

Adobe® InDesign™ 1.5



User Guide Supplement



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Adobe InDesign 1.5 User Guide Supplement for Windows and Mac OS

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Getting Started

Welcome to Adobe®InDesign™ 1.5—the future of professional publishing, and your solution for creating graphics-intensive documents. Whether you are a designer who requires complete control over layout and typography, or a production artist who maintains precise graphics standards, InDesign provides you with the industrial-strength support you need.

What's new in InDesign 1.5

InDesign 1.5 includes many color, drawing, type, and workflow enhancements, and is better integrated with other Adobe professional graphic arts products. New features and enhancements include the following:

New operating system support Enjoy compatibility with Windows™ 2000 and Mac™ OS 9, now added to the list of supported operating systems.

Path type (text on a path) Flow text along any path you draw, and customize it with various options and effects.

Built-in trapping Trap your documents on a much wider range of Adobe PostScript™ imagesetters, using a high-quality trapping engine built into InDesign.

Vertical justification Distribute lines of text evenly along the vertical dimension of a text frame.

Drag-and-drop color Apply color to objects simply by dragging colors from the Swatches or Color palette.

Styles for printing and PDF output Save printing or PDF output settings for easy and consistent output. This is especially useful in high-volume, high-precision environments.

Enhanced Pages palette View the document's binding spine, and change page icon sizes and other view options.

New ways to create clipping paths Generate clipping paths for imported graphics from any alpha channel or path stored with the graphic.

Configure Plug-ins command Streamline your copy of InDesign and save RAM by disabling plug-ins you don't use every day. You can enable plug-ins for your next InDesign session, and create sets of enabled plug-ins.

Find Font command Identify and list fonts in your document and in imported EPS or PDF graphics, and replace fonts in your document. Make font changes when you open a document or package a document for output.

Free transform tool Apply multiple transformations by dragging the free transform tool, which is also found in Adobe Photoshop® and Adobe Illustrator®.

New transformation tool options Precisely specify a transformation, such as rotation, by entering values in a dialog box for that tool.

New options for master pages Use, display, and override masters with additional options.

Eyedropper tool Copy your choice of fill, stroke, and type attributes between objects using the eyedropper tool, which is also found in Illustrator and Photoshop. You can even sample a color from an imported graphic.

New default CMYK swatches Quickly apply color using a basic set of default color swatches.

More control over stories Control column and page breaks, automatically label jump lines, and insert placeholder text.

New location for Preferences and Color Settings commands Change your preferences from the Edit menu. The Preferences and Color Settings commands were moved from the File menu to the Edit menu to be more consistent with similar commands in many other programs.

Pencil tool Draw freeform paths even more easily.

Smooth tool Simplify hand-drawn or other paths that have too many points on them.

Erase tool Remove parts of paths easily.

Enhanced shape drawing Draw shapes out from the center, and reposition shapes as you draw them.

New path editing options Select more than one point on one or more paths, and select subpaths on compound paths.

Enhanced palettes Configure the toolbox as a single horizontal or vertical row, or as double vertical rows as in InDesign 1.0. Dock palettes to each other, as you can in Illustrator. Use the Small Palette Rows command to make list palettes take up less space. In the toolbox, the scissors tool is now grouped with the pen tool.

Enhanced grids and rulers Specify a different ruler origin for each page. You can set separate horizontal and vertical spacing values for the document grid, and position it in front of or behind page objects.

New tab and indent options Set a right-aligned tab and type text for a hanging indent more easily. Also, you can set an indent that's tied to the position of a special character.

Portable hyphenation Store the hyphenation dictionary inside the document, or on your system as in InDesign 1.0. Storing a hyphenation dictionary in your document helps maintain type composition when you take the document to a service provider.

Paragraph formatting enhancements Apply tints to paragraph rules, and import paragraph styles from Microsoft Word with an enhanced import filter.

New object distribution options Distribute objects by specifying a precise amount of space between each object.

Improved default color names Identify a color swatch more easily. When you create a color swatch, InDesign automatically names the swatch using the color values that define it. You can still rename the colors.

New options for graphics display Control the on-screen resolution of imported graphics to balance display quality with screen redraw time, and specify on-screen resolution for each imported graphic independently.

The Adobe InDesign 1.5 package contents

The Adobe InDesign software package includes the following software and documentation:

- The Adobe InDesign 1.5 CD.
- *Adobe InDesign User Guide*.
- *Adobe InDesign 1.5 User Guide Supplement*
- *Adobe InDesign Quick Reference Card*, updated for InDesign 1.5.
- Registration card.

The Adobe InDesign 1.5 CD contains everything you need to install and run the InDesign application such as the InDesign installer and PostScript printer driver installers. For a complete listing of all CD contents, see the *Install_ReadMe.doc* (Windows) file or *Install_ReadMe* (Mac OS) file on the CD.

For information about the software and hardware you need to use InDesign, see the ReadMe file.

Installing Adobe InDesign

You must install the application from the Adobe InDesign 1.5 CD onto your hard disk; you cannot run the program from the CD. Installation instructions are available in the *Install_ReadMe.doc* (Windows) or *Install_ReadMe* (Mac OS) file that is included on the CD.

Make sure your serial number is accessible before installing the application:

- If you purchased a new copy of InDesign 1.5, you can find the serial number on the registration card or CD sleeve.

- If you are upgrading from InDesign 1.0, use your InDesign 1.0 serial number.

Note: *Many of InDesign's plug-ins and other components were updated for InDesign 1.5. If you're upgrading from InDesign 1.0, for best results keep each version in its own folder.*

Starting Adobe InDesign

You start InDesign just as you would any software application.

To start Adobe InDesign in Windows:

Choose Start > Programs > Adobe InDesign 1.5.

To start Adobe InDesign in Mac OS:

Open the Adobe InDesign 1.5 folder, and double-click the Adobe InDesign 1.5 program icon. (If you installed the program in a folder other than one named Adobe InDesign 1.5, open that folder.)

The Adobe InDesign 1.5 program window appears. You can now open a document or create a new one and start working.

Registering Adobe InDesign

Registering your software helps Adobe offer technical support and inform you about new software developments. Please register your copy by filling out and returning the warranty registration card included with your software package.

You can register quickly by using the registration software that appears when you first start InDesign. This registration requires that you be connected to the Internet, as it opens the Adobe's registration Web page. If you do not register when you first start the program, InDesign will remind you at intermittent intervals of your choice. In addition, you can choose to register at any time by choosing Help > Online Registration. If you are registering from a location other than the U.S., go to www.adobe.com and click Adobe Worldwide to see the Adobe page for your region.

Learning Adobe InDesign

Adobe provides a variety of options for you to learn InDesign, including printed guides and tutorials, online Help, tool tips, and easy access to Adobe's home page on the World Wide Web, where you can find service, products, and regularly updated tips for using InDesign.

Adobe Acrobat® Reader software, included on the InDesign CD, lets you view PDF files. Adobe Acrobat 4.0 or Acrobat Reader 4.0 is required to view many of the technical and training documents included on the InDesign CD.

Included reference guides

This *Adobe InDesign 1.5 User Guide Supplement* contains detailed information about new features and changes in InDesign 1.5. Wherever a topic or procedure appears in both the *Adobe InDesign User Guide* and in this supplement, use the information in this supplement.

The *Adobe InDesign User Guide* contains detailed information about InDesign tools and commands. It is designed to be used as a reference tool in your everyday work. The cross-platform user guide provides instructions for using InDesign on both the Windows and MacOS platforms. The text notes any differences in procedures and commands between platforms.

The user guide and this supplement assume you have a working knowledge of your computer and its operating conventions, including how to use a mouse and standard menus and commands. It also assumes you know how to open, save, and close files. For help with any of these techniques, please see your Windows or Mac OS documentation.

The *Adobe InDesign Quick Reference Card* contains basic information about the Adobe InDesign tools and palettes, and shortcuts for using them.

The *Adobe InDesign Script Guide* explains how to create scripts using Visual Basic (Windows) and AppleScript (Mac OS) for use with InDesign. Virtually every task you can perform by manipulating InDesign's tools, menus, palettes, and dialog boxes can be performed by a script. Scripts execute quickly and are capable of getting information and making decisions and calculations based on the information they receive. Scripting is useful for automating repetitive tasks and for creating your own new InDesign features. The *Adobe InDesign Script Guide* (Scripting.pdf) is included on the InDesign CD in the Scripting folder in the Adobe Technical Info folder.

The *Adobe InDesign Tagged Text* document lists each InDesign tag and offers procedures and guidelines for using tags efficiently. Tags let you import and export both character- and paragraph-level attributes with text-only files. This document (Tagged Text.pdf) is included on the InDesign CD in the Tagged Text folder in the Adobe Technical Info folder.

Using online Help

Adobe InDesign includes complete documentation in online Help, including all of the information in this user guide supplement, plus keyboard shortcuts, and more. In addition, online Help includes full color illustrations, and more detailed information about some procedures. Also included are tool tips, which help you identify a tool or control in the work area.

When you click the Contents tab in online Help, you'll see two Help files: One for InDesign 1.0, and another for InDesign 1.5. However, the Index and Find tabs combine the two files automatically.

To start online Help:

Choose Help > Help Topics, or press F1 (Windows only).

To identify a tool or control:

Position the pointer over a tool or control and pause. A tool tip appears showing the name and keyboard shortcut (if any) for the item.

If tool tips don't appear, the preference for displaying them may be turned off.



To get more descriptive information, look up the item's name in the online Help index.

To adjust tool tips:

- 1 Choose Edit > Preferences > General.
- 2 Choose one of the following from the Tool Tips menu in the General Options section, and then click OK:
 - To turn off tool tips completely, choose None.
 - To specify a short delay, choose Normal. This is the default setting. With this setting, tool tips don't appear unless you hold the mouse over a tool for a few moments.
 - To specify a quick response, choose Fast. This can be useful when you are unfamiliar with tool names or keyboard shortcuts.

Note: Tool tips are not available in most dialog boxes.

Other resources

Other printed guides that are not included with your InDesign application, as well as Adobe certification opportunities, are also available.

Classroom in a Book Serves as the official training series for Adobe graphics and publishing software. This book is developed by experts at Adobe and published by Adobe Press. For information on purchasing *Adobe InDesign Classroom in a Book*, visit the Adobe Web site at www.adobe.com, or contact your local book distributor.

Adobe Print Publishing Guide Provides in-depth information on successful print production, including topics such as color management, commercial printing, constructing a publication, imaging and proofing, and project management guidelines. For information on purchasing *Adobe Print Publishing Guide*, visit the Adobe Web site at www.adobe.com.

The Adobe Certification program Offers users, instructors, and training centers the opportunity to demonstrate their product proficiency and promote their software skills as Adobe Certified Experts, Adobe Certified Instructors, or Adobe Authorized Learning Providers. Certification is available for several different geographical regions. Visit the Partnering with Adobe Web site at <http://partners.adobe.com> to learn how you can become certified.

Using Adobe Online

If you have an Internet connection and a Web browser installed on your system, you can use the Adobe Online feature to reach the Adobe Systems home page on the World Wide Web.

Adobe Online provides up-to-the-minute information about services, products, and tips for using InDesign and other Adobe products. You can also download and view the current version of the InDesign Top Issues document containing the latest InDesign technical support solutions. Bookmarks are also included to take you quickly to noteworthy Adobe- and InDesign-related sites. Refreshing Adobe Online updates bookmarks and buttons so you can quickly access the most current information available.

When you set up Adobe Online to connect to your Web browser, Adobe can either notify you whenever new information is available or automatically download that information to your hard disk. If you choose not to use Adobe's automatic download feature, you can still view and download new files whenever they are available by using the Downloadables command in the Help menu. Adobe Online uses your current Web browser settings to view downloaded Web or PDF pages.

To see Adobe's home page for your region:

- 1 Open Adobe's U.S. home page at www.adobe.com.
- 2 From the Adobe World Wide menu, choose your geographical region. Adobe's home page is customized for 25 different geographical regions.

To use Adobe Online:

- 1 In InDesign, choose Help > Adobe Online, or click the icon at the top of the toolbox.



Note: You must have an Internet connection and an Internet browser installed. Adobe Online will launch your browser using your default Internet configuration.

- 2 Do any of the following:

- To make sure you have the latest version of the Adobe Online window and its buttons, as well as the latest bookmarks, click Refresh.

- To specify connection options, click Preferences. General preferences affect how Adobe Online interacts with all Adobe products installed on your system, and Application preferences affect how Adobe Online interacts with InDesign. To see an explanation of each preference option, click Setup and follow the prompts.

Note: You can also set Adobe Online preferences by choosing *Edit > Preferences > Online Settings*.

- To see more information about featured online information and services related to Adobe InDesign, click a button in the Adobe InDesign section of the Adobe Online window. Any button in the Adobe InDesign section will open a page using your default Web browser settings.
- To view Adobe-suggested Web sites related to InDesign and Adobe, click the bookmark button and choose an option from the menu that appears. These bookmarks are automatically updated as new Web sites become available.
- To return to InDesign, click Close.

Accessing Adobe Online through the Help menu

The Help menu includes options to view and download information from Adobe's Web site. You can view regularly updated troubleshooting documents, corporate news articles, and Web links to helpful sites for both Adobe's Web site and other companies.

To view and download information from Adobe's Web site using the Help menu:

1 In InDesign, choose Help > Downloadables.

2 Select a View Option:

- To view only the files that are new since the last time you viewed downloadable files or were notified of them, select Show Only New Files.

- To view all the files on Adobe's Web site that are currently available for download, select Show All Available Files.

3 Select Download Options:

- To let Adobe Online start the component's installer (if available) as soon as the download is complete, select Auto Install Downloaded Components. You can then follow the on-screen directions to install the files.

- To continue working in InDesign and other applications while the file downloads, select Download in Background.

- To have Adobe Online display a message when the files have been transferred to your computer, select Notify When Download Complete.

4 To view a list of downloadable files, open any category that appears in the list, if available.

5 To see a description of a file, position the mouse cursor over a filename and view its description in the Item Description section.

6 To see the location where a file will be installed if downloaded, select a file and view its location in the Download Location section. To change the location, click the Folder button (📁).

7 To download files, select one or more files and click Download.

8 Click Close.

To view the InDesign Top Issues document:

Choose Help > Top Issues. The first time you choose Top Issues, you will be prompted to download the Top Issues document using Adobe Online.

The next time you choose Top Issues, Adobe Acrobat Reader opens and displays the file.

***Note:** If Acrobat 4.0 or Acrobat Reader 4.0 is not installed on your system, you can install Acrobat Reader 4.0 from the InDesign CD.*

To view Adobe corporate news articles:

1 Choose Help > Adobe Corporate News.

***Note:** Corporate news articles only appear in this location if you set Adobe Online to automatically download new files or if you've manually downloaded news articles using either Adobe Online or the Downloadables command.*

2 Select an article and click View.

3 Click Delete if you want to remove the link from the Adobe Corporate News list.

4 Click Done.

To view Web links related to Adobe or InDesign:

Do one of the following:

- Choose Help > Adobe Links and select a Web address from the list.
- Choose Help > InDesign Links and select a Web address from the list.

Chapter 1: Using Work Area and Layout Enhancements

Adobe InDesign 1.5 includes new features that enhance the work area and make it easier for you to set up documents and work with pages.

Using new palette and tool tip options

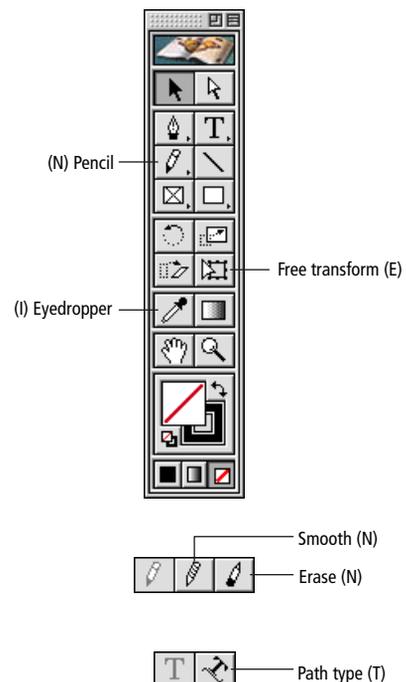
InDesign 1.5 gives you additional flexibility in arranging your work area. You can now dock palettes together, change the layout of the toolbox, and make list palette rows more compact.

When you open a new document, the document window now opens between the toolbox and the default palette positions along the right edge of the screen. In InDesign 1.0, a document window opened as large as the entire screen by default, which sometimes resulted in objects being obscured by palettes.

Changing the toolbox layout

You can change the overall layout of the toolbox to fit your preferred window and palette layout. By default, the toolbox appears as two vertical columns of tools. You can also set it up as a single vertical column or as one horizontal row. However, you can't rearrange the positions of individual tools in the toolbox.

SELECTING NEW TOOLS InDesign 1.5 adds several new drawing tools also found in Adobe Photoshop and Adobe Illustrator. For more information about changes to tools and keyboard shortcuts, see the *Adobe InDesign 1.5 Quick Reference Card*.



To change the toolbox layout:

- 1 Choose Edit > Preferences > General.
- 2 Choose one of the following from the Tools Palette menu in the General Options section, and then click OK:
 - To display the toolbox as one narrow vertical column, choose Single Column.
 - To display the toolbox as two columns with a large fill box and stroke box, choose Double Column. This is the default setting and matches InDesign 1.0.
 - To display the toolbox as one narrow horizontal row, choose Single Row.

 You can quickly cycle through toolbox display options by double-clicking the title bar (Windows) or clicking the zoom box (Mac OS) on the toolbox.

About tool tip enhancements

You can now adjust the amount of time before a tool tip displays to an interval appropriate for your level of experience. For more information about using tool tips, see “Using online Help” on page 5.

Also, the tool tips for the toolbox are now more precise for tool families hidden under tools that show a small triangle in the bottom right corner. When you hold down the mouse button over such a tool and drag it over a tool on its menu, the tool tip now indicates that you must press Shift plus the single-key shortcut to cycle through to that tool.

Docking palettes

Docking palettes connects the bottom edge of one palette to the top edge of another palette, so that both palettes move together and are shown and hidden together. When you dock palettes, both palettes remain fully visible. In contrast, when you group palettes, only the frontmost palette is visible.

