

InDesign CC Notes

Notes by Gavin Kirby

Building your documents.

Graphic Design becomes a bit more complicated when you are designing over multiple pages. You will need to keep track of many different elements, styles, layouts, typographic formats etc. This task is made easier by several functions available to you in InDesign, like Master Pages, Paragraph Styles, Character Styles etc.

Imagine that your task is to build a large house. You would first plan the layout of the house by drawing the basic structure, the number of rooms, the room dimensions and roughing out what goes in each room.

Once the planning is done, you can now build your house by choosing sturdy materials for the construction and methodically adding all the details to each of the room.

What does this have to do with designing a multi page document? I hear you ask. Well, think of the large house as your task of designing a multi page document (MPD). You would not dream of building a house without any plans and the same applies to building an MPD, planning is *very* important.

Putting the house together with poor building materials will give a poor finish, plus you don't want it to fall down. The contents of your MPD are your building materials. They need to be right. Images need to be the correct size, colour mode, and resolution. Text needs to be spelt correctly. Remember this, *if you put crap in, you will get crap out!!*

The rooms of the house are your pages, some will be standard while others will have a specific job within the MPD. You will need to have a system to help style your pages to give continuity throughout your document.

Planning with Post-it's.

Planning should always start with pen/pencil and paper. In the early stages of a project it is far quicker at roughing out ideas than digital methods and you are only limited by your imagination and not your ability to use software.

First off, it's good to get an overview of the content in relation to what you are being asked to design. Different design problems will handle the content in different ways. However, these early planning stages do have many similarities.

When designing a MPD one of the very first stages is to work out a rough running order for the pages. This is simply focusing on what pages appear and in what order.

A flexible and fast method is to write the different page types onto Post-it notes and start to arrange them on a wall, or a table, or a large sheet of paper. Page types to consider are Front cover, Back cover, Contents page, Feature articles, Interviews, Adverts etc.

Using Post-it notes will allow you to adjust the running order really easily and give greater flexibility to add in or remove pages if needed.

Content Lists, Thumbnail Sketches, and Wireframes.

This is where you start making general rough decisions on how you are going to organise the page content for your designs.

At its most basic level every design project is just an exercise in arranging and managing content (text, images, illustrations, data, statistics, colours, logos, symbols etc). You will need to spend some time looking at the content and determining the various levels of importance and then apply this knowledge to your designs.

Making lists for what content needs to be included into your page designs is a great place to start. This will help to sort out the visual hierarchy for your designs.

From the content lists you can now start sketching with purpose and develop thumbnail sketches that accommodate the required content.

Thumbnail sketches are small quick rough sketches that help you to workout where the main bits of content are to go on the page layout. Their quick rough nature enables you to generate several design options in a short space of time. The best Thumbnails will then be further refined by creating wireframes.

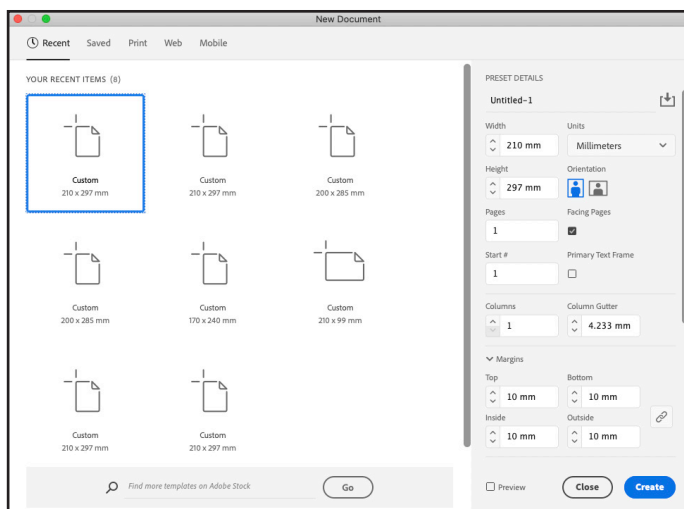
The term Wireframe is probably associated more with App and Web design but it also has a valuable role in most design processes. From an editorial perspective the wireframes will help determine the structural layout of your pages and will essentially become the blueprint for your Master Pages layouts.

Getting Started.

The first thing to do is to create a *New Document*. This sounds easy and straight forward but there are several key measurements that you need to know about the document that you are about to design so that they can be input at this stage. These can be altered later but it is best to sort this out before you have added too much content and have spent time on your layouts.

Creating a New Document.

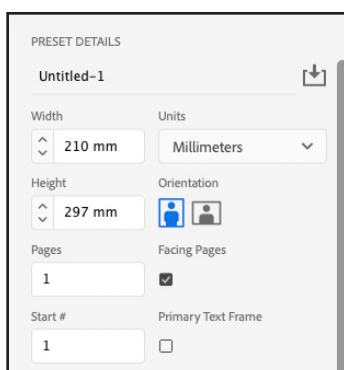
1. To create a New Document go to *File - New - Document* or you can press *cmd+N* on the keyboard.



2. Take a moment to look at the options available to you in the *New Document* window.

Preset Details: If you are regularly working on a set layout format, you can save the preset information and select it from this menu.

Width / Height: Either choose a common page size from the large panel on the left or you can create a custom page size.



Orientation: Portrait or Landscape.

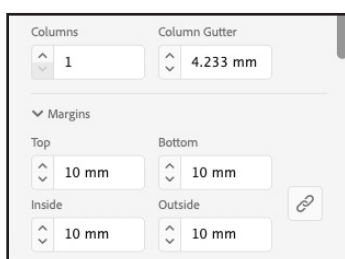
Facing Pages: Depending on the type of document you are working on and the type of bind or fold you plan to use you may need to have left and right pages as apposed to individual pages.

Pages: Allows you to automatically add the number of pages for your document.

Start # : If you are working on a large project like a book, it is a good idea to break it up into smaller documents. *Start #* allows you to keep the page numbering consistent through the documents.

Primary Text Frame: This creates an automatic text frame on your master pages. It is recommended not to use this as you will want to have total control over your text boxes.

Columns: If you have planned your document properly you will know how many columns you want to be working with for the majority of your pages, this area allows you to set this.

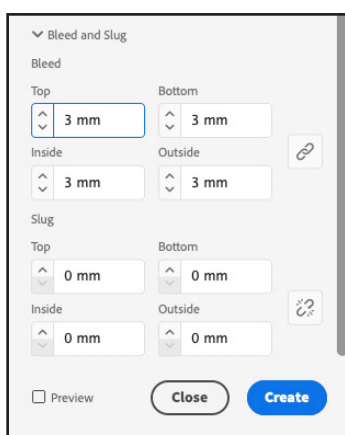


The screenshot shows a settings panel with two main sections. The top section is titled 'Columns' and 'Column Gutter'. Under 'Columns', there is a dropdown menu set to '1'. Under 'Column Gutter', there is a text input field set to '4.233 mm'. The bottom section is titled 'Margins' and is expanded. It contains four input fields: 'Top' (10 mm), 'Bottom' (10 mm), 'Inside' (10 mm), and 'Outside' (10 mm). There are up and down arrow icons next to each field. A link icon is visible on the right side of the 'Outside' field.

Columns Gutter: Alters the space between columns.

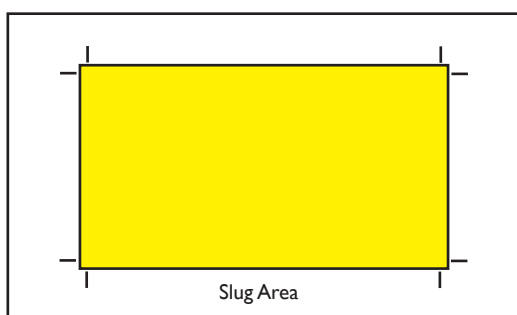
Margins: Sets the space between the edge of the page to the content area on your design layout. If you are working on single pages these will be *Top, Bottom, Left, Right*. If you are working on facing pages the these will be *Top, Bottom, Inside, Outside* (Inside refers to the edge by the bind or fold).

Bleed: If your design has any content running up to the edge of your design you must allow it to '*Bleed*' over the edge of the page by at least 3mm. The bleed prevents white lines appearing at the edge of the art work due to poor trimming. *ALWAYS add a 3mm bleed on every document even if you don't need to use it!!*



The screenshot shows a settings panel titled 'Bleed and Slug'. It is expanded to show two sections. The first section is 'Bleed', which has four input fields: 'Top' (3 mm), 'Bottom' (3 mm), 'Inside' (3 mm), and 'Outside' (3 mm). The 'Top' field is highlighted with a blue border. There are up and down arrow icons next to each field. A link icon is visible on the right side of the 'Outside' field. The second section is 'Slug', which also has four input fields: 'Top' (0 mm), 'Bottom' (0 mm), 'Inside' (0 mm), and 'Outside' (0 mm). There are up and down arrow icons next to each field. A link icon is visible on the right side of the 'Outside' field. At the bottom of the panel, there is a 'Preview' checkbox (unchecked), a 'Close' button, and a 'Create' button.

Slug: Refers to the area of scrap paper beyond the edge of the bleed area. This area is used to carry print related information like colour bars, dates, and sign off information.



4. Once you have input all of your New Document parameters, click *Create* to view your new document.

Altering an Open Document.

It is quite common to want to alter some of the *New Document* settings in an existing document. This could be due to a change of design style or you forgot to add Bleed. The settings are spread over two palettes.

1. Go to *File - Document Setup* or press *alt+cmd+P*.



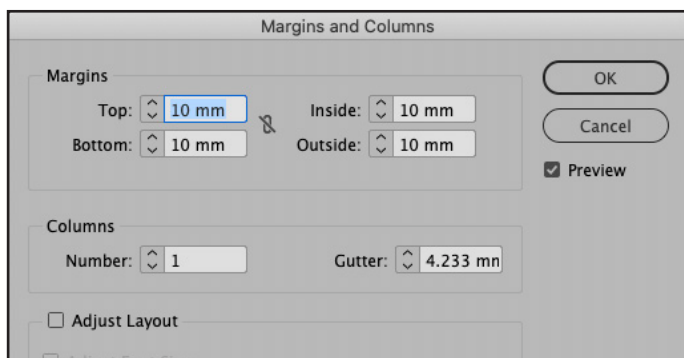
The **Document Setup** dialog box is shown. It contains the following settings:

- Intent:** Print (dropdown)
- Number of Pages:** 1 (text field)
- Start Page No:** 1 (text field)
- Facing Pages:** ☒ (checkbox)
- Primary Text Frame:** ☐ (checkbox)
- Page Size:** A4 (dropdown)
- Width:** 210 mm (text field)
- Height:** 297 mm (text field)
- Orientation:** Portrait (radio button selected)
- Margins:**
 - Top:** 10 mm (text field)
 - Bottom:** 10 mm (text field)
 - Inside:** 10 mm (text field)
 - Outside:** 10 mm (text field)
- Bleed and Slug:**
 - Top:** 3 mm (text field)
 - Bottom:** 3 mm (text field)
 - Inside:** 3 mm (text field)
 - Outside:** 3 mm (text field)
 - Slug:** 0 mm (text field)
- Adjust page elements to document changes:** ☐ (checkbox)
- Adjust Layout...** (button)
- Preview:** ☐ (checkbox)
- Cancel** (button)
- OK** (button)

Many of the settings that you may need to alter are available to you so that you can alter things retrospectively.

Notice that some options are not available from this window. The Column and Gutter width options are found in a different window.

2. Apply any alterations that you want and click *OK* or just *Cancel* to close the window.
3. Go to *Layout - Margins and Columns*.



The **Margins and Columns** dialog box is shown. It contains the following settings:

- Margins:**
 - Top:** 10 mm (text field)
 - Bottom:** 10 mm (text field)
 - Inside:** 10 mm (text field)
 - Outside:** 10 mm (text field)
- Columns:**
 - Number:** 1 (text field)
 - Gutter:** 4.233 mm (text field)
- Adjust Layout:** ☐ (checkbox)
- Adjust Font Size:** ☐ (checkbox)
- OK** (button)
- Cancel** (button)
- Preview:** ☒ (checkbox)

As the name suggests you can alter the *Margins* and *Columns* of your document in this window. There are also a couple of new buttons available to you, *Preview* and *Adjust Layout*.

Preview is self explanatory, when it is enabled you can see your alterations in real time and how they affect your layout design. This is very useful when you are using *Adjust Layout* as well.

Adjust Layout will attempt to make adjustments your existing content into the new column structure. This is very hit and miss and can cause more problems for you over several pages. As such I do not use this option.

4. Click *OK* or *Cancel* to close the window.

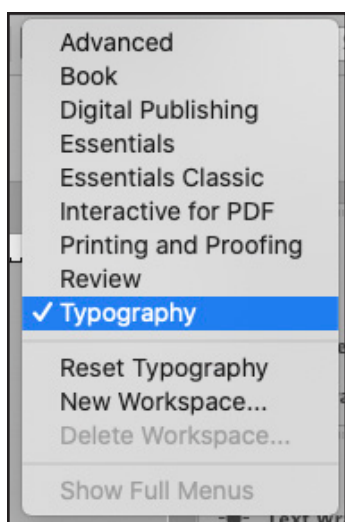
Setting Your Workspace.

There are many different work spaces and palette configurations that you can use in InDesign. As the majority of your work will be typographic in nature it is best to setup your workspace as follows.

1. Up in the top right hand area of the screen you will see the Workspace Menu. (Depending on who has been using the software before hand, you may see different titles here).



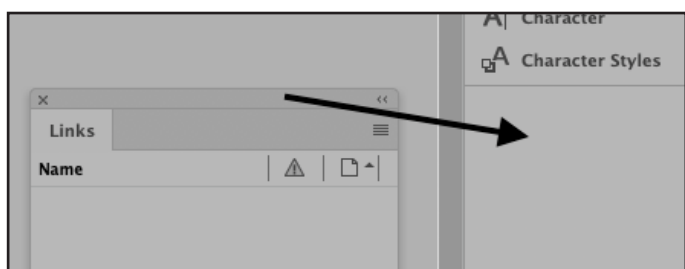
2. From the Menu choose *Typography*. (It's also advisable to go back into the workspace menu and choose *Reset Typography* to ensure that all of the expected palettes are visible).



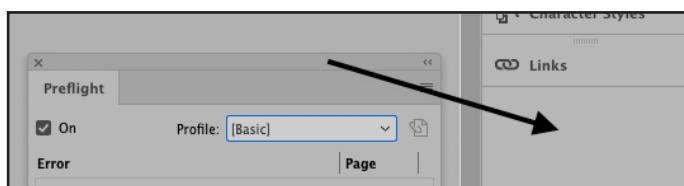
Adding Useful Palettes.

You can customise your workspace by adding palettes that you use on a regular basis. Here are two that I recommend you add.

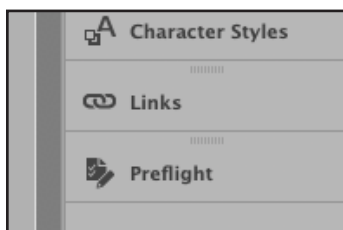
1. From the *Window* menu choose *Links*.
2. Drag the Links palette into the palette list on the right of the screen.



3. From the *Window* menu choose *Output - Preflight*.
4. Drag the Preflight palette into the palette list on the right of the screen.



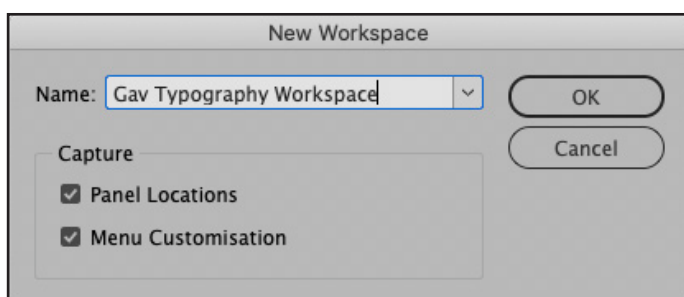
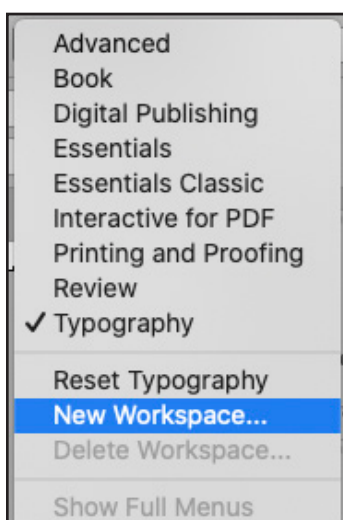
Although you may not be using these palettes much to begin with they come in really handy the closer you get to outputting your work.



Saving A Workspace.

Now you have added some extra palettes and set your workspace how you want it you can now save it as a selectable option.

1. From the *Workspace* menu in the top right of the screen choose *New Workspace*.
2. In the new window enter a suitable name for your customized workspace and click OK.



Basic Palettes to Start With.

There are many different palettes that enable you to add to your design work but I advise you master the basic palettes first as these will be what you use the most.

Tools: (*Window - Tools*) Found on the Left of the InDesign window. This contains all of the cursor tools. Selection Tool, Direct Selection Tool, Type Tool, Pen Tool, Rectangle Frame Tool etc.

Control: (*Window - Control*) Runs along the top of the InDesign window and will change depending on which tool you have selected. With the Selection Tool active the Control panel will show options relating to position and scale. With the Type tool active the Control panel will

Paragraph / Character / Pages: Found on the Right of the InDesign window. The Paragraph palette gives all the values for adjusting and styling your paragraphs. The Character palette gives all the values for styling your typefaces.



Basics of Adding Content.

This next section will look at the basics of adding content to your InDesign document

- Adding extra pages.
- Adding Images.
- Resizing Images.
- Adding Text.
- Linking Text boxes.

More often than not you will want to add pages to your InDesign document. There are several ways to do this but the easiest way is via the *Pages* panel.

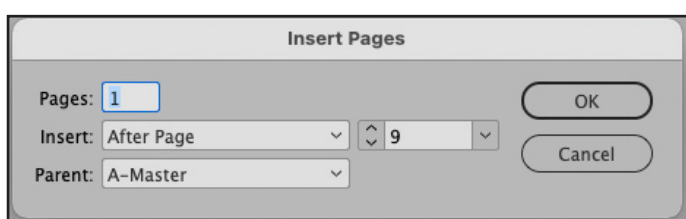
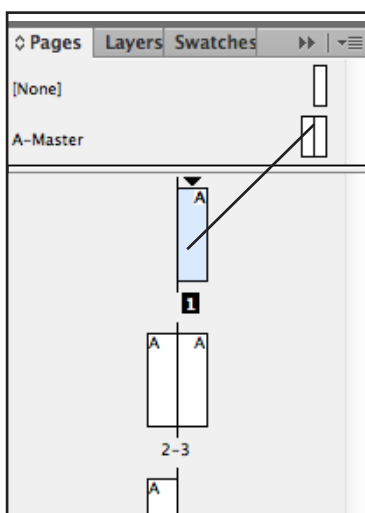
- The *Pages* panel has two sections. The upper section is for your *Parent Pages* (also referred to as Master Pages) and the lower section is for the pages of your document that contain content. By default your pages are viewed one above the other as individual pages or as spreads if you are working with *Facing Pages*.

2. One method to add pages in the *Pages Panel* is to drag and drop a parent page style into the document section of the panel.

This method allows you to choose the master page style and apply it directly to the new page that you want to create.

3. Another method is to click the + at the bottom of the *Pages Panel*. This is the *Create new page* button.

4. If you hold down *alt* and click on the *Create new page* button you will activate the *Insert Pages* window.

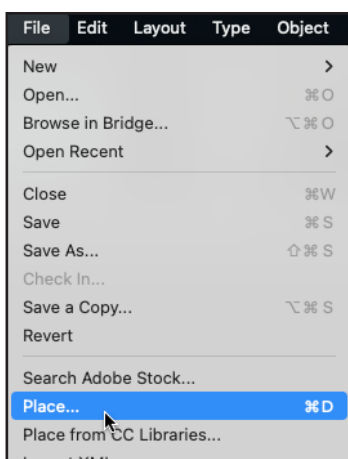


Here you can set the number of pages you want to insert, where you want to insert them in the document and which master page style you want to use.

Adding Images.

Currently there is a much greater synergy between the different Adobe applications that enables you to copy and paste or drag items from one application to another. This sounds great in principle but just because you can doesn't mean you should.

The best way to add images to InDesign is to place them via the *File - Place* command. This method of placing images will enable you to better track the quality of the images that you are using and Preflight your files more effectively before saving for final output.



Resizing an Image.

An easy way to make your images larger or smaller is to use a combination of keys and clicking and dragging the bounding box around the selected image.

1. When you select an image or object you should see a Blue bounding box with eight anchor points along its edge.

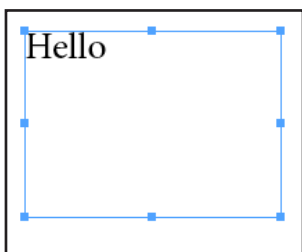
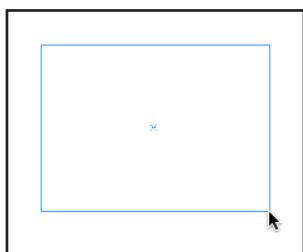


2. Make sure that you have the black arrow (*Selection Tool*) selected then hold down *Shift + Command* on the keyboard.
3. Still holding the keys, use the mouse to click on one of the corners of the bounding box and drag the mouse to either make the image bigger or smaller.
4. Release the mouse, then release the keys.



Adding Text.

Using the *Type Tool* to create text boxes is a really fast way to add text to your document.

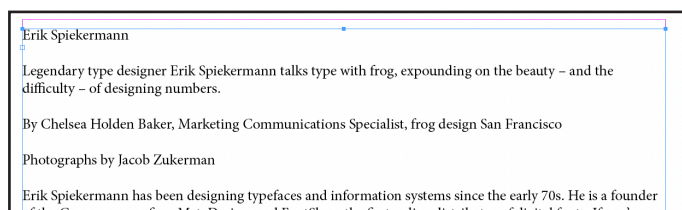


However, it is likely that you are wanting to import a large volume of text for your design. This is done in the same way that you place an image by going via the *File - Place* command.

How this works will depend on how much work you have done in the InDesign document before you import the text.

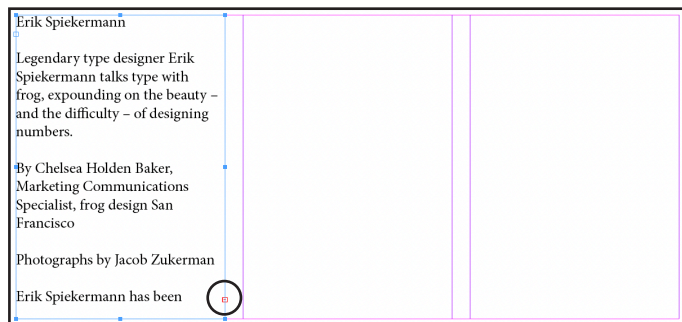
Blank Document (One large single column).

1. Go to *File - Place* and select the text file that you want to import. InDesign can import most forms of simple text files.
2. Click on the page. This should create a large text box that fills the width of the space within the margins.



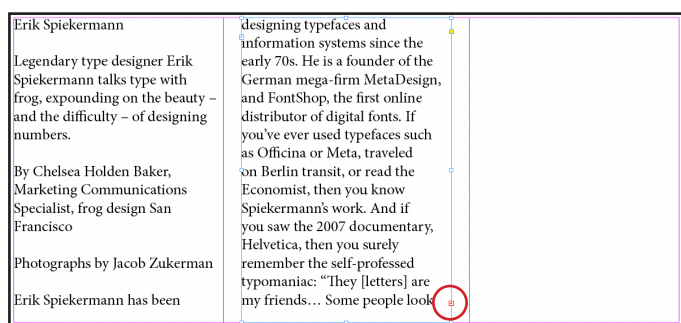
Document with Columns set up.

1. Go to *File - Place* and select the text file that you want to import.
2. Click in top left corner the first column. This should create a text box that fills the width and height of the first column.

