropper tool. The thin rules placed on either side of the word “AIRLINES” have a 0.5pt black stroke applied.

**Step 11.**

Here is an example of how this effect can be used with an entirely different photo placed inside the same character outline. The more you experiment with the photos, characters, and colors used in this effect, the more exciting your results will be.

Find Font

Any time you open an InDesign document that uses fonts not currently loaded on your system, a warning dialog appears letting you know which fonts are unavailable.

If you don't have the fonts, you can replace them with something else. Click the Find Font button in the warning dialog, or if you've already clicked OK, choose Type > Find Font.

The Find Font dialog displays a list of all fonts currently used in the document. Missing fonts appear alphabetically at the top of the list with a warning icon displayed to the right of the window. Click the name of the missing font and choose a replacement font and style from the Font Family and Font Style menus.

Click the Find First button to view the first occurrence of the missing font in the document. Click the Change button to replace it with the selected font. Click the Change All button to replace every occurrence of the missing font in the document. Click Change/Find to locate and replace every occurrence of the missing font with each click of the mouse.

Clipping Path Frames

You can extract an image from a photograph by creating a clipping path in either InDesign or Photoshop. InDesign paths can be created using the Detect Edges option in the Clipping Path dialog. However, be wary of the InDesign Clipping Path dialog controls. They are clumsy and not very precise. If you need to extract an image from anything more than a simple solid-color background, you may want to create your path in Photoshop instead. A Photoshop path that is embedded in an image can be applied once it is placed in an InDesign document.

Once you create an InDesign clipping path or apply a Photoshop clipping path, you can then convert that path into a frame. The image still appears the same in the document after converting, but who says you need to keep that image in the frame? If you delete its contents, you can then place a totally different image inside the clipping path frame.

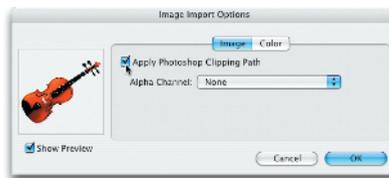
From Clipping Path to Frame with One Click!

To re-create this effect using the images shown here, download violin.tif and music.tif from *The InDesign Effects Book* website.



Step 1.

In a new document, press **⌘+D** (Mac) or **Ctrl+D** (Windows) to display the Place dialog. Locate the violin.tif image on your system, check Show Import Options, and click Open.



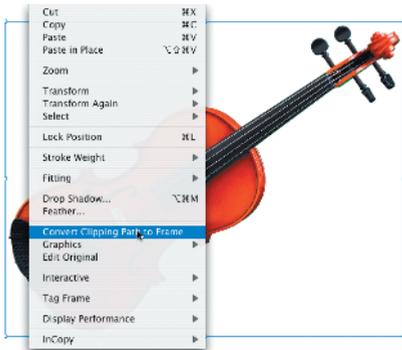
Step 2.

In the Image panel of the Image Import Options dialog, enable the Apply Photoshop Clipping Path option and click OK.



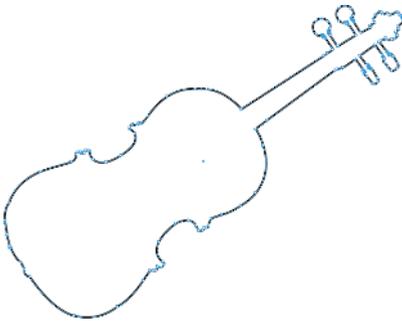
Step 3.

Click the loaded place cursor once anywhere on the page to place the image at 100% of its size.



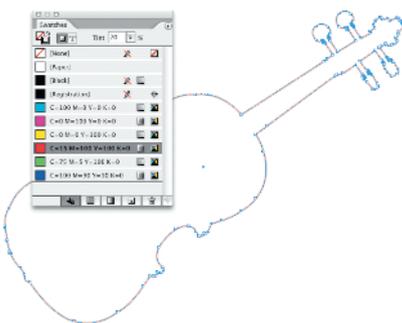
Step 4.

Control-click (Mac) or right-click (Windows) the placed image and choose Convert Clipping Path To Frame from the contextual menu.



Step 5.

Press A to switch to the Direct Selection tool. Click directly on the violin image to select it from within the new clipping path frame. Press Delete (Mac) or Backspace (Windows). Click the path to select it and enter 2 pt in the Stroke Weight field of the Control palette.



Step 6.

Display the Swatches palette by choosing Window > Swatches (or press F5). Click the red swatch (C=15 M=100 Y=100 K=0), enter a value of 20 in the Tint field, and press Return (Mac) or Enter (Windows).

Converting Clipping Paths to Frames

You can convert a clipping path (applied from Photoshop or created in InDesign) into a graphic frame. To do this, select the image with the Direct Selection tool, Control-click (Mac) or right-click (Windows) to access the contextual menu, and choose Convert Clipping Path To Frame. Once the command is applied, InDesign removes the clipping path and replaces it with a graphic frame of the same shape.



Note: To open and edit an image in Photoshop, select it and click the Edit Original button at the bottom of the Links palette. Once you save and close the image in Photoshop, InDesign automatically updates it in the InDesign document.

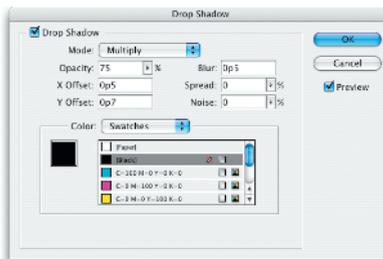
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Clipping Path Frames *continued*

Detect Edges

To create an InDesign clipping path, select a placed image with either of the selection tools and choose Object > Clipping Path. At the top of the Clipping Path dialog, choose Detect Edges from the Type pop-up menu. You can then adjust the Threshold and Tolerance settings by entering values in the respective fields or dragging the sliders. To see the path as you are applying it, click the Preview check box.

The Threshold slider determines how close a color must be to white before it is removed. Apply lower values to drop a light color background and higher values to drop a dark one. The Tolerance slider determines how close a pixel must be to the Threshold value in order to be removed by the clipping path. Once the Threshold and Tolerance values are set, you can contract the resulting path and remove any black or white edges by entering a value in the Inset Frame field.



Step 7.

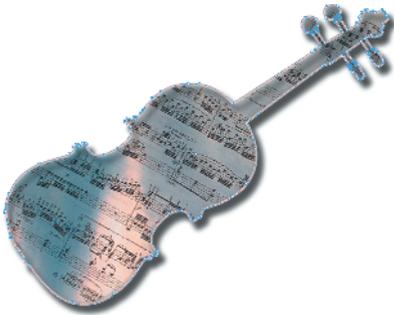
Press **⌘+D** (Mac) or **Ctrl+D** (Windows) to display the Place dialog. Locate the music.tif image on your system, uncheck Show Import Options, and click Open. With the Direct Selection tool still chosen, click directly on the image to select it from within the clipping path frame. In the Control palette, enter 27p7 in the X Location field, 17p4 in the Y Location field, and -51p in the Rotation Angle field.

Step 8.

Click the path again and choose Object > Feather. In the dialog that appears, click the Feather option to enable the effect, and click the Preview check box to see the effect applied to the selected path. Enter 0p7 in the Feather Width field and choose Sharp from the Corners menu. Keep the Noise setting at 0 and click OK to apply the Feather effect.

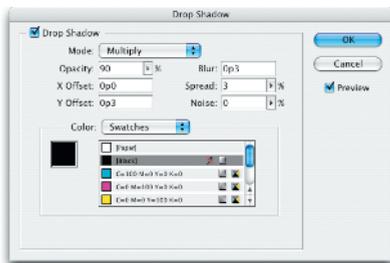
Step 9.

Choose Object > Drop Shadow. In the dialog that appears, click the Drop Shadow option to enable the effect, and click the Preview check box to see the effect applied to the selected path. Choose Multiply from the Mode menu and select the black swatch from the swatches list. Enter 75% for Opacity, 0p5 for Blur, 0p5 for X Offset, and 0p7 for Y Offset. Keep the Spread and Noise settings at 0. Click OK to apply the Drop Shadow.



Step 10.

To create a thick outline around the shape, press V to switch to the Selection tool. Then press $\mathbb{A}+C$ (Mac) or $\text{Ctrl}+C$ (Windows) to copy the object. Choose $\text{Edit} \triangleright \text{Paste In Place}$. Press A to switch to the Direct Selection tool and click directly on the image to select it from within the frame. Press Delete (Mac) or Backspace (Windows). Click the path again and choose $\text{Object} \triangleright \text{Feather}$ to access the Feather dialog. Uncheck the Feather option and click OK.



Step 11.

Now let's add a drop shadow to the outline to give the effect more depth. Choose $\text{Object} \triangleright \text{Drop Shadow}$ to display the Drop Shadow dialog. Change the Opacity value to 90%, the Blur amount to 0p3, the X Offset to 0, and the Y Offset to 0p3. Enter 3% for Spread and keep the Noise setting at 0. Click OK to apply.



Step 12.

Display the Transparency palette (choose $\text{Window} \triangleright \text{Transparency}$ (or press $\text{Shift}+\text{F10}$)). Choose Hard Light from the Mode menu and then deselect the path. To complete the design, you can add some text as shown here.

Clipping Path Dialog Options

To allow the clipping path to recognize any areas inside an image as defined by the Threshold and Tolerance settings, enable the Include Inside Edges feature. You can also invert an InDesign path by clicking the Invert check box.

Enabling the Restrict To Frame option limits the clipping path to include only the image areas within the graphic frame and not the areas cropped outside. With this option on, adjusting the crop means re-creating the path. Therefore, in most cases it is best to leave this option off.

You can also edit the path after it has been applied, by using the Clipping Path dialog. To do so, select the image and choose $\text{Object} \triangleright \text{Clipping Path}$. Using the dialog, you can adjust the settings or turn off the path by choosing None from the Type pop-up menu.

Popping Out of the Frame

All it takes is the right image and the creative use of a clipping path to add some action to your layout. By applying a Photoshop or InDesign clipping path to an image upon import, or applying/creating a path with the Clipping Path dialog after the image is placed, you can make a portion of the photo “pop” right out of the frame.

With these steps, we’ll apply a path to a placed image to make it pop out of the frame behind it. This effect works best with action shots such as the skateboard image shown here, but can also be applied to any image that contains an element you can extract with a clipping path.

Once you get the hang of creating and applying clipping paths in InDesign, try using this effect on some of your own placed images.

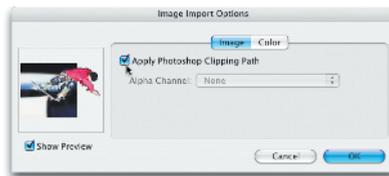
Add Some Action to Your Placed Images!

To re-create this effect using the image shown here, download skater2.tif from *The InDesign Effects Book* website.



Step 1.

In a new document, press ⌘+D (Mac) or Ctrl+D (Windows) to display the Place dialog. Locate the skater2.tif image on your system, check Show Import Options, and click Open.



Step 2.

In the Image panel of the Image Import Options dialog, enable the Apply Photoshop Clipping Path option and click OK.

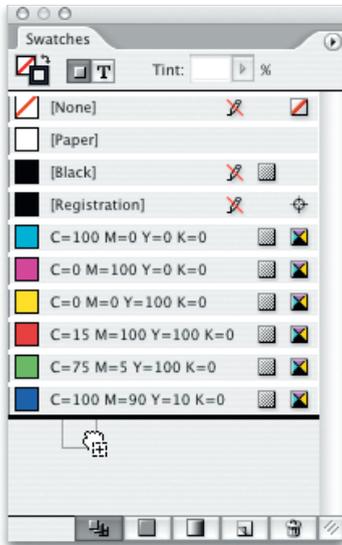


Step 3.

Click the loaded place cursor once anywhere on the page to place the image at 100% of its size. Deselect the image once it is positioned on the page.

**Step 4.**

Press X to target the Stroke icon and then choose Window > Swatches (or press F5) to display the Swatches palette. Press I to access the Eyedropper tool and click anywhere in the dark-blue area of the skater image background. In the example here, the sampled color build is C=100, M=89, Y=40, K=44.

**Step 5.**

Although it is not necessary to complete this effect, it's always a good idea to save your custom colors as swatches in the palette. This can be helpful if you should decide to change the color globally (wherever it is applied) in the document later. To do so, click and drag the Stroke icon at the top of the Swatches palette into the swatches list below.

**Step 6.**

Press M to access the Rectangle tool and draw a rectangle that matches the dimensions of the image background.

Frame Tool vs. Shape Tool

The frame/shape relationship can be confusing to new users coming over from QuarkXPress.

By definition, a frame is a container that holds either an image or a body of text. A shape is not intended to be a text or image container, but can be converted into one.

In Quark language, this means that the “box tool” with the “X” in it (the Rectangle Frame tool) is used to draw picture boxes. The box without the “X” (the Rectangle tool) is used for drawing shapes (as you would in Adobe Illustrator). Finally, “text boxes” can be drawn with the Type tool.

In InDesign, both rectangle tools can be used to draw a “picture box” or a “text box.” You see, InDesign is extremely liberal. Frames can be shapes and shapes can be frames, and you do not have to draw a “box” first before placing an image!

Popping Out of the Frame *continued*

How to Use Frames

A frame is a container that holds either an image or a body of text. If you prefer to draw frames first before placing content in them, you can do so using the Rectangle, Ellipse, or Polygon Frame tool. A newly drawn, empty frame can be assigned as a text or a graphic placeholder using object styles, accessible in both the Control palette and Object Styles palette. Note that an object style can only be applied to an existing frame, not selected beforehand and applied as it is drawn.