You can dock a single palette to one other palette or to a group of palettes. However, you can't dock a group of palettes unless you dock each of them individually, because docking involves dragging an individual palette's tab and not the title bar.

To dock palettes:

Drag a palette's tab to the bottom edge of another palette. When the bottom edge of the other palette is highlighted, release the mouse.

To move a set of docked palettes:

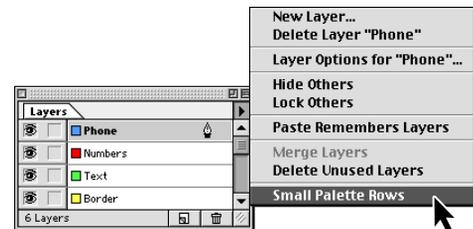
Drag its title bar.

Compacting list palettes

You can save space by compacting rows in palettes that display lists, such as the Layers and Swatches palettes.

To compact a list palette:

Choose Small Palette Rows from the palette menu.



Small Palette Rows off



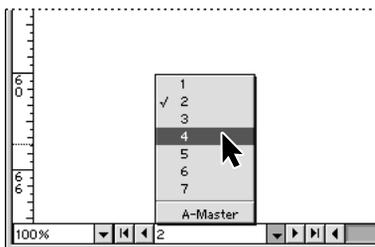
Small Palette Rows on

Viewing pages

InDesign 1.5 includes a new pop-up menu that makes it easier to go to a specific page.

To go to a page using the page menu:

Click the downward facing arrow to the right of the page box, and then choose a page.



About moved commands

The Preferences, Edit Shortcuts, and Color Settings commands, formerly located on the File menu in InDesign 1.0, are now located at the bottom of the Edit menu in InDesign 1.5. Keep the new locations in mind as you refer to the *Adobe InDesign User Guide* for information about these commands.

About moved tools

InDesign 1.5 adds several new tools (see “Selecting new tools” on page 9). To make the best use of the space in the toolbox, existing tools have been moved or grouped with other tools in the toolbox. For a complete description of the current toolbox, see the *Adobe InDesign 1.5 Quick Reference Card*.

About the enhanced direct-selection tool

The direct-selection tool (⌘) is enhanced in InDesign 1.5. You can now select segments and multiple points on a path, as in Illustrator and Photoshop. Because of these changes, remember to use the selection tool (⌘) as your primary tool for selecting, moving, and copying whole objects. Use the direct-selection tool only when you want to work with a part of a path or with a path nested inside a frame. For more information, see “Working with segments and multiple points on a path” on page 41.

Using new grid and ruler options

You can specify different values for horizontal and vertical grid spacing, and you can position the document and baseline grids in front of or behind page objects. InDesign 1.5 also lets you set the horizontal ruler origin (zero point) in relation to each spread, each page, or each spread at its spine.

Note: *If you set the ruler origin at each spread's binding spine, the origin becomes locked at the spine. You won't be able to reposition the ruler origin by dragging it from the intersection of the rulers unless you choose another origin option.*

To set enhanced document grid features:

- 1 Choose Edit > Preferences > Grids.
- 2 To set horizontal grid spacing, in the Horizontal section of the document Grid section specify a value for Gridline Every, and then specify a value for Subdivisions between each grid line.

3 To set vertical grid spacing, in the Vertical section of the document Grid section specify a value for Gridline Every, and then specify a value for Subdivisions between each grid line.

4 Do one of the following and then click OK:

- To put the document and baseline grid behind all other objects, make sure Grids in Back is selected. This is the default setting, and matches InDesign 1.0.
- To put the document and baseline grid in front of all other objects, deselect Grids in Back.

 You can also choose Guides in Front or Guides in Back from the context menu that appears when you right-click (Windows) or Control-click (Mac OS) an empty area of the document window.

To set the scope of the horizontal ruler origin:

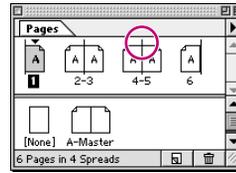
1 Choose Edit > Preferences > Units & Increments.
2 In the Ruler Units section, choose one of the following from the Origin menu:

- To set the ruler origin at the top left corner of each spread, choose Spread. This is the default setting for InDesign 1.0 and 1.5.
- To set the ruler origin at the top left corner of each page in each spread, choose Page.
- To set the ruler origin at the binding spine of each spread, choose Spine.

 You can also change horizontal ruler origin settings using the context menu that appears when you right-click (Windows) or Control-click (Mac OS) the horizontal ruler.

Using the enhanced Pages palette

The Pages palette includes improvements such as displaying the binding spine for each spread, icon size options, and many more customizable display options.



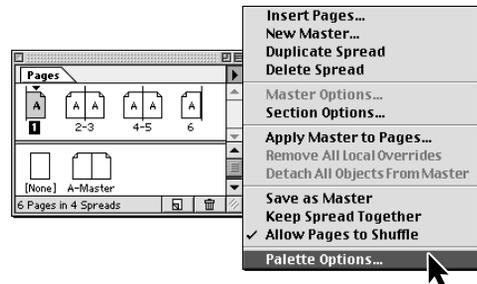
Binding spine

Changing the Pages palette display

Customize the Pages palette to display page and master icons to match the way you work.

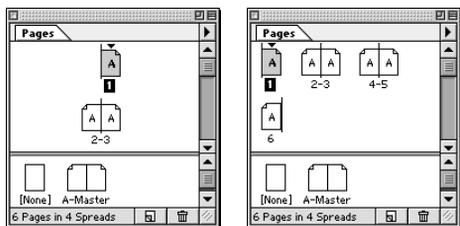
To change the page and spread display:

1 Choose Palette Options from the Pages palette menu.



2 To set the icon size for page icons, choose an option from the Icon Size menu in the Pages section.

3 To display page icons in one vertical column, make sure Show Vertically is selected in the Pages section. To display page icons as a series of horizontal rows (the same as InDesign 1.0), deselect Show Vertically.



Vertical page icon display (left) and horizontal display (right)

4 To set the icon size for master icons, choose an option from the Icon Size menu in the Master section.

5 To display master icons in one vertical column, make sure Show Vertically is selected in the Master section. To display master icons as a series of horizontal rows (the same as InDesign 1.0), deselect Show Vertically.

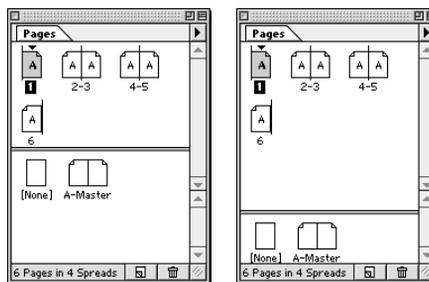
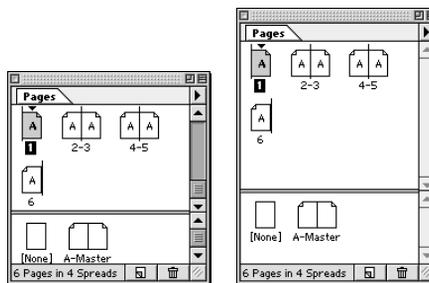
6 In the Palette Layout section, do one of the following:

- To display the page icon section above the master icon section, select Pages On Top.
- To display the master icon section above the page icon section, select Masters On Top.

7 To control how Pages palette sections grow when you resize the palette, choose one of the following from the Resize menu in the Palette section, and then click OK:

- To resize both the pages and masters sections of the palette, choose Proportional.

- To maintain the size of the pages section and let the masters section grow, choose Pages Fixed.
- To maintain the size of the masters section and let the pages section grow, choose Masters Fixed.



Original size (top left), Proportional resize (top right), Pages Fixed (bottom left), and Masters Fixed (bottom right)

About the Keep Spread Together command

The Set as Island Spread command in InDesign 1.0 has been renamed Keep Spread Together in InDesign 1.5. The command's function is unchanged, but the new name is easier to understand. Keep this in mind when reading about the Set as Island Spread command in the *Adobe InDesign User Guide*.

Controlling spread pagination

You can easily create spreads of more than two pages. However, most documents use two-page spreads exclusively. You can prevent unexpected pagination by making sure your document contains only two-page spreads. The Allow Pages to Shuffle command specifies how pages and spreads are redistributed when you add, remove, or arrange pages.

To specify how the document's pages are distributed when you add, remove, or arrange pages:

In the Pages palette, do one of the following:

- To preserve all two-page spreads and prevent the creation of spreads with more than two pages, make sure Allow Pages to Shuffle is selected on the Pages palette menu. This is the default setting.
- To allow the creation of spreads of more than two pages and preserve them when you add, remove, or arrange pages, deselect Allow Pages to Shuffle on the Pages palette menu. InDesign will preserve spreads of more than two pages while letting two-page spreads repaginate normally.

Using new master options

Masters are enhanced in InDesign 1.5. You can:

- Specify a master prefix containing up to four characters.
- Use new options for viewing master icons in the Pages palette. For more information, see “Changing the Pages palette display” on page 12.

- Completely detach any master object from its master. When you change attributes of a master object from a document page, InDesign tracks your changes as *local overrides* of the master, but any attributes you don't change continue to update with the master. When you detach the object from the master, none of the object's attributes update with the master.

For more information about masters, see the *Adobe InDesign User Guide*.

To detach a master object from its original master:

- 1 With the selection tool (), go to the spread containing the item (but not to a master page).
- 2 Hold down Shift+Ctrl (Windows) or Shift+Command (Mac OS) as you click the master object you want to detach.

Pressing Shift+Ctrl/Command lets you select a master object on a document page.

- 3 Choose Detach Selection From Master from the Pages palette menu.

To detach all master objects on the current spread:

- 1 Go to the spread that contains the master objects you want to detach from their master (don't go to the master page).
- 2 Select Detach All Objects from Master from the Pages palette menu.

Configuring plug-ins

InDesign's standard feature set is actually a collection of plug-ins, or modular software components, connected to a small core application. This modular architecture makes it easy to add or remove features. Use the Configure Plug-ins command to inspect and customize the set of installed plug-ins. For example, you can:

- Create custom plug-in sets for different tasks or workgroups.
- Get detailed information about installed plug-ins.
- Isolate plug-ins when troubleshooting problems.
- Decrease InDesign's use of system resources by turning off plug-ins you don't use every day.
- Organize plug-ins from third-party manufacturers (manufacturers other than Adobe).

In the Configure Plug-ins dialog box, icons identify different kinds of plug-ins:

- Enabled plug-ins (✓) were loaded when you started the current InDesign session, and will stay loaded until you exit InDesign.
- Adobe (A) plug-ins are provided by Adobe.
- Required (🔒) plug-ins must be present for InDesign to start.

Note: You can't edit, rename, or delete the All Plug-ins, Adobe Plug-ins, or Required Plug-ins sets. To change any of those sets, duplicate it, and then edit the duplicate.

To configure plug-ins:

1 Choose Help > Configure Plug-ins (Windows) or choose Configure Plug-ins from the Apple menu (Mac OS).

2 Do any of the following, and then click OK:

- To change the active set of plug-ins, choose one from the Set menu.
- To disable or enable a plug-in, make sure a custom set is active, and then click to hide or show the check mark at the far left of the plug-in listing.

Note: When you enable or disable plug-ins or choose a different plug-in set, the change doesn't take effect until you exit InDesign and then start InDesign again.

- To change the plug-ins displayed in the list, select or deselect any option in the Display section. Changing options in this section affects the list display only, not the actual status of plug-ins.
- To create a new plug-in set from a duplicate of the active set, click Duplicate, name the set, and then click OK. The set you create becomes the active set.
- To rename the active set of plug-ins, click Rename, name the set, and then click OK.
- To permanently remove the active set, click Delete, and then click OK when an alert appears.
- To import a file of plug-in sets, click Import, locate and select the file containing the sets you want to import, and then click OK. If the file you import contains any sets that have the same name as an existing set, the imported set will be renamed as a copy. The first set in the file you import becomes the active set.

***Note:** (Windows only) When importing plug-in sets, if you select Plug-in Manager Import Files from the Files of Type menu in the Open a File dialog box, plug-in set files will appear only if the files are named with a filename extension of .pset.*

- To export all custom plug-in sets to one file, click Export, go to the folder where you want to store the file, select Export All Sets, and then click Save. On Windows, plug-in sets are exported with a filename extension of .pset.
- To see detailed information about a plug-in, select the plug-in and click Show Info. In addition to viewing information such as a plug-in's version, you can find out if a plug-in depends on other plug-ins. When you're finished, click OK to close the Plug-in Information dialog box.



You can also view plug-in details by double-clicking a plug-in in the list.

About converting InDesign 1.0 documents

Use the Open command to convert InDesign 1.0 documents. Keep the following in mind:

- For best results, save the InDesign 1.5 document under a different name than the InDesign 1.0 version.
- If you used third-party plug-ins to create an InDesign 1.0 document, check with the manufacturer to make sure they are installed correctly for and compatible with InDesign 1.5 before you convert the InDesign 1.0 document.

- InDesign 1.0 can't open InDesign 1.5 documents.
- InDesign 1.5 can't save documents in InDesign 1.0 format.

About converting QuarkXPress and PageMaker documents

InDesign 1.5's enhanced feature set supports the conversion of more features from converted QuarkXPress 3.x, 4.x, and PageMaker 6.5x documents. However, because InDesign may implement some features differently, some features will convert more precisely than others. This section describes conversion issues relevant to the new features in InDesign 1.5; for information about other conversion issues see the *Adobe InDesign User Guide*, and check the support documents at the Adobe Web site (www.adobe.com).

Vertical alignment and justification

InDesign converts top, center, and bottom vertical text alignment from QuarkXPress and PageMaker 6.5. In addition, InDesign converts justified text alignment from QuarkXPress. Keep the following in mind as you convert documents containing text boxes or frames that use vertical alignment options:

- InDesign converts QuarkXPress vertical alignment from rectangular text areas only. Vertical alignment won't be converted from non-rectangular text areas, such as a Bezier text box or a rectangular text box using a corner style that creates a non-rectangular text area.

- Combining a drop cap with a vertically justified text block in QuarkXPress makes the drop cap appear too small both in QuarkXPress and when opened in InDesign. QuarkXPress drop caps work correctly with top, center, or bottom alignment, and convert correctly when opened in InDesign.
- The Inter ¶ Max value in QuarkXPress is converted to the Paragraph Spacing Limit value in InDesign.

For more information about vertical alignment in InDesign, see “Aligning and justifying text vertically” on page 30.

Line styles and paragraph rules

Line styles in PageMaker 6.5x and QuarkXPress (such as Thick-Thin-Thick) convert directly to equivalent line styles in InDesign. However, the Triple line and custom line styles (dashes and dots) from QuarkXPress are converted to solid lines in InDesign.

Shades in paragraph rules from QuarkXPress are converted to paragraph rule tints in InDesign.

Special characters

Special characters converted from QuarkXPress are replaced with their equivalents in InDesign, as described in the following table.

QuarkXPress	InDesign
Next Column	Column Break
Next Box	Frame Break
Page Number Place Holder	Auto Page Number
Previous Box Page Number	Previous Page Number

QuarkXPress	InDesign
Next Box Page Number	Next Page Number
Right Margin Tab	Right Indent Tab
Indent Here	Indent to Here

Path type (text on a path)

InDesign converts QuarkXPress text paths to InDesign path type objects. InDesign converts kerning, tracking, alignment, and indents applied to QuarkXPress text paths. Keep in mind that in QuarkXPress, text path options are in the Modify dialog box for a selected text path; in InDesign, path type options are in the Path Type Options dialog box.

Most InDesign path type options are similarly named to their QuarkXPress equivalents. QuarkXPress text path orientation options are converted to corresponding options in InDesign, as described in the following table. The buttons listed are those in the Text Orientation section of the Text Path tab in the Modify dialog box for a selected text path in QuarkXPress.

QuarkXPress	InDesign
Top left button	Rainbow
Top right button	Skew
Bottom left button	3D Ribbon
Bottom right button	Stair Step

For more information about InDesign path type options, see “Creating type along a path” on page 25.

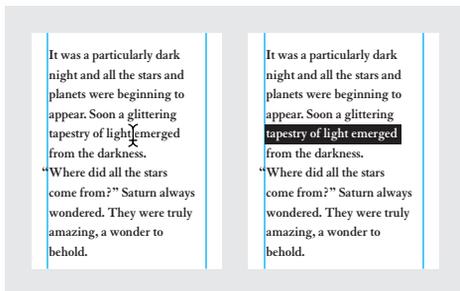
Chapter 2: Working with Text and Type

Using general text enhancements

Adobe InDesign 1.5 includes many new text features that will help you speed document production.

Selecting a single line of text

You can select one line of text by using a keyboard shortcut. This is helpful when you are copyfitting, fixing local spacing problems, or adjusting leading. This technique selects a single line between the sides of a column; it doesn't select a sentence.



Single line of text selected using a keyboard shortcut

To select a single line of text:

- 1 With the type tool (**T**), click an insertion point in the line you want to select.
- 2 Press **Ctrl+Shift+** (Windows) or **Command+Shift+** (Mac OS).

Inserting placeholder text

While you can lay out and thread text frames without any text in them, adding placeholder text can give you a more complete sense of your publication's design. InDesign 1.5 can add placeholder text that you can easily replace with actual text later.

If you add placeholder text to a frame that's threaded to other frames, the placeholder text is added starting at the first text frame (if all frames are empty) or at the end of the existing text (if text already exists in the threaded frames).

***Note:** The placeholder text doesn't represent any particular language. Before you adjust settings that depend on the rules of a specific language, such as hyphenation, replace the placeholder text with actual text in your document's final language.*

To add placeholder text to a text frame:

- 1 Do one of the following:

- With the selection tool, select one or more text frames.
- With the type tool, click a text insertion point in a text frame or in path type.

- 2 Choose **Type > Fill With Placeholder Text**.



*You can also choose **Type > Fill with Placeholder Text** from the context menu that appears when you right-click (Windows) or Control-click (Mac OS) a selected empty text frame or a text frame with a text insertion point active.*

Adding column, frame, and page breaks

InDesign 1.5 significantly improves the control you have over how text flows among threaded text frames. You can control column, frame, or page breaks by inserting a special break character anywhere in the text. The special characters are visible when you choose **Type > Show Hidden Characters**. The new break options are also available in the **Keep Options** dialog box so that you can make them part of a paragraph style. The following break options are available:

Column break (↵) Flows the text to the next column in the current text frame. If the frame has only one column, the text goes to the next threaded frame.