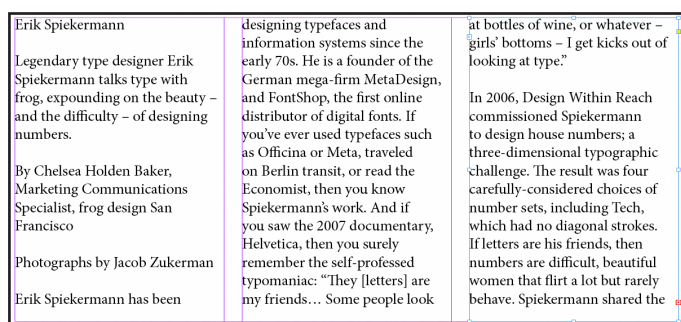


3. If there is too much text for the column you will see a small red box appear near the bottom right corner as indicated on the image above.

- To add text to the other columns select the *Selection Tool* (the black arrow) and click on the red *Overset Text* indicator.
- The cursor will change to show that you have picked up the overset text. Now click in the second column.



- If there is too much text for the column you will see a small red box appear near the bottom right corner as indicated on the image above. Repeat steps 4 and 5 if you have more columns to fill.



This same method of linking can be applied to shapes that you draw as part of your design.

Image Frame and Text Wrap Basics.

Now that you are familiar with adding and resizing images as well as adding text and linking text boxes. This next section will take a closer look at image frames and how to get text to wrap around objects in your designs.

- Image Frame and Image File.
- Cropping an Image.
- Image Frame Shapes.
- Text Wrap Basics.

Image Frame and Image File.

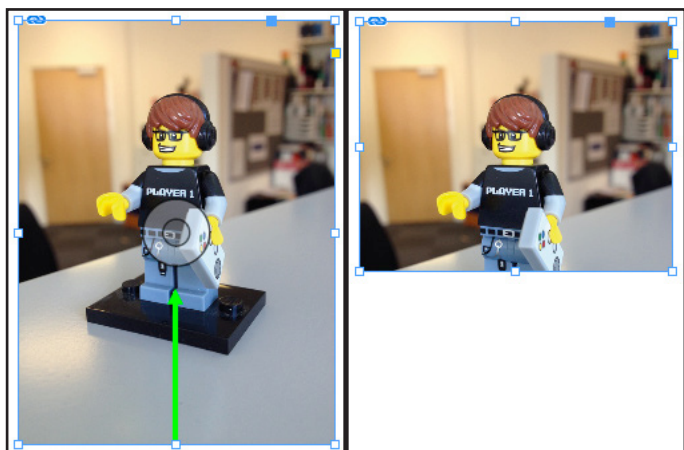
It is important to remember that there are two parts to any placed image in InDesign.

There is the Image Frame which is indicated by the Blue Bounding Box that you will see around the edge of the object. Then there is the image that sits within the frame which will have a Brown Bounding Box when selected.

Cropping an Image (Masking).

Technically this is not cropping an image, you will be masking of part of the image by changing the aperture of the Image Frame. The easiest way to do this is by using the Image Frame Bounding Box.

1. Click on the image you want to crop so that you can see the Blue Bounding Box.
2. Click on one of the Bounding Box anchor points along an edge or in a corner and drag into the image .



In this example, all of the Image Frame edges have been moved to mask off all edges of the image contained inside the frame.

1. Clicking on the circles in the centre of the image will select the image inside the frame and show the edges of the image indicated by the Brown Bounding Box.
2. You can now move the image inside the frame to adjust what part of the image can be seen through the frame aperture.



It's worth spending some time to familiarise yourself with this process so you know which part of the image you have selected.

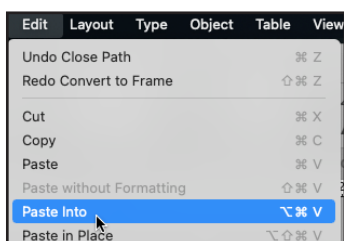
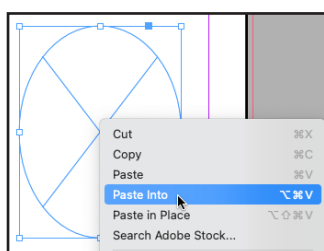
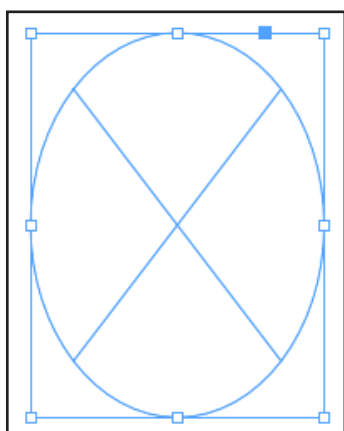
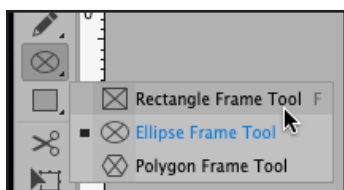


Now that you know how to select images contained inside an image frame I can show you how to change the shape of the image frame.

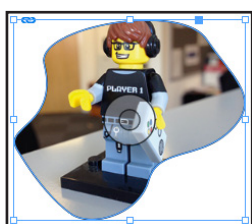
Image Frame Shapes.

By default your image frames will be square or rectangular in nature. However, depending on your design you may require your image to appear in a different shaped frame.

1. From the Tools Palette, click and hold on the *Frame Tool* icon. This will be indicated by a shape with a cross in it.
2. Choose either the *Ellipse* or *Polygon Frame Tool* and draw a shape on your project page. In this example I have used an Ellipse.
3. Click on the circles in the centre of the image you want to place into the new frame. Here you can see the Brown Bounding Box which indicates that the image is selected and not the rectangular image frame.
4. Go to *Edit - Copy* or press *Command+C*.
5. Select the new text frame and go to *Edit - Paste Into*. This can also be done by right clicking on the frame and selecting *Paste Into* from the pop up menu.



This will also work with complete shapes that you have drawn with the Pen Tool.

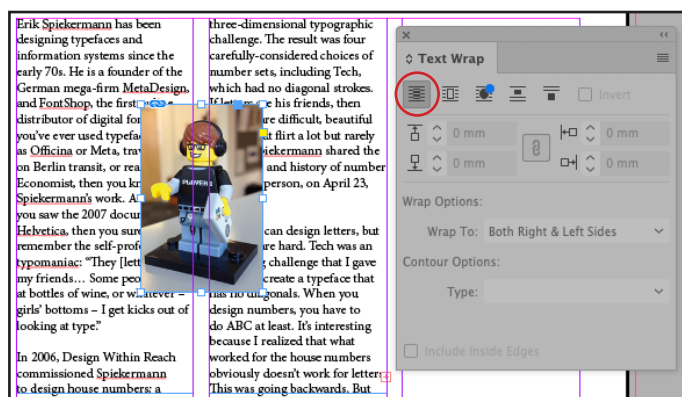


Text Wrap Basics.

There will be occasions when you may need to have an image or object sit within or overlap a column of text. This will then cause the text to have to ‘wrap’ around the object so that it is not obscured.

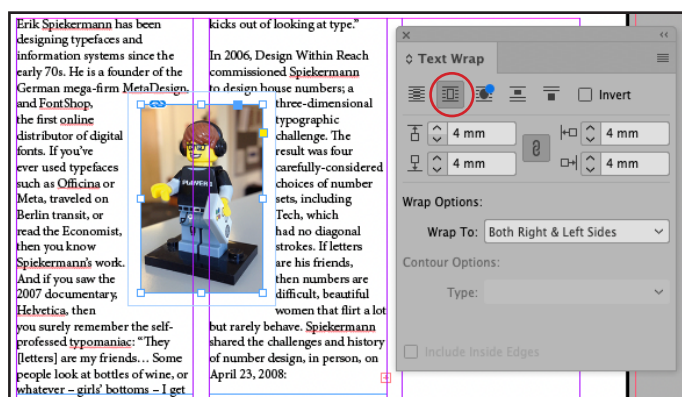
To wrap around images and objects that are square or rectangular the process is quite simple.

1. If the Text Wrap Palette is not currently visible go to *Window - Text Wrap*.



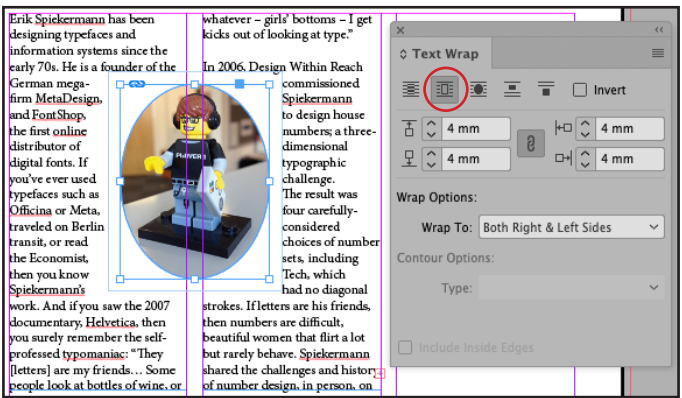
Here we have a selected rectangular image frame that is sitting on top of two columns of text. There is currently no Text Wrap assigned to the image frame so the image is obscuring some of the text.

2. With the image frame selected click on the *Wrap around bounding box* button in the Text Wrap palette.

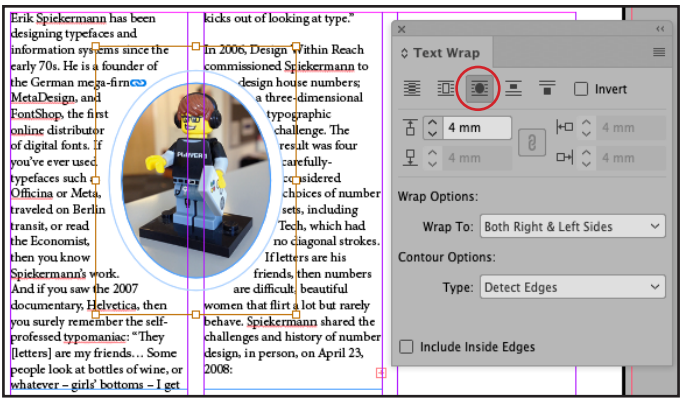


Clicking on the *Wrap around bounding box* button will force the obscured text back into view. You can then add extra spacing around all edges of the image frame to improve the overall visual, I have set this example to 4mm on all edges. This method also allows for different distances to be assigned to each edge as desired.

It is a similar process to wrap around images and objects that are circles, ellipses, polygons or more irregular shapes.

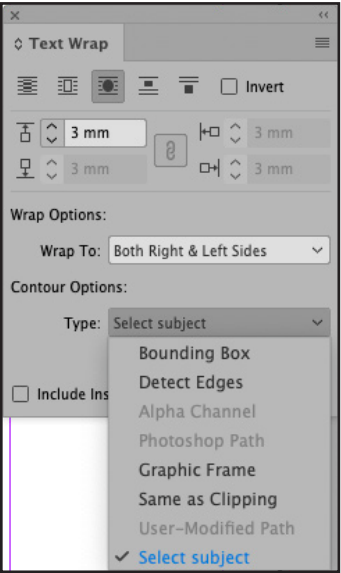


Here I have swapped the rectangular image frame to an elliptical frame. The Text Wrap is still set to the *Wrap around bounding box* which is not giving a good wrap for the elliptical shape.



Switching to the next button, *Wrap around object shape*, we have access to options that allow for a much neater wrap around. Note that any additional spacing will apply to all edges equally.

There are several options available in the *Contour Options* section but they are greatly dependent on the image that you are trying to wrap text around.



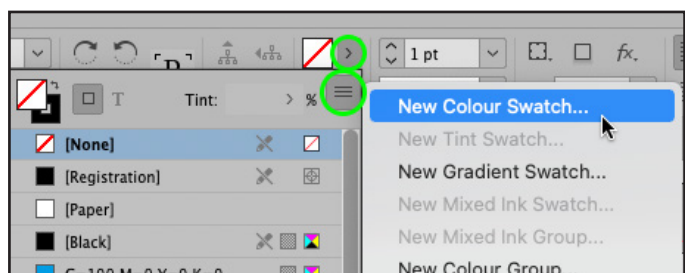
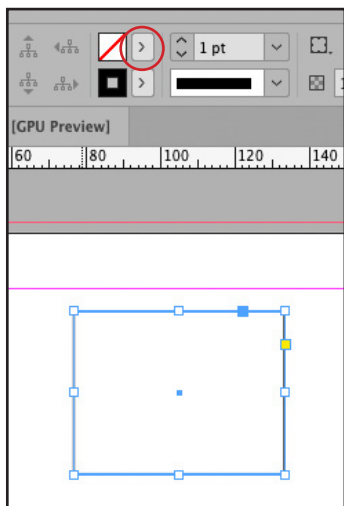
Mixing and Adding Colours.

Depending on what type of output you are designing for will depend on the type of colour mode you are wanting to mix your colours in.

Most of the work that you produce in InDesign will most likely be for a print based output. If this is the case then you will need to mix your colours in CMYK (Cyan, Magenta, Yellow, Black).

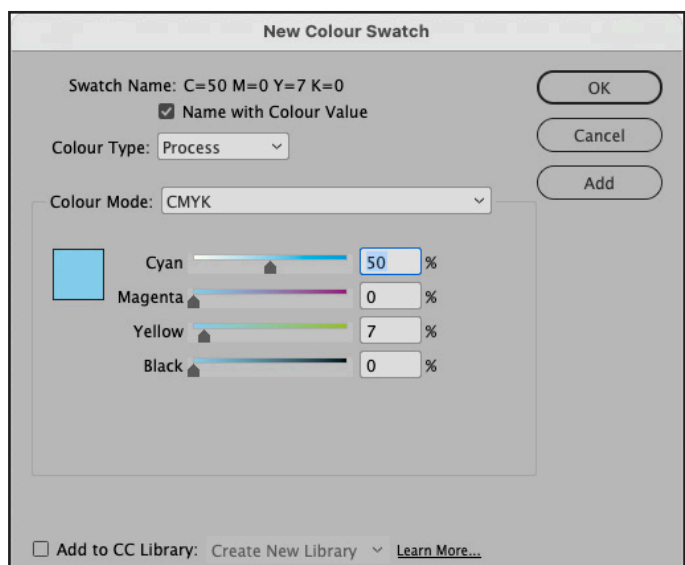
The best way to mix and add colours is via the Swatches or Colour palettes.

1. If you do not have the Swatches Palette visible go to *Window - Colour - Swatches* or click on the colour fill option in the Control Bar (this is the method I will be using but you can do exactly the same from the Swatches Palette).
2. Click on the Swatches Palette menu and choose *New Colour Swatch*

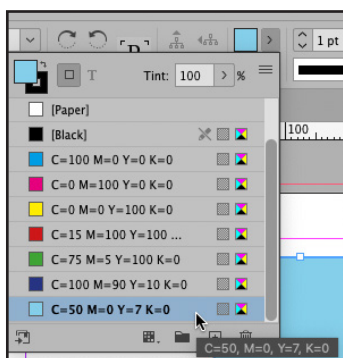
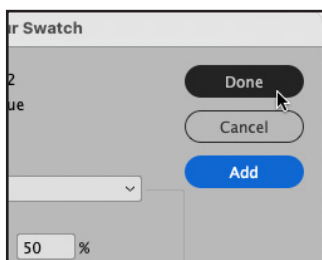


3. In the *New Colour Swatch* palette set the *Colour Mode* (CMYK for Print) then mix your colour by moving the sliders.

Colour Type will allow you to set either *Process* (a mix of CMYK also known as a *composite colour*) or *Spot* (a single unique colour).

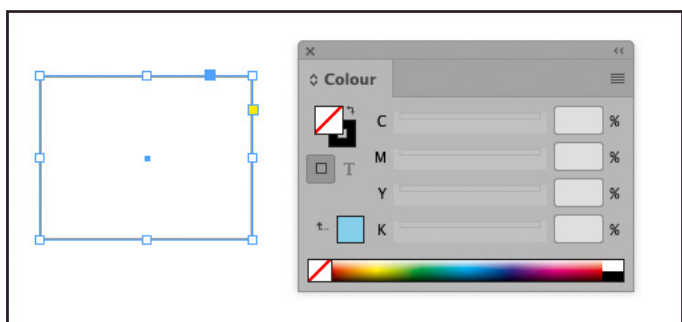


- Once you have mixed your colour click on *Add* to add the colour to the swatches and then click *Done* to close the palette. (Note: You can continue to add extra colours to your swatches by mixing the colour and clicking the *Add* button before you click *Done*).

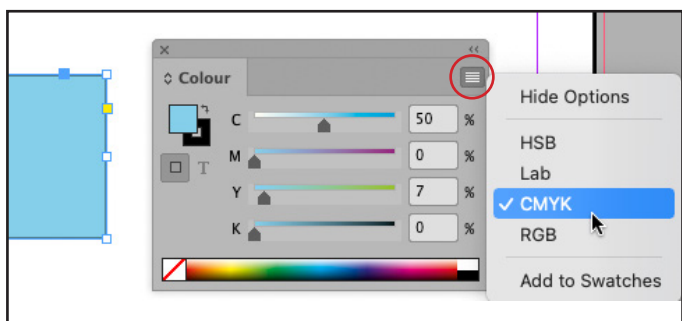


To add a Colour from the Colours Palette.

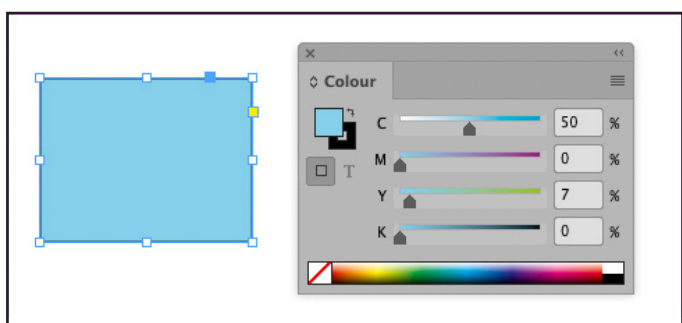
- If you do not have the Colour Palette visible go to *Window - Colour - Colour* to access the palette.



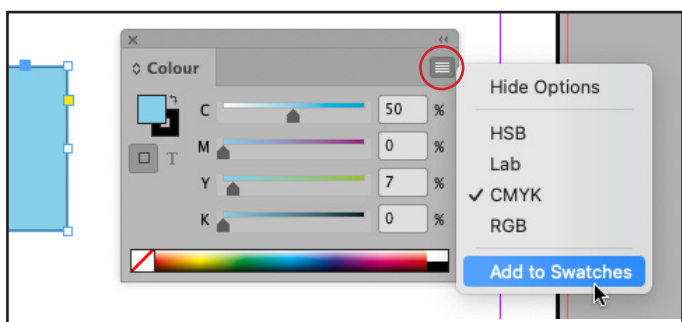
- From the *Colour Palette* menu, select your colour mode.



- Use the sliders to mix your colour.



4. To add your colour to the document swatches, select *Add to Swatches* from the palette menu.



Layout Grids.

The combination of grids and Parent Pages is an excellent way to add structure to your page layouts as they will help you to neatly arrange and align the content on the pages of your documents.

Grids can get very detailed and can be complex to set up. However, they really are worth the effort and these notes will guide you through the various processes involved for the different types of grid you may need to set up for your designs.

The types of Grids these notes will cover are:

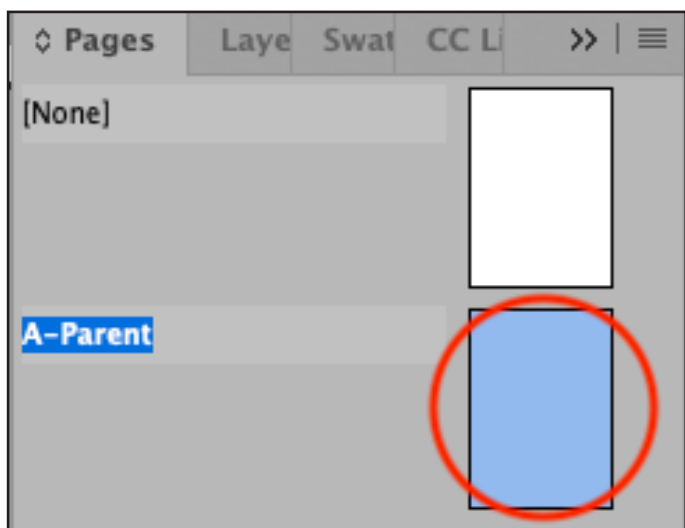
- Basic Column Grids.
- Quick Box Grids (Vertical and Horizontal).
- Guttered Grids (Guides).
- Non-Guttered Grids (Guides).
- Baseline Grids.
- Ascender Height Grids (also known as f height grids.)

Basic Column Grids.

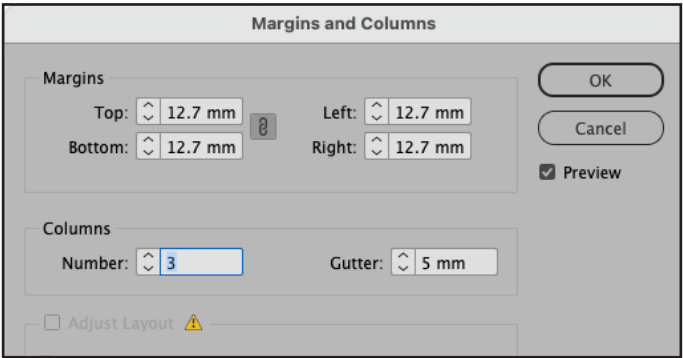
The simplest type of grid that you have probably already used in your layout designs is the Basic Column Grid. This is when the page layout has been divided top to bottom into thinner columns to help place objects and give a more appropriate line length for text content.

This type of grid usually consists of two, three, or four columns depending on the size of the page and the size of the content text.

1. Create a new A4 document by going to *File - New - Document* and set an A4 page size. The other settings can be left on the defaults.
2. Click *Create* to create the document.
3. From the *Pages* palette, double click on the *A-Parent* Thumbnail to ensure you are adding the column grid to the Parent Page.

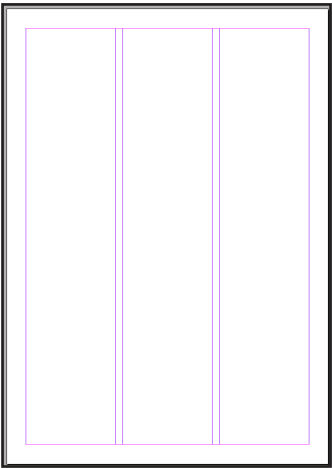


4. Go to *Layout - Margins and Columns*.



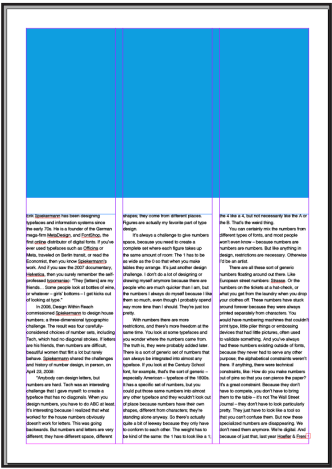
As mentioned earlier in these notes, you can alter the *Margins* and *Columns* of your document in this window. There are also a couple of new buttons available to you, *Preview* and *Adjust Layout*.

5. In the *Columns* section you can increase the number of columns and adjust the *Gutter* width. (Gutter is the spacing between the columns). Set 3 columns with a 5mm Gutter, then click OK.

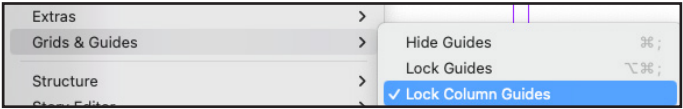


With this type of grid it's likely that you will be fitting the text content into the column widths, and larger images may end up spanning across the columns.

The columns in the grid will all have equal widths as a default. However, you can create an adjusted column grid by unlocking the grid guides.



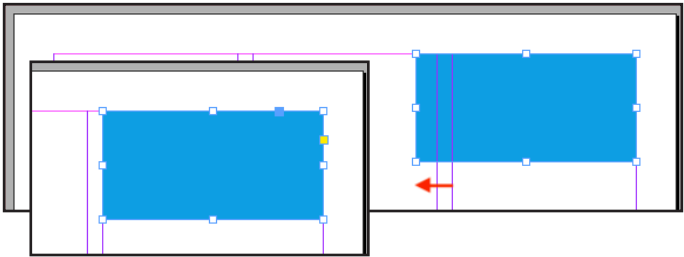
6. Still with the Parent selected, go to *View - Grids & Guides - Lock Column Guides*. This will remove the tick and allow you to move the guides.



