Adobe InDesign CS6
Level II

Topics:
- Objects
- Frames
- Master Pages
- Colors
- Gradients

Objects

Both text and images are objects in InDesign. You can apply the same techniques to position each on your page. These techniques are called object control.
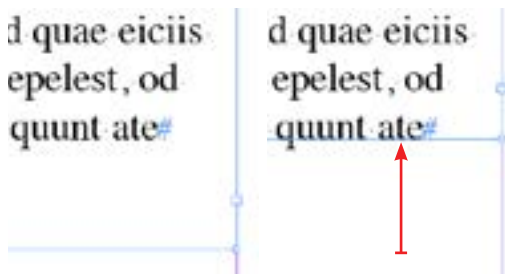
Layers

InDesign uses a layer order to determine what should be displayed when objects overlap. Objects in the topmost layer are displayed above all others, and so on down for as many layers as you create.
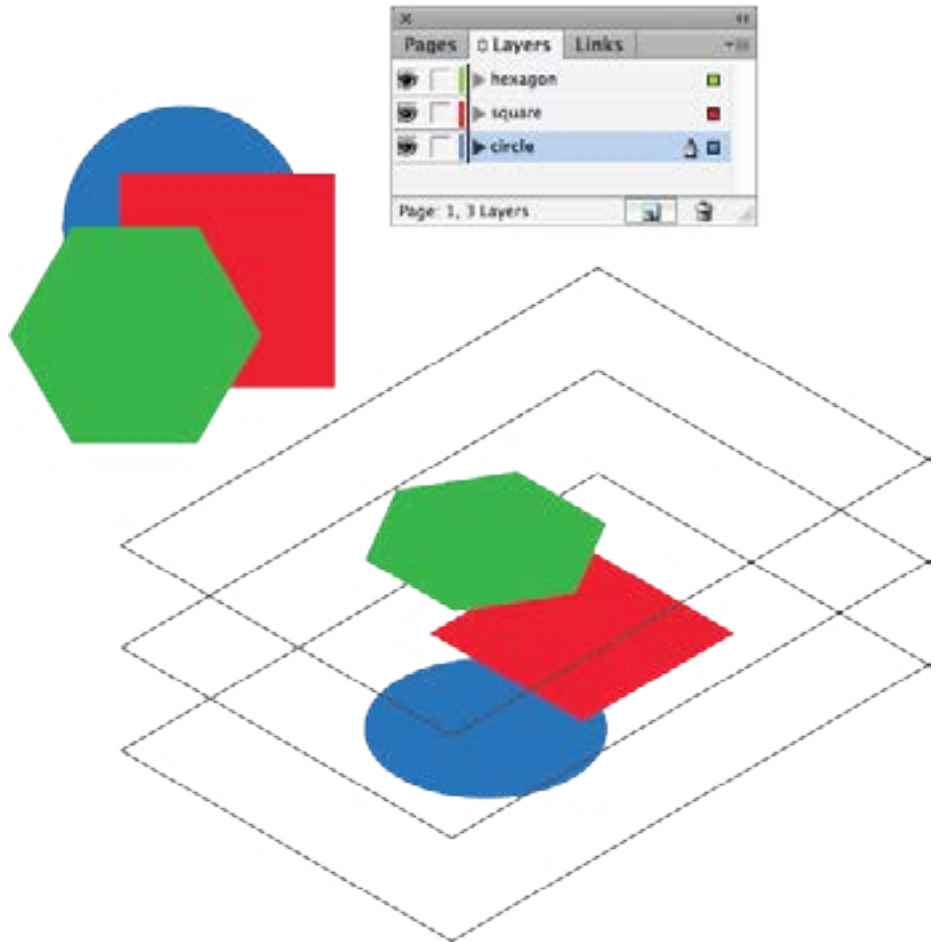
Often, we categorize layers by similar content to create a consistent look throughout our document.
The layer with the pen icon is the active layer. New content will be added to this layer, whether you create it in InDesign or load it from other sources. You can lock 🔒 a layer to prevent content in that layer from changing or being selectable. You can also show

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Use the Selection Tool to just fit a text frame to what it contains by double-clicking on the edge of the frame.

and hide layer content 🔲. InDesign will show the no edits icon 🚫 if you try to use a content creation tool in a locked layer.

The Two Selection Tools

The Selection Tool ▶ and the Direct Selection Tool ▷ can pick, size, shape, and move content in your document. Use these as your home tools, returning to them after using another tool to create or make edits. Generally speaking, edits you make only happen to the content you have selected, and each of these tools is a means to tell InDesign what content you wish to modify.

Selection Tool

The Selection Tool chooses and manipulates overall objects. Frames and shapes are vector objects composed of internal points. The Selection Tool grabs the whole frame or shape all at once. You will use it to move and modify a text frame.

Direct Selection Tool

The Direct Selection Tool performs the same basic tasks to internal anchor points as the Selection Tool does to overall shapes. By changing and moving anchor points, you can create frames that more closely conform to the shape of your content than the bounding box. You will use it to turn a rectangular frame into a quadrilateral.