Frame break (↶) Flows the text to the next threaded text frame regardless of the current text frame's column setup.

Page break (↷) Flows the text to the next page containing a text frame threaded to the current text frame.

Odd page break (↵) Flows the text to the next odd-numbered page containing a text frame threaded to the current text frame.

Even page break (↵) Flows the text to the next even-numbered page containing a text frame threaded to the current text frame.

***Note:** If you create a break by changing paragraph settings (such as the **Keep** options), the break occurs before the paragraph that contains the setting. If you create a break using a special character, the break occurs immediately after the special character.*

To create a column, frame, or page break:

- 1 With the type tool, click an insertion point where you want the break.
- 2 Right-click (Windows) or Control-click (Mac OS) the text frame, and on the context menu that appears, choose a break character from the **Insert Break Character** submenu.

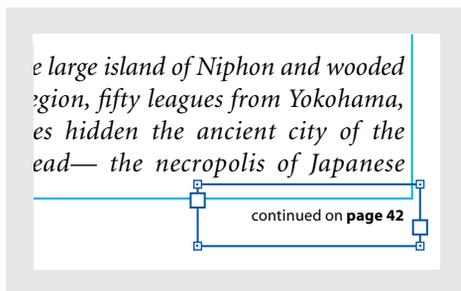
 *You can also create breaks using the **Enter** key on the numeric keypad. For a column break press **Enter**, for a frame break press **Shift+Enter**, and for a page break press **Ctrl+Enter** (Windows) or **Command+Enter** (Mac OS).*

Adding automatic page numbers for story jumps

You can easily maintain the *jump lines* of stories that continue from or to other pages, such as a line that says “Continued on page 42.” Use a *jump line page number* to automatically update the number of the page containing a story's next or previous threaded text frame, so that the number automatically updates as you move or reflow the story's threaded text frames.

In general, you'll want the jump line page number to be in a separate text frame from the story it tracks. That way the jump line page number remains in position even if the story's text reflows.

Note: If you enter an automatic page number special character into the Find/Change dialog box, jump line page numbers will also be found and subject to change.



Make sure a jump line page number's text frame overlaps the text frame that contains the story you want it to track.

To add an automatic jump line page number:

1 With the type tool (**T**), drag to create a new text frame above or below an existing text frame that contains the story you want to track.

2 With the selection tool, position the new text frame so that it overlaps the frame containing the story you want to track.

3 With a text insertion point active in the new text frame, type text such as “Continued from ” or “Continued on ” as necessary, and then do one of the following:

- To add a “continued from” page number, right-click (Windows) or Control-click (Mac OS) the text frame, and in the context menu that appears, choose Insert Special Character > Previous Page Number.

- To add a “continued to” page number, right-click (Windows) or Control-click (Mac OS) the text frame, and in the context menu that appears, choose Insert Special Character > Next Page Number.

Note: If the jump line page number is the same as the current page number, make sure you overlap the text frames of the jump line and the story, and make sure the story is threaded to a text frame on a different page.

4 With the selection tool, hold down Shift as you select the frames containing the story and its jump line page number.

5 Choose Object > Group. This keeps the story and its jump line together if you move them.

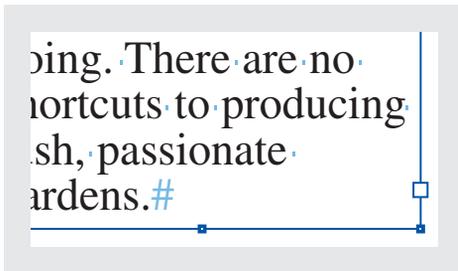
6 If necessary, repeat this procedure to add more jump lines.



To insert the previous page number using a keyboard shortcut, press Alt+Shift+Ctrl+[(Windows) or Option+Shift+Command+[(Mac OS). To insert the next page number, press Alt+Shift+Ctrl+] (Windows) or Option+Shift+Command+] (Mac OS).

Identifying the end of a story

When the Show Hidden Characters command is selected, a special character (#) marks the end of a story. It indicates that the text in a frame is not threaded to any subsequent text frames. This special character is visible only in a document window; it won't output or print, and you can't use the Find/Change command to locate it. This character appears automatically in every story; you can't add or remove it.



 If you want to mark the end of a story with a visible, printable symbol (also known as a dingbat), at the end of each story add an inline graphic or a character from a graphics font.

Working with enhanced text wrap around imported graphics

InDesign 1.5 includes several enhancements for wrapping text around graphics. Automatic text wrap now works with all imported bitmap and vector graphics. (InDesign 1.0 generated automatic text wrap boundaries for bitmap images only.)

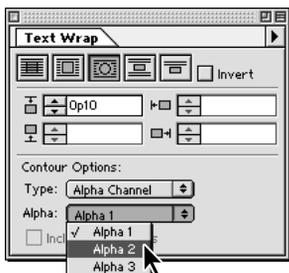
By default, InDesign 1.5 first looks in the graphic for an embedded path (such as a clipping path) to use as a wrap boundary. If it can't find an embedded path in the graphic, it looks for an alpha channel. If neither exists, InDesign uses automatic edge detection. Automatic edge detection looks for a high-contrast edge, so the graphic doesn't have to be on a pure white background.

You can specify the method you want to use to generate the text wrap boundary. When an image contains more than one embedded path or alpha channel, you can specify which one to use. Regardless of the text wrap method you use, you can always manually adjust the resulting text wrap boundary. For more information about manual adjustment and about other text wrap features, see the *Adobe InDesign User Guide*.

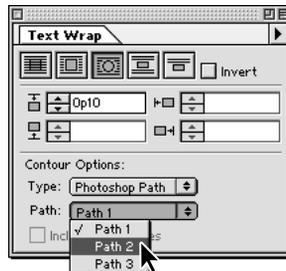
To wrap text around an imported graphic:

- 1 If necessary, choose Object > Text Wrap to display the Text Wrap palette. If the Contour Options aren't visible, choose Show Options from the Text Wrap palette menu.
- 2 Using the direct-selection tool () , select an imported graphic.
- 3 In the Text Wrap palette, click the Wrap Text Around Object Shape option, and specify wrap offset values as necessary.
- 4 To specify contour options, choose one of the following from the Type menu on the Text Wrap palette:
 - To wrap text to the rectangle formed by the graphic's height and width, choose Bounding Box.

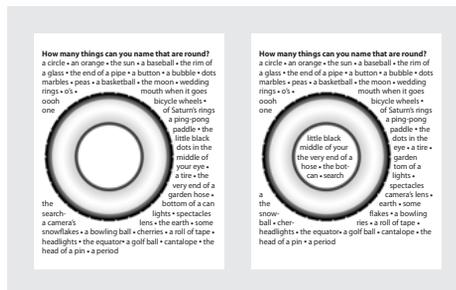
- To generate the text wrap boundary using InDesign’s automatic edge detection, choose Detect Edges.
- To generate the text wrap boundary from an alpha channel saved with the image, choose Alpha Channel, and then choose the channel you want to use from the Alpha Channel menu on the Text Wrap palette. If the Alpha Channel option isn’t available, no alpha channels were saved with the image. InDesign automatically recognizes Photoshop’s default transparency (the checkerboard pattern) as an alpha channel; otherwise you must use Photoshop to delete the background or create and save one or more alpha channels with the image.



- To generate the text wrap boundary from a path saved with the image, choose Photoshop Path, and then choose the path you want to use from the Path menu on the Text Wrap palette. If the Photoshop Path option isn’t available, no named paths were saved with the image.



- 5 To let text appear inside “holes” in an imported graphic, such as a photo of a tire, select Include Inside Edges on the Text Wrap palette.

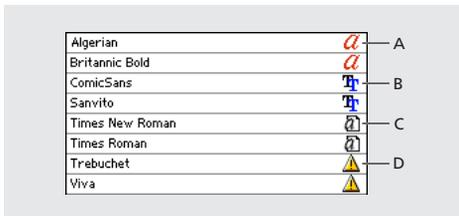


Include Inside Edges off (left) and on (right)

Finding and changing fonts

Use the Find Font command to search for and list fonts used throughout your document. You can then replace any font (except fonts in imported graphics) with any other font available on your system.

A font name is listed once for all of its instances in the layout and listed again for each additional instance in imported graphics. For example, if you use the same font three times on the layout and also in three imported graphics, it will be listed in the Find Font dialog box four times—once for all layout instances, and then three more times for each imported graphic. Icons identify the font type and the instances when the font is used in imported graphics.



A. PostScript font in document **B.** TrueType font in document **C.** PostScript font in imported graphic **D.** Missing font (either not installed or inactive)

Note: Use the **Type > Find Font** command to help ensure consistent output by analyzing font usage on pages and in imported graphics. To find and change specific text attributes, characters, or styles, use the **Edit > Find/Change** command instead.

To find and replace fonts in your file:

- 1 Choose **Type > Find Font**.
- 2 Select one or more font names from the Fonts in Document list.



You can also select fonts in the Fonts in Document list by clicking in the list and using the arrow keys.

- 3 Do one of the following:

- To find the first layout instance of the font selected in the list, click **Find First**. The text that uses the font moves into view. The **Find First** button won't be available if the selected instance of a font is used in an imported graphic or if you selected multiple fonts in the list.

- To select the imported graphic that uses a font marked in the list by a graphic icon () , click **Find Graphic**. The graphic also moves into view. The **Find Graphic** button isn't available if the selected instance of the font is used on the layout or if you selected multiple fonts in the list.

- 4 To see details about a selected font, click **More Info**. To hide the details, click **Less Info**. The **Info** area will be blank if you selected multiple fonts in the list.

Note: The font type may be listed as **Unknown** if the file format of selected graphic doesn't supply information about the font type. Fonts in bitmap graphics (such as TIF images) won't appear in the list at all because they are bitmaps, not characters.

5 To replace the font, select the new font you want to use from the Replace With list, and do one of the following:

- Click Change to change just that instance of the selected font.
- Click Change/Find to change that instance and then find the next instance.
- Click Change All to change all instances of the fonts selected in the list.

When there are no more instances of a font in your file, that font name is removed from the Fonts in Document list.

Note: To change fonts in imported graphics, use the program that originally exported the graphic, and then replace the graphic.

6 If you clicked Change, click Find Next to locate the next instance of the font.

7 Click Done.

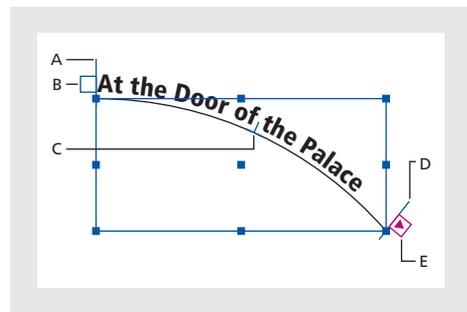
 You can open the Find Font dialog box while preflighting a document. In the Preflight dialog box, switch to the Fonts tab and click Find Font.

To delete type from a path:

- 1 With the selection tool () or direct-selection tool (), select one or more path type objects.
- 2 Choose Object > Path Type > Delete.

Creating type along a path

You can create *path type* that flows along the edge of an open or a closed path of any shape. You can apply options and effects to path type, such as sliding it along the path, flipping it over to the other side of the path, or using the shape of the path to distort the characters. Path type has an in port and an out port just like other text frames, so you can thread text to and from it.



A. Start bracket B. In port C. Center bracket D. End bracket E. Out port indicating overset text

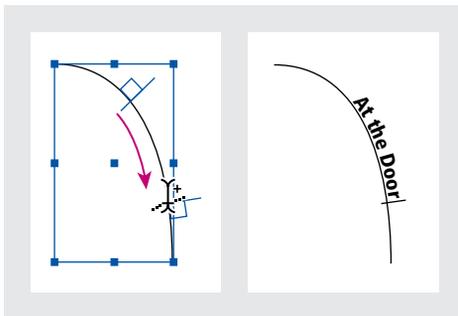
Keep the following points in mind as you create path type:

- The alignment setting from the Paragraph palette affects the alignment of path type.
- You can display only one line of type on a path, so any type that won't fit on the path will be overset (hidden) unless you've threaded it to another path or text frame.
- You can apply any character and paragraph options to path type. However, paragraph rules and paragraph spacing options have no effect on path type.

- You can't create path type using compound paths, such as those that result from using the Create Outlines command.

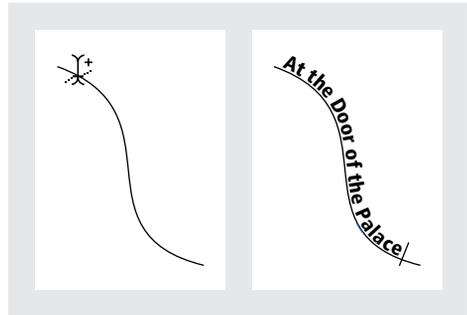
To create path type:

- 1 Select the path type tool (⌘+T).
- 2 Position the pointer on the path until a small plus sign appears next to the pointer (⌘+T), and then do one of the following:
 - To type using default settings, click the path. An insertion point appears. By default, the insertion point appears at the start of the path. If the current default paragraph settings specify an indent, or an alignment other than left, the insertion point may appear at a position other than the start of the path.
 - To confine the text to a specific portion of the path, drag along the path.



Note: If neither clicking nor dragging seems to work, make sure the small plus sign appears next to the path type tool pointer when you click or drag along the path.

- 3 Enter the type you want. If you clicked the insertion point, type will appear along the entire length of the path. If you dragged, type will appear only along the length you dragged.



Set the insertion point. Then enter type.

Note: If the path was originally visible, it remains visible after you add path type to it. To hide the path, select it using the selection or direct-selection tool, and then apply a stroke and fill of None.

To edit path type characters:

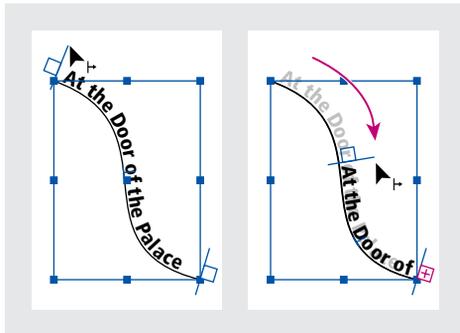
- 1 With the path type tool, do one of the following:
 - To add an insertion point, click between any two characters in the path type.
 - To select characters, drag through the path type.
- 2 Edit the text as needed.

If the text is threaded, it moves to the next threaded text frame or path type object. If the text isn't threaded, it is deleted. The path remains, but loses any path type attributes—all brackets, in and out ports, and threading are removed.

Note: If the path's fill and stroke was set to None, the path is invisible after you delete the type. To make the path visible, press the D key immediately after you choose Object > Path Type > Delete. This applies the default fill and stroke to the selected path.

To change the start or end position of path type:

- 1 With the selection tool (), select the path type.
- 2 Position the pointer over the path type's start or end bracket until a small icon appears next to the pointer (). Do not position it over the bracket's in port or out port.
- 3 Drag the start or end bracket along the path.



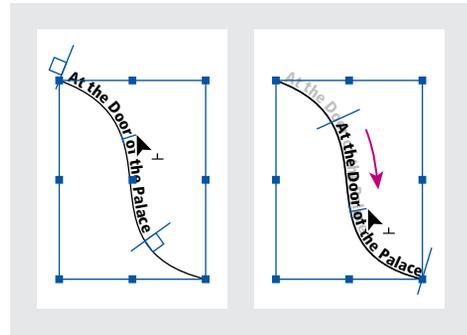
Position pointer on the start or end bracket. Then drag to reposition the boundary of the path type.

Note: The start and end brackets don't represent the left and right indent values (on the Paragraph palette). If you apply a paragraph indent value, it's measured from the start and end brackets.

To slide path type along a path:

- 1 With the selection tool (), select the path type.
- 2 Position the pointer over the path type's center bracket until a center bracket icon appears next to the pointer ().

- 3 Drag the center bracket along the path.



Note: The text won't move if both the start and end brackets are at the ends of the path. To create some space for dragging text, drag the start or end bracket away from the ends of the path.

To control vertical alignment of path type:

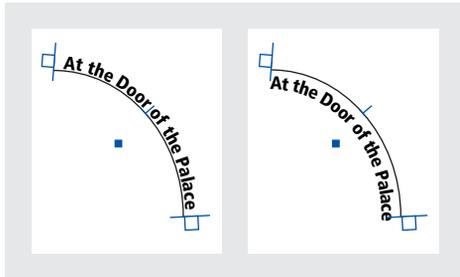
- 1 With the selection tool or the type tool, select the path type.
- 2 Choose Object > Path Type > Options.
- 3 Choose one of the following from the Align menu to specify how to align all characters to the path, relative to a font's total height:
 - To align by the font's top edge, choose Ascender.
 - To align by the font's bottom edge, choose Descender.
 - To align by the point halfway between the font's ascender and descender, choose Center.
 - To align by their baselines, choose Baseline. This is the default setting.

Note: Characters without an ascender or descender (such as a letter e) or baseline (such as an apostrophe) are vertically aligned as if they had an ascender, descender, and baseline. These font dimensions are permanently specified by the font designer.

4 Choose one of the following from the To Path menu to specify where to align the path to all characters, relative to the path's stroke weight when drawn left to right:

- To align the path at the top edge of its stroke, choose Top.
- To align the path at the bottom edge of its stroke, choose Bottom.
- To align the path to the stroke's center, choose Center. This is the default setting.

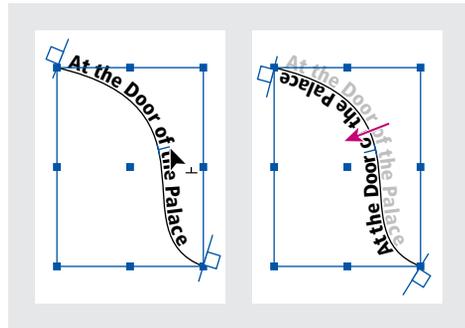
 For more control over vertical alignment, use the Baseline Shift option in the Character palette. For example, enter a negative value in the Baseline Shift text box to lower the type.