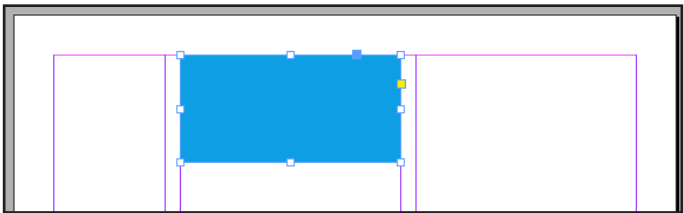
Generally, an adjusted column grid will consist of three columns. Two wider columns of equal width and one narrower column.

The easiest way to help keep two of the columns the same width when moving the guides is to first draw a box with the width you want the columns to be.

7. Draw a box using the *Rectangle Tool*. Make it have a width of 70mm. (In the example I have added a colour so you can see the box more clearly).
8. Place the box in the top right corner of the page guides. Then, using the *Selection Tool* (Black Arrow). Move the guides until they snap to the edge of the box.

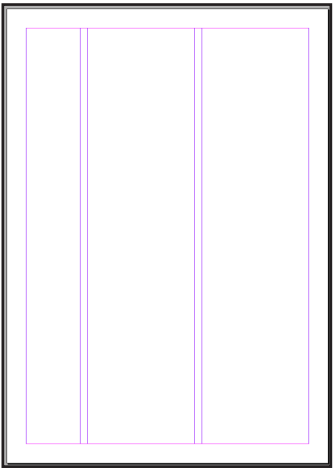


9. Move the box over and repeat the process to set the width of the second column.

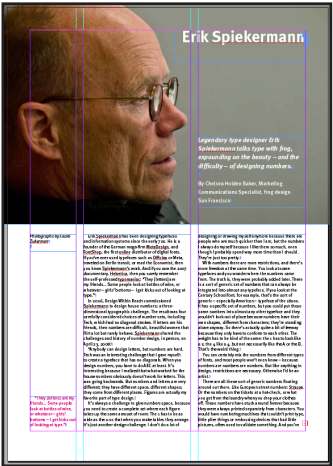


The two wider columns in this type of adjusted column grid may help to get a more balanced line length for the text size you are using for your body copy.

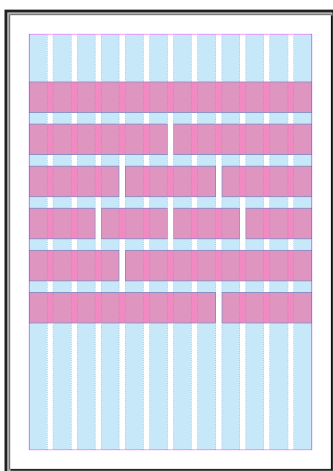
The narrow column isn't there to hold body copy. It's there to add white space and to possibly hold other types of information.



Here you can see how the adjusted column grid is helping to manage the content in this layout design. Even though the text is too small to read in the example, you can see the shapes being made by the columns and the text content.



The number of columns in your column grid will vary depending on the needs of the design. For editorial work it may be only a few columns where the content boxes sit within the widths of the columns (like in the previous example). Or, it may be as many as twelve columns where the content boxes span across several columns. Here you can see the versatility of a twelve column grid. Although it is more commonly associated with web design, it is still a useful grid for large page editorial layouts.



Quick Box Grids (Content Boxes).

Using a Quick Box Grid is a really fast way to add both vertical columns and horizontal rows into your grid. As with most things, doing something fast will usually have some form of limitations and this method of adding a grid is no different. However, as long as you understand how the Quick Box Grid works it can be a great, fast way to add structure to your designs.

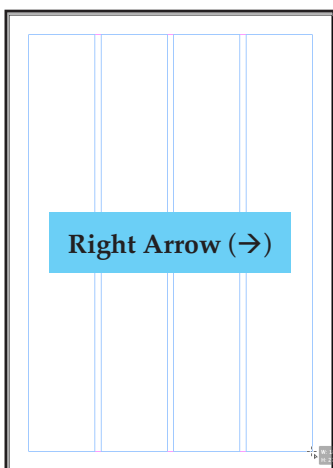
1. Create a new A4 document by going to *File - New - Document* and set an A4 page size. The other settings can be left on the defaults.
2. Click *Create* to create the document.
3. From the *Pages* palette, double click on the *A-Parent* Thumbnail to ensure you are adding the Quick Box Grid to the Parent Page.



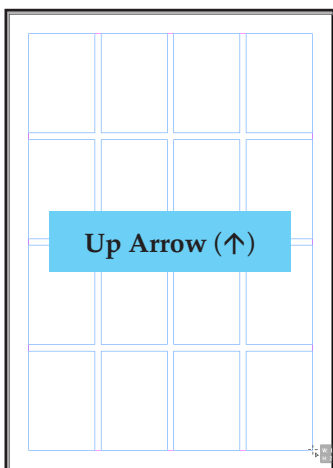
A Quick Box Grid can be created with the following tools:

- *Rectangle Tool* () . Best for creating a Quick Box Grid to be used as Guides for content boxes.
- *Rectangle Frame Tool* () . For creating a Quick Box Grid of Image boxes.
- *Type Tool* () . For creating a Quick Box Grid of linked text boxes.

4. Select the *Rectangle Tool* (▢) from the tools palette and draw a box starting from the top left corner of the margins to the bottom right corner of the margins. **Do not release the mouse button.**
5. Still with the mouse button pressed, press the *Right Arrow* (→) on the keyboard to add more columns.



6. Still with the mouse button pressed, press the *Up Arrow* (↑) on the keyboard to add more rows.



Experiment with the other arrows to add and remove columns and rows. Remember, do not release the mouse button.

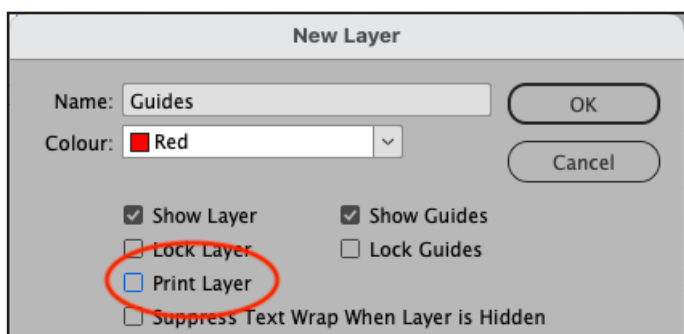
- *Right Arrow* (→). Adds Columns.
- *Left Arrow* (←). Removes Columns.
- *Up Arrow* (↑). Adds Rows.
- *Down Arrow* (↓). Removes Rows.
- *Hold Shift* (⇧). Constrains the boxes to Squares.

Quick Box Grid Limitations.

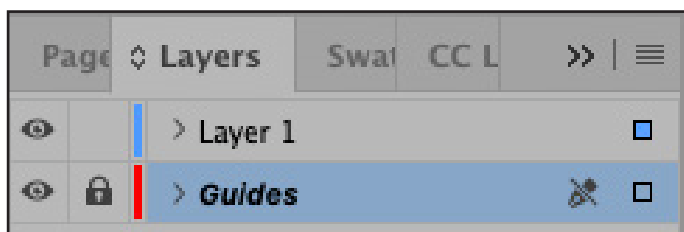
It is not very easy to control the gutter spacing between the columns and rows. As a default it will be set to 4.233mm, and there is not a accurate way to adjust this. However, while keeping the mouse button pressed, you can hold down *Command* (⌘) and use the arrow keys to increase or reduce the gutter widths by 0.25mm increments.

Also keep in mind that you are not creating fixed guides but you are creating boxes that are designed to hold content. So, if you have added a coloured border to the boxes they will **print** as a default.

1. If you just want to create Quick Box Grid as a set of guides then I would advise creating them on a *New Layer* and deselecting the *Print Layer* option.



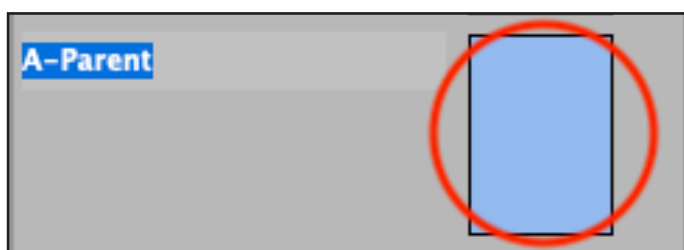
2. In the *Layers* palette, move the new guides layer to the bottom of the pile. Then once you have added the Quick Box Grid, lock the layer to prevent the boxes from moving.



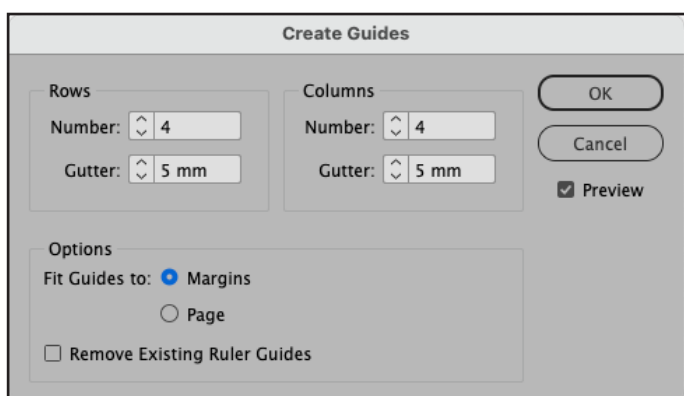
Guttered Grids (Guides).

The best way to create a grid of guides is to use the *Create Guides* window. It functions very similar to the Quick Box Grid method but it allows you to more accurately control gutter widths and it creates guides not boxes.

1. Create a new A4 document by going to *File - New - Document* and set an A4 page size. The other settings can be left on the defaults.
2. Click *Create* to create the document.
3. From the *Pages* palette, double click on the *A-Parent* Thumbnail to ensure you are adding the Guides Grid to the Parent Page.



4. Go to the *layout* menu and select *Create Guides*.



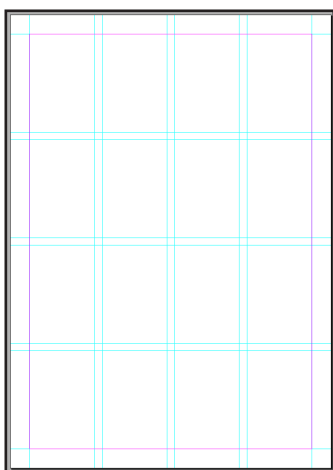
In the top section of the *Create Guides* window you can accurately set the number of rows and columns as well as the gutter widths.

In the *Options* section you can either set the guides to fit the margins or the edges of the page. More often than not you will need to *Fit Guides to: Margins*.

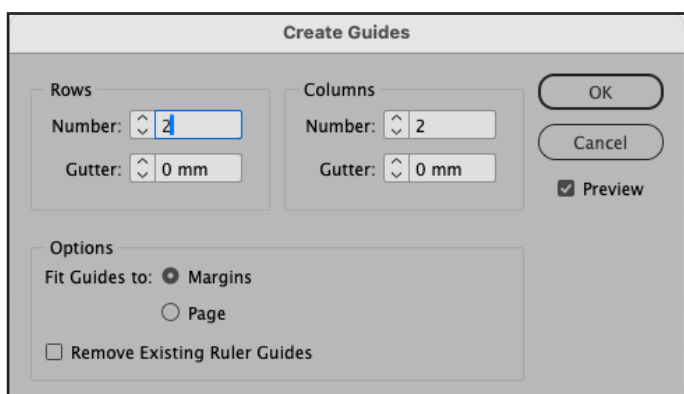
The *Remove Existing Ruler Guides* check box allows you to override and replace any existing guides that are on the page when it is selected. Leaving this option unchecked you can add additional guide grids to the page. More on this later.

5. In the *Create Guides* window, add 4 *Rows* and 4 *Columns*. Then set the gutter widths to 5mm. (Make sure *Preview* is checked so you can see the settings being applied to the page).

As mentioned earlier, you can also stack guide grids on the same page. The most common grid to add is a *Centre Line Grid*.

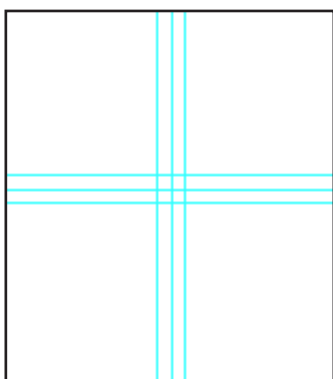


4. Go to the *layout* menu and select *Create Guides* and set both *Rows* and *Columns* to 2, and set both *gutters* to 0. Make sure *Remove Existing Ruler Guides* is off and click *OK*.



These settings will add a vertical and horizontal centre line guide for the area inside the margins.

Here I have zoomed into the centre of the page so you can see the new centre line guides splitting the two middle gutters.



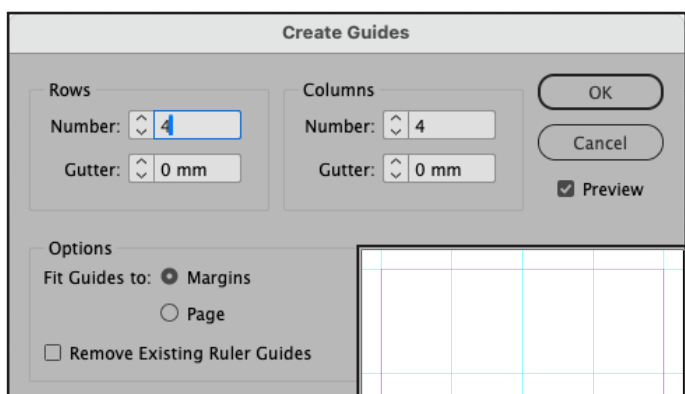
Non-Guttered Grids (Guides).

There may be times when you are wanting to use a grid system that does not have any gutter spacing. The only thing to keep in mind is that you may need to add the spacing into the content boxes.

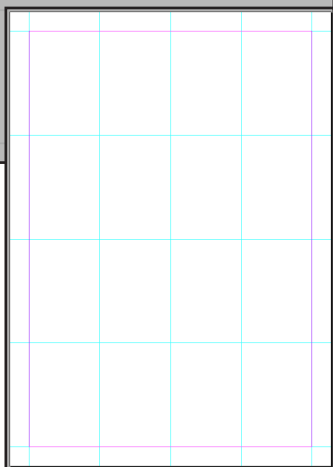
1. Create a new A4 document by going to *File - New - Document* and set an A4 page size. The other settings can be left on the defaults.
2. Click *Create* to create the document.
3. From the *Pages* palette, double click on the *A-Parent* Thumbnail to ensure you are adding the Guides Grid to the Parent Page.



4. Go to the *layout* menu and select *Create Guides* and set both *Rows* and *Columns* to 4, and set both *gutters* to 0. Make sure *Remove Existing Ruler Guides* is off and click *OK*.

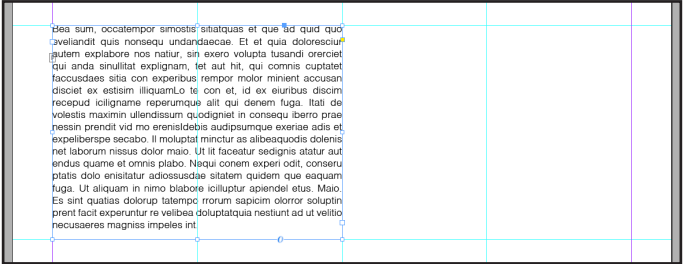


This will evenly split the area inside the margins without the addition of gutter spacing.

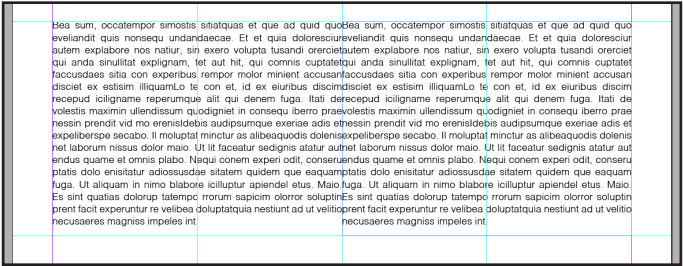


When adding text content to a Non-Guttered Grid you will need to add the extra spacing especially if you have columns of text sitting side by side. Here is how to add the extra spacing.

1. Draw a text box across the first two left hand columns of the Non-Guttered Grid.
2. Set the text style to the following:
 - *Helvetica Light*
 - *9pt size*
 - *11pt leading*
 - *Justified*
3. To fill the text box with text Go to *Type - Fill with Placeholder Text*.



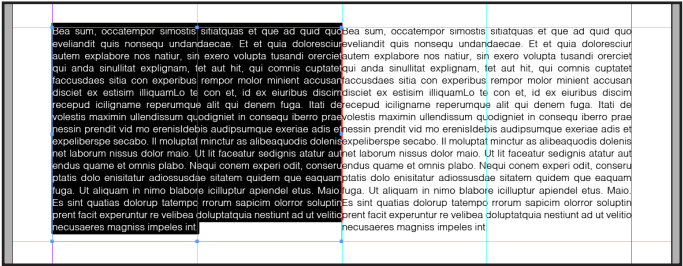
As you can see, the text is touching the guides on both the left and right sides of the text box.



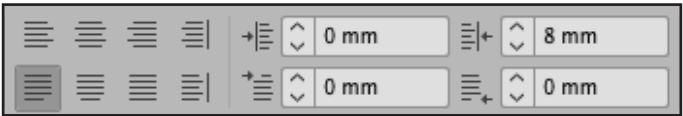
If we copy the text box across to span the last two columns, you will see the text crashing together in the middle of the page. This is due to the absence of gutters.

To get around this issue we need to add a *Right Indent* into the text boxes.

1. Select all the text in the left text box.



2. In the *Control* palette, set the *Right Indent* to *8mm*. Then do the same for the text box on the right.



Bea sum, occatempor simostis sitiatquas et que ad quid quo eveliandit quis nonsequ undandaecae. Et et quia doloresciur autem explabore ncs natiur, sin exero volupta tusandi orerciet qui anda sinullitat explignam, tet aut hit, qui comnis cuptatet faccusdaes sitia con experibus rempor molor minient accusan disciet ex estisim illiquamLo te con et, id ex eiuribus discim recepuđ iciligname reperumque alit qui denem fuga. Itati de volestis maximin ullendissum quodigniet in consequ iberro prae nessin prendit vid mo erenisledebis audipsumque exeriae adis et expeliberspe secabo. Il moluptat minctur as alibeaquodis dolenis net laborum nissus dolor maio. Ut lit faceatur sedignis atatur aut endus quame et omnis plabo. Nequi conem experi odit, conseru ptatis dolo enisitur aciossusdae sitatem quidem que eaquam fuga. Ut aliquam in nimo blabore icilluπτur apiendel etus. Maio. Es sint qualias dolorup tatempo rrorum sapicim olorror soluptin prent facit experuntur re velibea	Bea sum, occatempor simostis sitiatquas et que ad quid quo eveliandit quis nonsequ undandaecae. Et et quia doloresciur autem explabore ncs natiur, sin exero volupta tusandi orerciet qui anda sinullitat explignam, tet aut hit, qui comnis cuptatet faccusdaes sitia con experibus rempor molor minient accusan disciet ex estisim illiquamLo te con et, id ex eiuribus discim recepuđ iciligname reperumque alit qui denem fuga. Itati de volestis maximin ullendissum quodigniet in consequ iberro prae nessin prendit vid mo erenisledebis audipsumque exeriae adis et expeliberspe secabo. Il moluptat minctur as alibeaquodis dolenis net laborum nissus dolor maio. Ut lit faceatur sedignis atatur aut endus quame et omnis plabo. Nequi conem experi odit, conseru ptatis dolo enisitur aciossusdae sitatem quidem que eaquam fuga. Ut aliquam in nimo blabore icilluπτur apiendel etus. Maio. Es sint qualias dolorup tatempo rrorum sapicim olorror soluptin prent facit experuntur re velibea
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This has now added the spacing between the two columns of text and adjusted both columns so they maintain the same widths.

Baseline Grids: Introduction.

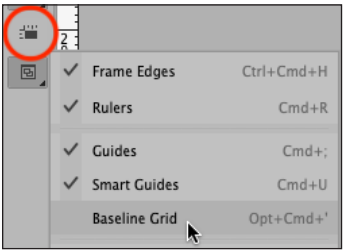
Baseline Grids are a great way to ensure that your body text remains aligned when set across multiple columns.

However, you will need to know a few things about how you are looking to formate your body text before aligning to the Baseline Grid.

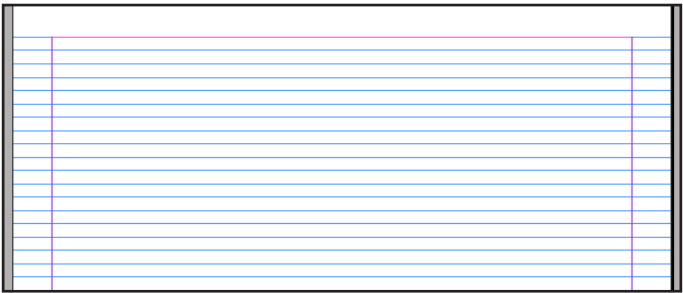
Ideally you will know what **Typeface**, **Size** and **Leading** you are going to be using. This will then help you to set up the Baseline Grid correctly for your layout needs.

First off, let’s look at a default Baseline Grid.

1. Create a new Document and Go to *View - Guides & Grids - Show Baseline Grid*. Or you can access the same option from the *View Options* in the tools palette.



(Note: If you are still seeing a blank page you will need to zoom in a bit as the default Baseline Grid is not visible when the page magnification is less than 75%).

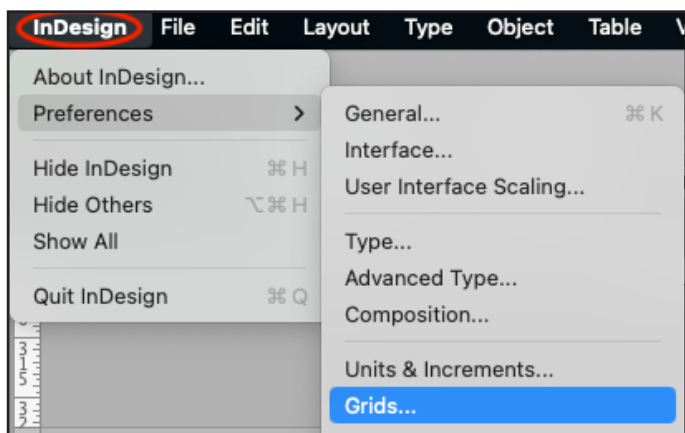


With the Baseline Grid active you can see that the page has been divided into many lines which start from the top margin line. It resembles a pad of lined paper.

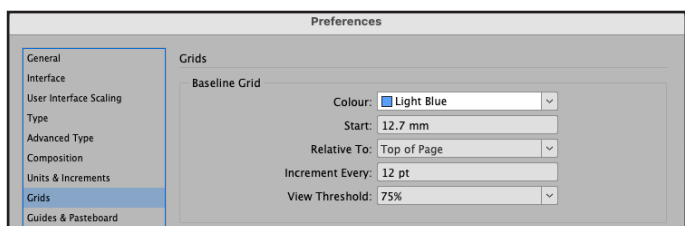
The default line spacing is set to 12pt.

Let’s have a closer look at the other default settings for the Baseline Grid.

2. From the *InDesign* menu, go to *Preferences - Grids*.

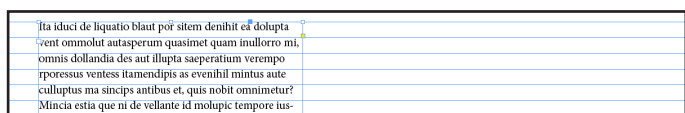


In the top section of the *Preferences* window, you will see the default settings for the Baseline Grid.



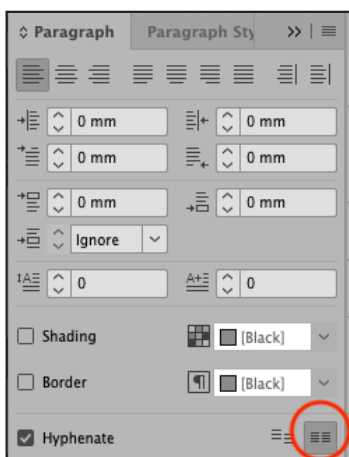
Here you can change the colour of the grid lines. Determine the start position in relation to the page or margins. Set the increments (leading), and set the magnification view threshold.