Placing Graphics

For the most part, InDesign is a means of arranging text and illustration created in other programs. The Place command allows you to draw on those sources to incorporate external files into your document. There are several methods of placing graphics and working with placed graphics.

Placement Methods

You will use the following methods to place graphics:
• Placing artwork in an existing frame
• Creating a new frame with the artwork
• Placing several files all at once in a grid

Content and Frames

Now that you have some graphics in a frame, you can manipulate them with the Selection Tool. The frame is a means of revealing content, a window through which to look that you can manipulate

Top: The top-left object is the key object of the group.
**Bottom**: The bottom-right object is the key object in the group.

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Use can use a double-click with the Selection Tool to "drill down" through a frame or a group to get at the internal components of it. Since InDesign supports groups-within-groups, this method is sometimes needed to resize or reshape the layout of an array of graphics. This is the rough equivalent of isolation mode in other graphical software.

independent of the content itself. The same tool can manipulate the content and the frame, so take care to get used to changing both and recognizing when you have modified one or the other. You are also able to move and rotate the frame either along with, or independent of, the content and vice versa.

A frame need not be the same size or even shape as your placed graphic. You will briefly use the Pen Tool ✐, to add anchor points to a frame and then move them to create a non-rectangular frame.
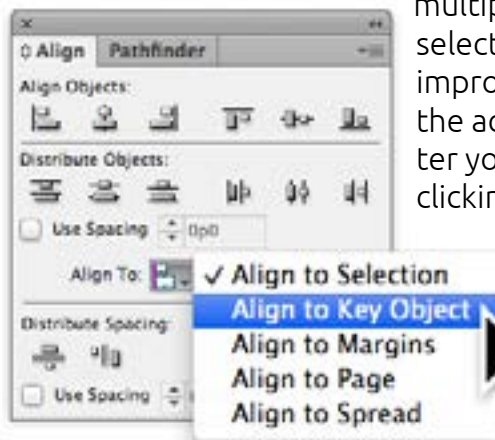
Text Wrapping

How text interacts with your placed graphics is a matter of the wrapping properties applied to a given frame. For any object, the Text Wrap panel allows an object to have either no wrap, wrap bounding box, wrap shape, jump line, or jump column. You will modify an object to have these different wrapping styles and observe what that does to a columnar text layout.
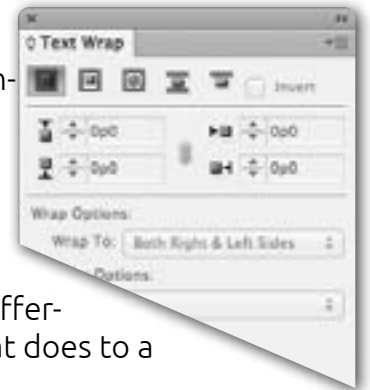

Key Objects

Rather than grouping objects to apply the same change across multiple frames, you can now simply select multiple objects and create impromptu groupings. In some cases, the activity requires a key object. After you have selected several frames, clicking on one of them again will give it a thicker highlight, indicating it is the key object of that group. For example, you can align several objects to a key object using the Align Panel.

Document Properties

In addition to adding frames to your document and content to your frames, InDesign lets you change the properties of the document itself upon setup, and also afterward using page properties and master pages.
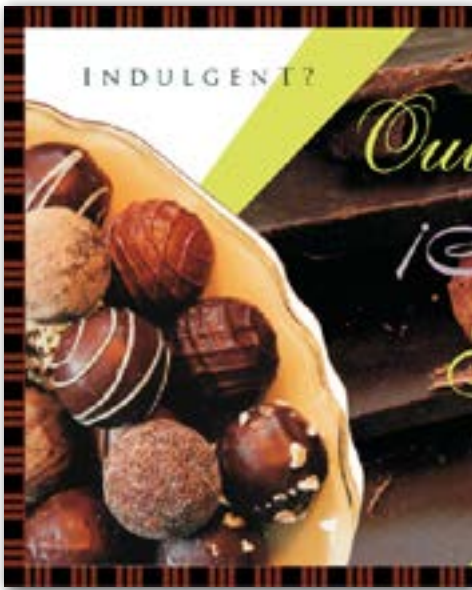
Initial Setup

When you create a new document, you choose from among preset document designs, or select custom values for the number of pages, facing pages, page number, paper size, orientation, columns, gutter (the gap between columns), and margin, as well as some other parameters.

Try making a few new documents of different shapes and sizes to see what these initial setting change. You can change many of these values later from the menu File > Document Setup.

Master Pages

You may have noticed a small capital A in the corner of each of your spreads in the Pages panel. This indicates that those pages are drawn from the A-master of your document, the default master spread that comes with a new document. By adding or changing a master, you automatically change all the child pages that use that master.
To edit a master spread, double-click on it in the Pages panel. You will add useful features to your master pages, including static elements like layout guides and graphics, as well as special characters like page numbers.