Type on a path (left) and with its baseline shift value reduced (right)

To flip path type by dragging:

- 1 Select the selection tool ().
- 2 Position the pointer over the path type's center bracket until a center bracket icon appears next to the pointer ().
- 3 Drag the center bracket across the path.



Position pointer on center bracket. Then drag across path to flip type.

 Type flows along a path in the order that points were added to the path. If you want your text to flow from left to right without having to flip the path, select the path and choose Object > Reverse Path.

To flip path type using a dialog box:

- 1 With the selection tool or the type tool, select the path type.
- 2 Choose Object > Path Type > Options.
- 3 Select the Flip option, and then click OK.

To apply a path type effect:

1 With the selection tool or the type tool, select the path type.

2 Choose Object > Path Type > Options.

3 Choose one of the following from the Effect menu, and then click OK:

- To keep the center of each character's baseline parallel to the path's tangent, choose Rainbow. This is the default setting because it looks natural.



Rainbow effect

- To keep characters' vertical edges perfectly vertical regardless of the path shape, while letting characters' horizontal edges skew to follow the path, choose Skew. The resulting horizontal distortion is useful for text that follows waves or goes around a cylinder, such as a beverage can.



Skew effect

- To keep characters' horizontal edges perfectly horizontal regardless of the path shape, while keeping each character's vertical edge perpendicular to the path, choose 3D Ribbon.



3D Ribbon effect

- To keep the left edge of each character's baseline on the path without rotating any characters, choose Stair Step.



Stair Step effect

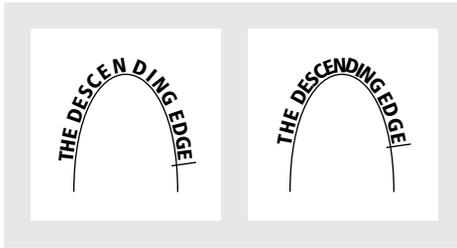
- To keep the center of each character's baseline on the path while keeping each vertical edge in line with the path's center point, choose Gravity. You can control this option's perspective effect by adjusting the arc of the text's path.



Gravity effect

To tighten character spacing around sharp turns and acute angles:

- 1 With the selection tool or the type tool, select the path type.
- 2 Choose Object > Path Type > Options.
- 3 For Spacing, enter a value in points. Higher values remove more space from between characters along sharp curves or angles.



Path type before (left) and after (right) applying a spacing adjustment

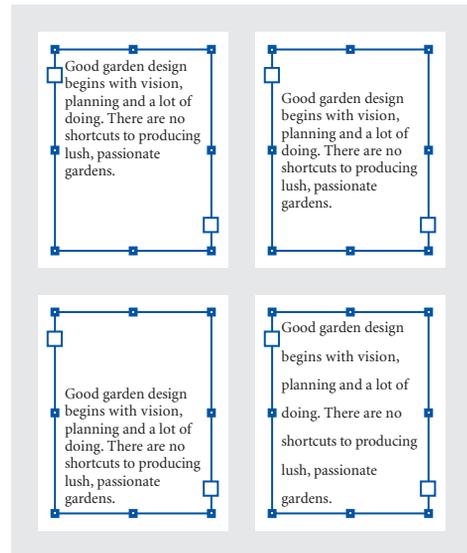
Note: The Spacing value compensates for the way characters fan out around a curve or sharp angle. It has no effect on characters along straight segments. To change spacing for characters anywhere along the path, select them and then apply kerning or tracking.

Using new paragraph and character options

Paragraph and character formatting improvements give you better control over formatting text.

Aligning and justifying text vertically

You can align or distribute lines of text in a frame along its vertical axis to help keep type vertically consistent among frames and their columns. You can align text to the top, center, or bottom of the frame using each paragraph's leading and paragraph spacing values. You can also justify text vertically, which evenly spaces lines regardless of their leading and paragraph spacing values.



Top alignment (upper left), Center alignment (upper right), Bottom alignment (lower left), and Justify option (lower right).

Vertical text alignment and justification is calculated from the baseline positions of each line of text in the frame. Keep the following in mind as you adjust vertical alignment:

- The top of the frame is defined as the baseline of the first line of top-aligned text. The First Baseline Offset option in the Text Frame Options dialog box affects this value; for more information about the First Baseline Offset option see the *Adobe InDesign User Guide*.
- The bottom is defined as the baseline of the last line of bottom-aligned text.
- When the Align to Baseline Grid option is applied to paragraphs with Top, Center, or Bottom alignment, all lines will be aligned to the baseline grid. With the Justified option, only the first and last lines will be aligned to the baseline grid.
- If you adjust a text frame's Top or Bottom Inset values in the Text Frame Options dialog box, you change the location of the first or last baseline, respectively.
- Vertical justification isn't applied to text that takes on a non-rectangular shape due to influences such as text frame shape, text wrap, or corner effects. In these cases, top alignment is applied. When a corner effect is applied, vertical justification is possible if you make the text area rectangular by increasing the Inset value in the Text Frame Options dialog box relative to the Size value in the Corner Effects dialog box.

To align or justify text vertically within a text frame:

1 Do one of the following:

- With the selection tool, select a text frame.
- With the type tool, click an insertion point in a text frame.

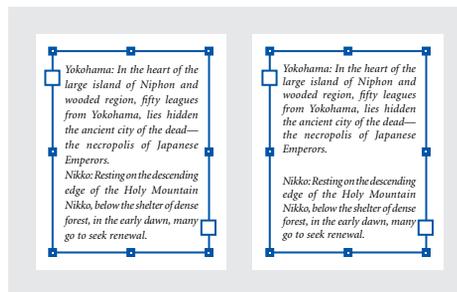
2 Choose Object > Text Frame Options.

 *The Text Frame Options command is also available on the context menu that appears when you right-click (Windows) or Control-click (Mac OS) a text frame.*

3 In the Vertical Justification section of the Text Frame Options dialog box, choose one of the following options from the Align menu:

- To vertically align text down from the top of the frame, choose Top. This is the default setting, and was the only option in InDesign 1.0.
- To center lines of text in the frame, choose Center.
- To vertically align lines of text up from the bottom of the frame, choose Bottom.
- To evenly distribute lines of text vertically between the top and bottom of the frame, choose Justify.

4 If you chose Justify and you want to prevent the leading value from becoming disproportionately larger than the paragraph spacing value, specify a Paragraph Spacing Limit value. The space between paragraphs is expanded up to the value you specify; if the text still doesn't fill the frame, the space between lines is adjusted until the frame is filled. The paragraph spacing limit value is applied in addition to Space Before or Space After Values entered on the Paragraph palette.



Paragraph spacing limit set to zero (left) and 1 pica (right)

5 Click OK.

 *An easy way to adjust the Paragraph Spacing Limit value is to select Preview and then click the up or down arrow next to the Paragraph Spacing Limit value until paragraph spacing appears to be balanced with leading.*

Creating tinted paragraph rules

In InDesign 1.5, you can use the Paragraph Rules dialog box to both create and apply a tint to a paragraph rule. (In InDesign 1.0, you had to create the tint in advance.) This topic only covers creating and applying the tint; for information about other paragraph rule options, see the *Adobe InDesign User Guide*.

To apply a tint to a paragraph rule:

- 1 With the type tool, click an insertion point in a paragraph or select text in a paragraph.
- 2 Choose Paragraph Rules from the Paragraph palette menu.
- 3 If necessary, choose Rule Above or Rule Below from the popup menu, and then select Rule On.
- 4 Choose a swatch from the Color menu. Note that you can't create tints of the built-in colors None, Paper, Registration, or Text Color.
- 5 For Tint, specify a tint value, and then click OK.

Controlling where hyphenation exception lists are stored

By default, hyphenation exceptions are located only in user dictionary files stored outside the document (with filenames ending with the extensions .udc and .not), on the computer where InDesign was installed. However, you can also store hyphenation

exceptions inside any open document. In addition, you can specify that the text composition engine composes text using either the hyphenation list stored in the external user dictionary or the list stored in the current document.

Storing hyphenation exceptions inside a document makes it easier to maintain text composition when you move that document to other computers. For example, it helps ensure that the hyphenation won't change when the document is opened at your prepress service provider. For this reason, you can also control the location of hyphenation exceptions from the Create Package Folder dialog box. In contrast, storing a hyphenation exception list outside the document makes it easier to have multiple documents use the same list of hyphenation exceptions.

This section covers only features new to InDesign 1.5. For more information about hyphenation options not covered here, or about other factors that affect text composition, see the *Adobe InDesign User Guide*.

To specify hyphenation preferences:

- 1 Choose Edit > Preferences > Dictionary.
- 2 From the Compose Using menu in the Hyphenation Exceptions menu, choose one of the following:
 - To compose text using the hyphenation exceptions list stored in the external user dictionary, choose User Dictionary.
 - To compose text using the hyphenation exceptions list stored inside the document, choose Document.
 - To compose text using both lists, choose User Dictionary and Document. This is the default setting.

3 To add the exceptions list stored in the external user dictionary to the exceptions list stored within the document, select Merge User Dictionary Into Document. To compose from both exceptions lists in the future make sure User Dictionary and Document is selected in step 2.

***Note:** You may want to deselect the Merge User Dictionary Into Document option if you work with many partners or clients; for example, if you're a service provider, you probably don't want your user dictionary merged with every customer's file.*

4 To recompose all stories when certain settings are changed, select Recompose All Stories When Modified. Selecting this option recomposes stories when you change the Compose Using option (from step 2) or when you use the Edit Dictionary command to add or remove words. This option is off by default, because recomposing all stories may take time, depending on the amount of text in the document.

5 Click OK.

To add an hyphenation exception to an external or document exceptions list:

1 Do one of the following:

- If, during a spell check, InDesign displays an unfamiliar word in the Check Spelling dialog box, click Add to open the Edit Dictionary dialog box with the word in it.
- Choose Edit > Edit Dictionary. If a word is selected on the layout, the word appears in the Word box. Otherwise, in the Word box type the word you want to add.

2 From the Target menu in the Hyphenation Exceptions menu, choose where you want to store the word. The Target menu lets you choose from the external user dictionary or any open InDesign document.

3 Specify other hyphenation options as needed, and then click Add. For more information about the other hyphenation options, see the *Adobe InDesign User Guide*.

To control hyphenation settings when packaging a document for a service provider:

1 Choose File > Package, and continue through the dialog boxes until the Create Package Folder dialog box appears.

***Note:** This procedure covers only the hyphenation feature of the Package command; for more information about the Package command, see the Adobe InDesign User Guide.*

2 Do one of the following:

- To prevent the document from composing with the external user dictionary and to prevent the document's hyphenation exceptions list from merging with the external user dictionary, select Use Document Hyphenation Exceptions Only. You may want to select this option when packaging a document to be printed by someone outside your workgroup, such as when you take the document to a service provider.

- To allow the external user dictionary (on the computer the file is opened on) to merge with the document's hyphenation exceptions list, and to allow the document to compose using the exceptions lists stored in both the external user dictionary and inside the current document, leave Use Document Hyphenation Exceptions Only unselected.

3 Click Package to continue packaging.

Applying paragraph styles while preserving formatting overrides

InDesign 1.5 simplifies working with text where the paragraph or character styles have been overridden for some words. When you apply a paragraph style using InDesign 1.5, any existing character styles and character formatting that override the paragraph style are preserved. You can use modifier keys to clear either the character formatting overrides or both the character styles and character formatting overrides.

To apply a paragraph style and preserve character styles but remove character format overrides:

In the Paragraph Styles palette, hold down Alt (Windows) or Option (Mac OS) as you click the name of the style.

To apply a paragraph style and remove both character styles and character format overrides:

In the Paragraph Styles palette, hold down Alt+Shift (Windows) or Option+Shift (Mac OS) as you click the name of the style.

About defining colors for character and paragraph styles

When you define colors for character and paragraph styles, you can create a new color by double-clicking the fill or stroke box. Also, the list of swatches now includes gradient swatches.

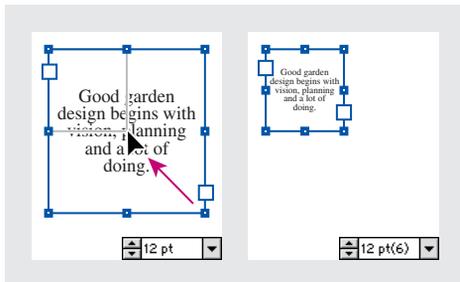
Changes to applying bold and italic

When you apply the bold or italic styles to type, InDesign 1.5 applies the face specified by the font. This makes a difference only where a font specifies a bold or italic variation that isn't exactly labeled bold or italic respectively. For example, some font designs specify that when you apply bold to that font, the semibold variation is to be used.

In InDesign 1.0, applying bold always applied the variation of the font named bold, even when the font specified the use of another variation.

About viewing the size of scaled text

The Size option in the Character palette indicates the font size applied using the Character palette, without adjusting for whether the text frame itself was scaled by dragging or by using the Scale tool. InDesign 1.5 clarifies the meaning of the value in the Size option by adding the apparent size of type in parentheses after the type size. InDesign calculates the apparent size by multiplying the size applied in the Character palette by any other scaling done to the text frame.



Note: In some cases, the Font Size option in the Character palette may not be wide enough to display the entire scaled font value. If this happens, click an insertion point in the Font Size option, and then press the left and right arrow keys to scroll the Font Size value.

Copying type attributes with the eyedropper tool

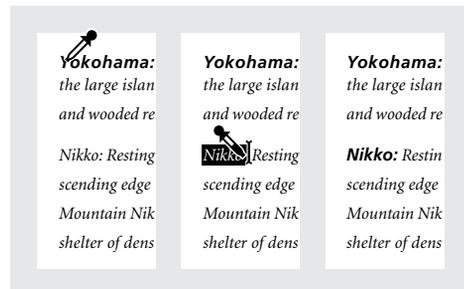
You can use the eyedropper tool to copy the character, paragraph, fill, and stroke attributes between different instances of type in your document. By default, the eyedropper tool copies all attributes of a type selection.

To customize the attributes you want to copy with the eyedropper tool, use the Eyedropper Options dialog box. For more information about using the eyedropper tool and the Eyedropper Options dialog box, see “Copying attributes between objects” on page 44.

To copy type attributes to unselected text:

1 With the eyedropper tool () , click the text from which you want to copy text attributes. (The text can be in another open InDesign document.) The eyedropper tool reverses direction and appears full () , to indicate that it's loaded with the attributes you copied. When you position the eyedropper over text, a text I-beam appears next to the loaded eyedropper () .

2 With the eyedropper tool, drag to select the text you want to change. The selected text takes on the type attributes loaded in the eyedropper. As long as the eyedropper tool is loaded, you can drag other text characters and apply the loaded formatting to them.

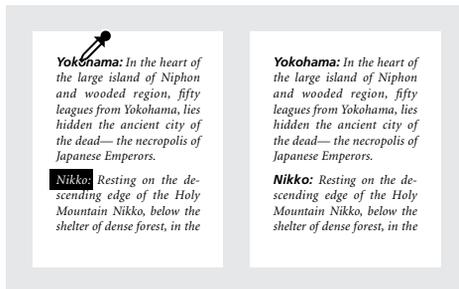


Type attributes copied to unselected text

Note: If you use the eyedropper tool to copy a paragraph style from text in one document to text in another, and the paragraph style has the same name but different sets of attributes, any style differences will appear as local overrides to the destination style.

To copy type attributes to text you select:

- 1 With the type tool (T) or path type tool (↶), select the text you want to copy attributes to. The text you want to copy formatting from must be in the same InDesign document as the text you want to change.
- 2 Select the eyedropper tool (, and click the text you want to copy attributes from. The eyedropper tool reverses direction and appears full (, to indicate that it's loaded with the attributes you clicked on. The attributes are applied to the text you selected in the previous step.



Type attributes copied to selected text

To pick up new attributes when the eyedropper tool is loaded:

- 1 Press Alt (Windows) or Option (Mac OS) while the eyedropper tool is loaded. The eyedropper tool reverses direction and appears empty (, to indicate that it's ready to pick up new attributes.

- 2 Without releasing Alt/Option, click an object containing the attributes you want to pick up, and then release Alt/Option so that you can drop the new attributes on another object.

To change the text attributes affected by the eyedropper tool:

- 1 In the toolbox, double-click the eyedropper tool.
- 2 Choose Character Settings or Paragraph Settings from the menu at the top of the Eyedropper Options dialog box.
- 3 Select the attributes you want to copy with the eyedropper tool, and then click OK.

 *To copy or apply only paragraph attributes without having to change settings in the Eyedropper Options dialog box, hold down Shift as you click text with the eyedropper tool.*

Changing capitalization

The Change Case command lets you change the case setting of selected text. The Change Case command only works with 1-byte Roman text. CJK Roman (double-byte) text is not affected. The Change Case command is different than the All Caps or Small Caps options in the Character Palette because the Change Case command doesn't require a special font for capital letters.

 *The Change Case command is also available on the context menu that appears when you right-click (Windows) or Control-click (Mac OS) selected text.*

To change the capitalization of text:

- 1 Select a type tool, and then select the text to be changed.

2 Choose one of the following from the Type > Change Case submenu:

- To change all characters to lowercase, choose Lowercase.
- To capitalize the first letter of each word, choose Title Case.
- To capitalize the first letter of each sentence, choose Sentence Case.

***Note:** The Sentence Case command assumes that the period (.), exclamation point (!), and question mark (?) characters mark the end of a sentence. Applying Sentence Case may cause unexpected case changes when these characters are used in other ways, such as in abbreviations, filenames, or Internet URLs.*

- To change all characters to uppercase, choose UPPERCASE.

Kerning between words

You can directly adjust the kerning between words by using keyboard shortcuts. Word kerning isn't the same as the Word Spacing option in the Justification dialog box; word kerning changes the kerning value only between a word's first character and the space before that character.

The amount of the kerning adjustment is the same as the Kerning value in the Units & Increments Preferences dialog box. When you press the shortcut and the Shift key, the kerning amount is the Kerning preferences value multiplied by five.