3. Click *Cancel* to keep the current default settings. (We will look at changing them in a later exercise).
4. Using the *Type Tool*, draw a text box and *Fill with Placeholder Text*.
5. Change the type size to 9pt with 12pt leading.



Notice how the text aligns to the top of the text box. We will now set the text to align to the Baseline Grid.

6. Make a copy of the text box so we can compare the results. Then select all the text in the new text box.
7. From the *Paragraph* palette, click on the *Align to Baseline Grid* button. This button can also be found in the *Control Bar* if you have it active.



You will now see that all the text in the copied text box is now aligned to the Baseline Grid.

Ita iduci de liquatio blaut por sitem denihit ea dolupta	Ita iduci de liquatio blaut por sitem denihit ea dolupta
vent ommolut autasperum quasimet quam inullorro mi,	vent ommolut autasperum quasimet quam inullorro mi,
omnis dollandia des aut illupta saeperatium verempo	omnis dollandia des aut illupta saeperatium verempo
rporessus ventess itamendipis as evenihil mintus aute	rporessus ventess itamendipis as evenihil mintus aute
culuptus ma sincips antibus et, quis nobit omnimetur?	culuptus ma sincips antibus et, quis nobit omnimetur?
Mincia estia que ni de vellante id molupic tempore ius-	Mincia estia que ni de vellante id molupic tempore ius-
dande aut ut que volorro velectem rem cus.	dande aut ut que volorro velectem rem cus.
Dit rem quam, sinvent volor aut laut ommos vel iliquis	Dit rem quam, sinvent volor aut laut ommos vel iliquis
acipide lendest eatiorenihil magnis de possus aut quiae	acipide lendest eatiorenihil magnis de possus aut quiae
plitem liqui cones estin poria volut presern atquantium	plitem liqui cones estin poria volut presern atquantium
que nescia illabor rae aut excest esti ducilic ipsandi	

In the next example we will look at how using the Baseline Grid can help align text across two columns of text. To follow along you can open file *Baseline Grid Example01.indt*.

Subheading One. Ita iduci de liquatio blaut por sitem denihit ea dolupta vent ommolut autasperum quasimet quam inullorro mi, omnis dollandia des aut illupta saeperatium verempo rporessus ventess itamendipis as evenihil mintus aute culuptus ma sincips antibus et, quis nobit omnimetur. Mincia estia que ni de vellante id molupic tempore iusdande aut ut que volorro velectem rem cus.	Subheading Four. Et quant lias eos nus por alitatus a dolorrovitio vitatur aut qui omni nonsendellor sequid quis rem harum res millent exped undelib usania cum as nis sam quibusam nem aciduci lignis dolore di cupiciet facea volumquo cornis estiorerci conse eos eseqe volupiti odit molorpos exceperum et re lam, ipicabo rehendaes perumen tempos volupiti nissita ventioritata de el enet abo. Nem et aut et et fugias et qui qui qui doles ipici dolupta dolut aspelecae sendanditia volor am, soloris sundi quost, ius quis del illaut officatorit rerro il.
Subheading Two. Dit rem quam, sinvent volor aut laut ommos vel iliquis acipide lendest eatiorenihil magnis de possus aut quiae plitem liqui cones estin poria volut presern atquantium que nescia illabor rae aut excest esti ducilic ipsandi autempo ssint. Dit aut parum net eos et lam que nonRo et adi conse sequi lum et, inullor ionserios aniatiberspe ent quam laborenda di dolorecero int perum experat ectis dust, et, int, te porum sequi dolorias ex eum ipsandebisae	Subheading Five. Magnate seque pratur aspiet eliquosam eosto beaquid moluptis autas dit enihit milliupt atestem olupiss untotam quiducil iureici aspiiss pa sedigendi acidi blaciase re landigendam am iuntem re provide ntiores vellaborum, utet, cumquo dicitatque at qui dolum reperci andiet occulla tumquibus, cus, con re nimuscipsum et,

At first glance this doesn't look too bad. However, because there are subheadings that are a larger size to the body text and all the text is set to auto leading it is causing a miss alignment across the two columns.

Subheading One. Ita iduci de liquatio blaut por sitem denihit ea dolupta vent ommolut autasperum quasimet quam inullorro mi, omnis dollandia des aut illupta saeperatium verempo rporessus ventess itamendipis as evenihil mintus aute culuptus ma sincips antibus et, quis nobit omnimetur. Mincia estia que ni de vellante id molupic tempore iusdande aut ut que volorro velectem rem cus.	Subheading Four. Et quant lias eos nus por alitatus a dolorrovitio vitatur aut qui omni nonsendellor sequid quis rem harum res millent exped undelib usania cum as nis sam quibusam nem aciduci lignis dolore di cupiciet facea volumquo cornis estiorerci conse eos eseqe volupiti odit molorpos exceperum et re lam, ipicabo rehendaes perumen tempos volupiti nissita ventioritata de el enet abo. Nem et aut et et fugias et qui qui qui doles ipici dolupta dolut aspelecae sendanditia volor am, soloris sundi quost, ius quis del illaut officatorit rerro il.	
Subheading Two. Dit rem quam, sinvent volor aut laut ommos vel iliquis acipide lendest eatiorenihil magnis de possus aut quiae plitem liqui cones estin poria volut presern atquantium que nescia illabor rae aut excest esti ducilic ipsandi autempo ssint. Dit aut parum net eos et lam que nonRo et adi conse sequi lum et, inullor ionserios aniatiberspe ent quam laborenda di dolorecero int perum experat ectis dust, et, int, te porum sequi dolorias ex eum ipsandebisae	Subheading Five. Magnate seque pratur aspiet eliquosam eosto beaquid moluptis autas dit enihit milliupt atestem olupiss untotam quiducil iureici aspiiss pa sedigendi acidi blaciase re landigendam am iuntem re provide ntiores vellaborum, utet, cumquo dicitatque at qui dolum reperci andiet occulla tumquibus, cus, con re nimuscipsum et,	

This becomes more apparent when you turn on the Baseline Grid.

Subheading One. Ita iduci de liquatio blaut por sitem denihit ea dolupta vent ommolut autasperum quasimet quam inullorro mi, omnis dollandia des aut illupta saeperatium verempo rporessus ventess itamendipis as evenihil mintus aute culuptus ma sincips antibus et, quis nobit omnimetur. Mincia estia que ni de vellante id molupic tempore iusdande aut ut que volorro velectem rem cus.	autPorporectem re pratur? Ed mi, inis qui dem enis audis modi consed quid mo totatio consequi aut arit labor sam quisquam vel invenesciati coremos susdandeles eum hario etur aut quis que pe is derum evelestio. Nem reprem lautatur? Quiscipienis ipicae.	
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By selecting all the text and aligning it to the Baseline Grid we can match up the lines of text across the two columns for a more aesthetically pleasing result.

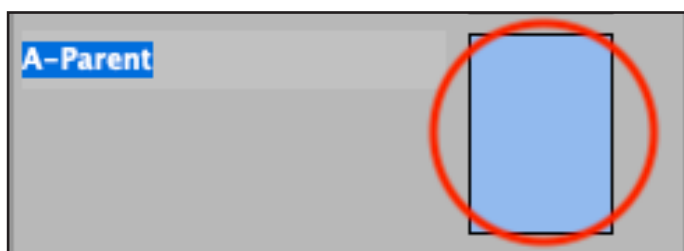
Subheading One. Ita iduci de liquatio blaut por sitem denihit ea dolupta vent ommolut autasperum quasimet quam inullorro mi, omnis dollandia des aut illupta saeperatium verempo rporessus ventess itamendipis as evenihil mintus aute culuptus ma sincips antibus et, quis nobit omnimetur. Mincia estia que ni de vellante id molupic tempore iusdande aut ut que volorro velectem rem cus.	autPorporectem re pratur? Ed mi, inis qui dem enis audis modi consed quid mo totatio consequi aut arit labor sam quisquam vel invenesciati coremos susdandeles eum hario etur aut quis que pe is derum evelestio. Nem reprem lautatur? Quiscipienis ipicae.
Subheading Two. Dit rem quam, sinvent volor aut laut ommos vel iliquis acipide lendest eatiorenihil magnis de possus aut quiae plitem liqui cones estin poria volut presern atquantium que nescia illabor rae aut excest esti ducilic ipsandi autempo ssint. Dit aut parum net eos et lam que nonRo et adi conse sequi lum et, inullor ionserios aniatiberspe ent quam	Subheading Four. Et quant lias eos nus por alitatus a dolorrovitio vitatur aut qui omni nonsendellor sequid quis rem harum res millent exped undelib usania cum as nis sam quibusam nem aciduci lignis dolore di cupiciet facea volumquo cornis estiorerci conse eos eseqe volupiti odit molorpos exceperum et re lam, ipicabo rehendaes perumen tempos volupiti nissita ventioritata de el enet abo. Nem et aut et et fugias et qui qui qui doles ipici dolupta dolut aspelecae sendanditia volor am, soloris sundi quost, ius quis del illaut officatorit rerro il.

It also overrides all the auto leading for the text so it matches the Baseline Grid increments. In this example it is the 12pt leading default.

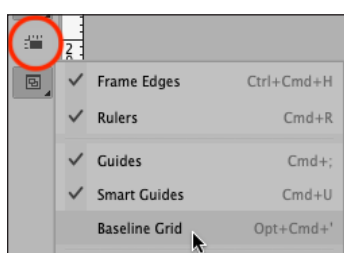
Combining Baseline Grids with other Grids.

Accurately combining the Baseline Grid with Column and Row Grids can take a bit of working out. However, it is well worth practicing as the results will really lift your layout design work to the next level.

1. Create a new A4 document by going to *File - New - Document* and set an A4 page size. The other settings can be left on the defaults.
2. Click *Create* to create the document.
3. From the *Pages* palette, double click on the *A-Parent* Thumbnail to ensure you are adding the Guides Grid to the Parent Page.

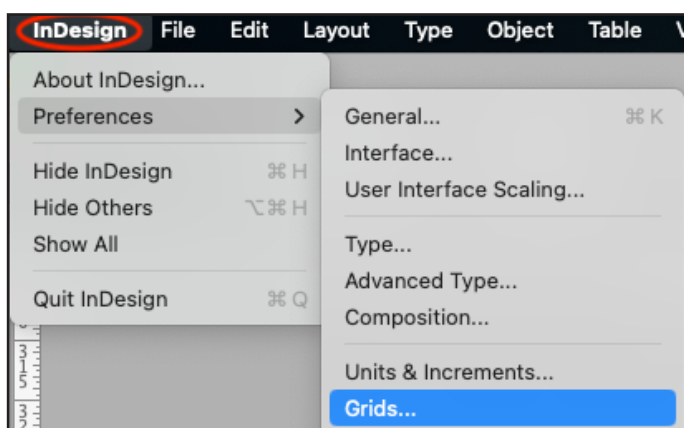


4. Go to *View - Guides & Grids - Show Baseline Grid*. Or you can access the same option from the *View Options* in the tools palette.

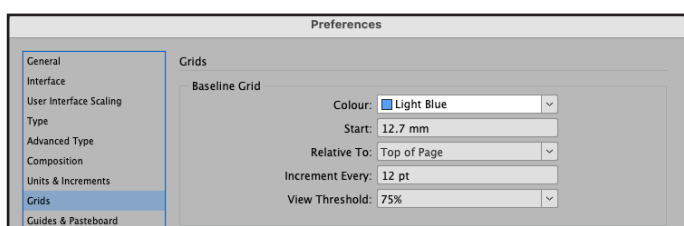


(Note: If you are still seeing a blank page you will need to zoom in a bit as the default Baseline Grid is not visible when the page magnification is less than 75%).

5. From the *InDesign* menu, go to *Preferences - Grids*.



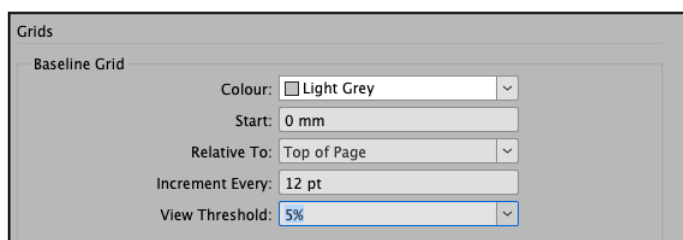
In the top section of the *Preferences* window, you will see the default settings for the Baseline Grid.



Here you can change the colour of the grid lines. Determine the start position in relation to the page or margins. Set the increments (leading), and set the magnification view threshold.

6. Apply the following settings then click *OK*.

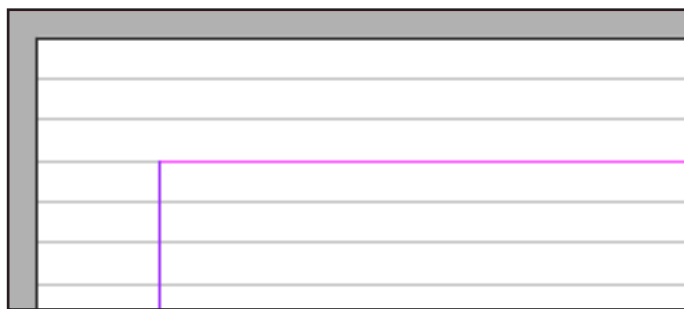
- Colour: *Light Grey*
- Start: *0 mm*
- Relative to: *Top of Page*
- Increment Every: *12 pt*
- View Threshold: *5%*



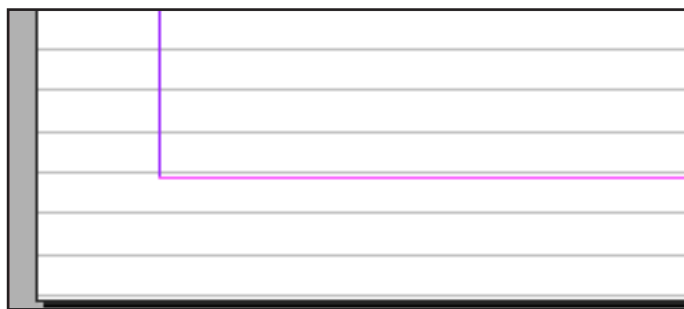
The screenshot shows the 'Grids' dialog box with the 'Baseline Grid' tab selected. The settings are as follows:

Setting	Value
Colour	Light Grey
Start	0 mm
Relative To	Top of Page
Increment Every	12 pt
View Threshold	5%

The top margin guide should sit exactly on the third Baseline Grid line.



However, the bottom margin guide will not exactly match the Baseline Grid.

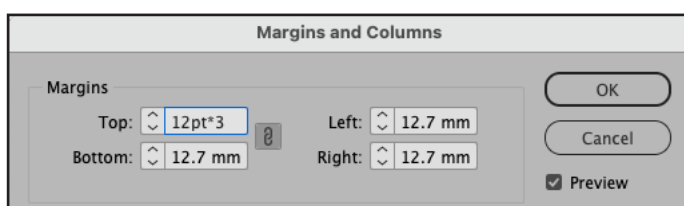


This is because the height of the page (A4: 297 mm) cannot be evenly divided by the 12pt Baseline increments. This can be corrected by making adjustments to the document margins.

Adjusting Document Margins to fit a Baseline Grid.

1. Go to *Layout - Margins and Columns*.
2. Make sure that all the margin measurement boxes are linked.

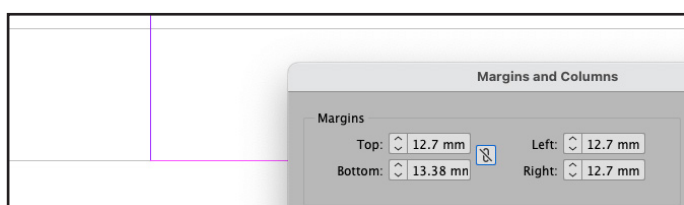
Set the Top Margin to $12pt \times 3$, then press the *Tab* key.



All of the measurement boxes in InDesign can do simple calculations. Typing $12pt \times 3$ is 12×3 . (12 is the Baseline spacing. 3 is the number of lines you want the margin to match).

3. Turn off linked boxes by clicking the chain icon.

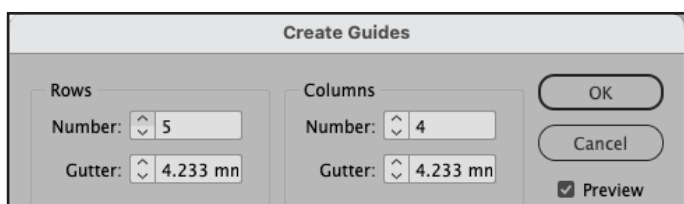
Set the Bottom Margin to 13.38 mm . This should set the bottom margin exactly on to one of the Baseline Grid lines.



NOTE: If you are using a different Baseline spacing you will need to make incremental adjustments to the Bottom margin measurement until it sits exactly on a Baseline Grid line.

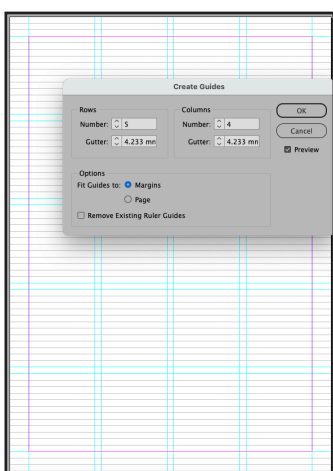
Adding a Guides Grid to fit a Baseline Grid.

1. Go to the *layout - Create Guides* and set the following:
 - Preview: *On (Checked)*
 - Both Gutters: $12pt$ (4.233 mm) to match the Baseline Grid line spacing.
 - Columns Number: 4



- Increase the number of Rows so you can see when the *Grid Guides* line up with the *Baseline Grid*.

In this example, the *Grid Guides* should line up with the *Baseline Grid* at 5 and 13 Rows.



Now try setting up different Baseline Grids at 10pt, 11pt, 13pt, and 14pt. Remember to follow these stages:

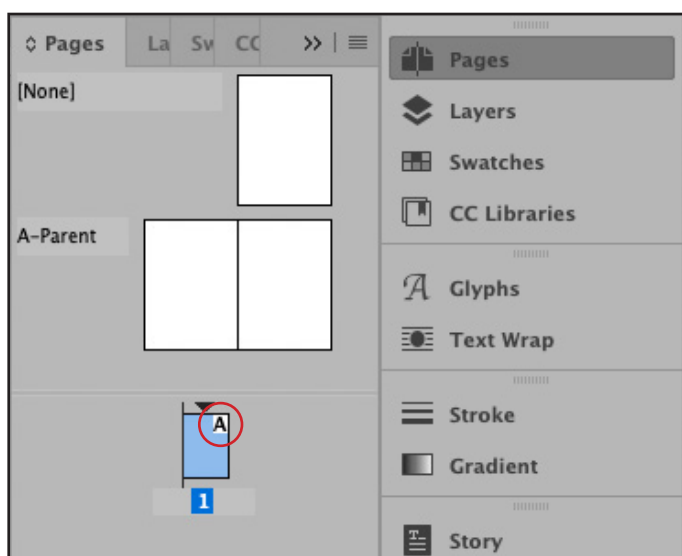
1. Set the Baseline Grid *Increment* spacing.
2. Adjust the *Margin Guides* to fit the Baseline Grid.
3. In the *Create Guides* Window:
 - Set the *Gutters* to match the Baseline *Increment* spacing.
 - Set the number of *Columns*.
 - Set the number of *Rows* until they match the Baseline Grid Lines perfectly.

Working with Parent Pages (Master Pages).

Parent Pages are really useful when working on multiple page documents. They allow you to control the design of common elements across your document, things like page structure and layout, page numbering, page headers etc. They are also very handy when you are working in a team of designers or when you are regularly designing on monthly, weekly or daily publications.

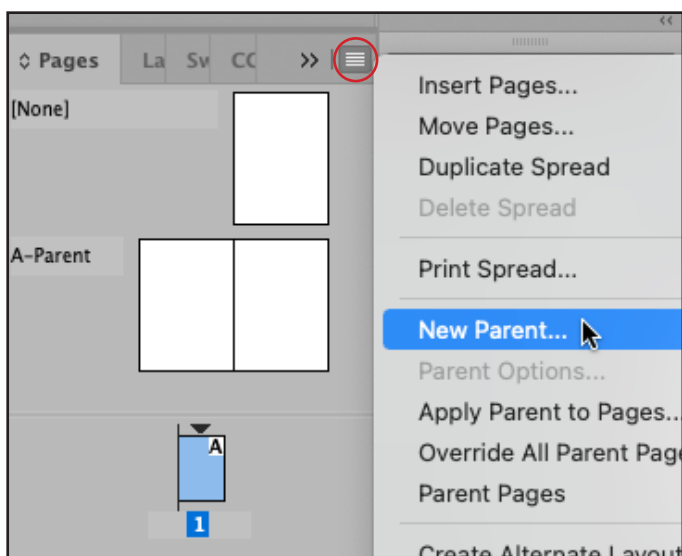
It is common for your multiple page document to have several different Parent Pages, each designed to handle the content in a different layout design.

1. By default you will start with two Parent Pages on any document you create in InDesign. They are *[None]* and *A-Parent* and can be found in the top section of the *Pages Panel*.

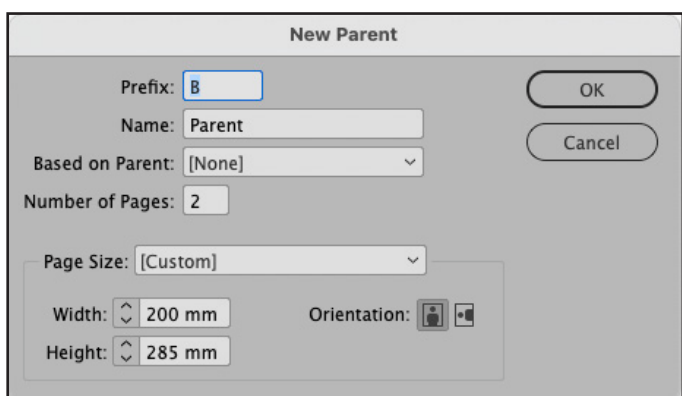


Every page in your document will be assigned to a Parent Page. The Default is *A-Parent* indicated by the *A* in the corner of the page.

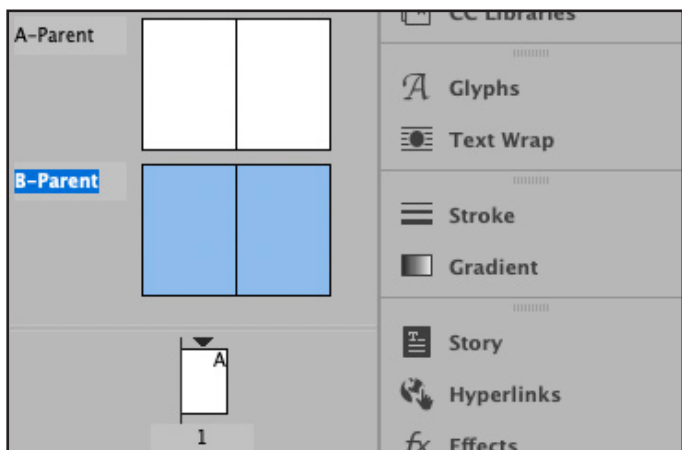
- To create a new Parent Page so that you can add a different layout design go to the *Pages Panel Menu* and choose *New Parent*.



- In the *New Parent* window you can set some basic settings like changing the name of the Parent Page to something more recognisable. Click *OK*.



- The new *B-Parent* pages have now appeared in the top section of the Pages palette with both pages selected, and will be what you now see in your working area.



It is really important to keep track of what pages are selected as this will determine if you are working on a Parent Page (adding structure and common elements) or a Document Page (adding content).

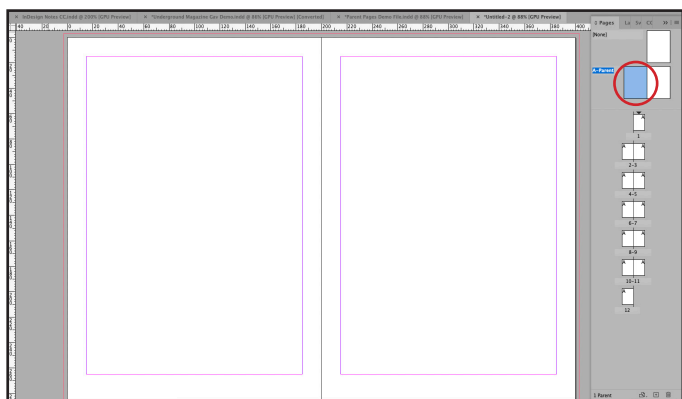
Adding Elements to Parent Pages.