If you prefer to paste content first and resize frames later, you can place graphics (or text) using the Place command (Mac: **⌘+D**; Windows: **Ctrl+D**). A frame is automatically drawn for you when you click the loaded cursor anywhere on the page.

A text frame can also contain a “nested” graphic or text frame. “Nesting” allows a text frame to contain an anchored object.



Step 7.

Choose **Window > Stroke** (or press **F10**) to display the Stroke palette. Enter **20** in the Weight field and click the **Align Stroke To Outside** button. Choose **Thin: Thick: Thin** from the Type pop-up menu.



Step 8.

Choose **Object > Arrange > Send To Back** or press **Shift+⌘+[** (Mac) or **Shift+Ctrl+[** (Windows). Press **V** to switch to the Selection tool and click the skateboard image to select it.



Step 9.

To soften the edges of the clipping path slightly, choose **Object > Feather**. In the Feather dialog that appears, click the Feather option to enable the effect and click the Preview check box to see the effect applied to the selected object. Enter **0p1.5** in the Feather Width field and choose **Diffused** from the Corners pop-up menu. Leave the Noise value at 0 and click **OK**.

**Step 10.**

Add some type to complete the logo design. In the example shown here, the words “SKATE CORNER” are placed in the lower-left corner in red, using 40pt Helvetica Ultra Compressed with Optical kerning and -30 tracking applied. “THE” is set at 15pt using the same font.

**Step 11.**

Here are some examples of how this effect can be used with different stroke styles and stroke weights applied. The top image uses the Japanese Dots style with a 7pt weight applied. The bottom image uses the Wavy style with a 5pt weight applied. Don’t be afraid to experiment—and don’t forget that you can also create and apply your own custom stroke styles. You can do this by choosing Stroke Styles from the Stroke palette menu.



How to Use Shapes

Shapes are drawn using the Rectangle, Ellipse, or Polygon tools. Custom shapes can be drawn using the Pen tools, and freeform shapes can be drawn using the Pencil tools. Assigned shape attributes can be saved as object styles and later applied to other shapes or frames (empty or with content). Note that an object style can be applied to an existing shape or, unlike frames, it can also be selected first and applied to a shape as it is drawn.

Two or more shapes can be combined in various ways using the Pathfinder palette controls. You can also change a selected shape’s appearance by selecting the Convert Shape commands on the Object menu, or by clicking the Convert Shape controls in the Pathfinder palette.

To convert a shape or path into a text frame, click inside it with the Type tool. The shape retains any applied object style attributes even after adding text.

Pathfinder Frames

Similar to the Pathfinder palette in Adobe Illustrator, InDesign's Pathfinder palette also allows you to combine shapes quickly and easily. All you have to do is select two or more shapes and click one of the Pathfinder buttons.

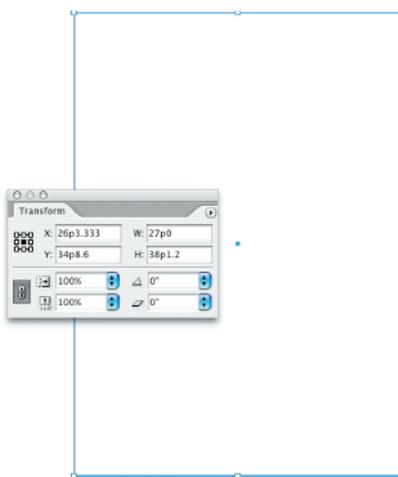
Once you create a shape using the Pathfinder palette, you can then place a graphic into it. Creating custom graphic frames has never been easier!

With these steps, we'll create a keyhole shape using the shape tools, the Direct Selection tool, and the Pathfinder palette. We'll then convert the shape into a graphic frame by placing an image into it.

If you like working with Pathfinder commands, try using them to create custom shapes with any combination of paths drawn with the Pen tool, freeform paths drawn with the Pencil tool, and shapes drawn with the Rectangle, Ellipse, and Polygon tools. As you experiment, keep in mind that any shape you create can also be converted into a graphic frame.

Combine Shapes to Create Custom Frames

To re-create this effect using the image shown here, download *eye.tif* and *woodgrain.tif* from *The InDesign Effects Book* website.



Step 1.

In a new document, press M to access the Rectangle tool and draw a shape that is 27p wide and 38p1.2 high. You can enter these values in the Width and Height fields of the Control or Transform palette once the shape is drawn. Alternatively, you can Option-click (Macintosh) or Alt-click (Windows) with the Rectangle tool to display the Rectangle dialog. This allows you to enter in your desired width and height so you end up with the rectangle at the size you want it the first time.



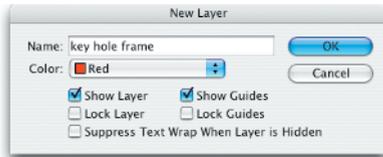
Step 2.

Open the Place dialog (press $\text{⌘}+D$ in Mac or $\text{Ctrl}+D$ in Windows). Locate the *woodgrain.tif* image, check Show Import Options, and click Open. Press $\text{Shift}+\text{⌘}+E$ (Mac) or $\text{Shift}+\text{Ctrl}+E$ (Windows) to center the image within the frame.



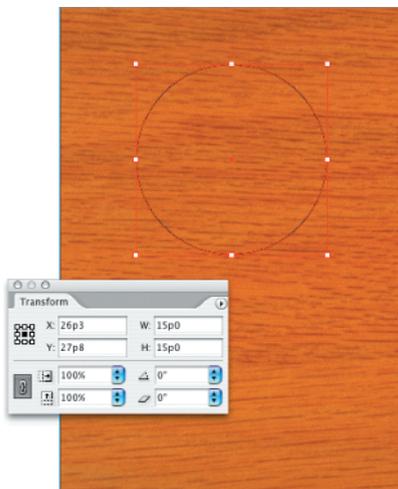
Step 3.

Choose $\text{Window} \gg \text{Layers}$ (or press F7) to display the Layers palette. Double-click Layer 1 to display the Layer Options dialog. Name the layer *background* and click OK to close the dialog.



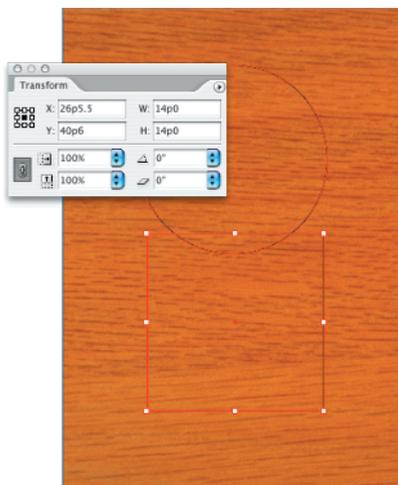
Step 4.

Option-click (Mac) or Alt-click (Windows) the Create New Layer button at the bottom of the Layers palette. In the Layer Options dialog, enter a name for the layer (e.g., **key hole frame**) and click OK.



Step 5.

Press D to reset the Stroke to default black and the Fill to a default of None. Press L to access the Ellipse tool. Hold down the Shift key to constrain proportions and draw a circle near the center of the rectangle that has a width and height amount of 15p0. You can also enter these values in the Width and Height fields of the Control or Transform palette once the shape is drawn.



Step 6.

Press M to access the Rectangle tool. Hold down the Shift key to constrain proportions and draw a rectangle with a width and height of 14p0, overlapping the bottom edge of the circle as shown.

Aligning and Distributing Objects

You can position multiple selected objects in a document precisely using the Align palette. Simply select two or more objects and click one of the preset buttons located at the top of the palette.

In addition to the alignment controls, the Align palette allows you to precisely distribute multiple selected objects and their spacing both vertically and horizontally. Choose Show Options from the palette fly-out menu to access the Distribute Spacing controls.

To distribute, select two or more objects and click one of the preset buttons located in the palette.



Note: You can also select and align or distribute objects that are placed on different layers.

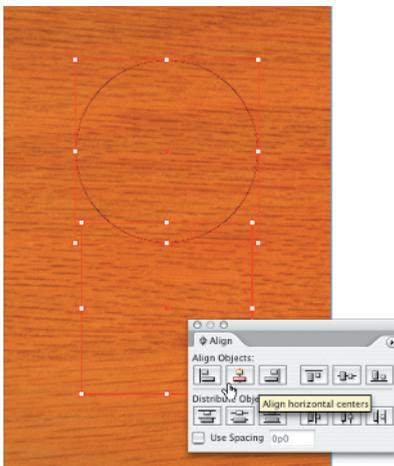
continues on next page

Pathfinder Frames *continued*

Moving Objects

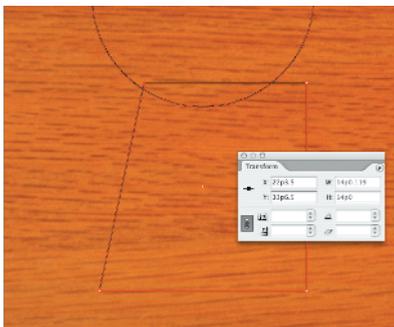
To move an object, you must first select it with the Selection tool (by clicking anywhere on it) or with the Direct Selection tool (by clicking its center point). You can then use any one of these methods to reposition it on the page:

- Drag the selected object to a new location.
- Enter new X and Y coordinates in either the Transform or Control palette.
- Access the Move dialog (Object > Transform > Move). Enter values for Position, Distance, and Angle, and then click OK.
- Nudge the object using the arrow keys.



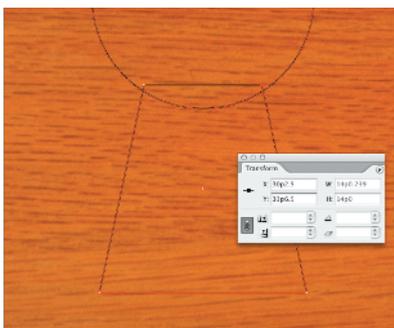
Step 7.

Press $\text{⌘}+A$ (Mac) or $\text{Ctrl}+A$ (Windows) to select all. Choose Window > Object & Layout Align (or press $\text{Shift}+F7$) to display the Align palette. Click the Align Horizontal Centers button.



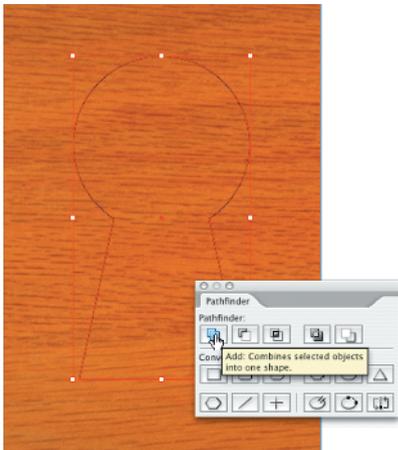
Step 8.

Choose Edit > Deselect All (or press $\text{Shift}+\text{⌘}+A$ [Mac] or $\text{Shift}+\text{Ctrl}+A$ [Windows]). Press A to access the Direct Selection tool and select the top-left corner node of the rectangle that is positioned under the circle. Type $+3p$ next to the current value displayed in the X Location field of the Control or Transform palette. InDesign does the math for you and automatically adds the 3p value to the current value displayed.



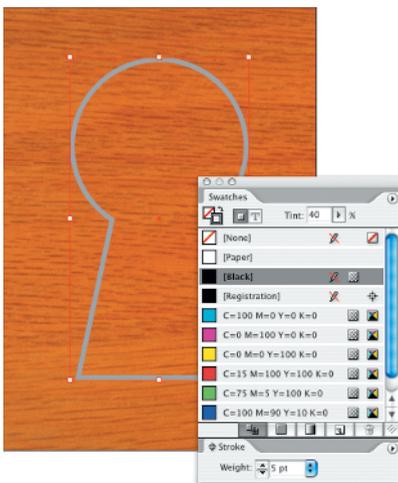
Step 9.

Select the top-right corner node of the rectangle that is positioned under the circle. Type $-3p$ next to the current value displayed in the X Location field of the Control or Transform palette. InDesign does the math for you and automatically subtracts the 3p value from the current value displayed.



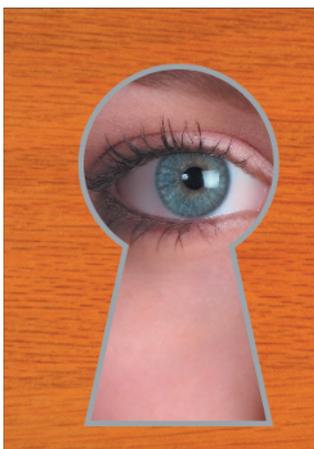
Step 10.

Press V to access the Selection tool. Hold down the Shift key and click the circle to add it to your selection. Now with both shapes selected, choose Window > Object & Layout > Pathfinder. Click the Add button in the upper-left corner.



Step 11.

Enter 5pt in the Weight field of the Stroke or Control palette. Press X to bring the stroke icon to the front. Choose Window > Swatches, or press F5 to display the Swatches palette. Type 40% in the Tint field of the Swatches palette and press Return (Mac) or Enter (Windows).



Step 12.

Press ⌘+D (Mac) or Ctrl+D (Windows) to display the Place dialog. Locate the eye.tif image on your system and click Open to import it into the pathfinder frame. Press A to switch to the Direct Selection tool and click directly on the eye.tif image to select it from within the frame. Click and drag to position the eye in the center of the keyhole.