To adjust word kerning using the keyboard:

With the type tool (T), select a range of text and do one of the following:

- To add space between selected words, press Alt+Ctrl+\ (Windows) or Option+Command+\ (Mac OS).
- To remove space between selected words, press Alt+Ctrl+Backspace (Windows) or Option+Command+Delete (Mac OS).
- To multiply the kerning adjustment by 5, press Shift as you press the keyboard shortcut.

Using new indent and tab options

New options for indents and tabs give you more ways to format text or tabular content.

Setting a right indent tab

In one step, you can add a right-aligned tab at the right indent, making it easier to prepare tabular text that spans an entire column. Right indent tabs are slightly different from regular tabs. A right indent tab:

- Aligns all subsequent text to the right edge of the text frame. If the same paragraph includes any tabs after the right indent tab, those tabs and their text are pushed to the next line.
- Is a special character located in the text, not in the Tabs palette. You add a right indent tab using a context menu, not the Tabs palette. As a result, a right indent tab can't be part of a paragraph style.
- Is different than the Right Paragraph Indent value in the Paragraph palette. The Right Paragraph Indent value keeps the entire right edge of the paragraph away from the right edge of the text frame.

- Can't be used with a tab leader. To create a right-aligned tab with a tab leader, use the Tabs palette.

The image shows two tables side-by-side. The top table has four columns of data: 1870, 350, 16, and \$85,000. The bottom table has the same data, but the last column (\$85,000) is indented to the right, aligning with the end of the line.

1870	350	16	\$85,000
4000	225	35	\$1220,000
2500	135	28	\$135,000

1870	350	16	\$85,000
4000	225	35	\$1220,000
2500	135	28	\$135,000

Tabbed text (top), last tab replaced by right indent tab (bottom)

To set a right indent tab:

- 1 With the type tool (**T**), click an insertion point on the line where you want to add the right indent tab.
- 2 Right-click (Windows) or Control-click (Mac OS) the text, and then choose Insert Special Character > Right Indent Tab.

 You can also insert a right indent tab by pressing **Shift+Tab** when an insertion point is active.

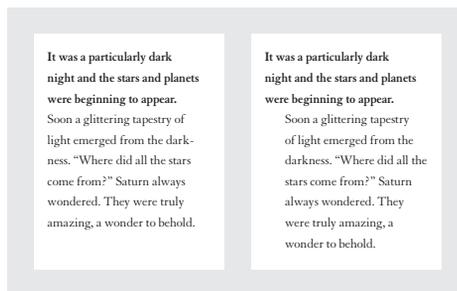
Faster formatting of hanging indents

If you format a paragraph with a negative first line left indent and press the Tab key, the insertion point automatically moves to the left indent. This makes it unnecessary to add a tab at the left indent.

Controlling left indents with a special character

You can use the Indent to Here special character to indent lines in a paragraph independently of a paragraph's left indent value. The Indent to Here special character is different from the paragraph's left indent in the following ways:

- Indent to Here is part of the text flow, as if it was a visible character. If text reflows, the indent moves with it.
- Indent to Here affects all lines after the line where you add its special character, so you can indent just some of the lines in a paragraph.
- When you choose **Type > Show Hidden Characters**, the Indent to Here character is visible (¶).



Indented using paragraph's left indent (left) and indented using Indent to Here special character (right)

To mark a location in the text as a left indent:

- 1 With the type tool (**T**), click an insertion point after the character where you want the rest of the paragraph's lines to be indented.
- 2 Right-click (Windows) or Control-click (Mac OS) the text, and then choose Insert Special Character > Indent to Here.

Note: If you insert more than one Indent to Here special character on a line, InDesign uses the one furthest to the right.

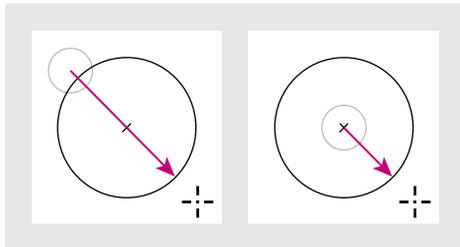
Chapter 3: Drawing and Transforming Objects

Using new drawing tools and features

Adobe InDesign 1.5 adds new drawing tools, such as the pencil, smooth, and erase tools, and adds features to existing drawing and transformation tools. You gain flexibility and more consistency with Adobe Illustrator and Adobe Photoshop.

Using the centers of objects

When you draw an object, a *center point* appears. You can use this point to drag the object or to align the object with other elements in your artwork. The center point is always visible, and can't be hidden or deleted.



Drawing from the corner (left) and drawing from the center (right)

To create a rectangle, ellipse, or line by dragging from the center:

1 Press Alt (Windows) or Option (Mac OS) with the rectangle tool (\square), polygon tool (\heptagon), ellipse tool (\circ), or line tool (\backslash) selected.

2 Position the pointer where you want the center of the shape to be, and then drag diagonally to any corner or edge until the shape is the desired size. Shift-drag to constrain the shape to a uniform height and width or to multiples of 45 degrees, depending on the tool you're using.

Drawing with the pencil tool

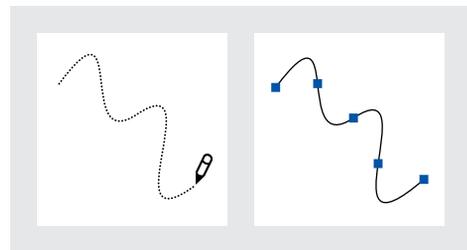
The pencil tool lets you draw open and closed paths as if you were drawing with a pencil on paper. It is most useful for fast sketching or creating a hand-drawn look.

To draw a freeform path with the pencil tool:

1 Select the pencil tool (P).

2 Position the pointer where you want the path to begin, and drag to draw a path.

As you drag, a dotted line follows the tool. When you are finished drawing, anchor points appear at both ends of the path and at various points along it. The path takes on the current fill and stroke attributes, and it remains selected by default.



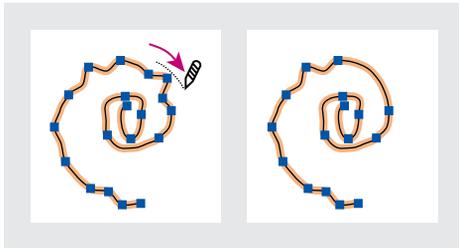
Drag to draw

To draw a closed path with the pencil tool:

- 1 Select the pencil tool.
- 2 Position the pointer where you want the path to begin, and then start dragging to draw a path.
- 3 As you drag, hold down Alt (Windows) or Option (Mac OS). The pencil tool displays a small loop and a solid eraser (🧼) to indicate drawing a closed path.
- 4 When the path is the size and shape you want, release the mouse button (but not the Alt or Option key). After the path closes, release the Alt or Option key.

Smoothing a path with the smooth tool

Use the smooth tool to remove unwanted bumps from an existing path or section of a path. The smooth tool retains the original shape of the path as much as possible. Smoothed paths generally have fewer points, which can make them easier to edit, display, and print.



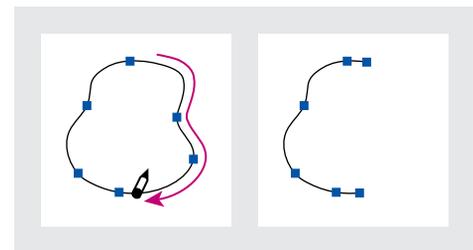
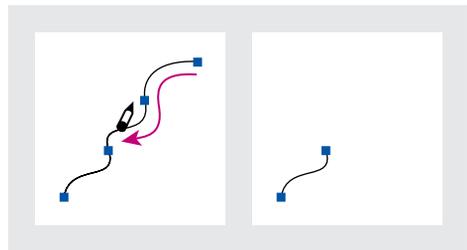
Path before and after using the smooth tool

To use the smooth tool:

- 1 If the path you want to smooth is not selected, select it with the selection tool (🖱️). Or Ctrl-click (Windows) or Command-click (Mac OS) the path to select it.
- 2 Select the smooth tool (🧼).
- 3 Drag the tool along the length of the path segment you want to smooth. The modified stroke or path usually has fewer anchor points than the original.
- 4 Continue smoothing until the stroke or path is the desired smoothness.

Erasing a path with the erase tool

The erase tool lets you remove a portion of an existing path or stroke. You can use the erase tool on paths but not on text.



Strokes before (left) and after (right) using the erase tool

To use the erase tool:

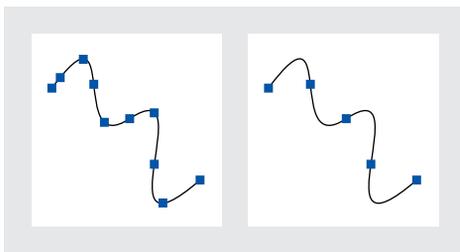
- 1 Select the erase tool (.
- 2 Drag the tool along the length of the path segment you want to erase (not across the path). For best results, use a single, smooth, dragging motion.

Anchor points are added to the ends of the resulting paths.

Setting preferences for the pencil and smooth tools

You can set preferences for the pencil tool and smooth tool. The preferences include tolerances that control how sensitive the pencil and smooth tools are to the movement of your mouse or graphics-tablet stylus, and whether you want the path to remain selected after you draw it.

The tolerance is calculated in pixels. The larger the number of pixels you specify, the less complex are the paths.



Paths with low fidelity and smoothness (left), and high fidelity and smoothness (right)

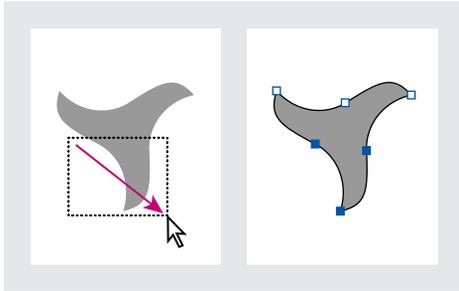
To set preferences for the pencil tool and smooth tool:

- 1 Double-click the pencil tool () or smooth tool (.
- 2 Use the Fidelity and Smoothness sliders or enter values:
 - Fidelity controls the distance (in pixels) within which the final curves can stray from the smoothed mouse or tablet data. Lower fidelity values result in a path that less closely matches the line you drew; higher values result in a path that more tightly matches the line you drew but may result in more anchor points.
 - Smoothness controls the amount of smoothing (by percentage) applied when you use the tool. Lower smoothness values usually result in more anchor points and preserve more of a line's irregularities; higher values result in fewer anchor points and remove more of a line's irregularities.
- 3 To keep the path selected after you draw it, select Keep Selected. This option is selected by default.
- 4 Click OK.

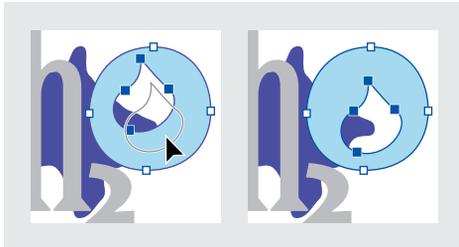
Working with segments and multiple points on a path

You can use the direct-selection tool to select multiple points or path segments on one or more paths. You can also select subpaths on a compound path. This is useful for quickly altering a portion of a path defined by several points, rather than moving each point individually.

Note: Fill and stroke attributes apply to entire paths regardless of how many points are selected.



Dragging to select multiple points



Select a compound path's subpath to reposition it without disturbing the rest of the compound path

To select multiple points on a path:

- 1 Select the direct-selection tool (⌘).
- 2 Do one of the following:
 - Drag around the points you want to select.
 - Hold down Shift as you click the points you want to select.

To select all points on a path at once:

Using the direct-selection tool, press Alt (Windows) or Option (Mac OS) as you click a path.

 *Alt/Option-clicking a path with the direct-selection tool is useful for moving a whole path that's nested inside a frame, or for moving a frame without moving its contents.*

To select a path segment:

- 1 Make sure no points on the path are selected; deselect the path if necessary.
- 2 Select the direct-selection tool, and then click the path segment you want to select.

Note: Selecting a segment doesn't select any points, but will display any direction handles facing the segment. If you want to keep track of which segments are selected, select segments by selecting the points that define them.

To select multiple path segments:

Select the direct-selection tool, and then hold down Shift as you click the path segments you want to select.

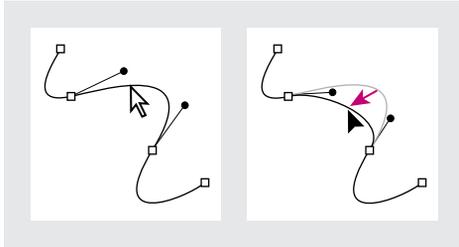
To move a straight path segment:

With the direct-selection tool, drag any of the path segments.

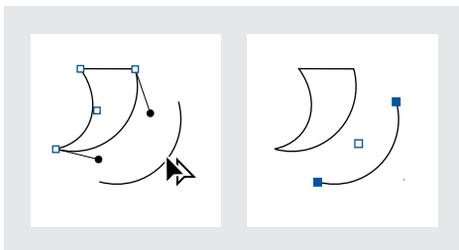
Note: If the entire path moves, choose Edit > Undo, and then make sure you click only the path itself—do not click the fill. All points should be hollow, not solid. You can move a curved segment only by Shift-selecting and then dragging the points that define it.

To reshape a curved path segment:

With the direct-selection tool, click to select a curved path segment, and then drag the curve.

**To copy a selected path segment by dragging:**

- 1 Hold down the mouse button over a segment, and then without moving or releasing the mouse button, press Alt (Windows) or Option (Mac OS).
- 2 Keep both the Alt/Option key and the mouse button pressed as you drag the selected segment.
- 3 When you've dragged the segment to the desired position, release the mouse button. The selected segment is copied, and the rest of the path is left behind.

**Controlling image display quality and performance**

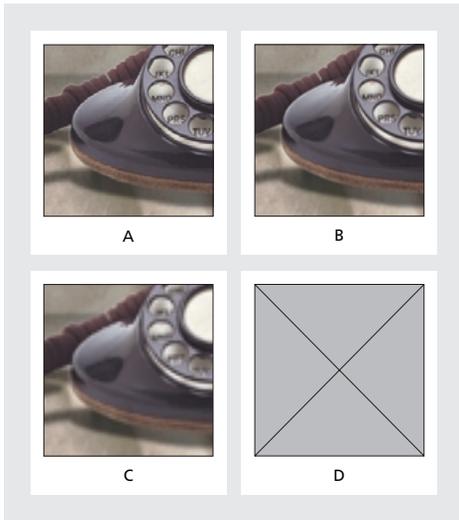
Use image display options to balance display speed and quality. You can specify an image display setting for all images and vector graphics in the document, and you can also specify image display options separately for each image or vector graphic (overriding the document-wide setting). The following display options are available:

Full Resolution Displays an image at the resolution at which the image was saved. If the amount of RAM available to InDesign is too low to display images instantly, the image will be displayed as a progressive series of strips. Vector graphics are displayed at full resolution. This option provides the highest quality but the slowest performance.

Optimized Resolution Downsamples a high-resolution image to a resolution appropriate for high-quality display on your monitor. Vector graphics are displayed at full resolution. This option uses RAM more efficiently and displays images faster than the Full Resolution setting.

Proxy Creates a low-resolution proxy image appropriate for identifying and positioning an image or vector graphic, and stores the proxy in the document. If available RAM is low, the resolution of the proxy may be reduced further. Proxy is the default option, and is the fastest way to display an identifiable image.

Gray Out Draws images and vector graphics as gray rectangles. This is the fastest option but it previews image sizes only.



A. Full Resolution B. Optimized Resolution
C. Proxy D. Gray Out

Note: Image display options don't affect output resolution on PostScript output devices. InDesign always prints images at full resolution on PostScript output devices. When creating HTML or PDF files, final image resolution depends on the output options you choose for downsampling images.

To control display quality for all images and vector graphics:

- 1 Choose Edit > Preferences > General.
- 2 Choose a display quality setting from the Display menu.

 The Display menu for document-wide image display options is also available as a submenu on the context menu that appears when you right-click (Windows) or Control-click (Mac OS) a spread and nothing is selected.

To control display quality for one graphic:

- 1 With the selection tool () or direct-selection tool (), select an imported graphic.
- 2 Right-click (Windows) or Control-click (Mac OS) the image. From the Display submenu on the context menu that appears, choose a display quality setting. If you choose Set to Default, the graphic uses the display quality specified in the General Preferences dialog box.

 To cycle through the display settings for the document, press Ctrl+Shift+F5 (Windows) or Command+Shift+F5 (Mac OS). To cycle through settings for one graphic, select the graphic before pressing the shortcut.

Copying attributes between objects

Use the eyedropper tool to copy fill and stroke attributes, such as color, from any object in an InDesign file, including imported graphics. By default, the eyedropper tool loads all available fill and stroke attributes of an object and sets the default fill and stroke attributes of any new objects you draw. You can use the Eyedropper Options dialog box to change the attributes that the eyedropper tool copies. You can also use the eyedropper tool to copy type attributes; see “Copying type attributes with the eyedropper tool” on page 35.

Note: If an attribute is not listed in the Eyedropper Options dialog box, it can't be copied with the eyedropper tool. The only exception is the corner effect for strokes, which is copied even though it isn't listed in the Eyedropper Options dialog box.

To copy fill and stroke attributes using the eyedropper tool:

- 1 Select one or more objects that have fill and stroke attributes you want to change.
- 2 Select the eyedropper tool (.
- 3 Click the object that has the fill and stroke attributes you want to sample. The eyedropper appears loaded () , and the selected objects are automatically updated with the fill and stroke attributes of the object you clicked.
- 4 To change other objects to the same attributes, click the objects with the loaded eyedropper. If an object is stroked and not filled, be sure to click the object's outline.

To pick up new attributes when the eyedropper tool is loaded:

- 1 Press Alt (Windows) or Option (Mac OS) while the eyedropper tool is loaded. The eyedropper tool reverses direction and appears empty () , to indicate that it's ready to pick up new attributes.

- 2 Without releasing Alt/Option, click an object containing the attributes you want to pick up, and then release Alt/Option so that you can drop the new attributes on another object.