If you have design elements that are to be common to your pages throughout your document you can add them via your Parent Pages.

The advantage of applying them via Parent Pages is that you know that each page element will be identical on each page that they appear.

In the following example I have created a document with facing pages (spreads) that has 12 pages all of which are assigned to the *A-Parent* page as default.

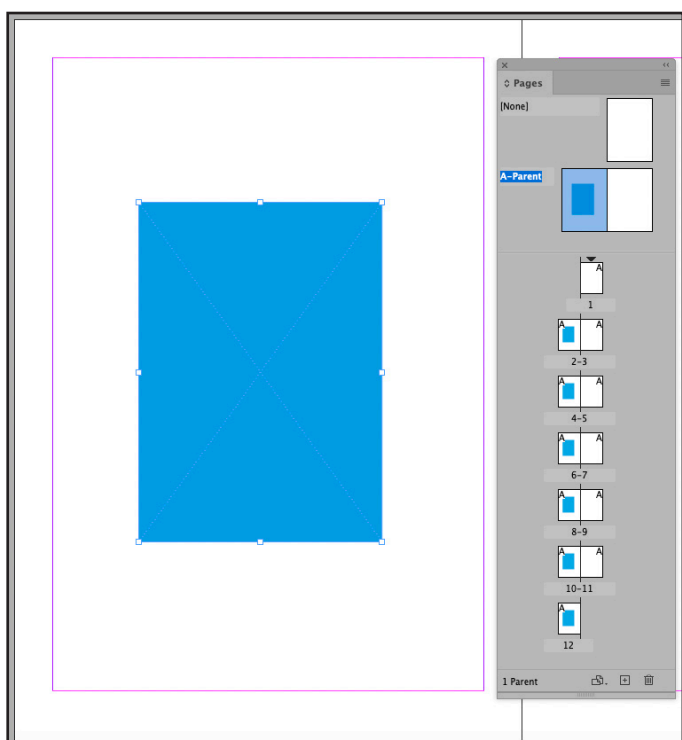
To follow along you can open the InDesign Template file *Parent Page Demo 01.indt*.



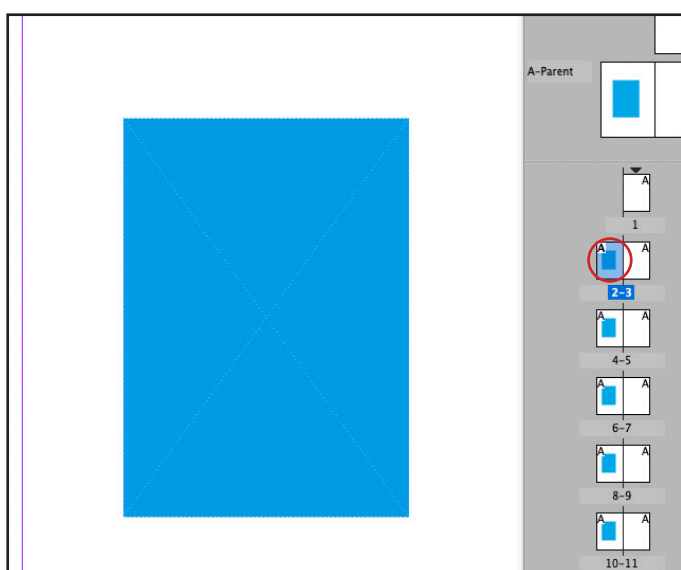
1. In the top section of the *Pages Palette*, double click on the *Left page* of the *A-Parent* spread to select it and make it appear in your working area.

Anything that we add to the selected Parent Page will appear on all document pages that it is assigned to.

2. Using the *Rectangle Frame Tool*, draw a box in the center of the left hand *A-Parent* page and add a fill colour to make it more visible.



The shape that you have added to the *A-Parent* page has now appeared on all of the assigned document pages.

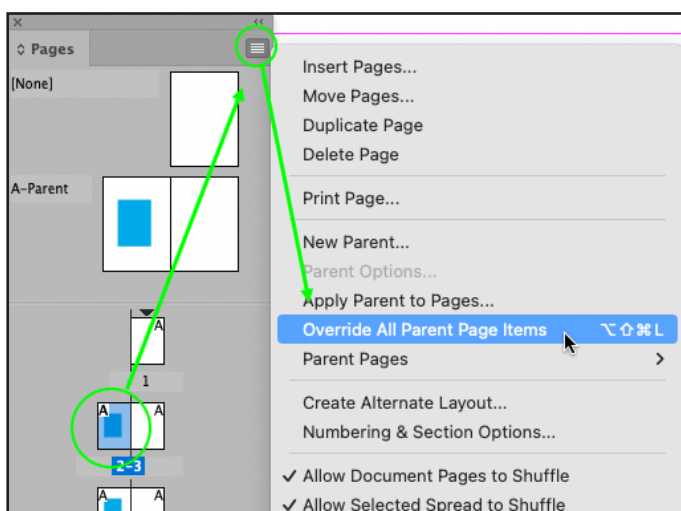


3. In the lower section of the *Pages Palette*, double click on one of the left hand document pages to select it and make it appear in your working area.
4. Use the selection tool (the black arrow) to try and select the shape on the document page. Can't select it?

By default, any items that are added to a Parent Page will appear as a locked item on the assigned document pages to protect them. However, they can easily be unlocked and edited.

Overriding Parent Page Items on Document Pages.

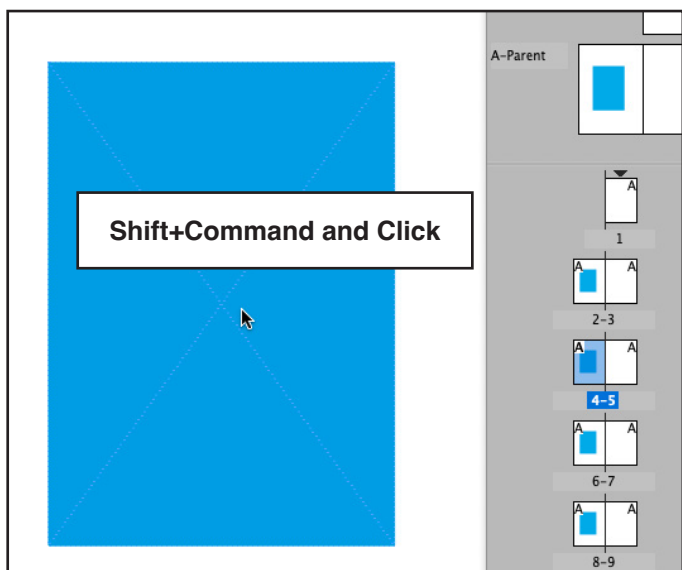
1. Make sure that you have the correct page selected in the *Pages Palette*.
2. From the *Pages Palette Menu* select *Override All Parent Page Items*.



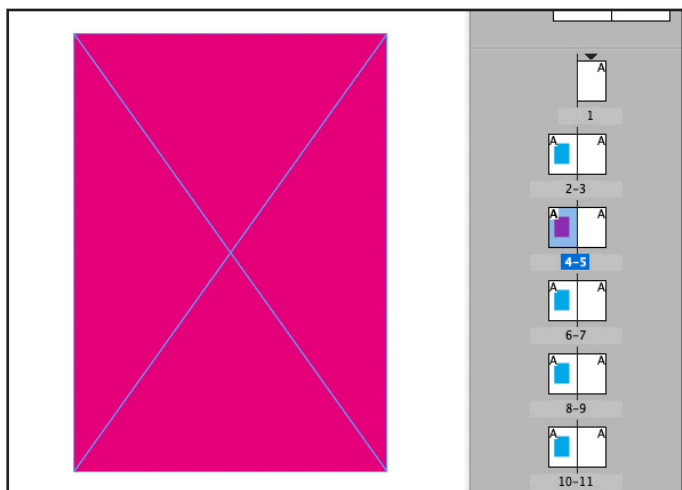
This will unlock ALL of the Parent Page items on the selected page.

It is also possible to unlock individual items one at a time. This is my preferred method.

3. Move to a different page that has a locked Parent item on it.
4. Using the Selection Tool (the black arrow), hold down *Shift+Command* and click on the item you want to unlock.



5. Now with the item unlocked you can make edits without effecting the other pages. In this example I have changed the colour to the box.



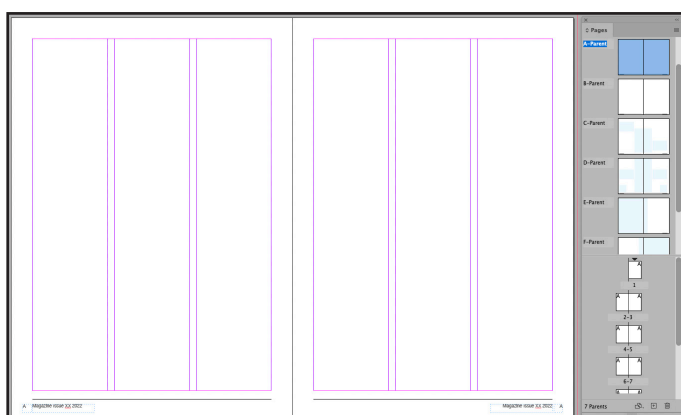
Assigning Parent Pages to Document Pages.

Assigning Parent Pages to your document pages is quite an easy process. The difficult bit is working out what items need to go onto the Parent Page.

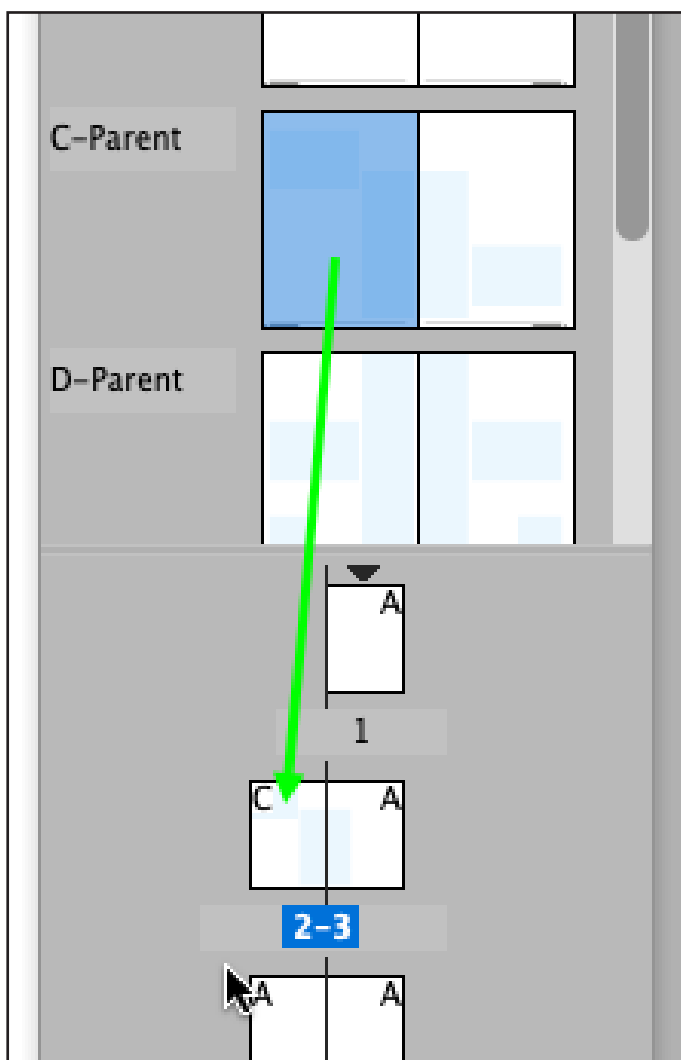
Spend a bit of time thinking about the common items that may need to go onto all of your pages. This may cover things like page numbers, issue number, and other common designed items. (Page numbering will be covered a bit later on in these notes).

You can even start to transfer basic layout structures from your sketches to your Parent Pages. Adding in columns, margins, and even image locations.

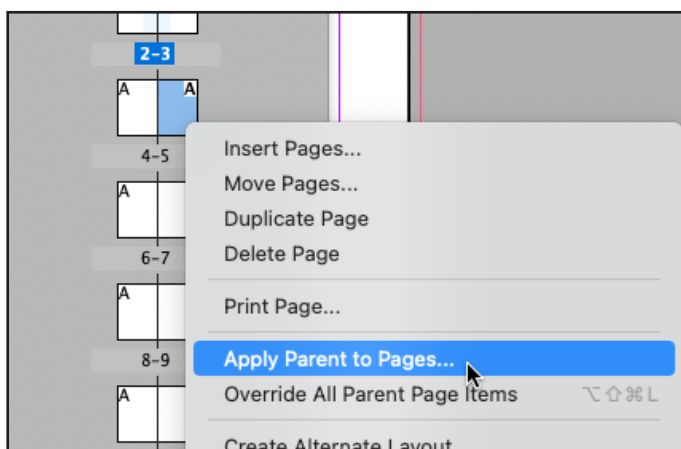
1. Open the InDesign file template *Parent Pages 02.indt*. This file has some basic ready made layouts that include page numbers and some image boxes that have been coloured in light blue so you can see them easier.



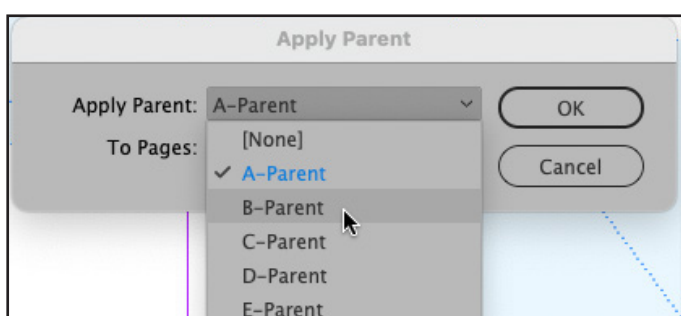
2. Take a moment to have a look at some of the different Parent Page layouts. Also, note that all of the document pages are assigned to *A-Parent*.
3. Choose the Left hand *C-Parent* page, and drag it to document page 2. This will assign the Left hand *C-Parent* page to page 2 of your document.



4. Drag other Parent Pages to some of the other document pages. You can mix and match different Parent Pages. However, as this document is set up for facing pages (Spreads) you need to make sure that you are dragging left pages to left pages and right pages to right pages.
5. You can also assign a Parent Page by *Right Clicking* on a document page and selecting *Apply Parent to Pages*.



6. Select your Parent Page from the *Apply Parent* menu, and click OK.



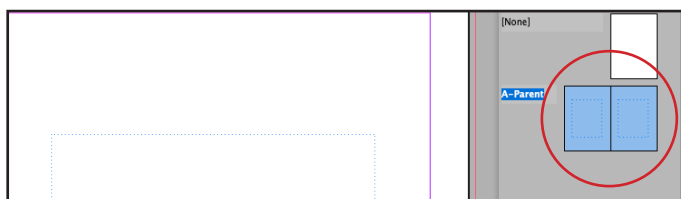
You can now go through the document pages and unlock the image boxes (Shift+Command and Click), add in images, draw in text boxes, and build some designs either using your own content or use the content from the Spiekermann Layouts workshop.

Adding Page Numbers.

It is best to add page numbers via the Parent Pages as it is most likely that you will want them on almost all of your content pages.

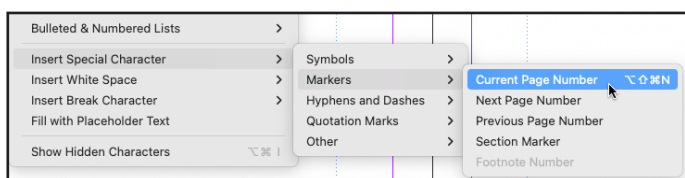
To follow along with this section you will need to open the template file *Page Numbers Demo 01.indt*.

1. With the template file *Page Numbers Demo 01.indt* open, double click on the *A-Parent* pages so they appear in your work area.

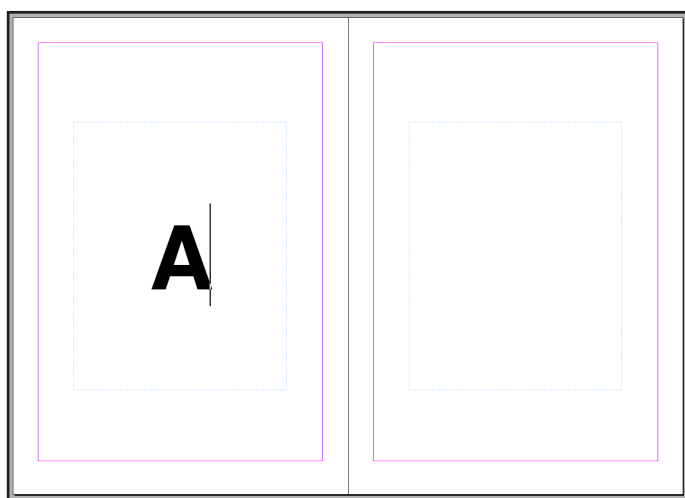


I have already added two large text boxes to the *A-Parent* pages so you can clearly see how the page numbers are being added. (Obviously you will be adding more subtle page numbers to your designs but the principal is the same).

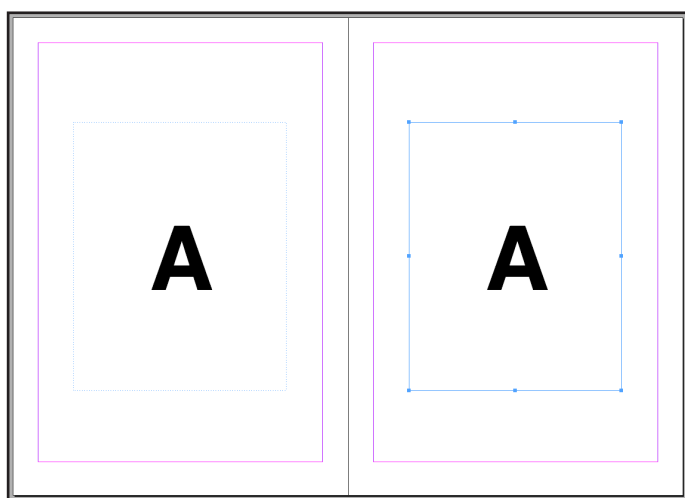
2. Select the *Type Tool* from the tools palette and click in the text box on the left hand Parent Page. You should see a blinking line in the centre of the box.
3. From the *Type* menu select *Insert Special Character - Markers - Current Page Number*.



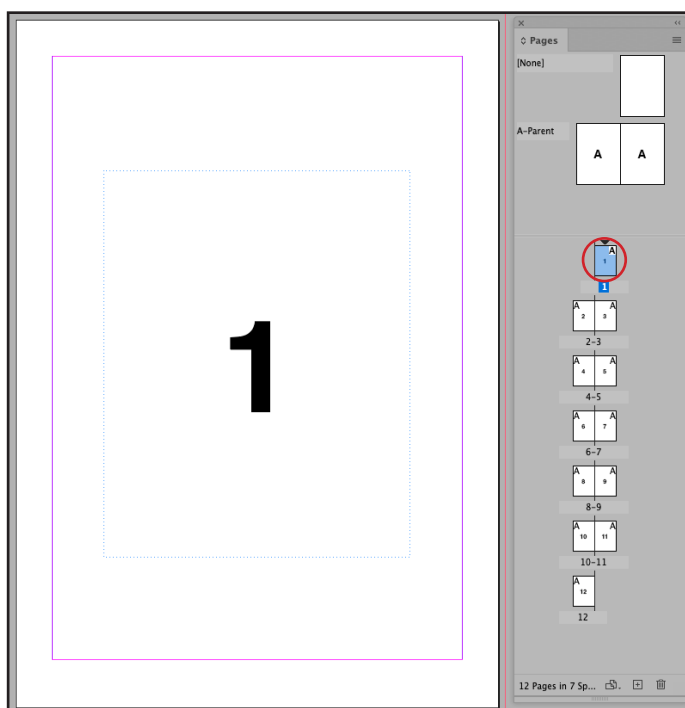
4. This will add a large 'A' to the left hand Parent Page. (The A relates to the *A-Parent* page. If this was done on a *C-Parent* page you would see a C).



5. Repeat steps 2 and 3 on the right hand page to add page numbers to all assigned document pages.



6. Double click on page 1 of the lower section of the *Pages Palette* so that you can see the document pages. As you scroll through the document pages you will now see that page numbers have been added to them.

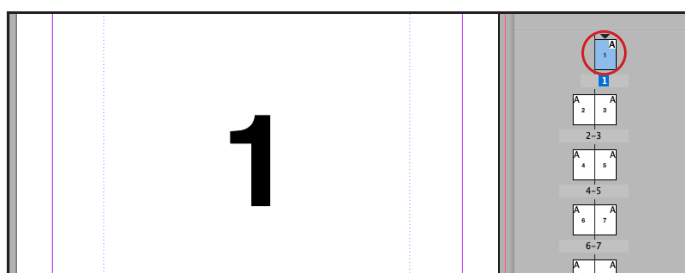


Sectioning Page Numbers.

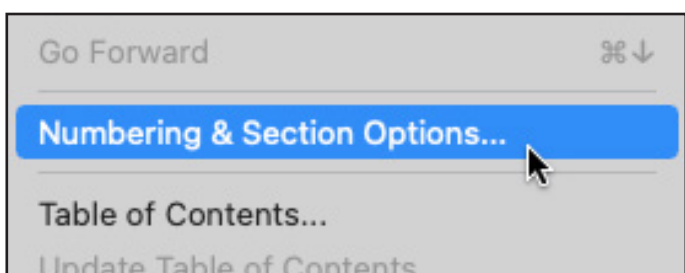
Depending on the type of document you are designing you may need to have page 1 appear several pages into the document. This is done by creating sections for your page numbers.

Note: when numbering pages, left hand pages are always even numbers, and right hand pages are always odd numbers.

1. Make sure that you have page 1 of your document selected in the *Pages Palette*.

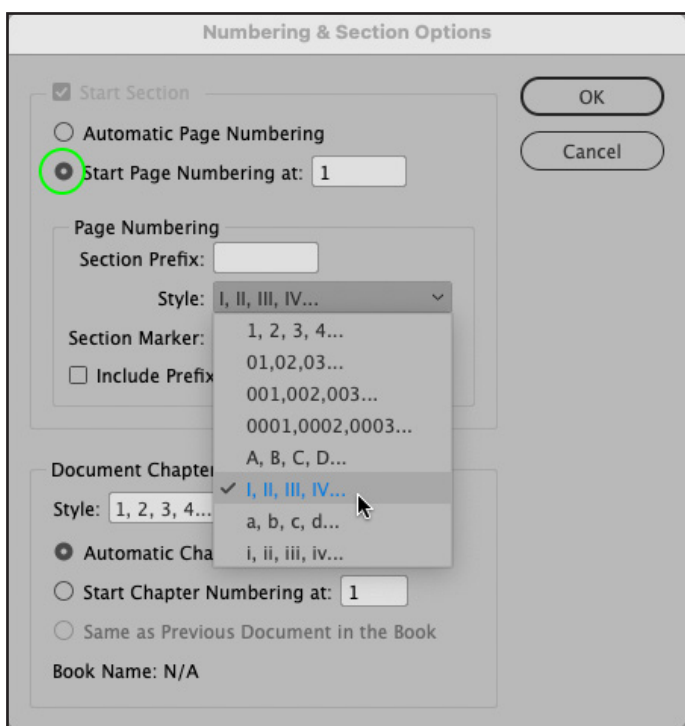


2. From the *Layout* menu select *Numbering & Section Options*.



3. In the *Numbering & Section Options* select *Start Page Numbering at: 1*.

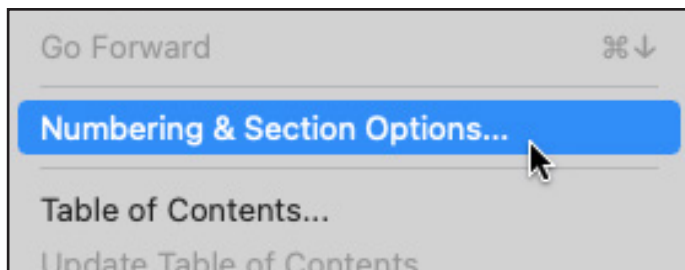
Then choose a numbering style from the *Style* section. I have selected uppercase Roman Numerals.