Resizing Objects

To resize an object, you must first select it with the Selection tool and then perform any one of the following actions:

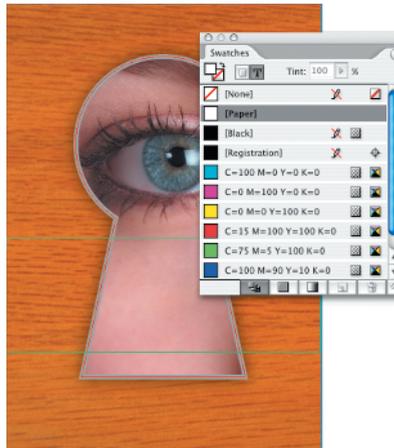
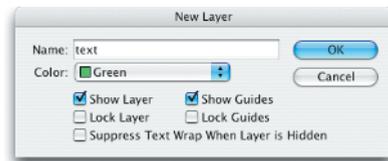
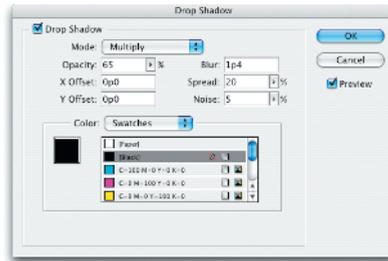
- Drag one of the object's frame nodes with the Selection tool. Press the Shift key to constrain proportions as you drag. To scale an object's contents at the same time, press Shift+⌘ (Mac) or Shift+Ctrl (Windows) as you drag.
- To scale a container and its contents, enter new scale X and Y percentages or new width and height values in either the Transform or Control palette.
- Press S to access the Scale tool, then click and drag. Press the Shift key to constrain proportions or limit the scale to one axis.
- Access the Scale dialog by choosing Object > Transform > Scale. Enter values for Uniform or Non-Uniform scaling and click OK. You can resize the container without its contents by unchecking the Scale Content option.
- Press E to access the Free Transform tool and click and drag. Press the Shift key to constrain proportions.
- Use the keyboard shortcuts:
 - Increase by 1%:** ⌘+> (Mac) / Ctrl+> (Windows)
 - Decrease by 1%:** ⌘+< (Mac) / Ctrl+< (Windows)
 - Increase by 5%:** Opt+⌘+> (Mac) / Alt+Ctrl+> (Windows)
 - Decrease by 5%:** Opt+⌘+< (Mac) / Alt+Ctrl+< (Windows)

Pathfinder Frames *continued*

Reference Point

There are several ways to transform objects in InDesign. All of the methods use the reference point selected in the Reference Point icon, located in the Control and Transform palettes. The default reference point is the absolute center of the object; however, you can reposition it by clicking a different square in the Reference Point icon.

The target crosshairs that appears in the center of the object when it is selected with the Rotate, Shear, or Scale tool also indicates the reference point for rotation. You can reposition it anywhere in the document window (even the Pasteboard area) by clicking and dragging.



Step 13.

Click anywhere on the path of the frame to select it and choose Object > Drop Shadow. In the dialog that appears, click the Drop Shadow option to enable the effect. Choose Multiply from the Mode menu and select the black swatch from the swatches list. Enter 65% for Opacity, 1p4 for Blur, and 0 for both the X and Y Offset amounts. Enter 20% for Spread and 5% for Noise. Click OK to apply.

Step 14.

Option-click (Mac) or Alt-click (Windows) the Create New Layer button at the bottom of the Layers palette. In the Layer Options dialog, enter a name for the layer (e.g., **text**) and click OK.

Step 15.

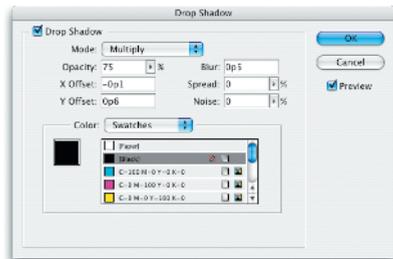
Press T to access the Type tool and draw a text frame over the bottom half of the keyhole frame. Click the Fill icon at the top of the Swatches palette to bring it to the front and click the Paper (white) swatch in the palette list.



Step 16.

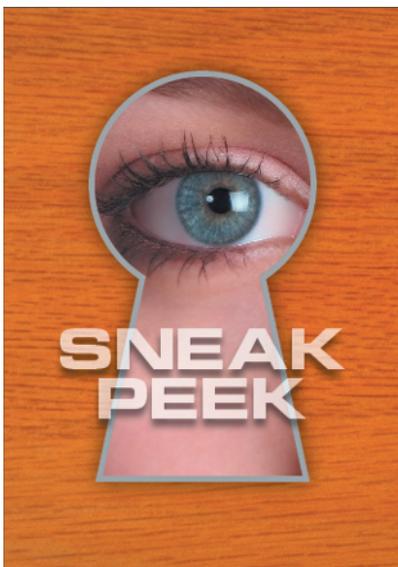
Press Shift+⌘+C (Mac) or Shift+Ctrl+C (Windows) to align to the center.

Choose preferred character attributes in either the Control or Character palette. In the example here it is Eurostile Bold Extended 2, set in all caps at 45pt, using 40pt leading, with Optical kerning and tracking set to -10. Enter the words SNEAK PEEK in the text frame as shown.



Step 17.

Switch to the Selection tool and choose Object > Drop Shadow. In the dialog that appears, click the Drop Shadow option to enable the effect. Choose Multiply from the Mode menu and select the black swatch from the swatches list. Enter 75% for Opacity, 0p5 for Blur, -0p1 for X Offset, and 0p6 for Y Offset. Keep the Spread and Noise settings at 0 and click OK to apply.



Step 18.

Choose Window > Transparency (or press Shift+F10) to display the Transparency palette and lower the Opacity value to 75%.

Rotating Objects

To rotate an object, perform any one of the following actions:

- Select the object you would like to rotate by clicking its frame or shape edge with the Rotate tool, then click and drag. Press the Shift key as you drag to constrain rotation angles to 45° increments.
- Select the object you would like to rotate with the Selection tool. Enter a value in the Rotation Angle field located in the Transform or Control palette. You can also select a preset value from the pop-up menu or from the Transform palette menu.
- Access the Rotate dialog by choosing Object > Transform > Rotate. Enter an Angle value and click OK.
- Select the object you would like to rotate by clicking its frame or shape edge with the Free Transform tool. Hover your mouse over one of the corner nodes. When the Left/Right arrow icon appears, click and drag. Press the Shift key as you drag to constrain rotation angles to 45° increments.

Snapshot Frames

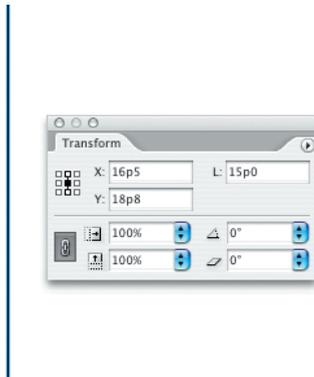
Photo frames can make your placed images pop right off the page (this is a good thing), and believe it or not, you can create them entirely in InDesign. Traditionally, effects such as this were considered a form of photo-realistic illustration, and were usually created in Photoshop and/or Illustrator. However, don't underestimate the drawing tools in InDesign. There's more you can do with them than you may realize.

With these steps, we'll draw a sheared photo frame using the Pen tools, the Direct Selection tool, and compound paths. We'll also take it one step further and add a perspective drop shadow using the Transform palette and InDesign's Feather effect.

To add to the photo-realistic effect, the transparent TIFFs provided for this tutorial contain a slight shear that was applied using Photoshop. If you're familiar with Photoshop and the Shear filter, you may want to try applying a slight shear to your own photos when creating snapshot frames in InDesign.

How to Draw Realistic Photo Frames in InDesign

To re-create this effect using the images shown here, download `Birthday_boy.tif` and `Birthday_girl.tif` from *The InDesign Effects Book* website.



Step 1.

In a new document, press D to apply the default colors of black stroke and fill of None. Press the forward slash key (/) to access the Line tool. Holding down the Shift key to constrain, draw a vertical line with a length of 15p. You can enter this value in the Line Length field of the Control or Transform palette once the line is drawn.

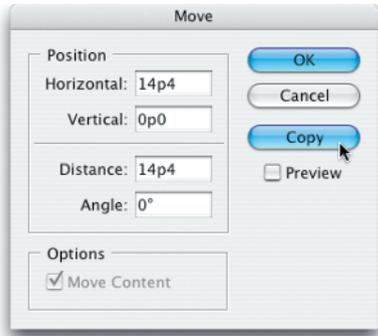


Step 2.

Press P to switch to the Pen tool. Click directly on the center point to add a point to the line. To move the point, press the Left arrow key 10 times.

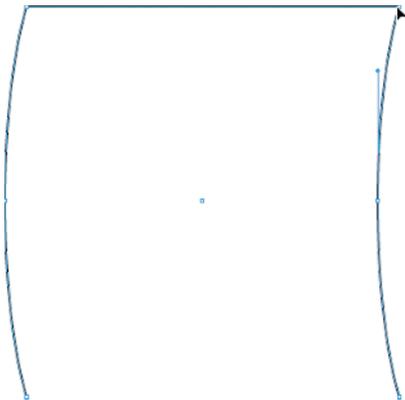
Step 3.

Hold down Option (Mac) or Alt (Windows) to temporarily access the Convert Direction Point tool. Click and drag the new center point to create a smooth curve, as shown here. You can hold down the Shift key as you drag to constrain the angle of the curve.



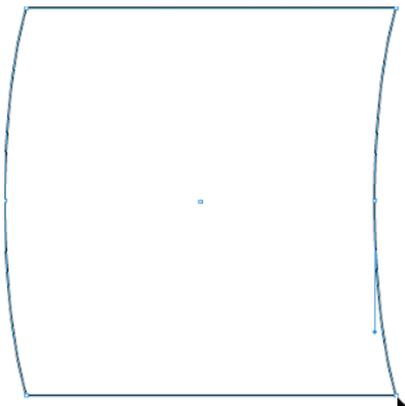
Step 4.

To create the other side of the frame, press V to access the Selection tool and press Shift+⌘+M (Mac) or Shift+Ctrl+M (Windows). In the Move dialog that appears, enter **14p4** in the Horizontal field and click Copy.



Step 5.

Hold down the Shift key and click the left line to add it to the selection. Press P to switch to the Pen tool. Click directly on the top point of the left line, then click directly on the top point of the right line to join the paths.



Step 6.

Now click directly on the bottom point of the left line, then on the bottom point of the right line to close the path.

Grouping and Ungrouping Objects

To group objects in InDesign, select multiple objects with either selection tool and choose Object > Group or press ⌘+G (Mac) or Ctrl+G (Windows). A dotted rectangle appears around the selected objects, indicating that they are now grouped. You can then apply a transformation to all the objects at once.

To ungroup, select the group with the Selection tool and choose Object > Ungroup or press Shift+⌘+G (Mac) or Shift+Ctrl+G (Windows). The dotted rectangle disappears, allowing you to select the items individually again with the Selection tool.

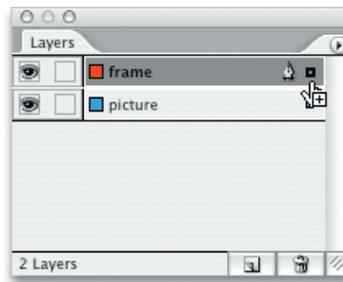
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Snapshot Frames *continued*

Selecting Through the Stack

When placing objects on top of one another (called stacking), you may find it challenging to individually select the objects positioned in the lower layers of the stacking order and rearrange them—especially if you are using transparency and can see right through all the objects in the stack! An object may appear to be in front when it is actually in back.

To select through the stacking order, press Command (Mac) or Ctrl (Windows) and click. The first click selects the topmost object and every click afterward selects the next object below. Keep clicking until you get to the object you're trying to select.



Step 7.

Choose Window > Layers (or press F7) to display the Layers palette. Double-click Layer 1 to display the Layer Options dialog. Name the layer **picture** and click OK to close the dialog.

Step 8.

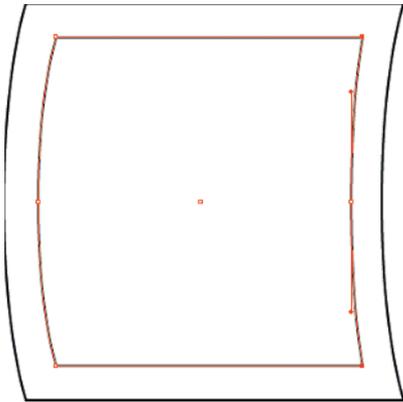
Option-click (Mac) or Alt-click (Windows) the Create New Layer button at the bottom of the Layers palette. In the Layer Options dialog, enter **frame** in the Name field and click OK.

Step 9.

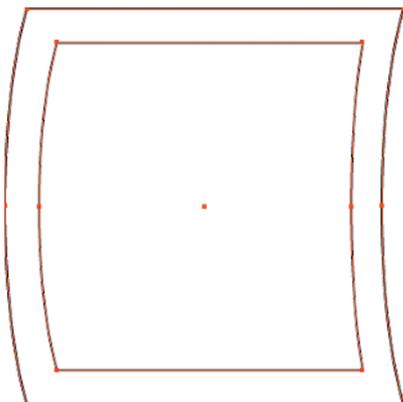
In the Layers palette, Option-click (Mac) or Alt-click (Windows) the small square icon located on the layer below and drag it to the new layer above. Doing so creates a copy of the path and places it on the new layer. (Note: If you don't see a small square icon in the Layers palette, it is because you do not have an object selected.)