To change the fill and stroke attributes affected by the eyedropper tool:

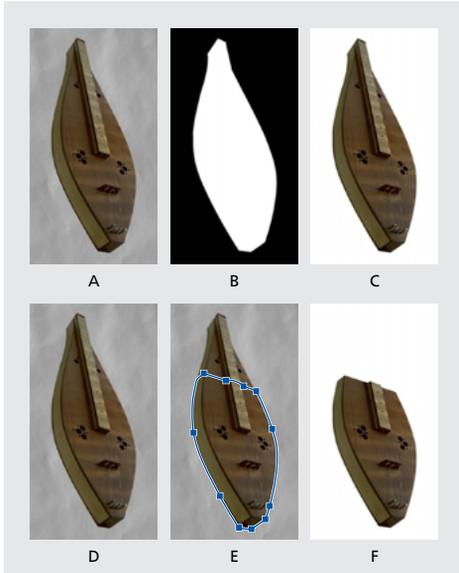
- 1 In the toolbox, double-click the eyedropper tool.
- 2 Choose Fill and Stroke Settings from the menu at the top of the Eyedropper Options dialog box.
- 3 Select the fill and stroke attributes you want to copy with the eyedropper tool, and then click OK.

 *To copy or apply only the fill and stroke color of an object, hold down Shift as you click an object with the eyedropper tool.*

Using new clipping path options

You can create a clipping path from imported graphics containing alpha channels or multiple embedded paths. This gives you maximum flexibility when creating transparent backgrounds for imported graphics. When a graphic contains multiple alpha channels or paths, you can choose which one to use as a clipping path.

An alpha channel is an invisible channel that defines transparent areas of an image. It's stored inside an image along with the image's RGB or CMYK channels. Alpha channels are commonly used in video effects applications and are easily created in Photoshop.



A. Original image B. Alpha channel C. Placed image
D. Original image E. Image with embedded path
F. Placed image

Note: This section describes only the features new to InDesign 1.5. For information about other options in the Clipping Path dialog box, see the Adobe InDesign User Guide.

To create or reset a clipping path for an imported graphic:

1 Select an imported graphic and choose Object > Clipping Path.

2 Choose one of the following commands from the Type menu:

- To reset a clipping path to the default rectangular frame, choose None.
- To create a clipping path based on the lightest areas of a graphic, choose Detect Edges. This is the method used by InDesign 1.0.
- To create a clipping path from an alpha channel saved with the graphic, choose Alpha Channel, and then choose the channel you want to use from the Alpha menu. If the Alpha menu is not available, no alpha channels were saved with the image. InDesign automatically recognizes Photoshop's default transparency (the checkerboard background) as an alpha channel; if the image has an opaque background you must use Photoshop to remove the background or create and save one or more alpha channels with the image.
- To create a clipping path from a path saved with the image, choose Photoshop Path, and then choose the path you want to use from the Path menu. If the Photoshop Path option isn't available, no named paths were saved with the image.

3 If you want to create a clipping path that stops at the visible edge of the image, select Restrict to Frame. This can result in a simpler path when you use the image's frame to crop the image.

4 Click OK.

Note: The Tolerance and Threshold settings are not available for the None or Photoshop Path options. For more information about Clipping Path dialog box options other than the ones in the Type menu, see the Adobe InDesign User Guide.

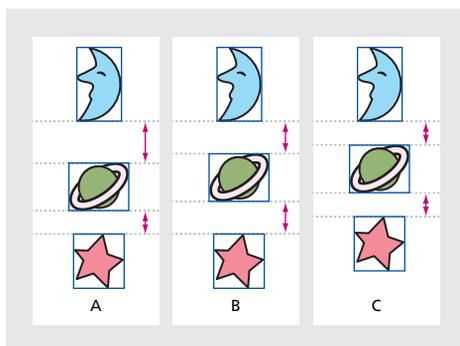
Distributing or inserting a spacing value between objects

In InDesign 1.0, the Align palette lets you:

- Align objects by their centers or by the same edge (left, right, top, or bottom) of each selected object.
- Distribute objects within the boundaries of the selection, measuring from the same edge of each object.

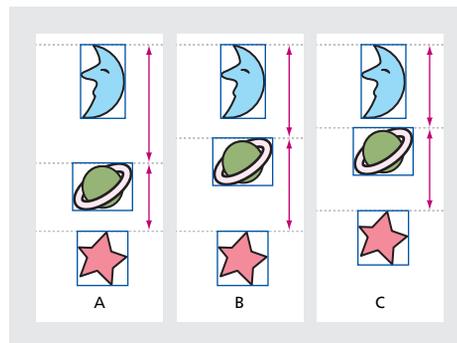
InDesign 1.5 adds the following distribution options:

- Distribute objects using a value you specify, by inserting a spacing value between the facing edges of all selected objects.



A. Original placement B. Distributing within selection; equal spacing between facing edges C. Distributing by specifying value between facing edges

- Distribute objects using a value you specify, by inserting a spacing value between the center point or same edge of each selected object.



A. Original placement B. Distributing within selection; equal spacing between top edges C. Distributing by specifying value between top edges

These expanded options help you get exactly the result you want when the selection includes objects of different widths and heights.

This topic covers only the distribution features new to InDesign 1.5. For information about the other options in the Align palette, see the *Adobe InDesign User Guide*.

When you distribute using spacing, specifying a negative value moves objects left along the horizontal axis or up along the vertical axis. Positive values move objects right along the horizontal axis or down along the vertical axis. Specifying a positive value adds space between objects, and specifying a negative value removes space between objects.

To display the Align palette:

- 1 Choose Window > Align.

To distribute objects within the selection boundary with equal space between facing edges:

- 1 If the Distribute Spacing section of the Align palette isn't visible, choose Show Options from the Align palette menu.
- 2 In the Distribute Spacing section of the Align palette, make sure Use Spacing is deselected.
- 3 In the Distribute Spacing section of the Align palette, click the button to distribute along the horizontal or vertical axis.

To insert a specific amount of space between the centers or edges of objects:

- 1 In the Align palette, select Use Spacing in the Distribute Objects section of the palette, and then enter the amount of space you want to apply in the document's unit of measure.
- 2 Click a button to distribute selected objects along their horizontal or vertical axis.

To insert a specific amount of space between the facing edges of objects:

- 1 If the Distribute Spacing section of the Align palette isn't visible, choose Show Options from the Align palette menu.
- 2 In the Distribute Spacing section of the Align palette, make sure Use Spacing is selected, and then enter the amount of space you want to apply in the document's unit of measure.
- 3 Click a button to distribute selected objects along their horizontal or vertical axis.

Note: To distribute objects evenly within the bounds of the selection (as in InDesign 1.0 and Illustrator 8.0), leave the Use Spacing checkboxes deselected, and click any Distribute button in the palette.

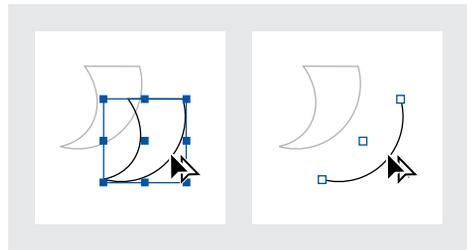
Using new transformation options

InDesign 1.5 extends its transformation tools with new and enhanced options. These improvements give you additional flexibility and increase InDesign's consistency with Photoshop and Illustrator.

About transforming objects with the direct-selection tool

The direct-selection tool in InDesign 1.5 can select segments or multiple points on a path, making it possible to transform portions of a path. The results of a transformation can be significantly different depending on whether you use the selection tool or direct-selection tool, so make sure you're using the right tool.

Use the selection tool (⌘) to move or copy an entire path and any contents, and use the direct-selection tool (⌘) to move or copy just a part of a path without any contents. For more information, see "Working with segments and multiple points on a path" on page 41.



Drag-copying a segment with selection tool (left) and direct-selection tool (right)

Nudging object dimensions using the keyboard

InDesign 1.5 includes a new keyboard shortcut that lets you scale objects in one percent or five percent increments, similar to the way you can nudge an object's position with the arrow keys.

When you use this method to change the dimensions of a path, the Transform palette reports the path's new height and width as 100%. When you use this method to change the dimensions of an image, the Transform palette reports the image's new height and width as a percentage of its original dimension. This lets you easily reset an image to 100% at any time, by typing 100% into the image's dimensions in the Transform palette. To track the percentage change of path dimensions, use the Scale tool or dialog box instead; see "Transforming objects using dialog boxes" on page 50.

To change object dimensions using the keyboard:

Select an object and do one of the following:

- To enlarge by one percent, press Ctrl+, (Windows) or Command+, (Mac OS).
- To reduce by one percent, press Ctrl+., (Windows) or Command+., (Mac OS).
- To enlarge or reduce by five percent, use either of the preceding shortcuts while also pressing Alt (Windows) or Option (Mac OS).

 *It's easy to remember these shortcuts because they correspond to the keys that use the greater-than (>) symbol and the less-than symbol (<). The shortcuts aren't listed with these symbols because the shortcuts don't use the Shift key.*

Using the free transform tool

The free transform tool works as it does in Photoshop and Illustrator, providing a way to perform any transformation with just one tool. You can combine transformations, such as rotating and scaling, while the free transform tool is active.

 *You can use keyboard shortcuts to instantly switch among the transform tool (press E), the selection tool (V), and the direct-selection tool (A).*

To move with the free transform tool:

- 1 Select the object or objects to move.
- 2 Select the free transform tool (.
- 3 Click anywhere within the bounding box and then drag.

To scale with the free transform tool:

- 1 Select the object or objects to scale.
- 2 Select the free transform tool (.
- 3 Do one of the following:
 - Drag any bounding box handle until the object is the desired size.
 - Shift-drag the handle to preserve the selection's proportions.
 - Alt-drag (Windows) or Option-drag (Mac OS) to scale from the center of the bounding box (instead of from the opposite handle).

To rotate with the free transform tool:

- 1 Select the object or objects to rotate.
- 2 Select the free transform tool (.

- 3 Position the pointer anywhere outside the bounding box. The pointer changes to (↖).
- 4 Drag until the selection is at the desired angle of rotation.

To reflect with the free transform tool:

- 1 Select the object or objects to reflect.
- 2 Select the free transform tool (⌘)..
- 3 Drag a handle of the bounding box past the opposite edge or handle until the object is at the desired level of reflection.

To shear with the free transform tool:

- 1 Select the object or objects to shear.
- 2 Select the free transform tool (⌘)..
- 3 Start dragging a handle on the side of the bounding box (not a corner) and then hold down Ctrl+Alt (Windows) or Option+Command (Mac OS) as you drag until the object is at the desired perspective. Shift-drag to constrain the tool.

Note: If the object scales instead of shears, make sure you start dragging a side handle before you press the Ctrl/Command key. If you press the key first, the object scales.

Transforming objects using dialog boxes

You can transform objects precisely using new transformation dialog boxes similar to those in Illustrator.

To move an object using dialog box options:

- 1 Select one or more objects, and then choose Object > Transform > Move or double-click the selection tool (⌘)..

- 2 Do one of the following:

- Enter the horizontal and vertical distances that you want the object to move. Positive values move the object down and to the right of the x axis; negative values move the object up and to the left.

- Enter the distance and angle for the move. The angle you enter is calculated in degrees from the x axis. Positive angles specify a counterclockwise move; negative angles specify a clockwise move. You can also enter values between 180 and 360 degrees; these values are converted to their corresponding negative values (for example, a value of 270 degrees is converted to -90 degrees).

- 3 If the selected object is a frame with content and you want the content to move with the frame, make sure Move Content is selected. This option is selected by default.

- 4 Do one of the following:

- To preview the effect before you apply it, select Preview.
- To move the object, click OK.
- To move a copy of the object, click Copy.

To rotate an object using dialog box options:

- 1 Select one or more objects, and then do one of the following:

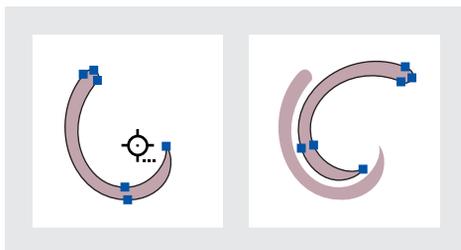
- Choose Object > Transform > Rotate.
- Double-click the rotate tool (⌘)..
- To change the point of origin and specify a rotation angle in the Rotate dialog box, select the rotate tool, and Alt-click (Windows) or Option-click (Mac OS) the new point of origin.

2 Enter the rotation angle, in degrees, in the Angle option. Enter a negative angle to rotate the object clockwise; enter a positive angle to rotate the object counterclockwise.

3 If the selected object is a frame with content and you want the content to rotate with the frame, make sure Move Content is selected. This option is selected by default.

4 Do one of the following:

- To preview the effect before you apply it, select Preview.
- To rotate the object, click OK.
- To rotate a copy of the object, click Copy.



Set point of origin. Then use the Copy option in the Rotate dialog box to rotate a duplicate.

To scale an object using dialog box options:

- 1 Select one or more objects.
- 2 Do one of the following:
 - Choose Object > Transform > Scale.
 - Double-click the scale tool ().
 - To change the point of origin and specify a scaling percentage in the Scale dialog box, select the scale tool, and Alt-click (Windows) or Option-click (Mac OS) the new point of origin.

3 In the Scale dialog box, do one of the following:

- Select Uniform, and then enter a percentage in the Scale option to preserve the relative height and width of the object.
- Select Non-Uniform, and then enter the horizontal and vertical scale factors as percentages to scale the height and width separately. The scale factors are relative to the specified point of origin and can be negative numbers.

4 If the selected object is a frame with content and you want the content to scale with the frame, make sure Scale Content is selected. This option is selected by default.

5 Do one of the following:

- To preview the effect before you apply it, select Preview.
- To scale the object, click OK.
- To scale a copy of the object, click Copy.

To shear an object using dialog box options:

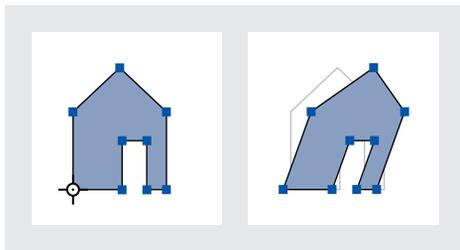
1 With the selection tool, select the object or objects to shear.

- Choose Object > Transform > Shear.
- Double-click the shear tool ().
- To change the point of origin and specify a shearing angle and axis in the Shear dialog box, select the shear tool, and Alt-click (Windows) or Option-click (Mac OS) the new point of origin.

2 In the Shear dialog box, enter the new shear angle. The shear angle is the amount of slant to be applied to the object, relative to a line perpendicular to the shear axis. (Shear angle is calculated clockwise from the current axis.)

3 Specify the axis along which the object is to be sheared. You can shear an object along a horizontal, a vertical, or an angled axis.

If you choose an angled axis, enter the angle of the axis that you want, in degrees, relative to the x axis.



Point of origin placed at left corner (left), and shear angle entered into Shear dialog box (right)

4 If the selected object is a frame with content and you want the content to move with the frame, make sure Shear content is selected. This option is selected by default.

5 Do one of the following:

- To preview the effect before you apply it, select Preview.
- To shear the object, click OK.
- To shear a copy of the object, click Copy.

Pasting a copy at the same position as the original

You can use the Paste in Place command to paste a frame or imported graphic at the same position as the object you originally copied. This is helpful when you want to keep the copy aligned with the original, or when you want to paste the copy at the same position on another page.

Note: If you want an object to appear in the same position on many pages, consider creating a master with the object on it. For more information, see the Adobe InDesign User Guide.

To paste a copy at the same position as the original:

- 1 Select an object and then choose Edit > Copy.
- 2 Choose Edit > Paste in Place.



To paste in place using a keyboard shortcut, press **Alt+Shift+Ctrl+V** (Windows) or **Option+Shift+Command+V** (Mac OS).

Chapter 4: Using New Color and Trapping Features

Adobe InDesign 1.5 enhances the way you work with color. If you use Adobe Illustrator, you'll already be familiar with many of the changes.

Using new Swatches palette features

The Swatches palette is now easier to use and is more closely aligned with the Swatches palette in Illustrator.

Default colors in the Swatches palette

Six CMYK-defined colors appear in the default Swatches palette (cyan, magenta, yellow, red, green, and blue).



To change the swatches that appear in new documents by default, edit the Swatches palette when no documents are open.

Naming process colors after their values

In InDesign 1.5, the default name of a process color swatch is derived from the values of the color's components. For example, if you create a red color using 10 percent cyan, 75 percent magenta, 100 percent yellow, and 0 percent black, its swatch will be named C=10 M=75 Y=100 K=0 by default. This change makes it easier to identify the composition of new process colors.

As with any color you define, you can change the name of a process color swatch at any time. By default, a process color swatch's name automatically updates to represent its current CMYK definition; you can switch this option off or on as needed.

To switch automatic process swatch naming on or off:

- 1 Double-click a process color in the Swatches palette.
- 2 Do one of the following, and then click OK:
 - To let InDesign rename the swatch when you adjust its CMYK percentages, make sure the Name with Color Value option is selected.
 - To preserve the current swatch name when you adjust its CMYK values, make sure the Name with Color Value option is deselected.

Defining spot color swatches directly

You can define a new color swatch as a spot color without having to select Spot Color in the New Color dialog boxes.

To define a spot color using the New Color button:

In the Swatches palette, press Ctrl (Windows) or Command (Mac OS) as you click the New Color button.

To define a spot color using the New Color button and also open the New Color dialog box:

In the Swatches palette, press Alt+Ctrl (Windows) or Option+Command (Mac OS) as you click the New Color button.

Note: If the New Color button isn't available, select a swatch first.

Changing the swatch size

You can change the size of the swatches in the Swatches palette. Making the swatches smaller saves space on your monitor.

To modify the swatch display:

In the Swatches palette, choose one of the following display options from the palette menu:

- Name displays a small swatch next to the name of the swatch. The icons to the right of the name show the color model (CMYK, RGB, and so on), and whether the color is a spot color, process color, registration color, or none.
- Small Swatch or Large Swatch displays only the swatch. A triangle with a dot in the corner of the swatch indicates that the color is a spot color. A triangle without a dot indicates a process color.

Applying colors by dragging and dropping

An easy way to apply colors or gradients is to drag them from a color source to an object or palette. Dragging and dropping lets you apply colors or gradients to objects without first selecting the objects. You can drag the following:

- The fill or stroke boxes in the toolbox or in a palette.
- The gradient box in the Gradient palette.
- Swatches from the Swatches palette or any swatch library palette.
- An out-of-gamut icon (△) in a palette.