4. Click OK. This will change all of your page numbers to Roman Numerals.
5. To re-add the normal page numbering we now need to select the page we want it to start on. In the *Pages Palette* double click on page 5 (page V in Roman Numerals).



6. From the *Layout* menu select *Numbering & Section Options*.



7. In the *Numbering & Section Options* select *Start Page Numbering at: 1*.

Then set the numbering style back to numbers and click *OK*.

New Section

☒ **Start Section**

☐ Automatic Page Numbering

☒ Start Page Numbering at:

Page Numbering

Section Prefix:

Style: ▼

Section Marker:

☐ Include Prefix when Numbering Pages

Document Chapter Numbering

Style: ▼

☒ Automatic Chapter Numbering

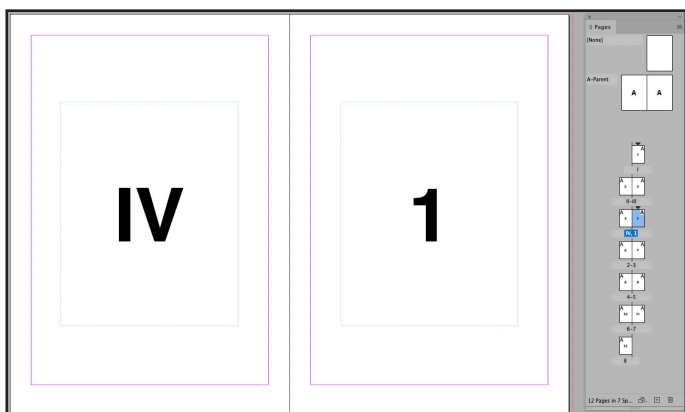
☐ Start Chapter Numbering at:

☐ Same as Previous Document in the Book

Book Name: N/A

OK Cancel

8. You have now sectioned out the first four pages from the document page numbering and have set page 5 to be the new page 1.



Working With Style Sheets.

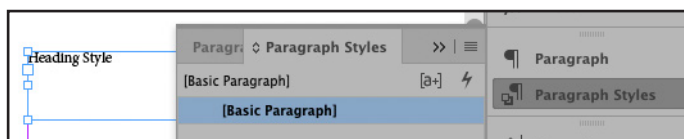
Using Paragraph and Character Style sheets is a great way to manage the appearance and consistency of your text within your InDesign documents. Especially when you need to repeat font and formatting appearances across your document be it over one or several pages.

As the names suggest, Character Styles control the appearance of the typeface in terms of Font, colour, size, leading etc. Paragraph Styles control the formatting of your areas of text, Alignment, indents, spacing after/ before paragraphs etc.

Paragraph Styles also allow you to embed a character style to the formatting that you are controlling.

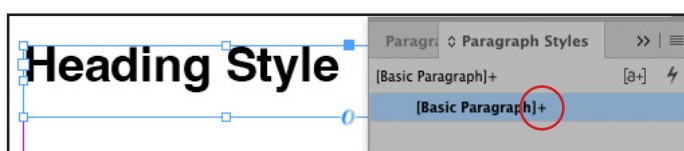
1. To follow along with these notes open the InDesign template file *Paragraph Styles.indt*.
2. If the *Paragraph Styles* palette isn't visible go to *Window - Styles - Paragraph Styles*.

By default all text that is added to a page is assigned to the [Basic Paragraph] style sheet. Which is Minion Pro, 12pt, in black.



Any changes that are done that move away from the [Basic Paragraph] style will show as a + next to the style sheet.

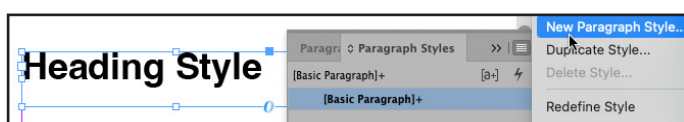
3. Change the text on page 2 to Helvetica Bold and the size to 36pt. A + can now be seen next to the [Basic Paragraph] style sheet.



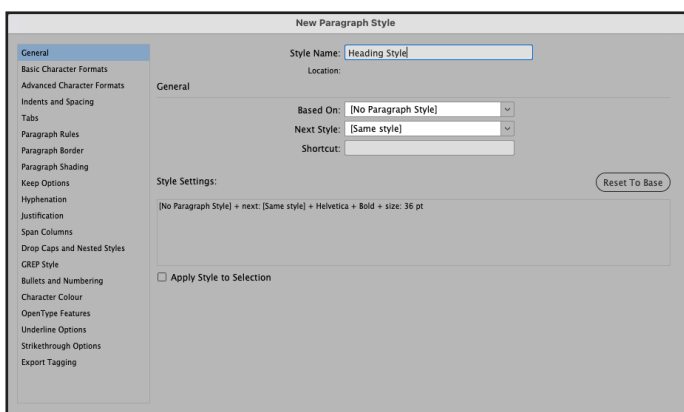
Creating a New Style Sheet.

Style sheets are really useful when you are wanting to have consistent type styles throughout your document. They also make it easier and faster to make document wide edits.

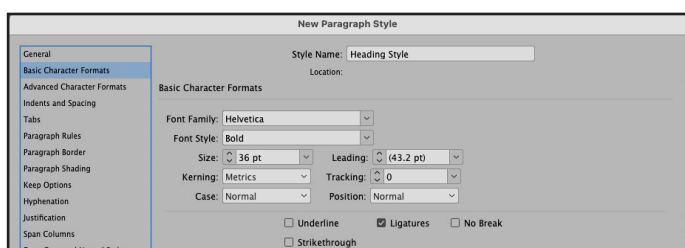
1. With the *Heading Style* text box selected go to the *Paragraph Styles* palette menu and select *New Paragraph Style*.



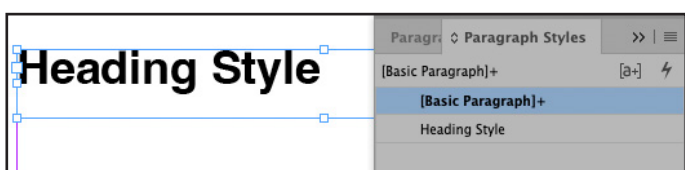
2. In the *New Paragraph Style* window you will have access to all the styling and formatting option you will need. Under the *General* options set the *Style Name* to *Heading Style*.



3. In the left hand menu, click on *Basic Character Formats*. Here you will see that the styles from the selected text box have been added into the various information fields. (Helvetica Bold, 36pt).



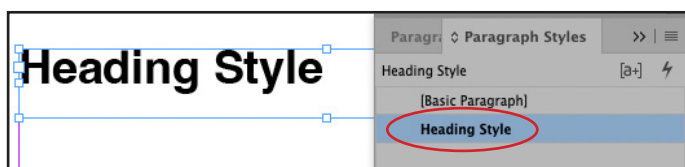
4. Click *OK*. You should now see a new style sheet called *Heading Style* in the Paragraph Styles palette.



Assigning a New Style Sheet.

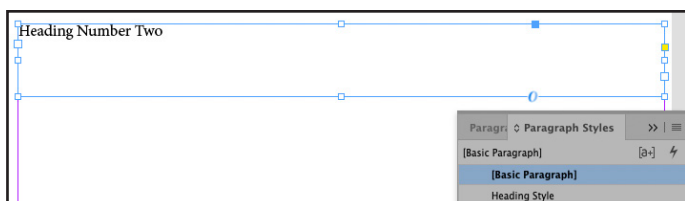
Now that we have created a new Paragraph Style sheet we still need to assign it to the text.

1. Still with the text box selected, click on the *Heading Style* style sheet to assign it the selected text.

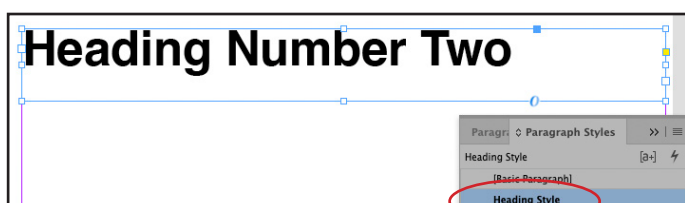


Although nothing has visually changed, we have linked the text to the correct style.

2. At the top of document page 3, type in *Heading Number Two*. The text should appear as the default Minion Pro.



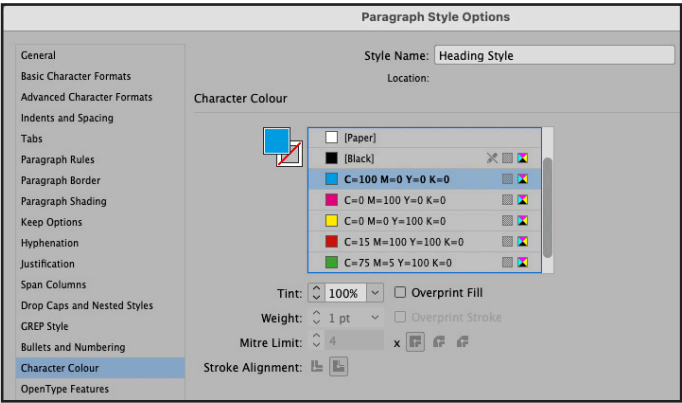
3. Either select the text by highlighting it or select the text box. Then click on the *Heading Style* style sheet to assign that style to the text.



Editing Style Sheets.

Style sheets can be edited to apply changes to everything that it has been assigned to. This is a handy way of applying changes to many parts of your design very quickly.

1. Double click on the *Heading Style* style sheet in the *Paragraph Styles* palette.
2. From the left hand menu, click on *Character Colour*



3. Click OK. The new colour will now be applied to every piece of text assigned to the *Heading Style* style sheet.

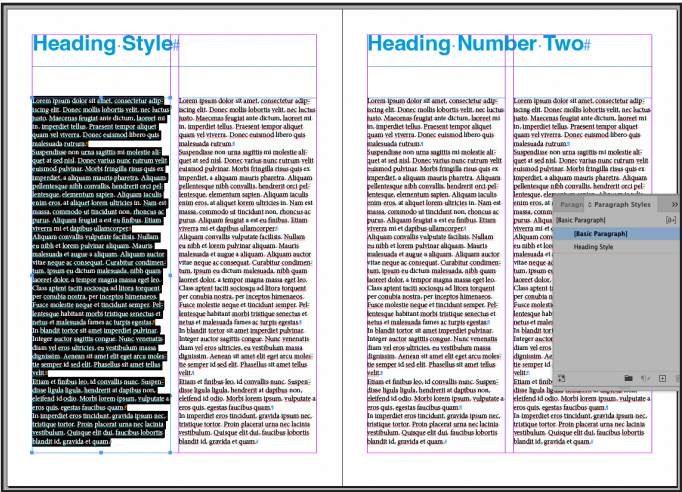


Style Sheets for Body Copy.

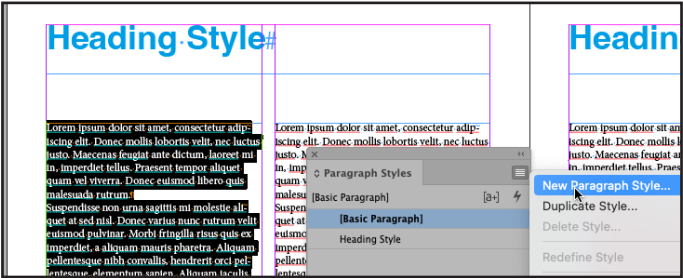
The same basic principals apply when you are working with Style Sheets for Body Copy.

To follow along open InDesign Template file *Paragraph Styles 02.indt*.

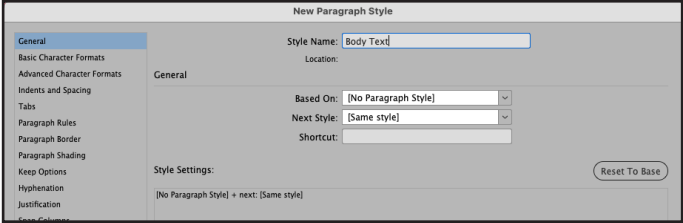
1. Once you open the *Paragraph Styles 02.indt* template file you will see that I have added four columns of text and they are all currently assigned to the [Basic Paragraph] style sheet.
2. Select all the text in the first column.



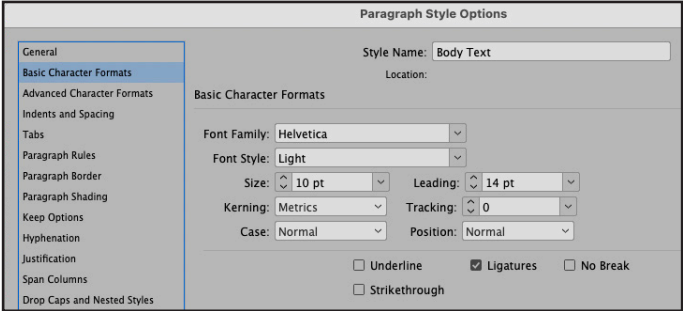
3. From the *Paragraph Style* palette menu select *New Paragraph Style*.



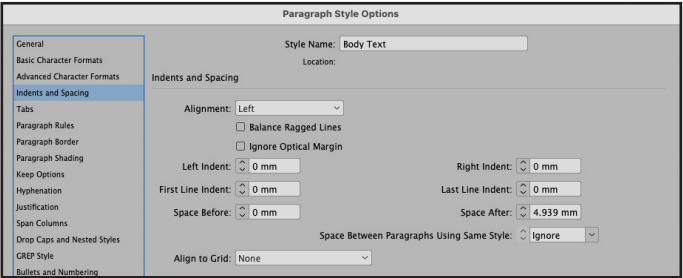
4. Set the *Style Name* to *Body Text*.



5. In the *Basic Character Formats* section set the following:
- Font Family: Helvetica
 - Font Style: Light
 - Size: 10pt
 - Leading: 14pt

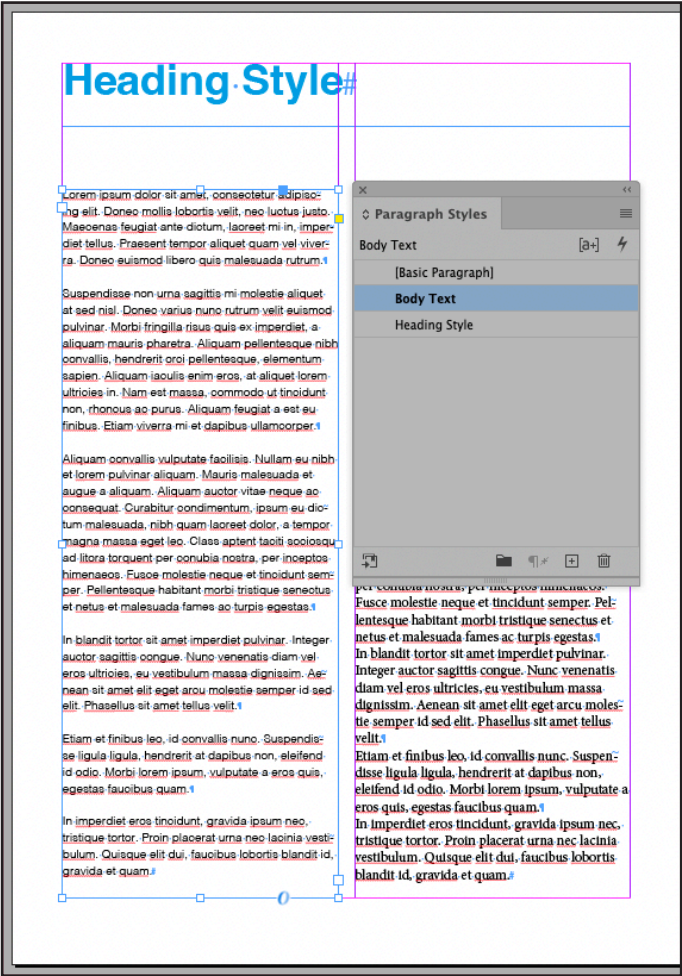


6. In the *Indents and Spacing* section set *Space After* to 14pt. You can select the 0 mm and type in 14pt and the software will convert it to 4.939 mm.

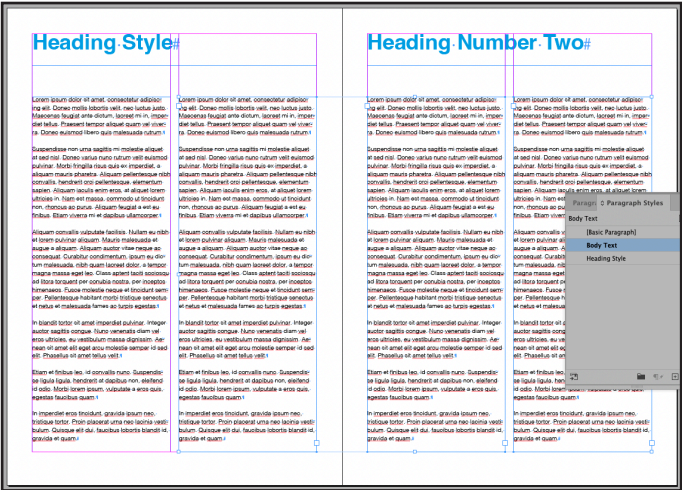


7. Click OK to close the window.

8. Still with the text in column one highlighted or the text box selected, click on the *Body Copy* style sheet to assign the styles to the text.



9. Select the other three columns of text and assign the *Body Copy* style sheet to them.



Now that all of the columns are assigned to the same style sheet take some time to explore editing the style sheet to see how you can apply changes.

Then start to think about the different bits of text in your magazine and how many style sheets you may need to make.

Working With Tabs.

Tabs enable you to accurately organise text in a linear format. Tabs are most commonly used to apply visual space between information without the use of a table. Tabs can be set to alignment Left, Right, Centred and Decimal Centred to improve the appearance of the information.

1. Open the file *Tabs01* from the *Tabs* exercise folder.

Table01 has tried to be formatted by not using Tabs. Instead the Space Bar has been used to try and balance the columns of numbers without much success.

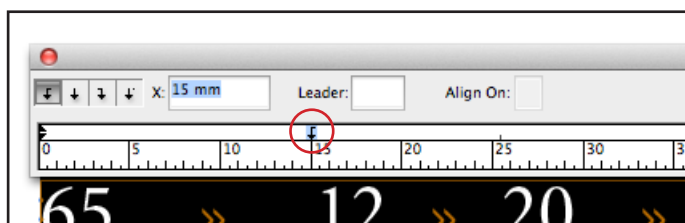
Table02 has been formatted with the default Tab measures. Each default Tab is approximately 12.75mm apart.

Setting Your Own Tabs.

1. Using the *Type Tool* select all the text in *Table 03*, then go to *Type - Tabs*.

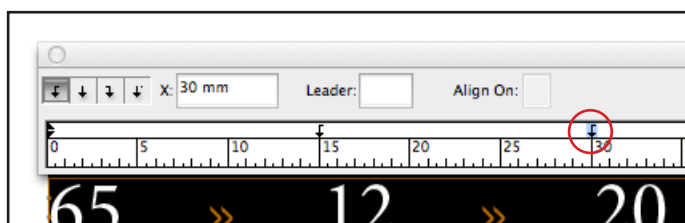


2. Make sure that you have *Alignment Left* selected. In the *X* data field enter *15mm* and press *Return* to apply your first Tab.



You will notice that a Range Left Tab marker has appeared in the rule above the selected text.

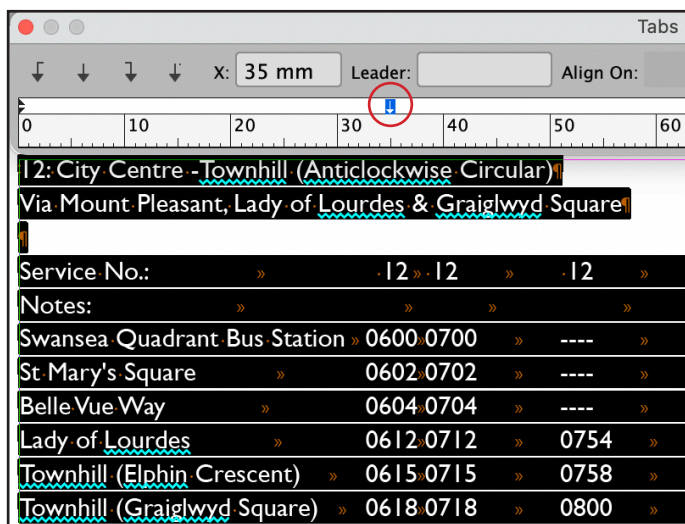
3. Click on the Tab rule near *30mm*. Then in the *X* data field enter *30mm* and press *Return* to apply your second Tab.



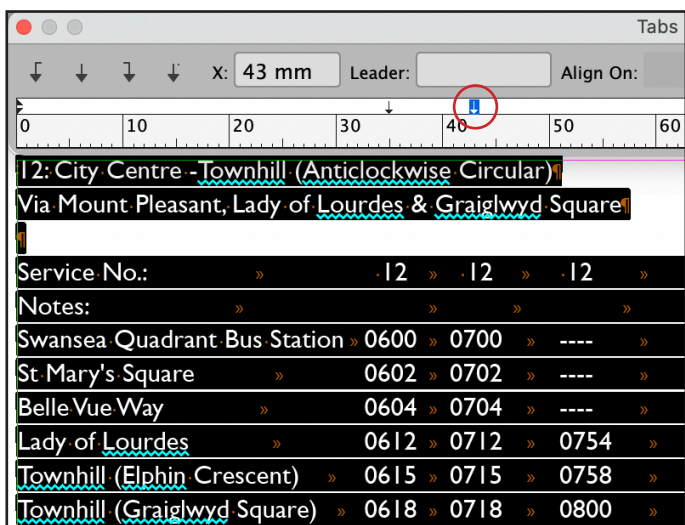
4. Repeat step 3 entering new Tab markers at 45mm, 60mm, 75mm and 90mm to format the text into well distributed columns.
5. Use *Table04* to experiment with different Tab alignments and spacings.

The Number 12 Bus Time Table.

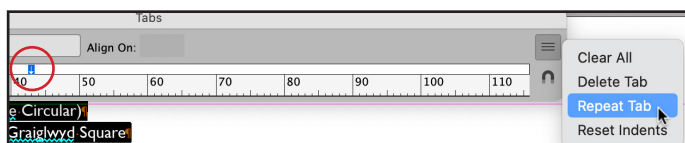
1. Open file *Tabs02*.
2. Select all the text and format as follows:
 - 7pt Gill Sans, colour Black.
 - 9pt Leading.
3. Still with the text selected, go to *Type - Tabs*.
4. In the Tab window
 - Tabs Set to Centred.
 - First Tab positioned at 35mm.



5. Set the second Tab position to 43mm.



6. Still with the second Tab highlighted, select *Repeat Tab* from the Tabs Palette menu.



Bulleted Lists and Sequential Lists.

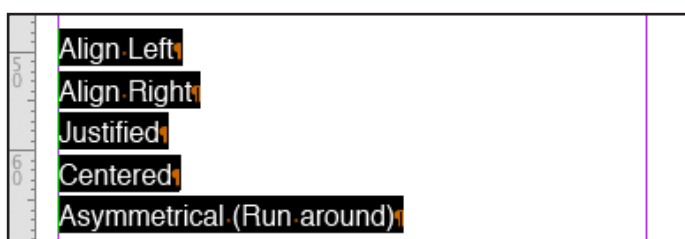
Working with bulleted lists and sequential lists has been made easy with InDesign. With the click of a few buttons you are able to quickly style up your lists.

For bullet and sequential lists the basic text that the list is to be made up of does not need to have the bullets or numbers as part of the text. InDesign will add these elements for you.

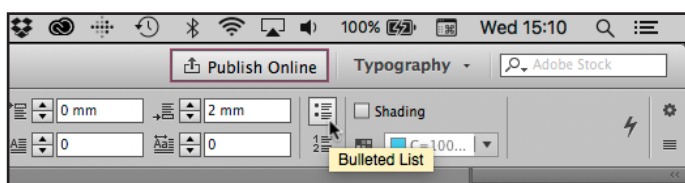
A quick note on using bullet points. The text that leads into the bullet points should end in a colon (:). If the information in the bullet points forms a list and not a full sentences then it can start with a lowercase character and have no full stop.