Step 10.

To add a border effect to the frame, double-click the Scale tool icon in the Tools palette. In the Scale dialog that appears, enable the Uniform option, enter 83% in the Scale field, and click Copy.

**Step 11.**

Notice that the curve of the right side of the new inner frame does not match the curve of the original. To fix this, you can reposition the points on the path. Press A to switch to the Direct Selection tool. Click directly on the upper-right corner point to select it. Hold down the Shift key and click the bottom-right corner point to add it to the selection. Press the Left arrow key three times to move both points.

**Step 12.**

Option-click (Mac) or Alt-click (Windows) the “frame” layer to select everything on it. Press $\text{⌘}+8$ (Mac) or $\text{Ctrl}+8$ (Windows) to convert the selected objects into a single compound path.

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Arranging Objects

You can rearrange the order of stacked objects by selecting them and choosing one of the four commands from the Object > Arrange submenu: Bring To Front, Bring Forward, Send Backward, and Send To Back. Or you can use any of the assigned keyboard shortcuts for arranging (listed in the Object > Arrange submenu), or access the commands through the contextual menu (Mac: Control-click; Windows: right-click).



Note: The keyboard commands for selecting stacked objects refer to the placed order of all items on the page, and not their visual order. Therefore when using these shortcuts, do not panic if you wind up selecting various page items that are not at all related to the stack you are focusing on. This is not a bug in the application—it is just one of those little InDesign quirks! Also note that you cannot apply the Arrange commands to objects that are placed on different layers.

Snapshot Frames *continued*

Locking Objects

To lock an object, select it with either selection tool and choose Object > Lock Position, or press **⌘+L** (Mac) or **Ctrl+L** (Windows). Locking an object prevents you from deleting or transforming it in any way, although you can still select it and edit any text or formatting attributes (stroke, fill color, corner effects, object styles, etc.).

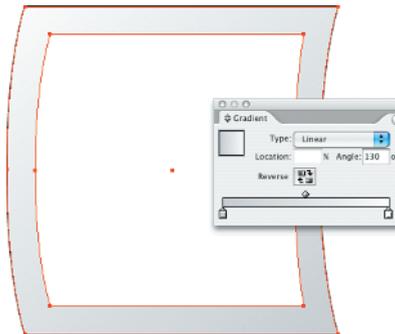
To unlock an object, select it with either selection tool and choose Object > Unlock Position or press **Option+⌘+L** (Mac) or **Alt+Ctrl+L** (Win).

To lock an object even more securely (so that it cannot be selected or edited at all), place it on its own layer and click the Lock toggle icon in the Layers palette.



Step 13.

Display the Swatches palette (choose Window > Swatches or press F5), then press X to bring the Stroke icon to the front. From the Swatches palette fly-out menu, choose New Tint Swatch. In the New Tint Swatch dialog, enter 20 in the Tint field and click OK.

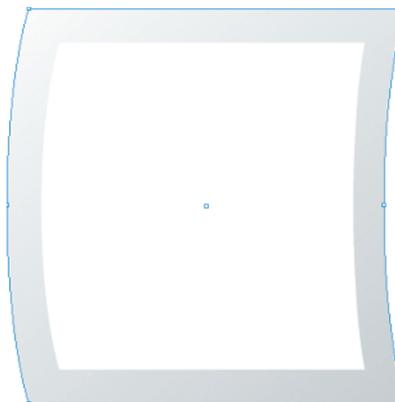


Step 14.

In the Control palette, enter 0 in the Stroke Weight field.

Step 15.

Press X to bring the Fill icon to the front. Choose Window > Gradient to display the Gradient palette. In the Gradient palette, choose Linear from the Type pop-up menu. Drag the 20% black tint swatch from the Swatches palette list directly over the left slider. Drag the Paper (white) swatch over the right slider. Enter 130 in the Angle field.



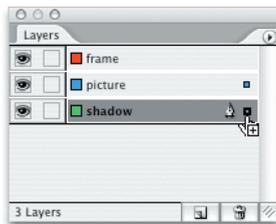
Step 16.

Option-click (Mac) or Alt-click (Windows) the “picture” layer to select the path on that layer. In the Control palette, enter 0 in the Stroke Weight field.



Step 17.

Hold down ⌘+Option (Mac) or Ctrl+Alt (Windows) and click the Create New Layer button at the bottom of the Layers palette to create a new layer below the “picture” layer. Double-click the new layer to access the Layer Options dialog, change the name to **shadow**, and click OK.



Step 18.

To place a duplicate of the path onto the shadow layer, Option-click (Mac) or Alt-click (Windows) the small square icon on the picture layer in the Layers palette and drag it to the shadow layer.



Step 19.

Open the Transform palette (choose Window > Object & Layout > Transform or press F9) and choose Flip Both from the palette fly-out menu. Click the Black swatch in the Swatches palette to apply a black fill.

Deleting Objects

In the heat of what I call “design mode” you may find yourself surrounded by the remains of abandoned layout ideas. When this happens, it’s time to win back control of your creative mess ... um, I mean kingdom ... and start deleting unused objects.

To delete objects from your InDesign layouts, first use either selection tool to select the object(s) you want to delete, then do one of the following:

- Press the Delete or Backspace key.
- Choose Edit > Clear.
- Drag the selected object(s) to the Trash icon in the Dock (Mac OS X only).



Note: Deleting master pages and layers also deletes all objects placed on them—and some of them may still be applied to your document pages. Any time you are about to delete a master page or layer containing applied objects, a warning dialog appears. Click *Yes* *only* if you are sure you want to delete all the objects on the page or layer.

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Snapshot Frames *continued*

Enabling Layout Adjustment

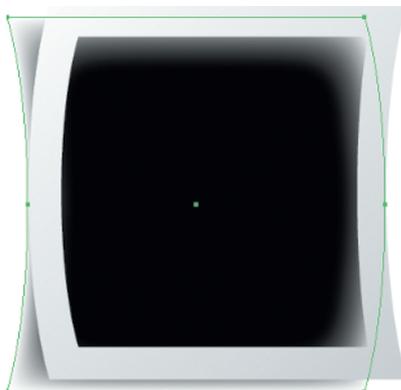
Unfortunately, in the design world last-minute changes happen more frequently than not. Having to rework a complicated layout to compensate for changes can be a stressful nightmare.

To avoid frustration, try preparing ahead of time and enabling the Layout Adjustment option. It's the best way to protect yourself from having to perform hours of unnecessary extra work. With this option enabled, you can resize a document, apply new margin and column settings, apply totally different master pages, and even change page orientation without reworking anything—InDesign adjusts the page items for you!

You can turn this option on in the Layout Adjustment dialog. Choose **Layout > Layout Adjustment** and click the **Enable Layout Adjustment** check box. The other settings in the dialog determine which items you are allowing InDesign to automatically adjust: graphics and groups, ruler guides, and/or locked objects and layers.



Note: Layout Adjustment relies on proper guide placement, since it uses margin, column, and ruler guides to calculate how page items are resized and repositioned.



Step 20.

Click the center node to select the entire black frame. Reposition it so that it is offset underneath the snapshot frame, as shown. Choose **Object > Feather**. In the dialog that appears, click the **Feather** option to enable the effect. Enter **1p8** in the **Feather Width** field and choose **Diffused** from the **Corners** pop-up menu. Click **OK** to apply.



Step 21.

Option-click (Mac) or Alt-click (Windows) the “picture” layer to select the path on that layer. Press **⌘+D** (Mac) or **Ctrl+D** (Windows) to display the **Place** dialog. Locate the **Birthday_boy.tif** image on your system and click **Open** to place it into the frame. Press **A** to switch to the **Direct Selection** tool and click directly on the image to select it. Click and drag to position it nicely within the frame, as shown.



Step 22.

Press **V** to switch to the **Selection** tool. Press **⌘+A** (Mac) or **Ctrl+A** (Windows) to select all. Press **⌘+G** (Mac) or **Ctrl+G** (Windows) to group the selection. Enter **30°** in the **Rotation Angle** field of the **Control palette**.

**Step 23.**

Press $\text{⌘}+\text{C}$ (Mac) or $\text{Ctrl}+\text{C}$ (Windows) to copy the group. Press $\text{Option}+\text{Shift}+\text{⌘}+\text{V}$ (Mac) or $\text{Alt}+\text{Shift}+\text{Ctrl}+\text{V}$ (Windows) to paste in place. Enter 10° in the Rotation Angle field of the Control palette. Move the duplicate off to the right so that it overlaps the original just slightly, as shown.

**Step 24.**

Press A to switch to the Direct Selection tool and click directly on the image in the offset duplicate group. Press $\text{⌘}+\text{D}$ (Mac) or $\text{Ctrl}+\text{D}$ (Windows) to display the Place dialog. Locate the Birthday_girl.tif image on your system, enable the Replace Selected Item option at the bottom of the dialog, and click Open. Click directly on the image to select it, and drag to position it nicely within the frame, as shown.

**Step 25.**

Add some type to complete the design. In the example shown here, the words “Capture Each Moment” are each placed in separate text frames, below and behind the snapshots, using 55pt Bickley Script Plain with Optical kerning and -10 tracking applied.

Compound Paths

A compound path is created when two objects are placed on top of each other and merged together, allowing any overlapping areas to become transparent. In basic terms, this means that two overlapping shapes with separate fills can be converted into one shape with a hole in it. When the compound path is placed in front, you can see any underlying objects through the transparent hole.

To create a compound path, select two overlapping frames, shapes, or paths and choose **Object > Compound Paths > Make**, or press $\text{⌘}+\text{8}$ (Mac) or $\text{Ctrl}+\text{8}$ (Windows).

Compound paths can be edited just like any other object. The entire shape can be transformed (moved, scaled, sheared, or rotated) when selected with the Selection tool. In addition, individual points can be selected with the Direct Selection tool and repositioned or deleted.

To revert a compound path, select it and choose **Object > Compound Paths > Release** or press $\text{Option}+\text{⌘}+\text{8}$ (Mac) or $\text{Alt}+\text{Ctrl}+\text{8}$ (Windows). Doing so reverts the shapes back into separate objects but may not include all previously applied attributes (fill color, stroke, etc.).

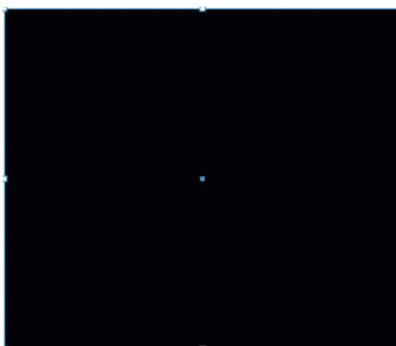
Filmstrip Frames

Filmstrip frames are a great way to showcase your placed images in a layout, and they can be created easily in InDesign using basic rectangle shapes and simple black-and-white fills. All you need to do is add some photographs and drop shadows to give your placed images that filmstrip look.

With these steps, we'll create some filmstrip frames using the Rectangle tool, the Step And Repeat command, and the Pathfinder palette. Once you create the filmstrip, you can save it as a template to use over and over again and place any graphic images into it that you like. In fact, you can even save the filmstrip frame as an InDesign Snippet and save it in an InDesign library.

Use Basic Shapes and Fills to Create Cool Frames

To re-create this effect using the images shown here, download car1.tif and car2.tif from *The InDesign Effects Book* website.



Step 1.

In a new document, press D to apply the default colors of black stroke and None fill. Press Shift+X to swap fill and stroke colors. Press M to access the Rectangle tool and draw a rectangle that is 21p wide and 18p high. You can enter these values in the Width and Height fields of the Control or Transform palette once the shape is drawn.



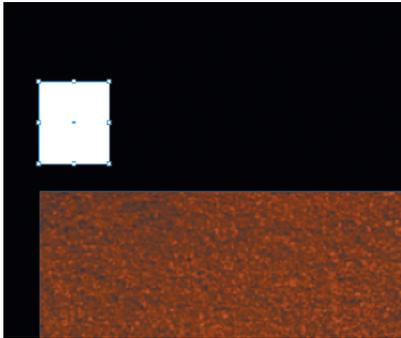
Step 2.

Double-click the Scale tool icon in the Tools palette. In the Scale dialog that appears, enable the Non-uniform option and enter 95% in the Horizontal field and 70% in the Vertical field. Click Copy to close the dialog.

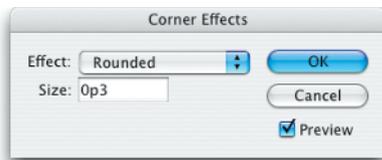


Step 3.

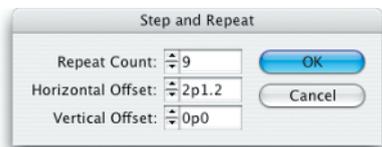
Press the forward slash key (/) to apply a fill of None to the shape copy. Press ⌘+D (Mac) or Ctrl+D (Windows) to display the Place dialog. Locate the car1.tif image on your system and click Open to import it into the frame. Press Shift+⌘+E (Mac) or Shift+Ctrl+E (Windows) to center the image in the rectangle.

**Step 4.**

Deselect the frame and press M to access the Rectangle tool. Choose Window > Swatches (or press F5) to display the Swatches palette and click the Paper (white) swatch. Then in the upper-left corner of the black frame, draw a small white rectangle above the photo that is 1p wide and 1p2 high. You can enter these values in the Width and Height fields of the Control or Transform palette once the shape is drawn.