You can drop colors or gradients on the following objects and palettes:

- The fill or stroke of a path. To drop color on a fill or stroke, as you drag a color position the center of the drag icon precisely over the path's fill or stroke, and then release the mouse button.
- The Swatches palette.

If you drag one or more Swatches palette swatches or an out-of-gamut icon, you can also drop them in another InDesign document window, which adds the swatches to that document's Swatches palette.

Using colors from imported graphics

InDesign 1.5 makes it easier to use colors from graphics you import into your document.

Using the eyedropper tool to sample colors from imported graphics

You can use the eyedropper tool to add colors from imported graphics to your document or apply them to objects in your document. This is useful for coordinating layout colors with images. For more information about the eyedropper tool, see "Copying attributes between objects" on page 44.

For best results with color separations, you may want to make sure that color names, types (such as spot and process), and models (such as RGB and CMYK) of the colors sampled in InDesign are consistent with the color definitions in the imported graphics. If you're not sure about the best settings to use, consult your prepress service provider.

Redefining imported spot colors as process colors

When you import an EPS or PDF graphic containing a spot color, InDesign adds the spot color name and definition to the Swatches palette. You can change an imported spot color swatch to a process color swatch. This provides flexibility to adapt colors—even those in imported graphics—to changing output requirements.

To change an imported spot color to process:

- 1 In the Swatches palette, double-click the swatch you want to edit.
- 2 In the Swatch Options dialog box, choose Process from the Color Type menu.

***Note:** This changes the color type in the InDesign document only. To permanently change the color type of colors within a graphic, open the graphic in the program used to create it, and then edit the color in that program.*

Using other new color features

InDesign 1.5 provides shortcuts for defining color modes and gradients.

Swap Fill/Stroke button

You can use the toolbox's Swap Fill/Stroke button (↔) with selected type. In InDesign 1.0, this button did not apply to type.

Cycling through color modes using a shortcut

You can use a shortcut to cycle through the CMYK, RGB, and LAB color modes in many places where a color bar or color box is present, instead of choosing a color mode from a palette or dialog box menu.

To cycle through color modes:

Do one of the following:

- In the Color palette, Shift-click the color bar at the bottom of the palette.
- In the New Color Swatch or Swatch Options dialog box, Shift-click the color box.
- In the New Gradient or Gradient Options dialog box, select a gradient stop, make sure RGB, LAB, or CMYK is selected in the Stop Color menu, and then Shift-click the color box.

Reversing a gradient

The Gradient palette now includes a Reverse button so that you can instantly reverse a gradient's color progression.

To reverse a gradient:

- 1 Activate a gradient.
- 2 In the Gradient palette, click the Reverse button (↔).

Automatic trapping

InDesign can automatically trap color documents using a built-in trapping engine, and can also take advantage of the similar but more powerful Adobe In-RIP Trapping engine available on Adobe PostScript output devices that support Adobe In-RIP Trapping.

Both trapping engines can precisely calculate and apply any necessary adjustments to the edges of both type and graphics throughout your document. They can apply effective trapping techniques to different parts of a single object, even if text or an InDesign object overlaps several different background colors. Trapping adjustments are made automatically, and you can define trapping styles that address the trapping requirements of specific page ranges. The effects of trapping appear only on color separations generated by a trapping engine; you cannot see the results on-screen within InDesign.

The trapping engine decides where to trap by detecting contrasting color edges, and then creates traps based on the neutral densities (lightness or darkness) of abutting colors, in most cases spreading lighter colors into adjacent darker colors. The trapping settings you specify in the Print dialog box modify the trapping engine's results.

Note: *Automatic trapping isn't always necessary for color documents. For information about design strategies that avoid having to trap, or about simulating traps by overprinting manually, see the Adobe InDesign User Guide.*

Comparing Adobe In-RIP Trapping and built-in trapping

While built-in trapping and Adobe In-RIP Trapping are quite similar, the differences between them can make a significant difference in the output you get from the same document. For best results, read the following sections and understand the differences between the two trapping engines.

Software requirements for automatic trapping

To trap documents using either the built-in or Adobe In-RIP Trapping engines, you need the following print drivers:

- For Windows 2000, use Adobe PostScript driver version 5.0 or later.
- For Windows NT 4, use Adobe PostScript driver version 5.1.1 or later.
- For Windows 98, use Adobe PostScript driver version 4.3.2 or later.
- For Mac OS, use the Adobe PostScript driver version 8.6 or later.

For more information about installing Windows printer drivers, see the `Install_ReadMe.doc` file.

Note: *If you're using Windows 2000 and printing through a Windows NT print server, we recommend that you install Adobe PostScript driver 5.1.1 on your print server and print using that driver.*

For Adobe In-RIP Trapping, you also need the following software and hardware:

- A PPD (PostScript Printer Description) file that supports Adobe In-RIP Trapping. You must select this PPD using the Adobe PS print driver. For more information about installing a PostScript driver and selecting a PPD, see the *Adobe InDesign User Guide*.
- An Adobe PostScript Level 2 or later output device that uses a RIP that supports Adobe In-RIP Trapping. To find out if a PostScript output device supports Adobe In-RIP Trapping, contact the manufacturer or your prepress service provider.

General differences between built-in and Adobe In-RIP Trapping

The following are some of the features that are not available through built-in trapping, but are available through Adobe In-RIP Trapping:

- Trapping gradients created in InDesign.
- Sliding traps.
- Composite color workflow. With built-in trapping, you can separate a document using InDesign or using in-RIP separations. To use Adobe In-RIP Trapping, you must use in-RIP separations.
- Trap widths. Built-in trapping limits trap widths to 1 point regardless of the amount you enter. For larger trap widths, use Adobe in-RIP Trapping.

Additional differences between built-in and Adobe In-RIP Trapping are described in the following sections.

About trapping imported images

Built-in trapping traps images, such as photographs, to text and InDesign graphics. However, the images must be saved using a truly pixel-based file format that supports the color requirements of commercial printing. Built-in trapping will trap images saved in the BMP, GIF, JPEG, PCX, PICT, PNG, PSD (Photoshop), TIFF, and WMF file formats. Of these, JPEG, PSD, and TIFF are the most appropriate formats for commercial printing jobs; before using other formats consult your prepress service provider.

In file formats that are not purely pixel-based, the non-pixel data will prevent the image from working properly with built-in trapping. Built-in trapping cannot trap graphics saved in the AI (Adobe Illustrator), DCS, EPS, PDF or PostScript file formats; if you want to trap these graphics file formats use Adobe In-RIP Trapping. It's easy to use one of these formats by accident; the following are examples of scenarios when you might be including these formats unintentionally:

- While EPS and PDF images may appear to consist only of pixels, the pixels are actually contained inside a layer of PostScript code.
- The Desktop Color Separation (DCS) format is based on EPS, so images saved using DCS can't be trapped by built-in trapping.

- If you're using an Open Prepress Interface (OPI) server, verify that it creates for-position-only (FPO) images using TIFF format, not EPS. If the images are TIFF, it may be possible to use built-in trapping as long as you don't select any Omit options at output time. Omit image options are located in the Graphics panel of the Print dialog box when a PostScript printer is targeted.

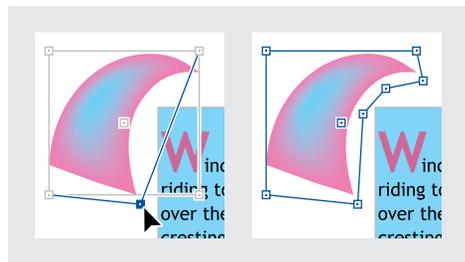
Built-in trapping doesn't support the Trap Images Internal option that traps colors within a single image. However, 1-bit images will trap to other images if they're saved as TIFF or another supported pixel-based format.

***Note:** The behavior and precision of trapping within an OPI workflow depends on many factors, such as the downsampling method the OPI server uses to generate FPO images. For best results, consult your OPI vendor for information about integrating Adobe trapping solutions with their OPI server.*

About trapping imported vector graphics

Both Adobe In-RIP Trapping and built-in trapping can trap text and graphics created using the tools in InDesign. However, built-in trapping doesn't trap gradients created using InDesign, nor placed vector graphics such as EPS or PDF files. You can use built-in trapping with documents containing vector graphics in the following cases:

- If you want to trap art from Adobe Illustrator, consider copying and pasting objects (or dragging and dropping them) from the Illustrator file into your InDesign document. This will convert them to InDesign paths which can be trapped. However, these methods won't preserve Illustrator features that aren't supported by InDesign, and the objects can't be updated automatically if you edit the original Illustrator document.
- Another way to trap Illustrator art is to save the Illustrator file as a TIFF image and place that into InDesign. Make sure you specify TIFF resolution and color options that are appropriate for your print job; see your prepress service provider if you're unsure of the best settings.
- Text, paths, and frames you create in InDesign won't trap properly if they overlap a frame containing a placed graphic that built-in trapping won't trap, such as placed Illustrator art. If the placed vector graphic isn't rectangular, try reshaping the placed graphic's frame closer to the graphic itself, and away from other objects. For example, you might use the Object > Clipping Path command to fit the graphics frame more tightly around the graphic.



InDesign text and graphics that overlap placed graphics (left) won't trap properly. To allow proper trapping in this example, reshape the frame to avoid touching other objects (right).

About trapping text

Both the Adobe In-RIP and built-in trapping engines can trap text characters to other text and graphics (as long as they exist directly on the layout and aren't contained in imported graphics). A text character overlapping different background colors traps accurately to all colors it overlaps.

For best results with built-in trapping, use PostScript fonts only; using TrueType fonts may result in inconsistent traps. Neither trapping engine traps bitmap fonts. If your document must use TrueType fonts and you want to use built-in trapping, consider converting all TrueType text to outlines by selecting the text and choosing **Type > Create Outlines**. The text will become InDesign objects that do trap reliably. Remember that text can't be edited after you convert it to outlines.

Maximizing trapping performance

Whether you use Adobe In-RIP trapping or built-in trapping, you can save time by not processing pages that don't need trapping, such as pages containing black text only. You can use trapping page ranges to enable trapping only for the page ranges that require it; for more information see "Using trapping page ranges" on page 61.

The speed of built-in trapping depends on the speed of your computer system. If you're trapping every page of a long document, use the fastest computer system you have. Built-in trapping also makes extensive use of your computer's hard disk, so a fast hard disk and data bus will benefit built-in trapping. To maximize the amount of time your computers are available for other tasks, consider using Adobe In-RIP Trapping, which processes all traps at the imagesetter instead of at your computer.

Setting aside disk space for built-in trapping

To trap the edges of every color that requires trapping, the trapping engine creates a large number of paths which are used only by the output device (not stored in your document). While Adobe In-RIP Trapping processes and stores these additional paths at the RIP, built-in trapping uses your computer's hard disk as a temporary storage area for these trap paths. Before you use built-in trapping, make as much space as possible available on your hard disk.

The amount of disk space you need depends on a wide range of factors, so it isn't possible to precisely predict the amount of disk space a particular trapping job will require. However, disk space requirements for trapping are most likely to increase when you increase one or more of the following characteristics of your document:

- Number of pages included in trapping page ranges
- Number of overlapping colored objects
- Number of images that need to be trapped

- Amount of text that needs to be trapped
- Resolution of final output

If a print job that uses built-in trapping is interrupted or runs out of disk space, trapping data may be left behind on your hard disk. When necessary, you can exit InDesign and find and delete temporary InDesign data in the C:\Temp folder (Windows) or the Cleanup At Startup folder (Mac OS).

***Note:** The Cleanup At Startup folder is an invisible folder at the top level of a Mac OS computer. Use a disk utility to see it, or to locate it using the Mac OS Find command, press Option as you click the left search criterion menu to choose the Visibility option, and then choose Invisible from the right criterion menu.*

Trapping a document

Trapping is a complex process that depends on the interaction of various color, ink, and printing factors; the correct settings vary depending on specific printing conditions. Do not change the default trapping settings unless you've consulted with your prepress service provider, and read the trapping topics referred to in the following procedure to make sure you understand how trapping options work in the context of your document and printing conditions.

To open the Trapping panel:

- 1 Choose File > Print.
- 2 Click the Trapping tab (Windows) or choose Trapping from the printer options menu (Mac OS).

To trap a document:

1 Open the Trapping panel as described above, and then from the Trapping menu, choose one of the following:

- To use no automatic trapping, choose Off.
- To trap the document using the trapping engine included with InDesign, choose Application Built-in.
- To trap the document using Adobe In-RIP Trapping, choose Adobe In-RIP. This option works only when you target an output device that supports Adobe In-RIP Trapping.

***Note:** If you set options for Adobe In-RIP trapping and then switch to Application Built-in trapping, options not supported by built-in trapping will become unavailable. They may appear selected, but won't be applied until you switch back to Adobe In-RIP trapping.*

2 Click Inks. As necessary, select an ink, specify the following options, and then click OK:

- For Type, choose an ink type that describes the selected ink only if your prepress service provider recommends changing this setting. See “Working with specialty inks or varnishes” on page 64.
- For Neutral Density, type a value that describes the neutral density of the selected ink only if your prepress service provider recommends changing this setting. See “Adjusting ink neutral density values” on page 63.
- For Ink Sequence, type a value to set the order in which inks are printed only if your prepress service provider recommends changing this setting. See “Specifying ink sequence” on page 64.

3 In the Trapping section, as necessary do either of the following:

- To create a new trapping page range, click New.
- To view or change a trapping page range, select a trapping page range and click Edit.

4 Specify options, and then click OK. See “Using trapping page ranges” on page 61.

5 In the Trapping section, click the Enabled column to turn trapping on or off for any listed page ranges.

6 Click Styles to define named sets of options for trapping, and then click OK. See “Using trapping styles” on page 62.

7 Click a different tab (Windows) or choose another panel from the popup menu (Mac OS) to continue specifying other print options.

8 Click OK (Windows) or Print (Mac OS) to print the document.

Using trapping page ranges

The trapping engine lets you specify different trapping options for different ranges of pages. For example, pages with no abutting colors will print faster if you disable trapping on those pages. You can define a range of pages as a *trapping page range*, and associate that range with a trapping style you’ve defined. See “Using trapping styles” on page 62.

Note: *You can’t edit the default trapping page range. If you want to change any of the default trapping page range options, create and apply a new trapping page range.*

To set up trapping page ranges:

1 Open the Trapping panel.

2 In the Trapping list, if necessary either click New to make a new trapping page range, or change an existing trapping page range by selecting it and clicking Edit.

3 Select a Trapping Style to apply to the page range. To set up styles, see “Using trapping styles” on page 62.

4 Specify a page range by selecting All Pages, selecting Range and typing a range, or by selecting By Section and selecting one or more sections in the list. If you selected By Section, you can select Section Numbering to change the page numbering method in this dialog box only. If you specify a page range, type one or more ranges in ascending sequence using a hyphen for each range, and separating pages and ranges using commas. For example, 2-4, 6, 9-10, 12- is a valid range.

Note: *If a page appears in multiple page ranges, that page will be trapped with the style assigned to the page range that appears later in the list.*

5 Click OK. If necessary, repeat steps 2-6 to create or modify other page ranges.

6 Make sure Enabled is selected for the page range you created or edited.

To disable a trapping page range:

In the Trapping list in the Trapping panel, make sure Enabled is deselected for the page range you want to disable.

To delete a trapping page range:

In the Trapping list, select a trapping page range and click Delete.

Using trapping styles

A *trapping style* is a named set of trapping specifications. Use trapping styles so that you don't have to remember trapping settings for different presses or page ranges. If you don't apply a trapping style to a trapping page range, that page range will use the Default trapping style. The way individual trapping options are used varies depending on the situation. For more information, see the other trapping topics in this chapter.

Note: You can't edit the default trapping style. If you want to change any of the default trapping style options, create and apply a new trapping style.

To set up trapping styles:

- 1 Open the Trapping panel.
- 2 Click Styles. If necessary, create a new style by clicking New, or change an existing style by selecting it and clicking Edit. Specify the following options, and then click OK.
 - For Name, type a name for the style.
 - For the Trap Width section, type values to specify the amount of overlap for inks. See "Setting trap widths" on page 65.
 - For the Trapping Threshold section, type values to specify the conditions under which trapping occurs. Many variables affect the values you enter here. For more information, consult your prepress service provider and see the other trapping topics.

- For Trap Color Reduction, type a value to specify the degree to which the trapping engine uses components from abutting colors to reduce the trap color. This is useful for preventing certain abutting colors (such as pastels) from making an unsightly trap that is darker than either color. Specifying a Trap Color Reduction smaller than 100% begins to lighten the color of the trap; a Trap Color Reduction value of 0% makes a trap whose neutral density is equal to the neutral density of the darker color.
- For the Image Settings section, specify settings that determine how to trap imported bitmap images. See "Trapping imported graphics" on page 67.



To create a new style based on an existing style, select an existing style before clicking New.

To apply a trapping style:

- 1 In the Trapping list in the Trapping panel, select the page range to which you want to apply a trapping style, and then click Edit.
- 2 For Trapping Style, select the style you want to apply, and then click OK.

To delete a style:

- 1 In the Trapping Options dialog box, click Styles.
- 2 Select a style, click Delete, and then click OK.

Note: Use caution when you use trapping styles in a document and print with the Reader's Spreads option turned on. For more information, see "Printing with trapping styles and reader's spreads" on page 71.

Adjusting ink neutral density values

You can adjust the ink neutral density (ND) values that the selected trapping engine uses to determine the precise placement of traps. The default ND values for process inks are based on the neutral density readings of process ink swatches that conform to industry standards in different parts of the world. The language version of InDesign determines which standard it adheres to. For example, the ND values for the U.S. English and Canadian versions of InDesign conform to the Specifications for Web Offset Publications (SWOP) solid ink density values published by the Graphic Arts Technical Foundation of North America. InDesign lets you adjust process ink neutral densities to match printing industry standards in a different part of the world.

The trapping engine derives the ND values for a spot color from its CMYK equivalent. For most spot colors, the ND values of their CMYK equivalents are accurate enough for proper trap creation. Spot inks that are not easily simulated using process inks, however, may need their ND values adjusted so that the trapping engine traps them correctly. By typing new values, you can ensure that an ink that is observed as darker or lighter is perceived that way in InDesign; the appropriate trap placement is then applied automatically.