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By default, anything that appears on a master page cannot be changed on a child page.
It is frequently useful to override this behavior, and you do so by using the Selection Tool and Shift-Command clicking (or Shift-Control clicking in Windows OS) on the item. Once you do so, you can manipulate that object on that page. Doing so does not affect the master or other pages that use that master item.

Page Manipulation

The Pages panel allows you to change the pages of your document, including:

- Navigating to a page in your document
- Applying or removing master layouts from pages
- Reordering existing pages and spreads
- Adding new pages
- Deleting pages

In addition, the Page Tool lets you select and manipulate pages of your document, for instance, making the middle page of an article into a double-wide fold-out.

Managing Color

Because InDesign is focused on the output of a printed page, choosing and managing colors is an important consideration. A spot color is a specific color of ink mixed and loaded in a cartridge. A process color typically uses four colors: Cyan, Magenta, Yellow, and Black (CMYK) to mix and create the colors of your printed document. By default, swatches you use in InDesign are global, meaning that any object that uses the swatch will automatically update its color if the swatch itself changes. This method ensures that the elements of your document keep a consistent look.

Proofing

InDesign lets you perform a soft-proof, that is, a means of examining what the printed page will look like before printing anything (a sample printing on paper would be a hard proof). The View menu contains options for display performance and proofing typical of this procedure. Proofing ensures the colors you choose will look the way you expect them to once you print.

Creating and Applying Colors

No matter which of the many methods available you choose to create and apply colors to objects, the Swatches Panel will update to keep a record of the colors your document uses. You can either make swatches first and apply those to objects, or make objects and choose a swatch for each. You can use the Eyedropper Tool to sample or apply colors. You can also use the control panel at the top of the screen to apply colors. In any case, you can review the colors your document uses in Swatches.
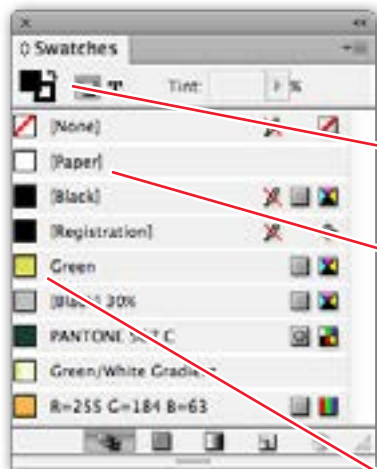
Anatomy of the Swatches Panel

The swatches panel is dense with information about your colors.

A   The fill box: use this doodad to select fills or strokes. When you apply a color, it will either go inside the shape (fill) or outline the shape (stroke) depending on which of these is active in the fill box.

B   Special swatches: Swatches named in brackets serve special functions. The None swatch is for nonprinting objects, useful for shapes with a stroke but no fill or a fill but no stroke. The Paper swatch is a special instruction to the printer to print no ink. You can think of this as an effective "white" for print media. The Registration swatch has a special indicator that means it will print on all printer plates, usually used more as a proofing or testing measure.

C   Color swatches: A color swatch represents a single, solid, full value color. You can give swatches names of your own, or use the default values. Process colors are made using a combination of primary colors, indicated by the CMYK doodad ▣ or the RGB doodad ▣. An ordinary ink-jet color printer uses cyan, magenta, yellow, and black cartridges to represent many colors. An ordinary computer display uses red, green, and blue pixels in the same way.

D   Spot colors: A spot color does not use a combination of inks, but rather a custom mixed ink in its own cartridge. Spot colors are generally only for professional publications and large scale print houses.

E   Gradient swatches: A gradient swatch uses two (or more) of your other color swatches blended in a linear or radial fashion. Because a gradient is composed of those other colors, the information about whether it is a process or spot color and what color space it belongs to (CMYK etc.) is omitted.

F   Default names: By default, a swatch will use the process color value amounts as its name.
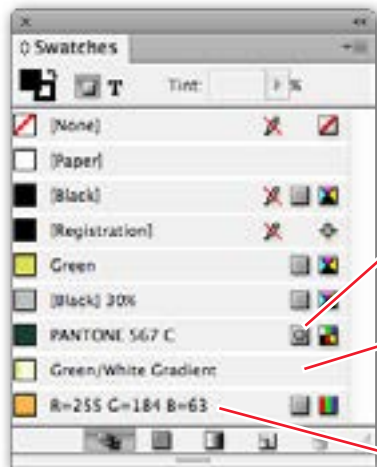
Working With Gradients

Gradients are a smooth blend of two or more colors in either a linear or radial direction. You will create a gradient from two swatches, apply it to a shape, then use the Gradient Swatch Tool ▣ to adjust the position and direction of that gradient.

Wrap-up

Upon completing this workshop, you should be able to do the following:

- Work with Layers
- Understand the selection tool and direct selection tool
- Resize a graphics frame and content together
- Rotate a graphic within a frame
- Select an object within a group without deselecting the group
- Adding objects to master pages
- Change the page numbering scheme
- Select a master page item on a document page
- Create colors in the swatches panel instead of the colors panel
- Use spot colors and process colors
- Adjust a placed gradient