**Step 5.**

Choose Object > Corner Effects. In the dialog that appears, choose Rounded from the Effect pop-up menu. Enter 0p3 in the Size field and click OK.

**Step 6.**

Press Option+⌘+U (Mac) or Alt+Ctrl+U (Windows) to display the Step And Repeat dialog. Enter 9 in the Repeat Count field, 2p1.2 in the Horizontal Offset field, and 0 in the Vertical Offset field. Click OK to apply.

Step 7.

Press V to access the Selection tool and Shift-click the white boxes to select them all. Press ⌘+G (Mac) or Ctrl+G (Windows) to group the selected objects. To create a duplicate, hold down the Option key (Mac) or the Alt key (Windows), click the selected group, and drag downwards. Hold down the Shift key as you drag to constrain the angle. Position the duplicate group beneath the photo as shown.



Applying Corner Effects

You can apply any one of the six default corner effects to any selected frame, shape, or path. To access the dialog, select the object with either selection tool and choose Object > Corner Effects. When the dialog opens, choose Fancy, Bevel, Inset, Inverse Rounded, or Rounded from the Effect menu. Enter an amount for Size and check the Preview box to see the effect before applying. When you're ready, click OK to apply the corner effect.

Applying corner effects does not permanently change an object. You can change the size, try a different effect, or turn them off at any time. To turn off corner effects for a selected object, select None from the Corner Effects dialog's Effect menu.

Corner effects generally work best with rectangle frames and shapes. But if you're feeling extra creative, try applying any of these effects to a triangle or polygon shape.



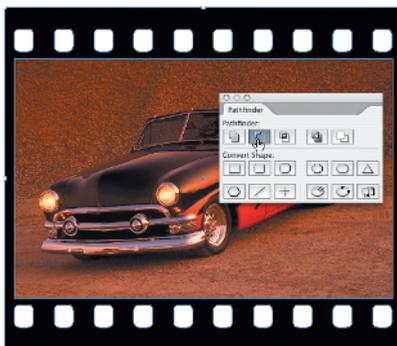
Note: A placed photo does not require that its frame container have a stroke placed on it in order to apply corner effects.

Filmstrip Frames *continued*

Saving Document Presets

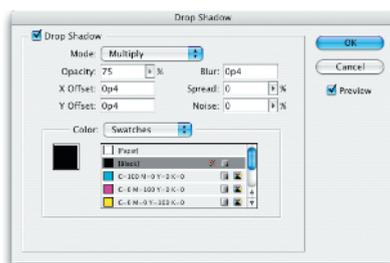
If you think you might want to use the settings you've entered in the New Document dialog more than once, you should save them as a document preset. Before clicking OK to close the dialog and starting work on your new document, click the Save Preset button. When the Save Preset dialog appears, enter a name for it and click OK. The new preset will then appear in the preset menu for all new documents.

You can also save a preset at any time while working on a document by selecting **File > Document Presets > Define**. When the Document Presets dialog opens, click the New button to launch the New Document Preset dialog and enter your preferred settings. When you're ready, click OK and the preset will be added to the menu list.



Step 8.

Select both groups of white boxes and press **Shift+⌘+G** (Mac) or **Shift+Ctrl+G** (Windows) to ungroup. Hold down the Shift key and click the black background shape to add it to the selection. Choose **Window > Object & Layout > Pathfinder** to display the Pathfinder palette and click the Subtract button.



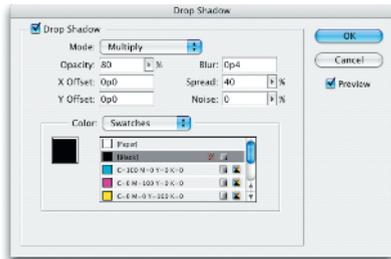
Step 9.

Choose **Object > Drop Shadow**. In the dialog that appears, click the Drop Shadow option to enable the effect. Choose Multiply from the Mode pop-up menu and select the black swatch from the swatches list. Enter 75 for Opacity, 0p4 for Blur, and 0p4 for both X and Y Offset amounts. Keep the Spread and Noise settings at 0 and click OK to apply.



Step 10.

Select the photo and press **⌘+C** (Mac) or **Ctrl+C** (Windows) to copy it. Press **Option+Shift+⌘+V** (Mac) or **Alt+Shift+Ctrl+V** (Windows) to paste it in place. Press A to switch to the Direct Selection tool. Click the photo to select it from within the frame and press Delete (Mac) or Backspace (Windows). Click in the photo area again to select the empty frame. Press X to bring the Stroke icon to the front and click the Paper swatch in the Swatches palette.



Step 11.

Choose Object > Drop Shadow. In the dialog that appears, click the Drop Shadow option to enable the effect. Choose Multiply from the Mode menu and select the black swatch from the swatches list. Enter 80% for Opacity, p4 for Blur, and p0 for both X and Y offset amounts. Enter 40% for Spread and keep the Noise setting at 0. Click OK to apply.



Step 12.

Choose Window > Transparency (or press Shift+F10) to display the Transparency palette. Choose Multiply from the Mode pop-up menu.

continues on next page

Opening InDesign Documents

To open an existing InDesign document or template, choose File > Open, or press ⌘+O (Mac) or Ctrl+O (Windows). When the dialog appears, browse to a compatible file on your system and click the Open button.

At the bottom of the Open A File dialog, you'll find three radio buttons:

- With Open Normal—the default setting—InDesign opens the document in a new window.
- Choosing Open Original allows you to open and edit documents that have been saved as InDesign templates.
- Open Copy allows you to do just that—open a copy of the selected file.

Filmstrip Frames *continued*

Opening PageMaker and QuarkXPress Documents

InDesign CS2 can open documents and templates created in QuarkXPress 3.3-4.1 (not Quark 5.x-6.x) and PageMaker 6.5x-7.x.

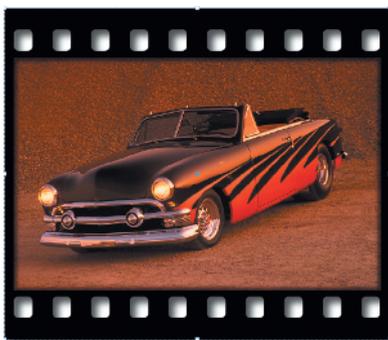
Now, if it just so happens that most of the documents you need to convert are Quark 5 and 6 files, try saving them backward from Quark 6 to Quark 5, then from Quark 5 to Quark 4. You can then open them in InDesign CS2. It works!

Upon opening, InDesign converts these documents to an unsaved .indd format and does not overwrite the original Quark or PageMaker files. You can then save the new InDesign version anywhere on your system.



Step 13.

Choose Object > Feather. In the dialog that appears, click the Feather option to enable the effect. Enter 0p3 in the Feather Width field and choose Diffused from the Corners menu. Click OK to apply.



Step 14.

Press V to switch to the Selection tool. Press ⌘+A (Mac) or Ctrl+A (Windows) to select all. Press ⌘+G (Mac) or Ctrl+G (Windows) to group the selection.



Step 15.

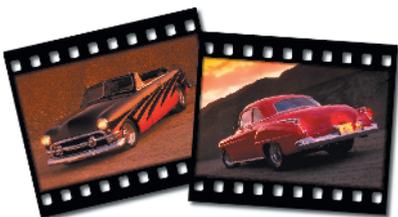
Enter 13 in the Rotation Angle field of the Control or Transform palette.

**Step 16.**

Press $\text{⌘}+\text{C}$ (Mac) or $\text{Ctrl}+\text{C}$ (Windows) to copy the group. Press $\text{Option}+\text{Shift}+\text{⌘}+\text{V}$ (Mac) or $\text{Alt}+\text{Shift}+\text{Ctrl}+\text{V}$ (Windows) to paste in place. Enter -4 in the Rotation Angle field of the Control palette. Move the duplicate off to the right so that it overlaps the original just slightly as shown.

**Step 17.**

Press $\text{Shift}+\text{⌘}+\text{G}$ (Mac) or $\text{Shift}+\text{Ctrl}+\text{G}$ (Windows) to ungroup, then choose $\text{Edit} \triangleright \text{Deselect All}$. Click the center of the duplicate once, then ⌘ -click (Mac) or Ctrl -click (Windows) to select the graphic frame containing the car photo.

**Step 18.**

Press $\text{⌘}+\text{D}$ (Mac) or $\text{Ctrl}+\text{D}$ (Windows) to display the Place dialog. Locate the `car2.tif` image on your system, enable the Replace Selected Item option at the bottom of the dialog, and click Open. Press $\text{Shift}+\text{⌘}+\text{E}$ (Mac) or $\text{Shift}+\text{Ctrl}+\text{E}$ (Windows) to center the content. You can now select and regroup the objects that make up the second filmstrip frame, if you like.

Converting PageMaker and QuarkXPress Documents

More often than not, you'll find that InDesign does a really good job of converting Quark and PageMaker documents, but there is always something that changes.

After a successful conversion, a Warnings dialog pops up displaying any problem items. Click the Save button if you'd like to refer to these items later; otherwise, click Close. In addition to taking note of everything in this dialog, you should take a close look at the converted InDesign document and compare it to the original Quark or PageMaker file.

Once you make any necessary adjustments to the items that didn't convert quite right, save the document as an InDesign file, and you're good to go. It's a heck of a lot easier than rebuilding pages from scratch, don't you think?

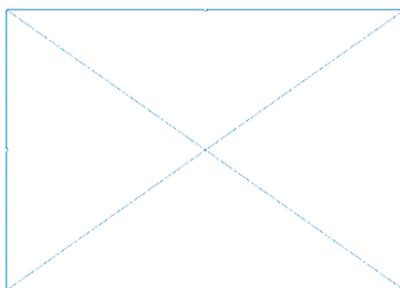
Table Frames Part 1

One way to showcase your images in a layout is to use tables. Table cells behave like miniature text frames, which means that you can nest graphics inside them. Using the new anchored objects feature in InDesign CS2, you can place graphic frames into table cells and position them precisely. Once you position a graphic frame into a table cell using anchored objects, you can then copy/paste the cell contents into the remaining cells with the Type tool.

With these steps, we'll create a table that showcases four images. Because InDesign tables are flexible and easy to resize, this makes them great for placing multiple images into. Using the Table palette, we'll apply a specific amount of inset cell spacing to position the nested graphics evenly on the page. Once the images are nested, you can move or rotate the text frame containing them all and maintain their even spacing.

Use Tables to Showcase Your Images

To re-create this effect using the images shown here, download kids1.tif, kids2.tif, kids3.tif, and kids4.tif from *The InDesign Effects Book* website.



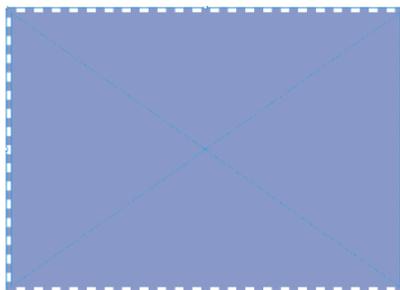
Step 1.

In a new letter-size, landscape-oriented document, press F to access the Rectangle Frame tool and create a frame that is 43p10 wide by 30p10 high. You can enter these values in the Width and Height fields of the Control or Transform palette once the frame is drawn. Press D to apply the default colors of black stroke and None fill.



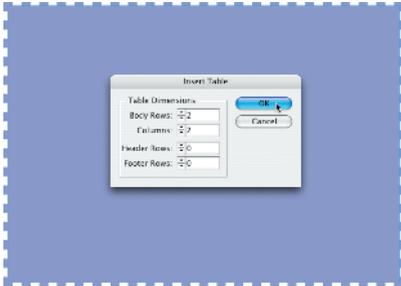
Step 2.

Choose Window > Swatches (or press F5) to display the Swatches palette. Press X to bring the Fill icon to the front and select the blue swatch from the Swatches palette list (C=100, M=90, Y=10, K=0). Choose New Tint Swatch from the Swatches palette fly-out menu. In the dialog that appears, enter 40 in the Tint percent field and click OK.



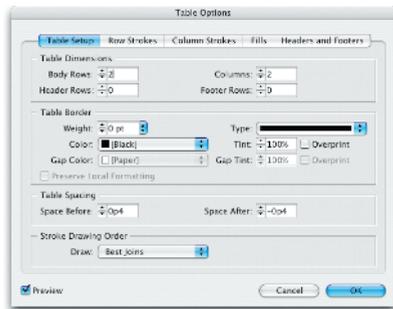
Step 3.

Press X to bring the Stroke icon to the front and press the comma key to apply the 40% blue tint swatch to the stroke. Enter 14pt in the Stroke Weight field of the Control or Stroke palette and choose Dashed from the Stroke Type pop-up menu.



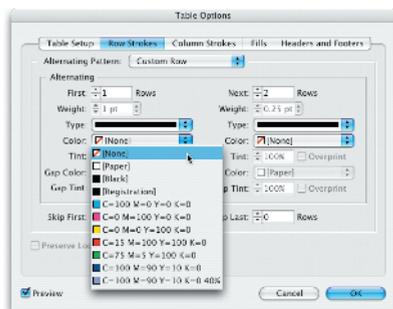
Step 4.

Press T to access the Type tool and click inside the frame. Choose **Table > Insert Table**. In the Insert Table dialog that appears, enter an amount of 2 in both the Body Rows and Columns fields.



Step 5.

If you don't have them visible already, press **⌘+H** (Mac) or **Ctrl+H** (Windows) to show frame edges. Choose **Table > Table Options > Table Setup**. In the dialog that appears, enter 0 in the Table Border Weight field.