You can get the appropriate neutral density value for a given ink by asking your commercial printer. The most accurate method of determining an ink's ND is to use a commercial densitometer to measure a swatch of the ink color. Read the "V" or visual density of the ink (do not use process filters). If the value differs from the default setting, type the new value in the ND text box, and then click Set. You can restore the default for a selected ink by clicking Default.

***Note:** Changing the neutral density for a spot color only affects how that color will trap. It does not change the appearance of that color in your document.*

Use the following guidelines for adjusting ND values:

Metallic and opaque inks Metallic inks are usually darker than their CMYK equivalents, while opaque inks obscure any ink beneath them. In general, you should set the ND values for both metallic and opaque spot colors much higher than their default values to ensure that these spot colors won't spread. It's also a good idea to set the metallic ND to a higher value than the ND of Black so that Black does not spread into the metallic spot color.

***Note:** Setting an ink to Opaque or OpaqueIgnore in the Edit Trapping Inks dialog box will prevent an opaque ink from spreading into other colors, unless another opaque ink has a higher ND value.*

Pastel inks These inks are normally lighter than their process equivalents. You may want to set the ND value for these inks lower than their default values to ensure that they spread into adjacent darker colors.

Other spot inks Some spot colors, such as turquoise or neon orange, are significantly darker or lighter than their CMYK equivalents. You can determine whether this is the case by comparing printed swatches of the actual spot inks to printed swatches of their CMYK equivalents. You can adjust the spot ink's ND value as higher or lower as necessary.

Working with specialty inks or varnishes

Certain inks require special trapping considerations. For example, if you are using a varnish on your document, you don't want the varnish to affect trapping. However, if you are overprinting certain areas with a completely opaque ink, there is no need to create traps for items underneath. Ink options are available for these situations. It's usually best to leave the default settings unless your prepress service provider recommends changing them.

For a color illustration of working with specialty inks or varnishes, see the *Adobe InDesign User Guide*.

To customize trapping with specialty inks:

- 1 Open the Trapping panel.
- 2 Click Inks, and then select an ink that requires special treatment.
- 3 For Type, choose one of the following options, and then click OK:

- Choose Normal for traditional process inks and most spot inks.
- Choose Transparent for clear inks to ensure that underlying items trap. Use this option for varnishes and die line inks.
- Choose Opaque for heavy, non-transparent inks to prevent trapping of underlying colors but allow trapping along the ink's edges. Use this option for metallic inks.
- Choose OpaqueIgnore for heavy non-transparent inks to prevent trapping of underlying colors and to prevent trapping along the ink's edges. Use this option for inks that have undesirable interactions with other inks.

Specifying ink sequence

You can adjust the *ink sequence* (also called the *trapping order*), which corresponds to the printing press inking order. This is particularly useful when printing with multiple opaque colors, such as metallic inks. Opaque inks with lower sequence numbers are spread under opaque inks with higher sequence numbers. This prevents the last applied ink from being spread, and still creates seamless traps. Not all output devices support ink sequence control. To learn whether your output device has this feature, contact the manufacturer or your prepress service provider.

Note: Do not alter the default ink sequence without first consulting with your prepress service provider.

To adjust the printing press inking order:

- 1 Open the Trapping panel.
- 2 Click Inks. The list of inks displays the current ink sequence.
- 3 Select an ink and type a value for Ink Sequence. The value you type is switched with the ink that formerly used that value.
- 4 Repeat the previous step for as many inks as necessary, and then click OK.

Setting trap widths

Differences in paper characteristics, screen rulings, and printing press conditions require different amounts of trap. To determine the appropriate trap widths for each job, consult with your commercial printer. Trapping styles provide two different settings for trap width (the amount of overlap for each trap):

Default Specifies the trap width for trapping all colors except those involving solid black.

Black Width Specifies both the distance that inks spread into black, and the *holdback amount* for trapping rich blacks. The default value is 0.5 points. This value is often set to be 1.5 to 2 times the value of the default trap width. If you are trapping black (not rich black), the holdback amount isn't necessary and doesn't apply.

The value you set for Black Color Limit determines what InDesign considers a solid black or a *rich black* (a process color consisting of solid black with one or more layers of C, M, or Y inks). For details, see “Trapping with blacks and rich blacks” on page 67.

Note: If you choose *Application Built-in trapping* and you specify a *Default trap width* or *Black Width* larger than one point, the resulting trap width is limited to one point. However, the option continues to display the value you specified, because if you switch to *Adobe In-RIP Trapping*, traps larger than one point are applied as you specified.

Setting trapping thresholds

You can adjust trapping thresholds as recommended by your prepress service provider to correspond to your printing conditions. Trapping thresholds are available for the following color conditions:

Step Limit Indicates the degree to which components (such as CMYK values) of abutting colors must vary before the trapping engine creates a trap. Type a value from 0% to 100%, or use the default of 10%. For best results, use a value from 8% to 20%. Lower percentages increase sensitivity to color differences and result in more traps. This option is not available if you choose *Application Built-in trapping*.

Black Color Limit Indicates the minimum amount of black ink required before the Black Width setting is applied. Type a value from 0% to 100%, or use the default of 100%. For best results, use a value no lower than 70%. See “Trapping with blacks and rich blacks” on page 67.

Black Density Limit Indicates the neutral density value at or above which the trapping engine considers an ink to be black. For example, if you want a dark spot ink to use the Black Width setting, ensure that the value here is no greater than its neutral density. Use any value from 0 to 10, but this value is typically set near the default of 1.6.

Sliding Trap Limit Indicates the percent difference between the neutral densities of abutting colors at which the trap is moved from the darker side of a color edge toward the centerline for a more elegant trap. Type a value from 0% to 100%, or use the default of 70%. See “Using sliding traps” on page 66. Sliding Trap Limit is not available if you choose Application Built-in trapping.

Adjusting trapping tolerance

Some jobs need only the most extreme color changes trapped, while others require traps for more subtle color changes. The Step Limit value specifies the threshold at which the trapping engine decides to create a trap.

To change how much the component inks in abutting colors can vary before causing those colors to trap, increase or decrease the value for Step Limit in the Trapping panel in the Print dialog box. The lower the Step Limit percentage, the more often traps are created between colors.

Using sliding traps

When you use Adobe In-RIP Trapping, you can use a sliding trap to prevent abrupt shifts in trap placement along a gradient edge. When trapping, the trapping engine adjusts (slides) the trap position from spreading the lighter color into the darker one to straddling the centerline between them.

For a color illustration of sliding traps, see the *Adobe InDesign User Guide*.

In the Trapping Style dialog box, the Sliding Trap Limit value determines when the trapping engine starts to straddle the centerline of the color boundary. The value refers to the proportion of the lighter color’s neutral density value to a darker, abutting color’s neutral density value. For example, setting the Sliding Trap Limit value to 70% moves the placement of the trap to begin to straddle the centerline when the lighter color exceeds 70% of the darker color in neutral density (lighter color’s neutral density divided by darker color’s neutral density > 0.70). Colors of identical neutral density will always have their traps placed exactly about the centerline unless the Sliding Trap Limit is set to 100%.

Note: The Sliding Trap Limit option is available only with Adobe In-RIP trapping.

To set the percentage difference at which a trap slides:

- 1 Open the Trapping Style dialog box for a new or existing style. See “Using trapping styles” on page 62.
- 2 For Sliding Trap Limit, enter a percentage from 0 to 100. At 0%, all traps default to centerline; at 100%, sliding traps are turned off, forcing one color to be spread fully into another regardless of the neutral density relationship of the abutting colors.

Trapping imported graphics

You can use the Trapping panel to control traps within images as well as traps between bitmap images, such as photographs, and vector objects, such as those from a drawing program. If you're using built-in trapping instead of Adobe In-RIP Trapping, be sure to understand the differences in the way each trapping engine handles imported graphics; see "About trapping imported images" on page 57.

The Trapping panel in the Print dialog box includes the following options:

Image Trap Placement Provides options for determining where the trap falls when trapping vector objects (including objects drawn in InDesign) to bitmap images. All options except Neutral Density create a visually consistent edge. Center creates a trap that straddles the edge between objects and images. Choke causes objects to overlap the abutting image. Neutral Density applies the same trapping rules as used elsewhere in the document. Trapping an object to a photograph with the Neutral Density setting can result in noticeably uneven edges as the trap moves from one side of the edge to another. Spread causes the bitmap image to overlap the abutting object.

Trap Objects to Images Ensures that vector objects (such as frames used as keylines) trap to images, using the Image Trap Placement settings. If vector objects do not overlap images in a trapping page range, consider turning this option off to speed trapping of that page range.

Trap Images Internal Turns on trapping among colors within each individual bitmap image (not just where they touch vector artwork and text). In most cases, leave this option deselected. Use it for page ranges containing high-contrast images only, such as screen shots or cartoons. Trapping is faster when this option is deselected. This option is not available if you chose Application Built-in trapping.

Trap 1-Bit Images Ensures that 1-bit images trap to abutting objects. This option does not use the Image Trap Placement settings because 1-bit images use only one color. In most cases, leave this option selected. In some cases, such as a 1-bit images where pixels are widely spaced, selecting this option may darken the image and slow trapping.

Trapping with blacks and rich blacks

The value you type for Black Color Limit in the Trapping Style dialog box determines what is considered a solid black and a rich black. A *rich black* is any black color that uses a *support screen*—adding percentages of one or more process inks to strengthen the black.

The Black Color Limit setting is useful when you must compensate for extreme dot gain (as when using low-grade paper stock). These situations cause black percentages lower than 100% to print as solid areas. By screening back (using tints of solid black) blacks or rich blacks and decreasing the Black Color Limit setting from its default of 100%, you can compensate for dot gain and ensure that the trapping engine will apply the proper trap width and placement to black objects.

When a color reaches the Black Color Limit value, the Black Width value is applied to all colors next to it, and keepaway traps are applied to rich black areas using the Black Width value.

***Note:** Don't worry that the Black Width setting will be too wide for trapping thin elements, such as black keylines around graphics. In those cases, the trapping engine automatically overrides the Black Width setting and limits the trap to half the width of the thin element.*

If support screens extend all the way to the edge of a black area, any misregistration will cause the edges of support screens to become visible, creating an unwanted halo or distorting the edges of objects. The trapping engine uses a *keepaway*, or a *holdback*, placement for rich blacks to keep support screens a specified distance away from edges of reversed-out or light elements in the foreground, so that the light elements retain their sharpness. You control the distance of support screens from the edges of black area by specifying the Black Width value.

For a color illustration of using Black Width to trap support screens, see the *Adobe InDesign User Guide*.

To set the trap width for colors next to black:

- 1 Open the Trapping Style dialog box for a new or existing style. See “Using trapping styles” on page 62.
- 2 For Black Width, enter a distance (in points) you want other colors spread into black or the distance you want support screens choked back under black. Typically, the Black Width is set 1.5 to 2 times the value of the Default trap width.
- 3 For Black Color Limit and Black Density, set values. See “Setting trapping thresholds” on page 65.

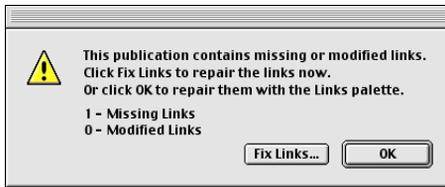
***Note:** To apply black trapping features, a colored area must use an ink having a neutral density greater than or equal to the Black Density Limit and occur in percentages equal to or greater than the Black Color Limit.*

- 4 Click OK as necessary to close dialog boxes.

Chapter 5: Importing Files and Creating Output

Easier file relinking

When you open an InDesign file and a link is missing or out of date, InDesign opens an alert dialog box and provides a Fix Links button so that you can resolve the link immediately.



In addition, when you select a link in the Links palette and choose Link Information from the Links palette menu, the Link Information dialog box includes Relink and Update buttons, which perform the same functions as the Relink and Update Link buttons, respectively, in the Links palette. This allows you to resolve a link without having to leave the Link Information dialog box.

For more information about managing links and the Links palette, see the *Adobe InDesign User Guide*.

Replacing files from the Place dialog box

You can replace an imported text or graphics file using the Place dialog box, so that you don't have to replace files from the Links palette. You can replace text with a graphic, or vice versa.

To replace an imported file using the Place dialog box:

- 1 With the selection tool () , select an imported file.
- 2 Choose File > Place.
- 3 Locate and select the new file you want to use.
- 4 Make sure Replace Selected Item is selected, and then click Open (Windows) or Choose (Mac OS).

 *If necessary, you can make the frame fit the new graphic. With the frame selected, choose Object > Fitting > Fit Frame to Content.*

To replace an imported graphic using the Place dialog box and scale the new graphic to the existing frame:

- 1 With the direct-selection tool () , select an imported graphic (don't select the frame).
- 2 Choose File > Place.
- 3 Locate and select the new file you want to use.

4 Make sure Replace Selected Item is selected, and then click Open (Windows) or Choose (Mac OS).

Note: This procedure doesn't preserve the original proportions of the graphic.

Checking fonts in imported graphics

You can identify the fonts used in imported graphics, such as EPS and PDF files, by using the Find Font command. For more information, see “Finding and changing fonts” on page 24.

Using styles for printing and PDF export

You can easily automate printed and PDF output jobs by saving all output settings as either a printer or PDF export style. Using output styles is a fast, reliable way to apply settings consistently to jobs that require accurate settings for many options in the Print or Export PDF dialog boxes.

You can export and import output styles, making it easy to back them up or to make them available to your service providers, clients, or others in your workgroup.

To create or edit a PDF export style:

- 1 Choose File > Define PDF Style.
- 2 Do one of the following, and then click OK:
 - To create a new style, click New, and then specify a Name.

- To change an existing style, select a style in the list and then click Edit.

3 Specify export settings as necessary in any of the panels listed in the menu under the name, and then click OK. The options available in the panels are the same as those in the Export PDF dialog box except for the Security options; for more information see the *Adobe InDesign User Guide*.

To export a PDF using a PDF export style:

- 1 Choose File > Export.
- 2 Specify a location and name for the file, choose Adobe PDF from the Formats menu, and then click Save (Windows) or Export (Mac OS).
- 3 Choose a style from the Style menu, and then click Export.

To create or edit a printer style:

- 1 Choose File > Printer Styles > Define.
- 2 Do one of the following, and then click OK:
 - To create a new style, click New, specify a Name, and then click OK.
 - To change an existing style, select a style in the list and then click Edit.
- 3 In the Print dialog box that follows (on Mac OS, the Page Setup dialog box also appears), specify the print settings you want, and then click OK. For more information about printing options, see the *Adobe InDesign User Guide* and the documentation for your printer driver. For more information about Application Built-in trapping options, see “Automatic trapping” on page 56.

To print using a printer style:

- 1 Choose a printer style from the File > Printer Styles menu. If you want, confirm the printer settings in the dialog box that appears.
- 2 Click OK (Windows) and Print (Mac OS).

To rename or delete printer or PDF styles:

- 1 Do one of the following:
 - To rename or delete PDF styles, choose File > Define PDF Style.
 - To rename or delete printer styles, choose File > Printer Styles > Define.
- 2 Do one of the following:
 - To rename an existing style, select a style in the list, click Rename, type a new name, and then click OK.
 - To delete styles, select one or more styles in the list, click Delete, and then click OK to confirm the deletion.
- 3 Click OK.

To import printer or PDF styles:

- 1 Do one of the following:
 - To import PDF styles, choose File > Define PDF Style.
 - To import printer styles, choose File > Printer Styles > Define.
- 2 Click Import.
- 3 Locate and double-click the file containing the styles you want to import, and then click OK.

To export printer or PDF styles:

- 1 Do one of the following:
 - To export PDF styles, choose File > Define PDF Style.
 - To export printer styles, choose File > Printer Styles > Define.
- 2 In the list, select one or more styles to export.
- 3 Click Export. Specify a name and location, and then click Save.

Printing with trapping styles and reader's spreads

You can apply one trapping style to one sheet of output, such as one page. Normally this is not a concern, but if you print more than one page on the same sheet of output (such as by using the Reader's Spreads option) and each page has a different trapping style, only one trapping style can be applied to the sheet. InDesign resolves this in the following ways:

- If one of the two resulting pages uses a trapping style, InDesign applies it to both pages.
- If each page uses a trapping style, InDesign applies the trapping style that appears later in the Trapping Styles list.

For more information about trapping styles, see "Using trapping styles" on page 62.

Printing on Windows 2000

For best results when printing to a PostScript output device on Windows 2000, print using either the Windows 2000 or AdobePS 5.1.1 PostScript driver. If an alert message appears in the Print dialog box, check the version of the printer driver in use, and if necessary, install one of the printer driver versions mentioned above.

To get information about the driver version you're using:

- 1 Open the Printers folder.
- 2 In the Printers window, choose File > Server Properties.
- 3 Click the Drivers tab, and then click the printer you're using. While it may display a version, this information isn't sufficient, so you'll check the driver properties in the next step.
- 4 Click Properties and look for one of the following:
 - If the Driver File is PSCRIPT5.DLL and the Config File is PS5UI.DLL, you're using the Windows 2000 driver.
 - If the Driver File is AdobePS5.dll and the Config File is Adobe PSU.dll, you're using the AdobePS 5.1.1 driver.
 - If the Driver File and Config File names don't match either of the two drivers listed above, upgrade your printer driver software.

If you're connected to a local area network, it's possible to be running Windows 2000 but printing through the Windows NT printer driver. This is because Windows uses the printer driver from the print server, and your system administrator may be running Windows NT on the print server. If you experience problems printing with this configuration, contact your system administrator to see if any of the following options are practical:

- Continue using the Windows NT print server, but upgrade the server's printer driver to AdobePS version 5.1.1.
- Upgrade the print server to Windows 2000.
- Target a printer instance served from a Novell server, if such a network is already installed.
- Install a Windows 2000 printer instance locally and print directly, without using the network.
- Install a Windows 2000 printer instance locally and change the port to the printer you want to use. This requires administrative privileges and the exact path or IP address of the printer.

If none of the above are practical for your printing environment, you can still print from InDesign because the alert message won't prevent printing. However, if you aren't printing with the Windows 2000 or Adobe 5.1.1 printer driver, it will be more difficult to diagnose unexpected printing results.

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