If the bullet point information forms a full sentence it should start with a capital and end with a full stop.

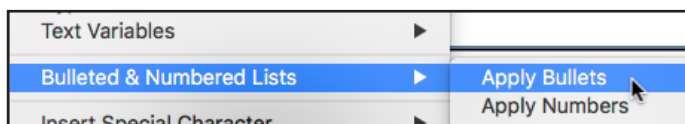
1. Open file *Lists.idml*. The file has three columns of text that need to be formatted into different types of lists, Bulleted, Sequential and Nonsequential.
2. In the *Bulleted List* column select the section of text as shown in this image.



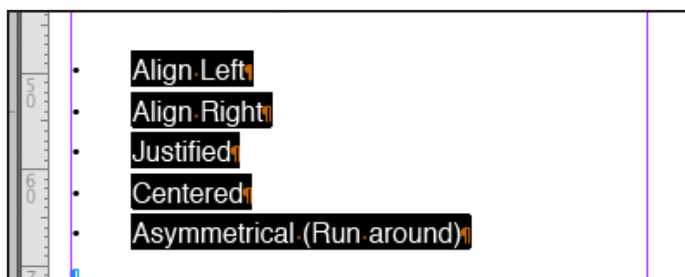
3. In the *Formatting Bar* at the top of the screen you should be able to see a small button for *Bulleted Lists*.



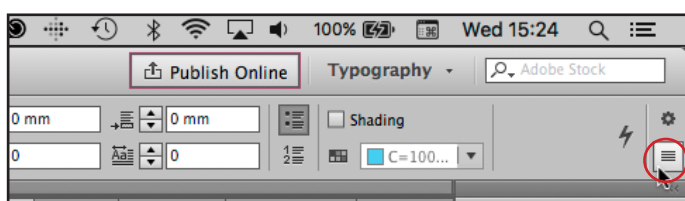
If you can not see the button you can go to the *Type Menu* and select *Bulleted & Numbered Lists - Apply Bullets*.



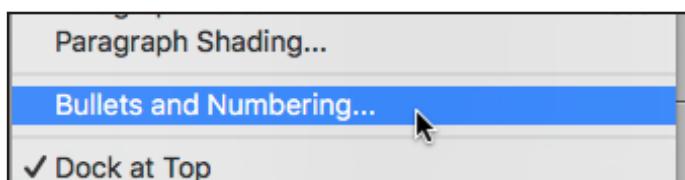
Either method will apply the default bullet points.



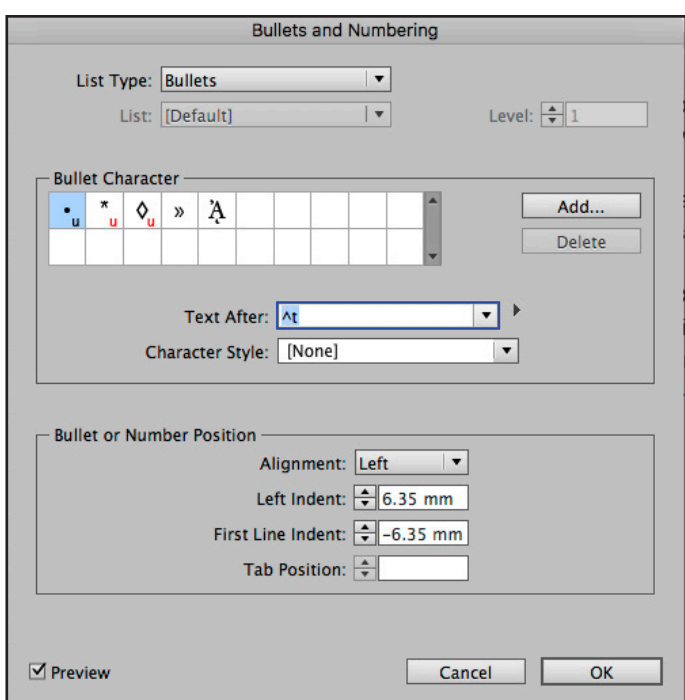
4. To adjust the distance between the bullet point and the text you will need to access the *Bullets and Numbering* palette. To do this go to the far right of the *Formatting Bar* and access the menu there.



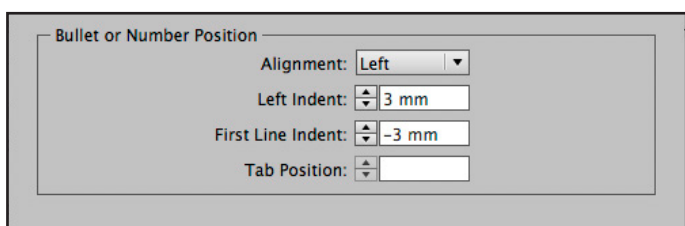
Choose *Bullets and Numbering* from the list. This will open the *Bullets and Numbering* palette so you can make your adjustments.



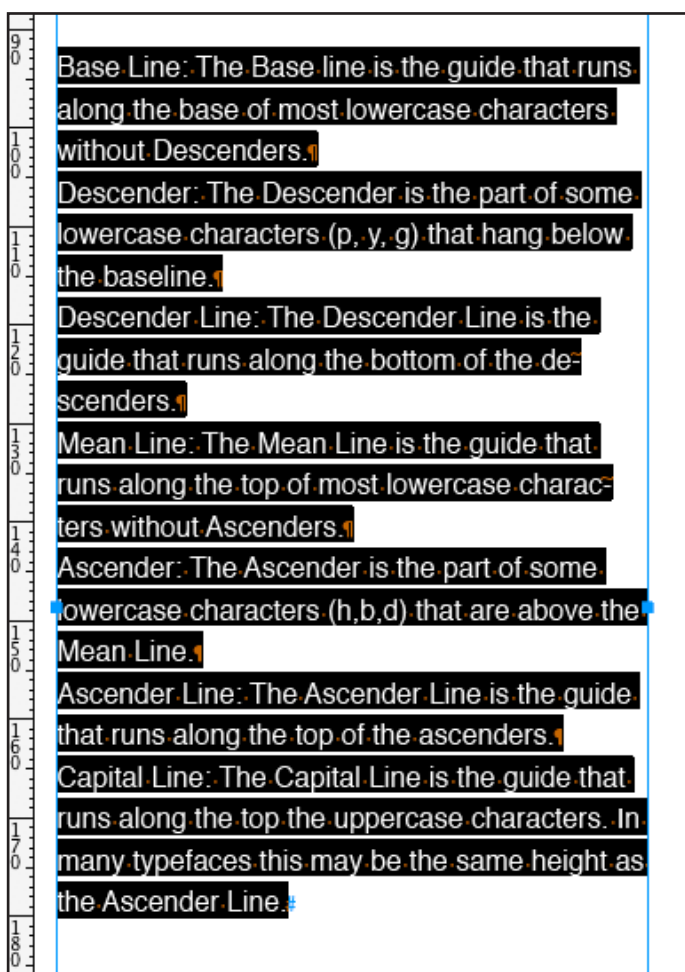
5. The *Bullets and Numbering* palette allows you to choose the type of list you are wanting to make as well as the distances and indents.



6. To make adjustments to the position of the bullets you will need to change the *First Line Indent* first then change the *Left Indent* otherwise you may encounter error messages. Set *First Line Indent* to -3mm and *Left Indent* to 3mm, then click OK.



- Now select the following text from the first column and repeat steps 1 to 6.

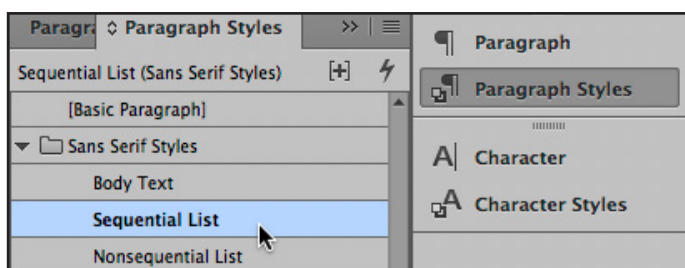


Making Lists with Style Sheets.

A more controlled way to apply a bulleted or sequential list is via a style sheet. This will help to ensure that all of your lists are formatted the same.

The second column of text in the *Lists.idml* has already had the text assigned to a style sheet that you are now going to format for a sequential list.

- From the *Paragraph Styles Menu* double click on *Sequential List* style sheet to open the *Paragraph Styles* palette.



- Now choose *Bullets and Numbering* from the list on the left hand side of the *Paragraph Styles* palette.



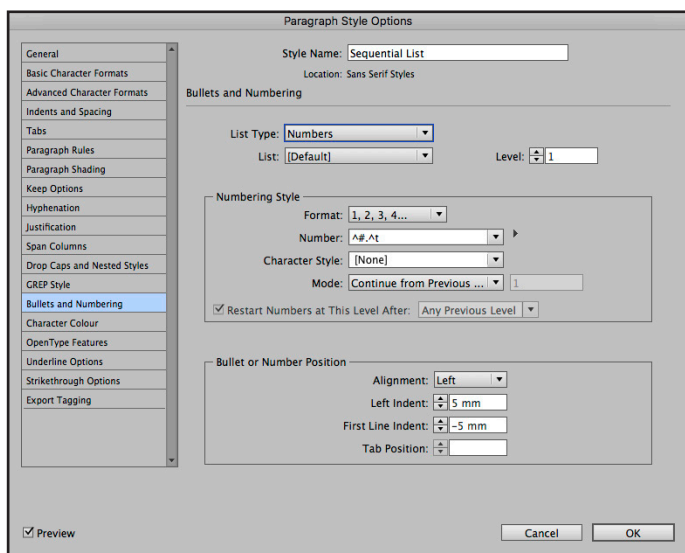
3. Set the following:

List Type: *Numbers*

Left Indent: *5mm*

First Line Indent: *-5mm*

Then click *OK*.

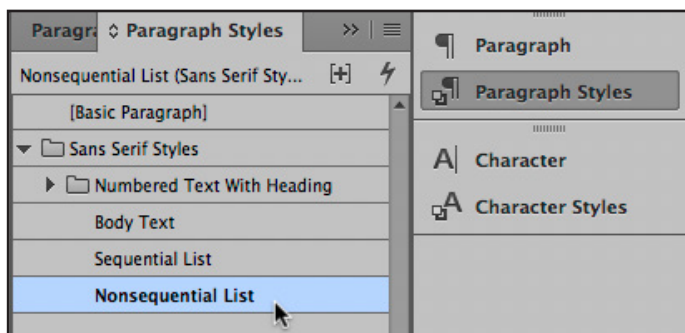


These changes will now have been applied to all bits of text that are linked to the *Sequential List* style sheet.

Nonsequential Lists.

Not all numbered lists that you will be wanting to create will be sequential. More often than not things like contents lists for books and magazines will be nonsequential in their numbering. This is how to apply a nonsequential list using style sheets.

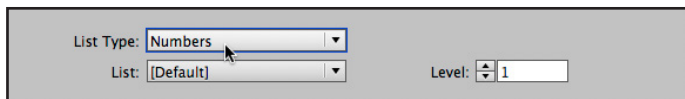
1. From the *Paragraph Styles Menu* double click on *Nonsequential List* style sheet to open the *Paragraph Styles* palette.



2. Now choose *Bullets and Numbering* from the list on the left hand side of the *Paragraph Styles* palette.

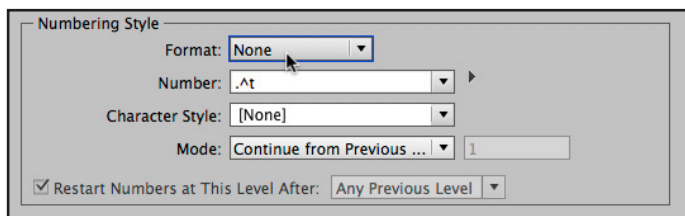


3. Set *List Type* to *Numbers*.



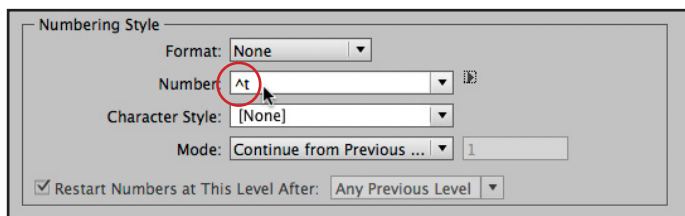
A screenshot of the 'List Type' and 'Level' settings in Adobe InDesign. The 'List Type' dropdown is set to 'Numbers'. The 'List' dropdown is set to '[Default]'. The 'Level' spinner is set to '1'.

4. Set *Format* to *None*. This needs to be set to *None* because the nonsequential page numbers have already been added to the text that is being formatted and you don't want InDesign to add the extra numbers.



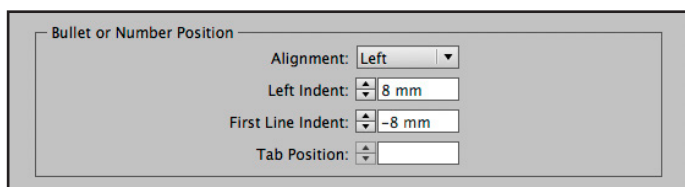
A screenshot of the 'Numbering Style' dialog box in Adobe InDesign. The 'Format' dropdown is set to 'None'. The 'Number' field contains '.^t'. The 'Character Style' dropdown is set to '[None]'. The 'Mode' dropdown is set to 'Continue from Previous ...'. The 'Restart Numbers at This Level After' checkbox is checked, and the dropdown is set to 'Any Previous Level'.

5. In *Number* remove the *.* (full stop) so it reads *^t* only. Removing the full stop allows the tabs that have been added to the text to set the formatting distance.



A screenshot of the 'Numbering Style' dialog box in Adobe InDesign. The 'Format' dropdown is set to 'None'. The 'Number' field contains '^t', which is circled in red. The 'Character Style' dropdown is set to '[None]'. The 'Mode' dropdown is set to 'Continue from Previous ...'. The 'Restart Numbers at This Level After' checkbox is checked, and the dropdown is set to 'Any Previous Level'.

6. Then set *Left Indent* to *8mm* and *First Line Indent* to *-8mm*. Click *OK*.



A screenshot of the 'Bullet or Number Position' dialog box in Adobe InDesign. The 'Alignment' dropdown is set to 'Left'. The 'Left Indent' spinner is set to '8 mm'. The 'First Line Indent' spinner is set to '-8 mm'. The 'Tab Position' spinner is empty.

Example: A contents page for a book/magazine.

p4 » Typographic Terms: An introduction to the terms used in setting out your type.¶

p8 » Point Size: An explanation on how point sizes are calculated.¶

p10 » Type Sizes - Composition: Information on the commonly used composition sizes for body text.¶

p12 » Type Sizes - Display: Information on the commonly used display sizes for headings and poster size text.¶

p14 » X-Height: What is X-Height and how it can influence your font choices.¶

p16 » Leading: The importance of adding extra space between lines of text.¶

Image Resampling For Print

Notes by Gavin Kirby

It is very important to set your images to the correct resolution and size when creating files for mass print production. Converting your images files from their native state so that they can be successfully reproduced is often done incorrectly. These notes are to help you to understand the relationship between the three key image areas of resolution, physical size, and file (memory) size.

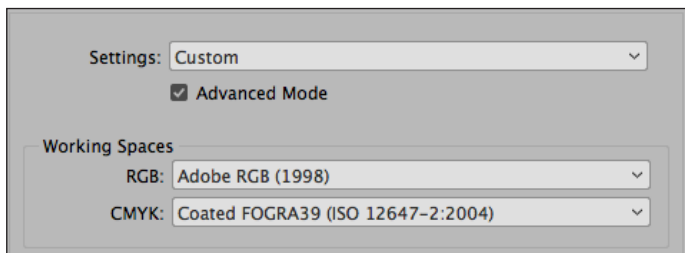
When setting an image for professional print production you should be aiming for these goals:

1. **The image colour mode should be CMYK.** The vast majority of work that you produce for print will be printed on a four colour press. Your files will need to be separated into the for print process colours, CMYK.
2. **The image resolution should be 300dpi.** To ensure a good quality result from the printing process you need to have your images at 300dpi (dots per inch). It is this conversion that causes the most issues. You can not just add extra dots to an image if they were not there to begin with. More on this later.
3. **The physical size (height and width) of the image should be as close to the reproduction size as possible.** This helps to optimise the document so it prints efficiently and does not create unnecessarily large print files that impact on your work flow.

Setting your Colour.

Ideally you should have all your design applications working in the same colour spaces. If you are using the Adobe products you can set your application colour space by going to *Edit - Colour Settings*.

I recommend setting your RGB colour space to *Adobe 1998* and the CMYK colour space to *Coated FOGRA39*.



As mentioned above, for print images you want to set your colour mode to CMYK. This is easy enough to do but there are some considerations you may need to take into account before converting an image from its native state to CMYK.

Ideally the conversion to CMYK should be one of the last steps that you do to the image. This is to limit the amount of colour damage you do to the image. It is not recommended that you continually switch between modes as it will cause the colours to degrade and become muddy.

Whenever possible it is good practice to preserve a copy of the original image in its native format and colour mode. When you convert an image's colour mode do a *Save As* and rename the file. This will not then overwrite the original file.

Types of Image Files.

The type of image file that you are working on may differ from job to job as will the amount of work you will need to do on the file. Some files will just be a simple re size and others may need extensive editing work and multiple layers.

Multi Layer Files: When working on a file that has multiple layers it is best to keep the colour mode as RGB. This is because most of the filters work best in RGB and you are helping to preserve the colours of the image.

Once you have finished working on the file you can then flatten the layers, change the colour mode, and do a *Save As* renaming the file to preserve the layered file so that you can return to it and edit if needed.

Single Layer Files: Usually the file just need to be re sized in some way or cropped. Once you are ready to save a print version of the image you can go through the same process as a multi layered file. Flatten the layers (just incase), change the colour mode, and do a *Save As* renaming the file.

Image Resampling For Print.

Understanding image resampling is becoming more important for designers. This is because of the way in which we create our imagery. Before digital cameras photographic film would have been scanned at a high resolution to be added to a design layout. Of course this is still the case with hand drawn artwork. However, most of the images you will engage with as a designer will already be in a digital format. It will be your job to find images that you can successfully resample to meet your print needs.

Here are some a couple of tips to help you to know what to look for when searching for digital images that you can resample for print:

ppi to dpi: ppi is used when talking about digital image resolution and dpi refers print resolution. They are essentially the same thing when working on your images in Photoshop.

Pixel Dimensions: The height and width of the image in pixels. The more pixels the image has the larger it will be when resampled. Most digital cameras will have a Megapixel rating. The higher the megapixel rating the more pixels are in the image. One Megapixel is about one million pixels.

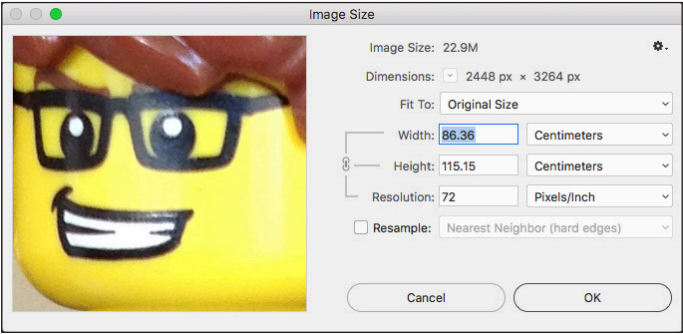
Pixel Resolution: The number of pixels per inch (ppi). Most digital images will have a resolution of 72ppi in their native state. To get the image to a printable resolution you will need to compress the pixels into a denser resolution. This is done by resampling the image.

Example 1 Digital Camera:

Here is an image taken with a digital camera.



Here is the information relating to the image in its native state. (*Image - Image Size*).



Pixel Dimensions = 2440 px wide x 3264 px high

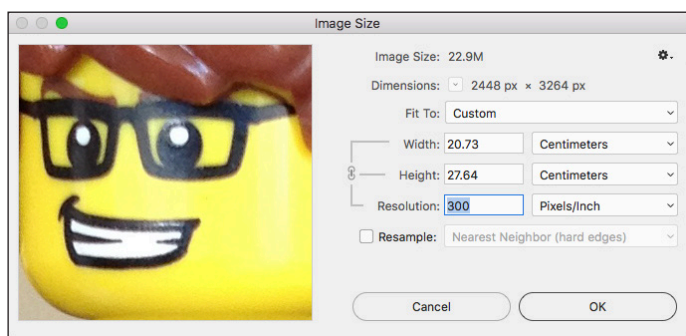
Physical Dimensions = 86.86 cm x 115.15 cm

Pixel Resolution = 72 ppi

Image Memory Size = 22.9 mb

To resample this image so it is at a printable resolution (300dpi) you need to make sure that the *Width*, *Height*, and *Resolution* are linked (as in the previous image). to link these three sections you need to deselect the *Resample* check box.

Now, when I increase the image resolution the physical dimensions of the image will reduce, compressing the pixel dimensions into a smaller space and maintaining the image quality. Here are the new values:



Pixel Dimensions = 2440 px wide x 3264 px high

Physical Dimensions = 20.73 cm x 27.64 cm

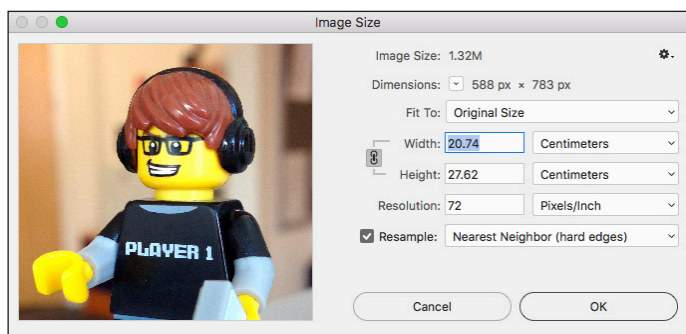
Pixel Resolution = 300 ppi

Image Memory Size = 22.9 mb

The pixel dimensions and image memory size remain the same. However, increasing the pixel resolution to 300 has compressed the physical dimensions to 20.73 cm x 27.64 cm. The image has now been resampled.

Example 2 Web Image:

In this example we are using an image that appears to be the same but has been pulled from a website. Let's have a look at the image values:



Pixel Dimensions = 588 px wide x 783 px high

Physical Dimensions = 20.73 cm x 27.64 cm

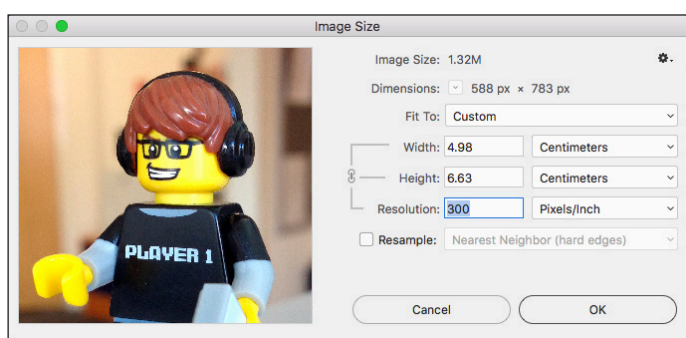
Pixel Resolution = 72 ppi

Image Memory Size = 1.32 mb

Although this image has the same physical size as the resampled print image from example 1, the web image

has a much lower resolution and pixel dimension. When this image is resampled to a print quality it will reduce in size considerably.

Here are the resampled values:



Pixel Dimensions = 588 px wide x 783 px high

Physical Dimensions = 4.98 cm x 6.63 cm

Pixel Resolution = 300 ppi

Image Memory Size = 1.32 mb

Now that the image has been resampled to a printable resolution it has reduced the physical size of the image to 4.98 cm x 6.63 cm. This is because the image had low amount of pixels to begin with.

NOTE: you can not just add extra pixels to an image to increase the quality of the image.

Example 3 Adding is not Resampling:

If the image you are using is at a low resolution and has a low level of pixel dimensions you can not improve the image quality by just increasing the image resolution. The only way to ensure you have good image quality at a printable image resolution is to resample the image.