Step 6.

Click the Row Strokes button at the top of the dialog to access that panel. Choose Custom Row from the Alternating Pattern pop-up menu, and choose None from both Color pop-up menus.

Resizing Columns Interactively

To resize a column interactively, insert the Type tool anywhere in the table and then position the cursor over the right or left edge of a cell. When the cursor icon changes to display a horizontal, double-headed arrow, click and drag to change the column width.

Note that columns can be expanded beyond the right edge of a text frame, except when the table is right-justified within the text frame.

To resize a column without expanding the table beyond the boundaries of the text frame, hold down the Shift key as you drag.

To change the width of all columns proportionately, hold down the Shift key as you drag the right edge of the table.

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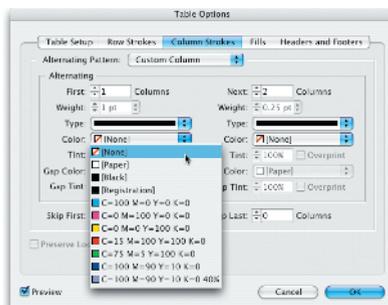
Table Frames Part 1 *continued*

Resizing Rows Interactively

To resize a row interactively, insert the Type tool anywhere in the table and then position the cursor over the top or bottom of a cell. When the cursor icon changes to display a vertical, double-headed arrow, click and drag to change the row height.

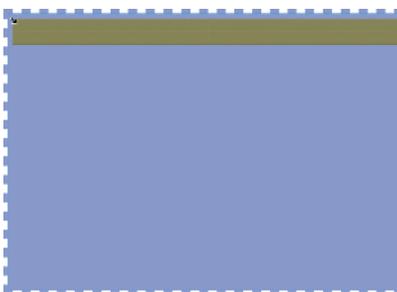
Note that rows can be expanded beyond the bottom edge of a text frame. Any rows that are resized beyond the boundaries of the text frame are stored as overset items.

To change the height of all rows proportionately, hold down the Shift key as you drag the bottom edge of the table.



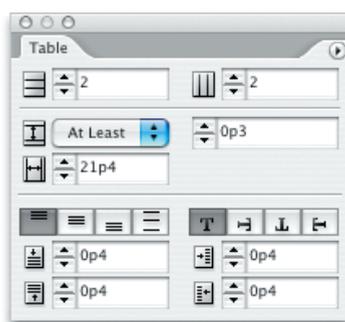
Step 7.

Click the Column Strokes button at the top of the dialog to access that panel. Choose Custom Row from the Alternating Pattern pop-up menu, and choose None from both Color pop-up menus. Click OK to close the dialog.



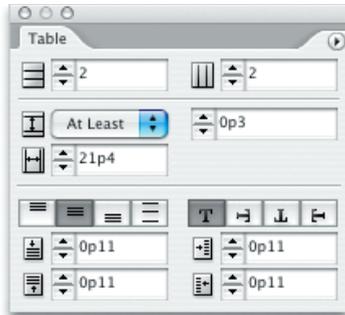
Step 8.

Hover the Type tool cursor over the upper-left corner of the table until you see it change to display a diagonal black arrow. Click to select the entire table.

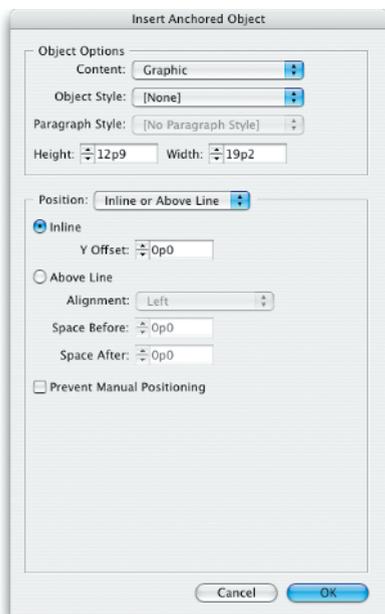


Step 9.

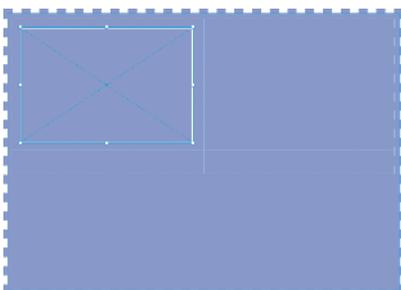
Choose Window > Type & Tables > Table (or press Shift+F9) to display the Table palette. Choose At Least from the Row Height pop-up menu and enter 21p4 in the Column Width field.

**Step 10.**

In the Table palette, set the cell vertical alignment by clicking the Align Center button. Then enter 0p11 in all four Cell Inset fields. Press Shift+⌘+C (Mac) or Shift+Ctrl+C (Windows) to set the cell horizontal alignment to align center.

**Step 11.**

Insert the Type tool cursor in the upper-left cell and choose Object > Anchored Object > Insert. In the dialog that appears, choose Graphic from the Content pop-up menu and [None] from the Object Style pop-up menu. Enter 12p9 in the Height field and 19p2 in the Width field. Choose Inline or Above Line from the Position pop-up menu and enable the Inline option. Leave the Y Offset amount set to 0 and click OK to apply.

**Step 12.**

Click the Paper (white) swatch in the Swatches palette list. Enter 2 in the Stroke Weight field of the Control or Stroke palette.

Resizing Columns and Rows Numerically

You can resize selected rows and columns numerically using the Cell Options dialog. To do so, choose Cell Options > Rows And Columns from the Table menu, the context menu, or the Table palette/Control palette fly-out menus.

Choose At Least or Exactly from the Row Height pop-up menu and enter a measurement value in the field. To apply a maximum row height, enter a value in the Maximum field. To resize selected column widths numerically, enter a measurement value in the Column Width field. You can also apply measurement values by clicking the up/down arrows located next to the Row Height and Column Width fields.

Check the Preview option at the bottom left of the dialog to see the settings applied as you adjust them. When you're ready, click OK to apply.

These settings can also be applied by entering measurement values in the Row Height and Column Width fields located in the Table or Control palette.

Table Frames Part 1 *continued*

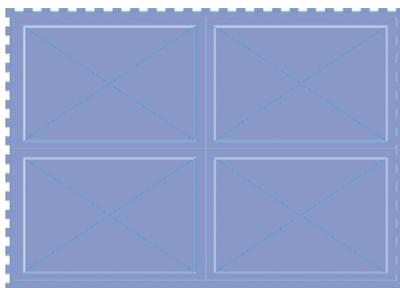
Cell Spacing

You can apply table cell spacing values using the Cell Options dialog in the same way you would apply text frame inset settings using the Text Frame Options dialog.

To access the dialog, insert the Type tool cursor in a table cell and choose Cell Options > Text from the Table menu or the Table palette menu. The Cell Options dialog is only accessible through the context menu when a cell (or series of cells) is selected.

In the Text panel of the Cell Options dialog, enter top, bottom, left, and right cell inset spacing amounts in the respective fields. You can also enter inset spacing amounts by clicking the up/down arrows located next to each field.

If you prefer palettes to dialogs, you can also enter inset spacing amounts for a selected cell (or series of cells) in the top, bottom, left, and right cell inset fields of the Table palette.



Step 13.

Highlight the inline graphic frame with the Type tool and press $\text{⌘}+\text{C}$ (Mac) or $\text{Ctrl}+\text{C}$ (Windows) to copy it to the Clipboard. Press Tab to move to the next cell in the table. Press $\text{⌘}+\text{V}$ (Mac) or $\text{Ctrl}+\text{V}$ (Windows) to paste the frame into the cell. Continue to press Tab and apply the Paste command for the remaining two cells of the table. When you've finished, your table should look like the figure shown here.

Step 14.

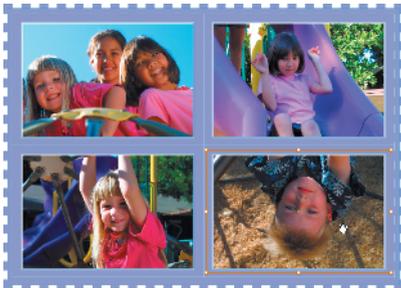
Switch to the Direct Selection tool and click the graphic frame in the upper-left cell of the table. Press $\text{⌘}+\text{D}$ (Mac) or $\text{Ctrl}+\text{D}$ (Windows) to display the Place dialog. Locate the kids1.tif image on your system and click Open to import it into the frame. Click directly on the image to select it. Click and drag to position it nicely within the frame, as shown.

Step 15.

Click the graphic frame in the upper-right cell of the table. Press $\text{⌘}+\text{D}$ (Mac) or $\text{Ctrl}+\text{D}$ (Windows) to display the Place dialog. Locate the kids2.tif image on your system and click Open to import it into the frame. Select and position the photo nicely within the frame, as shown.

**Step 16.**

Click the graphic frame in the lower-left cell of the table. Press **⌘+D** (Mac) or **Ctrl+D** (Windows) to display the Place dialog. Locate the kids3.tif image on your system and click Open to import it into the frame. Select and position the photo nicely within the frame, as shown.

**Step 17.**

Click the graphic frame in the lower-right cell of the table. Press **⌘+D** (Mac) or **Ctrl+D** (Windows) to display the Place dialog. Locate the kids4.tif image on your system and click Open to import it into the frame. Select and position the photo nicely within the frame, as shown.

**Step 18.**

Add some type to complete the effect. In the example shown here, the words “Kid’s Korner” are placed in separate text frames and grouped, using the Kid Print font set at 126pt with Optical kerning and zero tracking applied. A drop shadow is applied to each text frame and to the group to make it stand out over the photos. A 4pt white stroke is applied to all the letters. You can use the Eyedropper tool to sample the green and red fill colors from the photos and apply them to the text.

Vertical Cell Alignment

You can apply vertical cell alignment settings using the Cell Options dialog. Select the table cells and choose Cell Options **>** Text from the Table menu or the Table palette menu.

To apply vertical alignment settings to the selected cell(s), choose Top, Center, Bottom, or Justify from the Align menu. To apply a limit for paragraph spacing when applying justified vertical alignment, enter a value or click the up/down arrows in the Paragraph Spacing Limit field. This value sets the maximum amount of space allowed between paragraphs in the cell when justified. InDesign adjusts the leading of each line up to the amount entered. Enter higher values to prevent a change in leading.

You can also apply vertical cell alignment settings by clicking one of the vertical alignment buttons located in the Table palette or Control palette. Options include Align Top, Align Bottom, Align Center, or Justify Vertically.

Table Frames Part 2

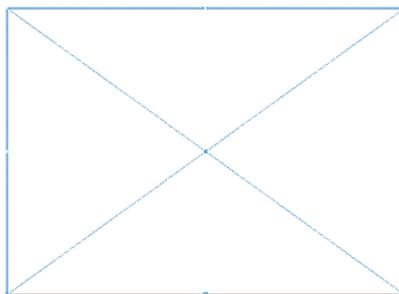
As a designer, it is inevitable that at some point you are asked to design a project that uses headshots. When this happens, it can be challenging to come up with a creative layout that contains so many faces. Not only that, but distributing these headshots evenly on the page can also be difficult. Sometimes Step and Repeat or the Distribute Spacing controls in the Align palette are not helpful enough, especially if you are asked to make a change to the layout after the original positioning has been set in place.

This is where tables can come in handy. Tables are easy to resize; therefore, by nesting all the headshots in a table, you gain greater control over their spacing on the page. By using tables, you can make changes to the layout with a minimum amount of hassle.

With these steps we'll use a table to surround some logo-type with several different headshots. Maybe watching too much *Brady Bunch* has affected my design sense, but, using tables is a creative, efficient way to display headshots.

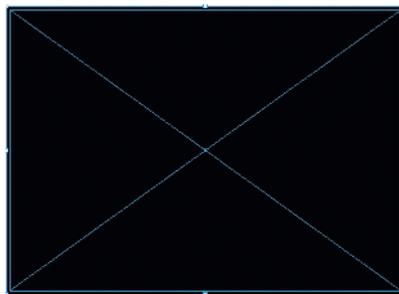
Having Fun with Headshots

To re-create this effect using the images shown here, download [people.zip](#) from *The InDesign Effects Book* website.



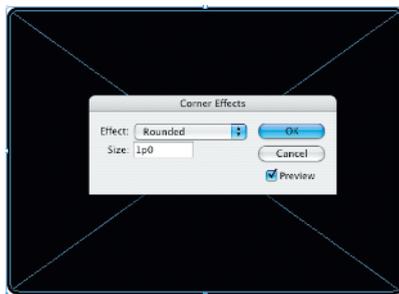
Step 1.

In a new letter-size, landscape-oriented document, press F to access the Rectangle Frame tool and create a frame that is 43p9 width by 31p4 height. You can enter these values in the Width and Height fields of the Control or Transform palette once the frame is drawn. Press D to apply the default colors of black stroke and None fill.



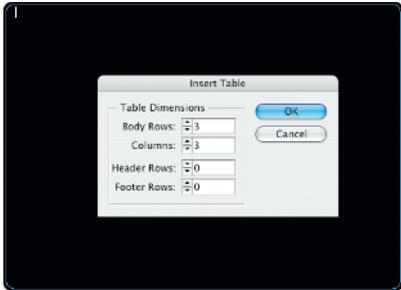
Step 2.

Enter 10 in the Stroke Weight field of the Control or Stroke palette. Press X to bring the fill icon to the front and press the comma key to fill the frame with black.



Step 3.

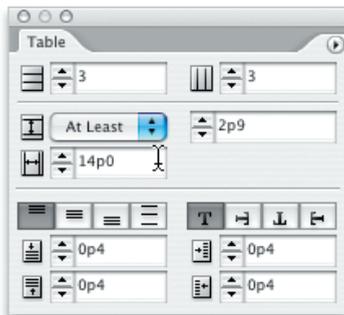
Choose Object > Corner Effects. In the dialog that appears, choose Rounded from the Corners pop-up menu. Enter 1p in the Size field and click OK to apply.

**Step 4.**

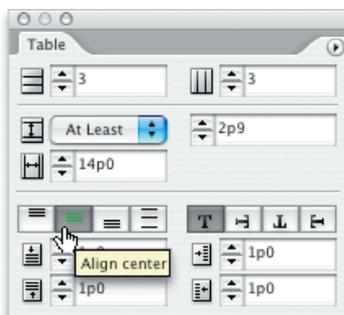
Press T to access the Type tool and click inside the frame. Choose **Table > Insert Table**. In the Insert Table dialog that appears, enter 3 in both the Body Rows and Columns fields.

**Step 5.**

If you don't have them visible already, press **⌘+H** (Mac) or **Ctrl+H** (Windows) to show frame edges. Hover the Type tool cursor over the upper-left corner of the table until you see it change to display a diagonal black arrow. Click to select the entire table.

**Step 6.**

Choose **Window > Type & Tables > Table** (or press **Shift+F9**) to display the Table palette. Choose **At Least** from the Row Height pop-up menu. Enter **2p9** in the Row Height field and **14p** in the Column Width field.

**Step 7.**

In the Table palette, set the cell vertical alignment by clicking the **Align Center** button, then enter **1p** in all four Cell Inset fields. Press **Shift+⌘+C** (Mac) or **Shift+Ctrl+C** (Windows) to set the cell horizontal alignment to align center.

Setting the Table Border

To set the table border, choose **Table Options > Table Setup** from the Table menu, the Table palette fly-out menu, or the context menu.

Choose a Stroke Weight, Type, Color, and Tint setting. You can also choose a Gap Color and Tint value when applying an open stroke style. To overprint, enable the Overprint options.

If you have already applied a cell border locally to one or more cells positioned at the top, bottom, right, or left edges of the table using the Cell Options dialog or Control palette, applying a table border using the Table Options dialog overrides it. To maintain local cell formatting, enable the Preserve Local Formatting option.

To apply a table border locally using the Cell Options dialog, select the entire table with the Type tool and choose **Cell Options > Strokes And Fills** from the Table menu, the Table palette menu, or the context menu. In the center of the cell diagram at the top of the dialog, click the intersecting horizontal and vertical lines. By clicking these lines, you are telling InDesign to apply a stroke to the surrounding edges of the table and not to the interior cell edges.

Table Frames Part 2 *continued*

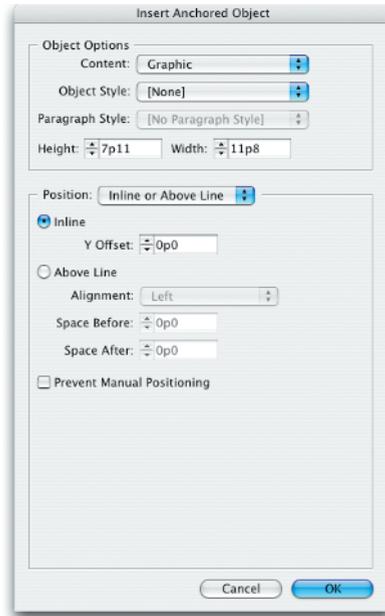
Adding Rows and Columns

The four ways to add rows and columns to a table are as follows:

Insert commands Select a cell with the Type tool and choose Insert > Row/Column from the context menu, the Table menu, or the Table palette menu.

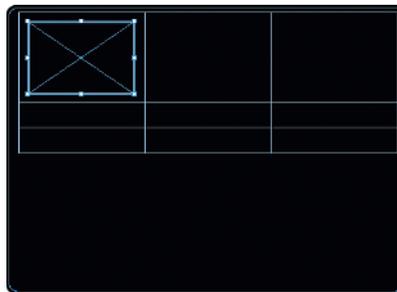
When the Insert Row/Column dialog appears, enter the number of rows or columns you would like to add in the Number field. At the bottom of the dialog, choose whether to place the new rows above or below (or the new columns to the left or right) of the selected cell. Click OK to add the rows or columns.

Table palette and Control palette You can also add rows and columns using the controls located in the Table and Control palettes. The Number Of Rows and Number Of Columns fields each displays the current number of rows and columns in the table. New rows are added at the bottom of the table, and new columns to the right.



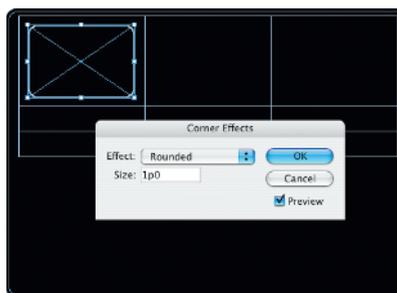
Step 8.

Insert the Type tool cursor in the upper-left cell and choose Object > Anchored Object > Insert. In the dialog that appears, choose Graphic from the Content pop-up menu and [None] from the Object Style pop-up menu. Enter 7p11 in the Height field and 11p8 in the Width field. Choose Inline or Above Line from the Position pop-up menu and enable the Inline option. Leave the Y Offset amount set to 0 and click OK to apply.



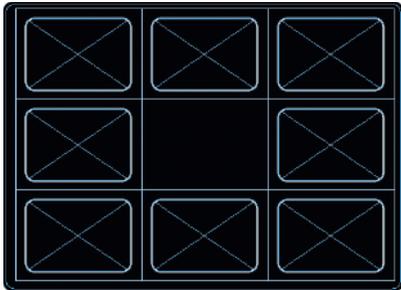
Step 9.

Press X to bring the Stroke icon to the front. Click the Paper (white) swatch in the Swatches palette list. Enter 2 in the Stroke Weight field of the Control or Stroke palette.



Step 10.

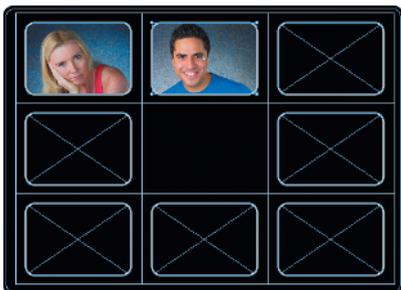
Choose Object > Corner Effects. In the dialog that appears, choose Rounded from the Corners pop-up menu. Enter 2 in the Size field and click OK to apply.

**Step 11.**

Highlight the inline graphic frame with the Type tool and press ⌘+C (Mac) or Ctrl+C (Windows) to copy it to the Clipboard. Press Tab to move to the next cell in the table. Press ⌘+V (Mac) or Ctrl+V (Windows) to paste the frame into the cell. Continue to press Tab and apply the Paste command for the remaining cells of the table, except for the very center cell. When you've finished, your table should look like the figure shown here.

**Step 12.**

Switch to the Direct Selection tool and click the graphic frame in the upper-left cell of the table. Press ⌘+D (Mac) or Ctrl+D (Windows) to display the Place dialog. Locate the people1.tif image on your system and click Open to place it into the frame. Click directly on the image to select it. Click and drag to position it nicely within the frame, as shown.

**Step 13.**

Click the graphic frame in the next cell of the table. Press ⌘+D (Mac) or Ctrl+D (Windows) to display the Place dialog. Locate the people2.tif image on your system and click Open to place it into the frame.

Adding Rows and Columns *continued*

Option-dragging (Mac) or Alt-dragging (Windows) Position the Type tool cursor over the top or bottom of a cell, click and hold the mouse button down, then Option/Alt-drag to create a new row or column.

Table Options dialog Place the Type tool cursor in a cell and choose Table > Table Options > Table Setup. In the Table Setup panel of the dialog, enter the total number of rows and columns you would like the table to contain in the Body Rows and Columns fields. You can also add rows or columns by clicking the up/down arrows next to the number fields. Rows are added at the bottom of the table, and columns to the right. Check the Preview option at the bottom left of the dialog to see the settings applied as you adjust them. When you're ready, click OK to apply.



Note: You can add a single row to the bottom of a table by placing the Type tool cursor in the last cell of the existing bottom row and pressing the Tab key.

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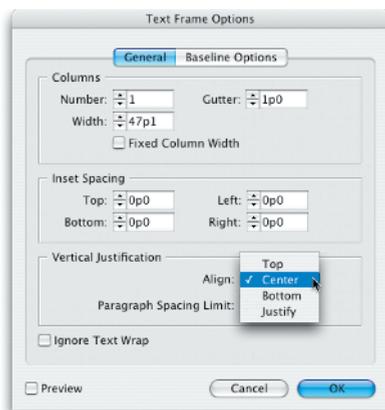
Table Frames Part 2 *continued*

Deleting Rows and Columns

The three ways to delete rows and columns from a table are as follows:

Delete commands Place the Type tool cursor in a cell and choose Delete > Row/Column from the context menu, the Table menu, or the Table palette menu. InDesign immediately deletes the row or column that the cursor is positioned in. You can also select multiple rows or columns and delete them using the Delete command.

Table Options dialog Place the Type tool cursor in a cell and choose Table > Table Options > Table Setup. In the Table Setup panel of the dialog, enter the total number of rows and columns you would like the table to contain in the Body Rows and Columns fields. You can also delete rows or columns by clicking the up/down arrows next to the number field. Rows are deleted from the bottom of the table, and columns from the right. Check the Preview option at the bottom left of the dialog to see the settings applied as you adjust them. When you're ready, click OK to apply.



Step 14.

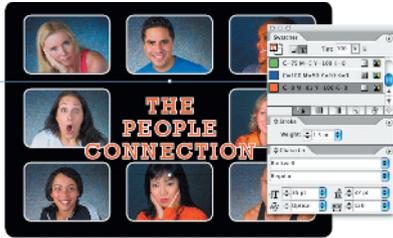
Continue filling each nested graphic frame with a different headshot. You can place the headshots in any order that you like. When you've finished, deselect and press $\text{⌘}+\text{H}$ (Mac) or $\text{Ctrl}+\text{H}$ (Windows) to hide the frame edges. Your table should look something like the figure shown here.

Step 15.

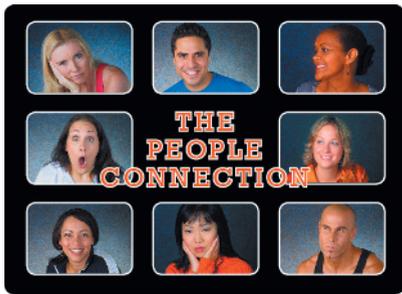
Press T to access the Type tool and draw a text frame that overlaps the center of the table as shown. Press $\text{Shift}+\text{⌘}+\text{C}$ (Mac) or $\text{Shift}+\text{Ctrl}+\text{C}$ (Windows) to set the text frame horizontal alignment to center.

Step 16.

Press $\text{⌘}+\text{B}$ (Mac) or $\text{Ctrl}+\text{B}$ (Windows) to display the Text Frame Options dialog. In the General panel, choose Center from the Vertical Justification Align pop-up menu.

**Step 17.**

Add some type to complete the logo design. In the example shown here, the words “The People Connection” are set in all caps, using the Rockwell Regular font at 35pt over 37pt leading, with Optical kerning and 120 tracking applied. An orange fill of C=0, M=81, Y=100, K=0 is applied to the text along with a 1.5pt white stroke.

**Step 18.**

Choose Window > Object & Layout > Align (or press Shift+F7) to display the Align palette. Switch to the Selection tool, hold down Shift, and click the text frame containing the table to add it to the selection. In the Align palette, click the Align Horizontal Centers and Align Vertical Centers buttons.

Deleting Rows and Columns *continued*

Table palette and Control

palette The Number Of Rows and Number Of Columns fields each displays the current number of rows and columns in the table. To delete rows or columns, place the Type tool cursor in a cell and enter the total number of rows or columns you would like the table to contain in the Number field. You can also delete rows and columns by clicking the up/down arrows next to the Number field.

InDesign displays a warning dialog whenever new values are entered in the Number Of Rows and Number Of Columns fields. If you are sure you want to delete, click OK. Rows are deleted from the bottom of the table, and columns from the right, regardless of what you may have selected in the table.

Transparent Image Outer Glow

Normally, an outer glow effect is something you would apply to an image using layer styles in Photoshop. However, let us not forget that you can also save an image that has been extracted from its background in Photoshop and place it as a transparent TIFF into an InDesign document. Once the image is placed in InDesign, you can apply a drop shadow effect, set its Mode option to Screen, and achieve the same outer glow result.

With these steps, we'll place an image of a lightbulb into an InDesign document and apply an outer glow to it. All you need to do is create a path that follows the contour of the lightbulb, place it behind the transparent TIFF, and apply a bright-colored, screen mode drop shadow. In order to see the glow through the bulb, change the image's transparency mode to Multiply. It's just like working in Photoshop!

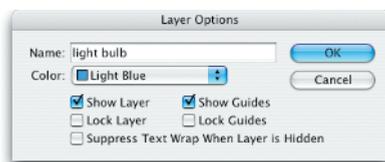
Adding an Outer Glow Effect to a Transparent TIFF

To re-create this effect using the image shown here, download `light_bulb.tif` from *The InDesign Effects Book* website.