This is why you can not just add pixels and expect better image quality:

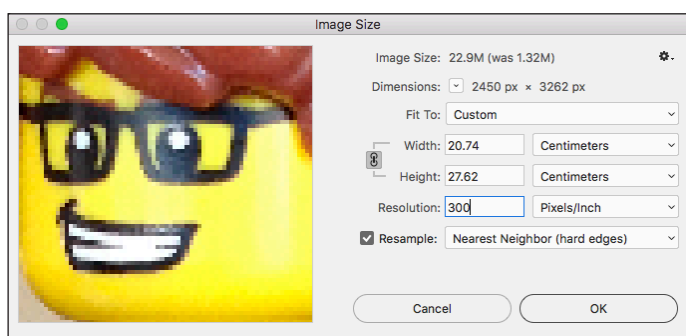
Here we have two images that we can compare against each other. The first image has been correctly resampled to be at 300dpi. The second image is a web version of the same image and is at 72dpi. Both images have been magnified so you can more easily see the differences in image quality.



Resampled 300dpi image.

72dpi web image.

The second image has now had its resolution increased to 300ppi (essentially 300dpi) but the image has not been resampled.



All that has happened is that the existing pixels have been divided into smaller pixels of the same colour. The quality of the image has not improved.



Resampled 300dpi image.

Resolution increased to 300dpi.

File Formats For Print.

It is also very important to be saving your work in the correct file formats to ensure the best output possible for your design files. These notes will look at the main file types in the two main stages of the design process.

Design Stage.

This is the stage where you are importing images and graphic elements into your InDesign document before the final output. Generally there will be two types of files that you are going to be importing into your InDesign files. These are Raster/Bitmap images and Vector graphic files.

Raster/Bitmap Images: These are your photographic images that you will be generating using Photoshop.

PSD: Photoshop Document. This is the native file format for Photoshop and works well when placed into InDesign. It also allows for transparency. However, it is recommended that you don't use layered PSD files as they can cause issues at output.

TIFF: Tagged Image File Format. Similar to a PSD in that it is not a compression format.

JPEG: Joint Photographic Experts Group. A lossy compression format that discards image information to achieve smaller file sizes. Converting a JPEG to a TIFF or PSD will not improve the image quality.

Conclusion: If you can, use flattened PSD files or single layer transparency files for Raster/Bitmap images. It is also important to not resize Raster images too much once they have been placed into InDesign as over stretching can cause pixilation of the image and reducing the image will not improve the quality. Resample your images appropriately.

Vector Images: These are your graphic images that are generated in Illustrator.

AI: Adobe Illustrator. These are the native files from Illustrator that can be placed into InDesign. They remain scalable due to the nature of the file and have a clipped background. It is advisable to convert all text to outlines to reduce any font issues that could occur but be sure to have a version of the file that still has live text.

EPS: Encapsulated Postscript. Also very good at handling vector artwork and can be used in a wide number of other applications. Can be seen as an older file type but it does give a reliable format.

PDF: Portable Document Format. Saving your vector work as a PDF will give you access to lots of different save options (crop marks, compression etc) and also the ability to limit re-edits in Illustrator.

Conclusion: Any of these file types will work for you it just depends on your working preference. However, I would strongly recommend that all fonts are converted to outlines regardless of which file type you plan to use.

Adding Images to your InDesign File.

Currently there is a much greater synergy between the different Adobe applications that enables you to copy and paste or drag items from one application to another. This sounds great in principle but just because you can doesn't mean you should.

The best way to add images to InDesign is to place them via the *File - Place* command. This method of placing images will enable you to better track the quality of the images that you are using and Preflight your files more effectively before saving for final output.

Links Palette.

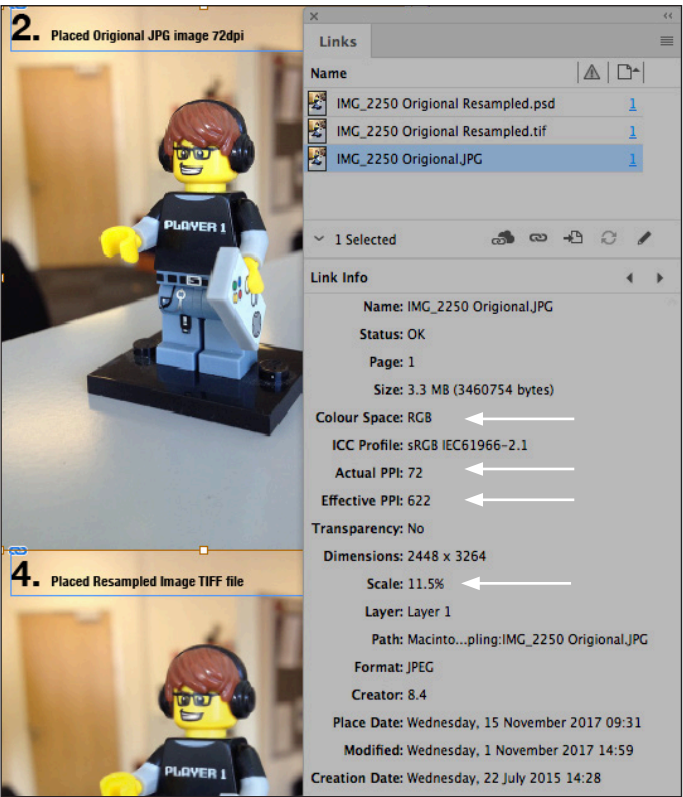
The Links palette (*Window - Links*) is a very useful way to keep track of the images that you are using in your InDesign documents. However, the information it displays can only be seen if the image has been placed correctly, not pasted in.

In the image below four images have been added to an A4 page. Image 1 has been copied and pasted into the document and the other three images have been placed via *File - Place*.



Looking at the Links palette you can see that only three of the images are registering. This is because image 1 has not been placed into the document. This means that it can not be checked correctly to see if it is printable.

By selecting the Original image in the Links Palette you will be able to see all of the values attached to that image. Below you will see that the image is in RGB and the Actual PPI is at 72. However, the Effective PPI is at 622. This tells me that the image is a low resolution image (72ppi) but has been shrunk to fit the design. If you look you will see the Scale is 11.5%.



By looking at the information relating to image 2 it is clear that there are some issues that need to be addressed, such as colour mode, resolution, and dimensional size.

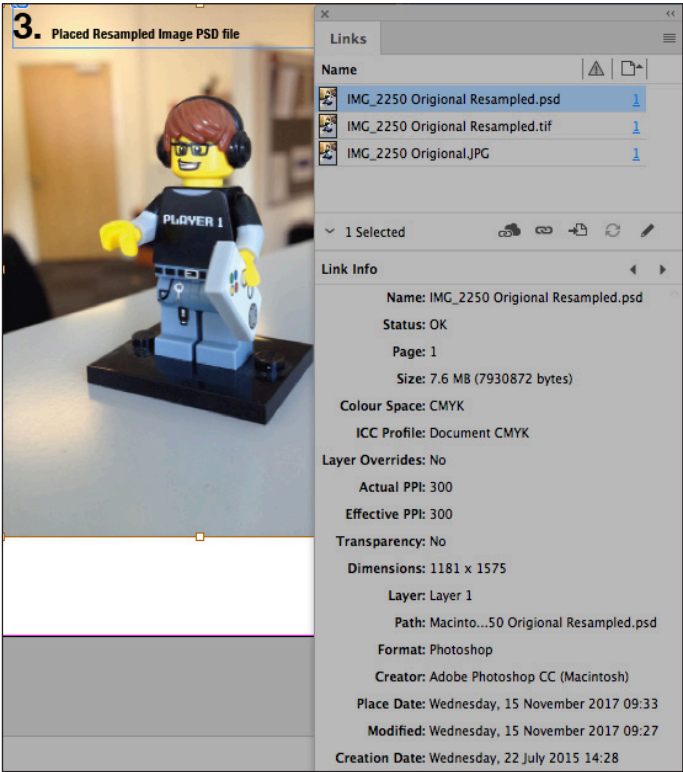
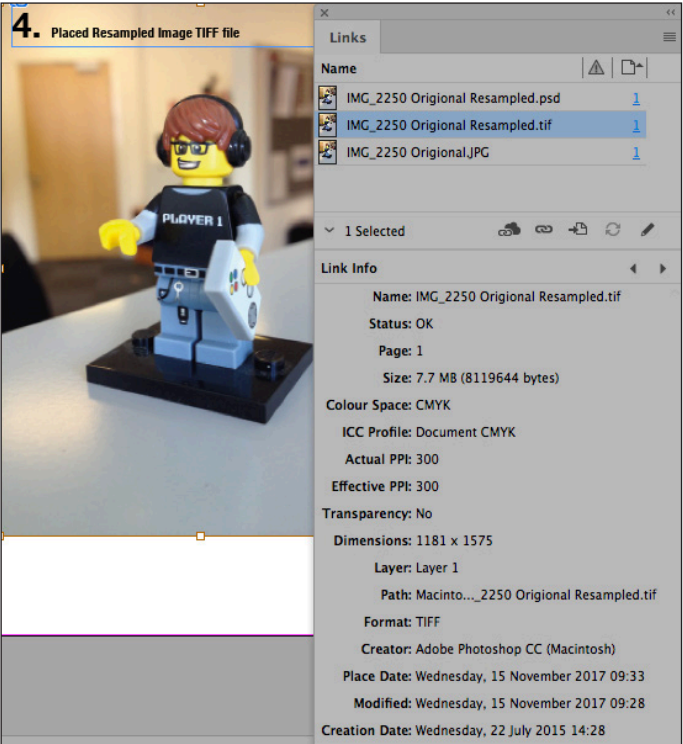


Image 3 is a resampled PSD file. Here you can see a correct colour mode for print (CMYK) and both the Actual and Effective PPI are at 300. This tells you that the image is at actual size and has not been scaled to fit. The lack of Scale information also confirms that the image has not been resized.

Image 4 is a resampled TIFF file and has very similar setting to the PSD file.



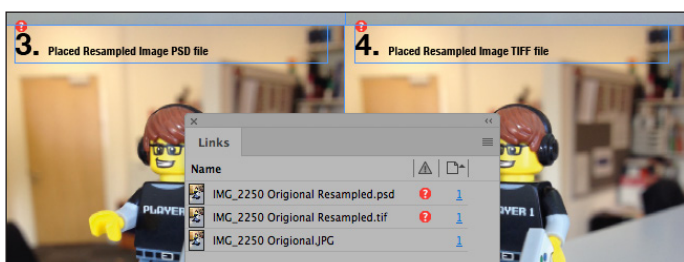
Broken Image Links.

Good file management is very important for your projects. Losing your images that are linked to your InDesign document can be very problematic. It is always a good idea to have all of the images that appear in your document in one folder. However, if image links do become broken this is how to go about fixing them.

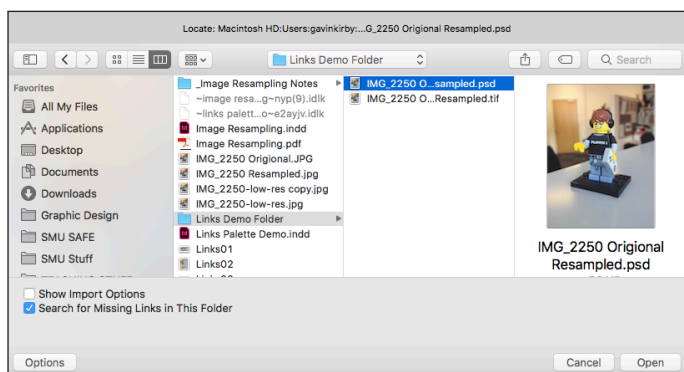
First it helps to understand what can cause the link break in the first place:

1. The image may have been moved to a different folder during a moment of file tidying. This will break the image link.
2. Renaming the file or saving it to a different file format after it has been placed into the InDesign document. This will break the image link.
3. Moving your work from one computer to another and not copying all the files across. This will break the image link.
4. Deleting the original file. This will break the image link. Hopefully you will have a back up of the image otherwise you will need to reacquire the image to fix the problem...or use a different image.

Solutions: Issue number 1 and 2 have basically the same solution, you just need to reestablish the link to the file/s.

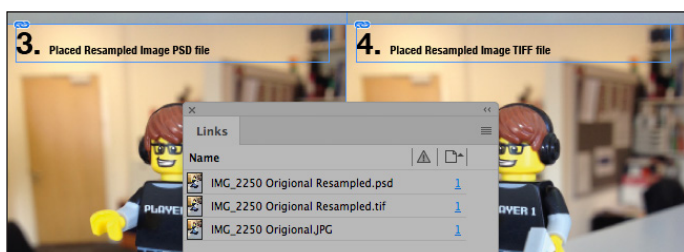
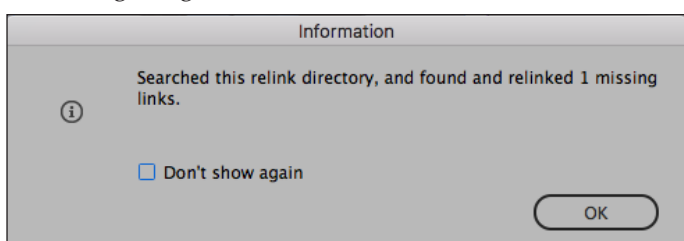


Here you can see that two of the image links are broken. This is because they have been moved to a different folder. To reestablish the link, double click on one of the error indicators...



Navigate to where the files have been moved to and select the file that you are looking for. In the above example I'm looking for the *Resampled.psd* file. Then click *Open*.

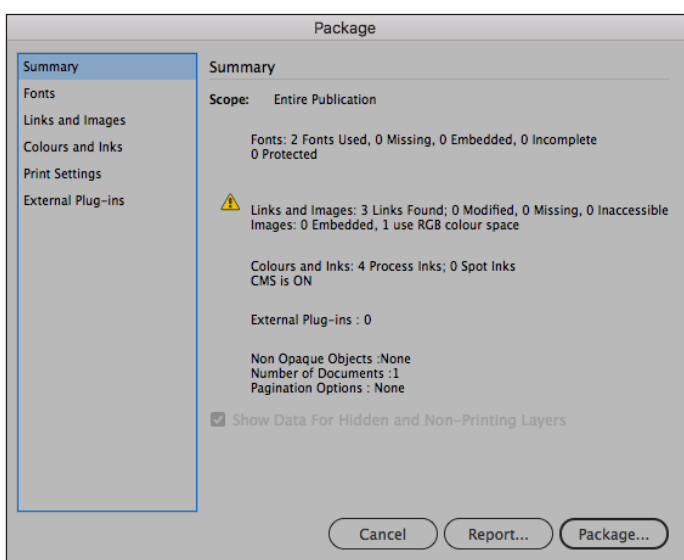
That location/folder will then be searched for other missing images related to the document.



This is the same method for fixing links to renamed files, the only difference is you need to choose the newly named file.

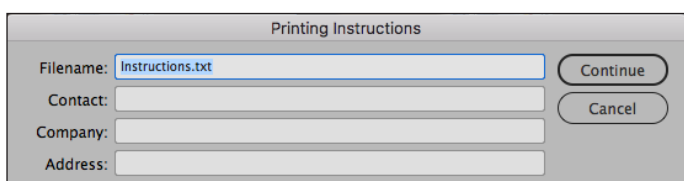
Solutions: Issue number 3 Is quite a common one for students as they are regularly moving files from home computers to UNI computers. This also raises other issues like compatibility issues relating to application versions and font problems. The best solution for this is to package your InDesign files for moving to another computer.

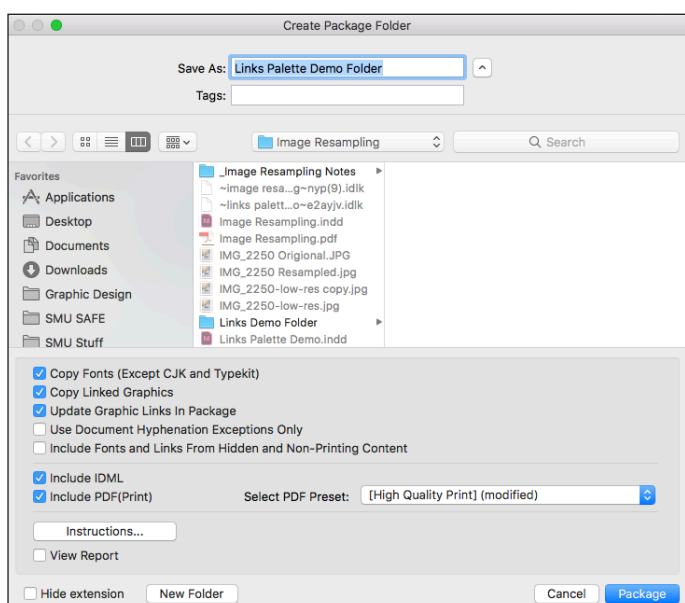
Firstly, your document need to be saved and have all of the image links intact. Then go to *File - Package*.



You will be presented with the Package window that shows you a summary of all the components that make up your InDesign document. Click *Package*.

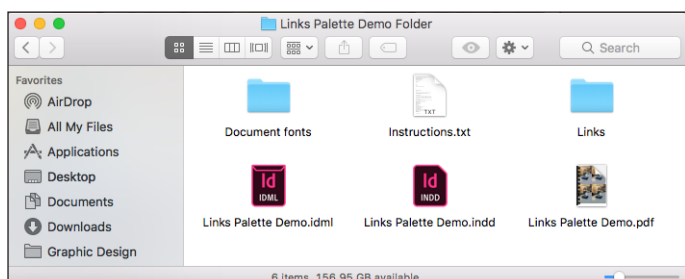
You can add contact info if needed, otherwise click *Continue*.





The Packaging process default settings will create a folder containing a copy of the InDesign file, a legacy version of the file that can be opened in earlier versions of the software, an images folder containing all the linked images, a fonts folder containing all the fonts it is able to copy*, an instructions file with your contact details if you filled that section in, and a PDF of the document.

**Fonts from Adobe Typekit will not be copied to the fonts folder...which is a pain so be aware which fonts you are using.*



The packaged folder can then be copied on to other computers or even sent to printers for output.

Preflight.

Before your final version of the InDesign document is to be sent to print it is a good idea to Preflight your work.

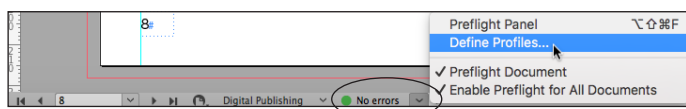
Preflighting is when you check your document for any possible issues that could occur. You can set it so that it will alert things like low resolution images, over set text, missing fonts, colour modes etc.

NOTE: I use Preflight to help assess how you have created your InDesign documents ;)

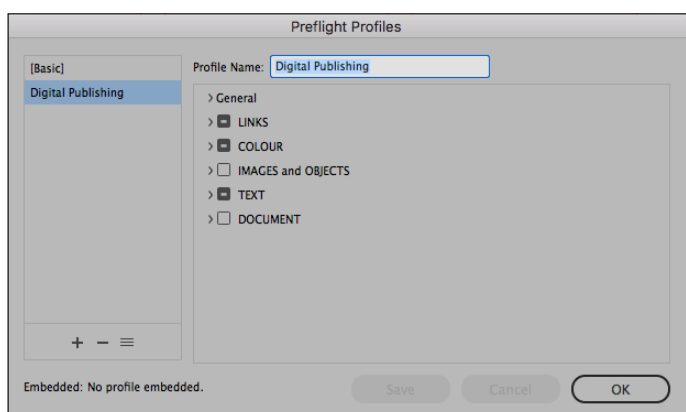
The basic default Preflight is not very good at spotting the things you want it to spot so I would recommend configuring your own Preflight inspection parameters.

These notes will show you how to settings I use to Preflight my print documents, but first you need to access the Preflight window to define a new profile.

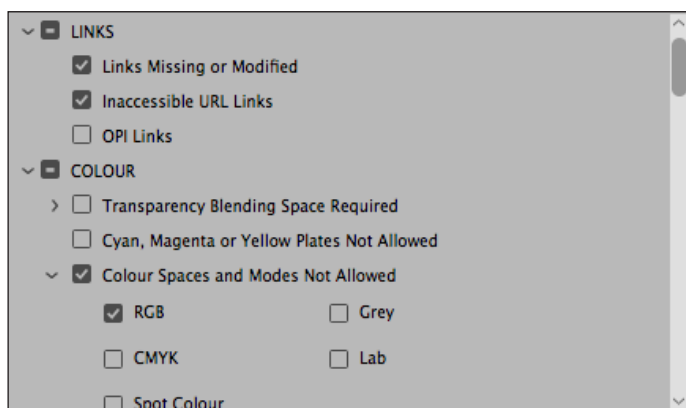
To the bottom left of the InDesign window you will see a page counter and navigation buttons, then you have the name of the Preflight Profile (in this example it is *Digital Publishing*. However, you will probably see *[Basic]* (*working*) as the profile name).



Next to that you will either see a green dot with *No errors* or a red dot with *errors*. From the menu next to this, select *Define Profiles*.

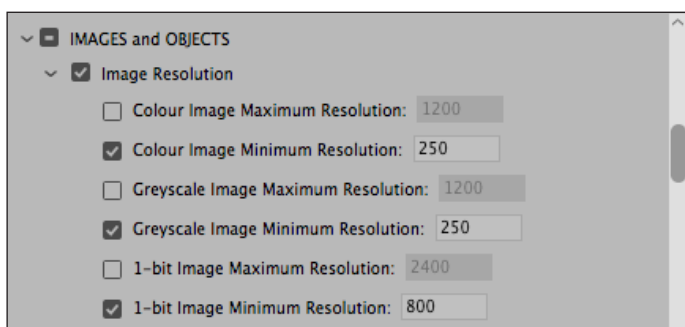


In the Preflight Profiles window click the + symbol to create a new profile and give it an appropriate name.

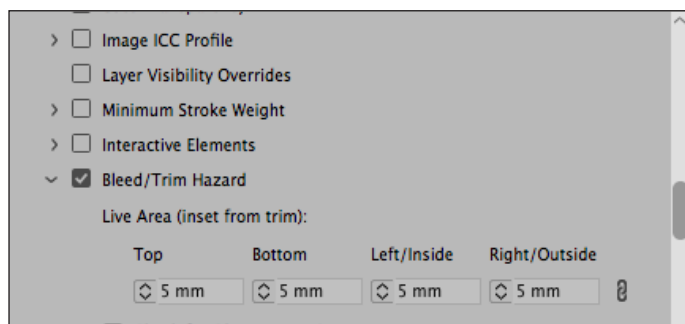


Links: Searches for any missing or modified linked images.

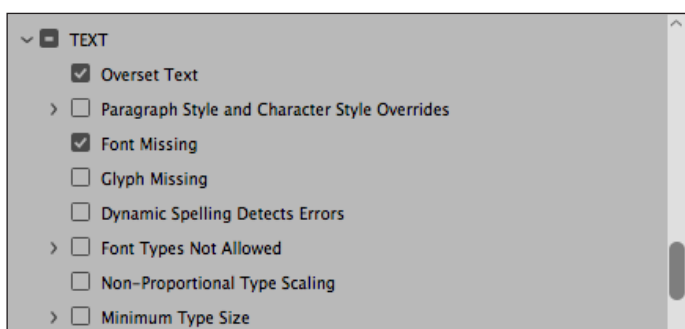
Colour: Allows you to set colour modes not allowed for this document/output method.



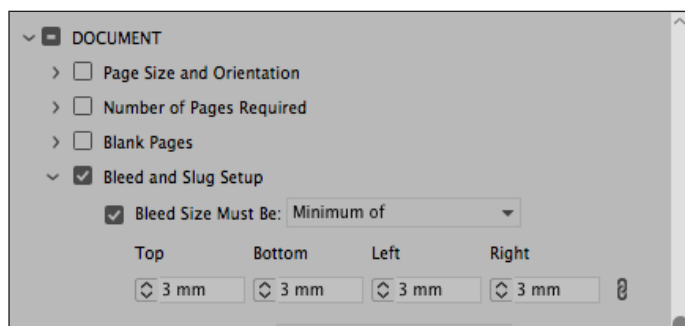
Images and Object: Allows you to set maximum and minimum resolution ranges for your images.



Bleed/Trim Hazard: This sets a safe zone along the edges of your page. In this example, any object like a text box or image that is less than 5mm from the edge of the page will flag as an error. It helps to prevent unwanted trimmed items.



Text: Alerts against missing fonts and other text related handling. I only wish I could search against Auto leading.



Bleed and Slug Setup: Does the document have bleed set up correctly, even if it is not using it.