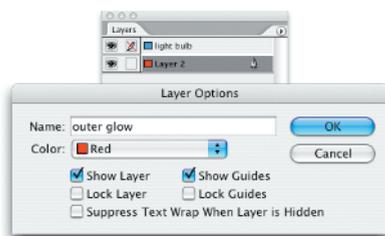
Step 1.

In a new letter-size, landscape-oriented document, press **⌘+D** (Mac) or **Ctrl+D** (Windows) to display the Place dialog. Locate the `light_bulb.tif` image on your system and click Open. Click once anywhere on the page to place the image at 100% of its size. Enter **-22** in the Rotation Angle field of the Control or Transform palette.



Step 2.

Choose **Window > Layers** (or press **F7**) to display the Layers palette. Double-click Layer 1 to display the Layer Options dialog. Enter a name for the layer (e.g., `lightbulb`), and click OK to close the dialog.



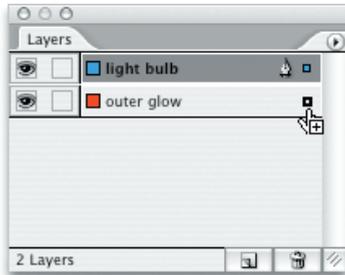
Step 3.

To add a layer underneath the lightbulb layer, **⌘+Option-click** (Mac) or **Ctrl+Alt-click** (Windows) the Create New Layer button at the bottom of the Layers palette. Double-click the new layer to display the Layer Options dialog, and enter a name for it (e.g., **outer glow**). Click OK to close the dialog.



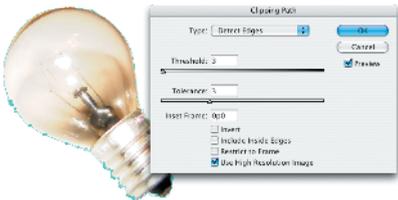
Step 4.

Press D to set the default colors of None fill and black stroke. Press P to access the Pen tool. Proceed to draw a path that follows the contour of the lightbulb. Do not close the path. If you're not comfortable with drawing paths yet, follow the next four steps; otherwise, skip ahead to step 9.



Step 5.

Press V to switch to the Selection tool and Option-click (Mac) or Alt-click (Windows) the “lightbulb” layer to select its contents. Option-click (Mac) or Alt-click (Windows) the small square icon located on the “lightbulb” layer and drag it to the “outer glow” layer below. Doing so creates a copy of the selection and places it on the new layer.



Step 6.

In the Layers palette, lock the “lightbulb” layer by clicking the lock toggle. Press A to switch to the Direct Selection tool and click directly on the image to select it. Choose Object > Clipping Path. In the dialog that appears, choose Detect Edges from the Type pop-up menu. Enter an amount of 3 in both the Threshold and Tolerance fields. Check the Preview option to see the path applied as you enter these values. Click OK to apply.

Save vs. Save As

To save an InDesign document, choose File > Save, or press $\text{⌘}+\text{S}$ (Mac) or $\text{Ctrl}+\text{S}$ (Windows). If you're saving the document for the first time, the Save As dialog will appear. Browse to where you'd like to save the file on your system and click the Save button. To update a previously saved document to include any changes or edits you've made, choose File > Save again, or press $\text{⌘}/\text{Ctrl}+\text{S}$.

To save an alternate version of an open document without saving over the original, choose File > Save As, or press $\text{Shift}+\text{⌘}+\text{S}$ (Mac) or $\text{Shift}+\text{Ctrl}+\text{S}$ (Windows). Browse to where you'd like to save the file on your system and click Save.

Another way to save an alternate version of an existing document without saving over the original is to create a template to work from. To save a document as a template, choose File > Save As and then choose InDesign CS Template from the Format menu (Mac) or Save As Type menu (Windows).

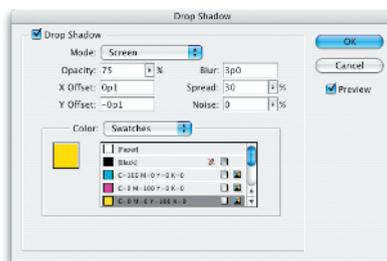
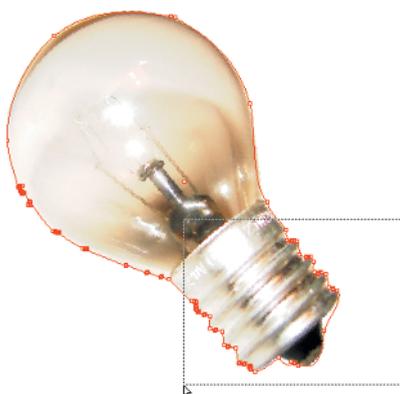
Transparent Image Outer Glow *continued*

Saving Backward with INX Export

When InDesign CS was first introduced, everyone was blown away by all the cool new features—and then we realized that the folks at Adobe forgot to include one really important one: the ability to save files “backward” for use with InDesign 2. Thankfully, they remembered to include it with CS2.

You can now save CS2 files “backward” for use with InDesign CS via the INX export feature. Open the file you want to save backward and then choose File > Export, or press **⌘+E** (Mac) or **Ctrl+E** (Windows). When the Export dialog appears, browse to where you’d like to save the .inx file and then choose InDesign Interchange from the Format menu (Mac) or Save As Type menu (Windows). You can then open the .inx file in InDesign CS.

Keep in mind that when saving backward, the features added in CS2 are not available in CS (object styles, anchored objects, etc.).



Step 7.

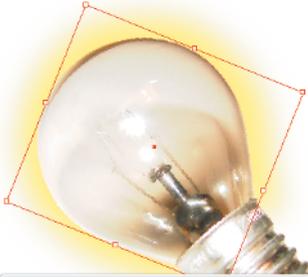
Press Delete (Mac) or Backspace (Windows) to delete the duplicate lightbulb image. Option-click (Mac) or Alt-click (Windows) the “outer glow” layer to select the path. Marquee over all the points beneath the glass area of the bulb as shown and press Delete (Mac) or Backspace (Windows). Press D to apply the default colors of None fill and black stroke.

Step 8.

Press Delete (Mac) or Backspace (Windows) to delete the duplicate lightbulb image. Option-click (Mac) or Alt-click (Windows) the “outer glow” layer to select the path. Marquee over all the points beneath the glass area of the bulb as shown and press Delete (Mac) or Backspace (Windows). Press D to apply the default colors of None fill and black stroke.

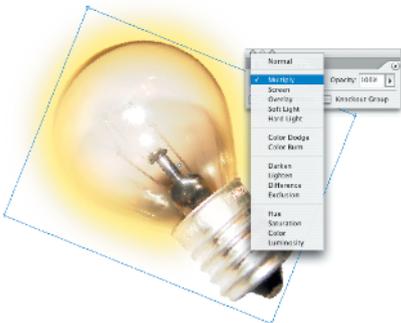
Step 9.

Choose Object > Drop Shadow. In the dialog that appears, click the Drop Shadow option to enable the effect. Choose Screen from the Mode pop-up menu and select the yellow swatch from the swatches list. Enter 75 for Opacity, 3p0 for Blur, 0p1 for X Offset, and -0p1 for Y Offset. Enter 30 for Spread and keep the Noise setting at 0. Click OK to apply.



Step 10.

Choose Object > Feather. In the dialog that appears, check the Feather option to enable the effect. Enter 0p9 in the Feather Width field and choose Diffused from the Corners pop-up menu. Click OK to apply.



Step 11.

Unlock the “lightbulb” layer in the Layers palette. Option-click (Mac) or Alt-click (Windows) the “lightbulb” layer to select its contents. Choose Window > Transparency (or press Shift+F10) to display the Transparency palette. Choose Multiply from the Mode pop-up menu and deselect the graphic frame.



Step 12.

Add some type to complete the logo design. In the example shown here, the words “IDEA GROUP” are set in black, all caps, using the Huxley Vertical BT Regular font at 102pt over 80pt leading, with Optical kerning and zero tracking applied. The word “THE” is in a separate text frame using 30pt Helvetica Neue 45 Light, with Optical kerning applied, as well as 50% vertical scaling and 80% horizontal scaling.

Adobe InCopy

If your production team includes copy editors as well as designers, you may want to consider purchasing and implementing Adobe InCopy into your workflow. InCopy is designed to work hand-in-hand with InDesign, allowing both editors and designers to work on files at the same time without getting their wires crossed.

With InCopy installed, several new interface items appear in InDesign CS2, including the Assignments and Notes palettes. A Notes menu and Notes tool also appear. The Assignments palettes in both applications allow all users to manage editing duties for specific “stories” (text frames) and graphics in the publication. The Notes features allow users of both applications to communicate with each other right in the document itself—no more e-mails!

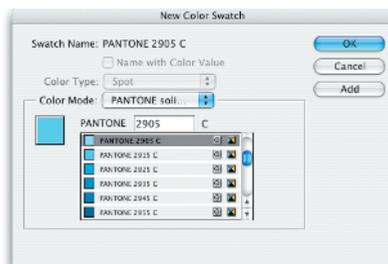
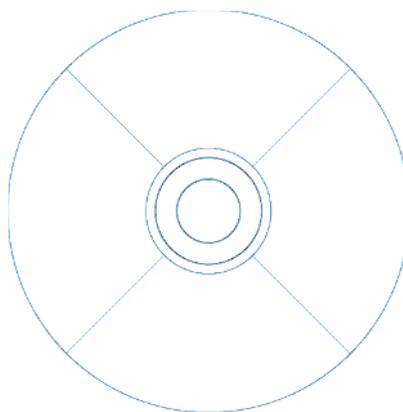
Duotone CD Art

With InDesign, you can colorize placed grayscale TIFFs and PSDs. Not only that, but you can also create a duotone effect by colorizing the shadow *and* highlight areas of a grayscale image. And if you're limited to colorizing your grayscale images with spot colors, utilizing InDesign's mixed ink swatches can greatly expand your options.

With these steps, we'll place a layered grayscale TIFF containing a posterized effect into a CD-shaped compound path. We'll then create and apply a mixed-ink swatch in InDesign using a PANTONE spot color and Process Black. Doing so applies the two colors to the various percentages of gray in the shadow areas of the image. Leaving the highlight areas uncolored means that no ink will be applied in the white areas of the image. This allows the silver surface of the CD to shine through.

Creating Mixed-Ink Swatch Duotones

To re-create this effect using the images shown here, download CD.indd and CD_art.tif from *The InDesign Effects Book* website.



Step 1.

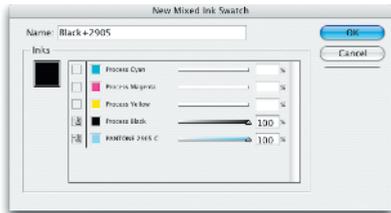
In a new letter-size document, press ⌘+D (Mac) or Ctrl+D (Windows) to display the Place dialog. Locate the CD.indd image on your system and click Open. Click once anywhere on the page to place the InDesign snippet at 100% of its size.

Step 2.

Press A to access the Direct Selection tool and click the CD frame to select it. Press ⌘+D (Mac) or Ctrl+D (Windows) to display the Place dialog. Locate the CD_art.tif image on your system and click Open. Click directly on the image to select it from within the frame. Click and drag to position the grayscale image inside the frame as shown.

Step 3.

Choose Window > Swatches (or press F5) to display the Swatches palette. Choose New Color Swatch from the Swatches palette fly-out menu. In the dialog that appears, choose Pantone solid coated from the Color Mode pop-up menu. Enter 2905 in the PANTONE field and click OK to add the swatch and close the dialog.



Step 4.

Choose New Mixed Ink Swatch from the Swatches palette fly-out menu. In the dialog that appears, click in the left column next to Process Black and PANTONE 2905 in order to include both inks. Leave both ink percentages at 100%. Enter a name for the mixed-ink swatch (e.g., **Black+2905**) and click OK.



Step 5.

Click the new mixed-ink swatch in the Swatches palette in order to apply it to the selected image. InDesign applies the two mixed-ink colors to the varying percentages of gray in the image. Any white areas will not use any ink when screen-printed; therefore, the silver of the CD will shine through in all of the white areas.



Step 6.

Add some type to complete the design. In the example shown here, the word “threads” is set in all lowercase, Compacta ICG, 43pt, with Optical kerning and -20 tracking applied. The CD title of “don’t know what I’m feeling” is set in Helvetica Ultra Compressed, 12pt, with Optical kerning and zero tracking applied. Each line of text is set in its own text frame and is separated by a 1pt white rule, drawn with the Line tool. A white fill is applied to all of the text and a white stroke to the rule, which means that no ink will be applied in those areas, allowing the silver of the CD to shine through.

Object Layer Options and Placed PSDs

Clipping paths are great for extracting images from placed photographs. The downside is that they can take a long time to draw, and their edges often appear too sharp. To get around this, try extracting your images in Adobe Photoshop and then placing transparent PSDs in InDesign. It’s quicker and easier, and produces better-looking images overall. Plus, you can take advantage of InDesign’s new Object Layer Options dialog, which allows you to control layer visibility in placed PSDs—including layer comps.

To adjust layer visibility after a PSD is placed, choose Object > Object Layer Options. In the resulting dialog, choose to show or hide different layers or select a different layer comp from the menu. Check the Preview option to view your changes in the document as you make them. When you’ve finished, click OK to close the dialog and apply your changes.



Note: InDesign places an eye icon next to the link’s name in the Links palette, indicating that the image now contains layer visibility overrides.