

Harper College

Workshop for Designers

An Overview of Desktop Publishing Rules and Procedures
to Enhance Workflow Efficiency

Please open attachments to this pdf:

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Accompanying exercise files (InDesign CS3):

In folder "Demo Files"

Harper College

Workshop for Designers

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Harper College Workshop for Designers

The rules and techniques covered in this workshop will be of little purpose unless they are gradually incorporated by the designer. It would be impractical to use all these techniques immediately. Therefore, as in any New Year's call to action, you could make a resolution to put forth the effort to incorporate better layout features in your workflow slowly. This might also be advantageous when moving a Quark document to an InDesign layout. Examine the contents, decide on styles, masters, auto text flow, etc. before placing any content. It is your responsibility as a designer to develop good design and layout habits.

Incorporating standards requires a very good understanding of the established standards in your standards manual. If your manual is not well-defined, it will be difficult to define them in InDesign. The main idea behind this workshop is to explore some ways to employ these well-established standards in our layouts. We will create a set of styles to import, explore the idea of using master pages as standard layouts, explore libraries and snippets—perhaps to be stored on the graphics server—and we will consider the possibility of templates complete with master pages, styles, and layout elements ready for you to input content.

Alternately this workshop is designed to help you streamline your work. We will also discuss the possibilities of using grids, understanding the best font formats to use and why, setting up your InDesign preferences to help you avoid annoying problems, and we will review some quick rules of thumb for picking the right complimentary typefaces for your layouts. Finally, to make your copy readable and editable—and, of course, beautiful—miscellaneous desktop publishing topics are covered.

To take full advantage of the workshop, you might consider communicating with your coworkers to decide the best way for you to use these procedures, and determine which standards or procedures might work best for your situation.

Please consult the demo files (in PDF and indd format) which accompany this manual. You will be able to review and practice the techniques on your own.

In PDF format, this book should include links to all the topics in addition to bookmarks. All copy in the bright blue color is a link. Please consult the following links for further reading or additional information:

[Wikipedia Manual of Style](#)

[InDesign User's Group, Chicago Chapter](#)

[InDesign Magazine](#)

[Lynda.com](#)—A free week membership enter “Deek” for the code. [Deek Mclelland]

<http://indesignsecrets.com/>—Great reference place. Sign up for the podcast.

<http://www.nobledesktop.com/shortcuts.html> – Keyboard shortcuts for many applications

We learn more by looking for the answer to a question and not finding it than we do from learning the answer itself.

—Lloyd Alexander

Simplicity is about subtracting the obvious, and adding the meaningful.

—John Maeda

PREFERENCES & DEFAULTS

Sec 1-1: Setting up preferences

A quick run-through of some very simple preference settings will answer questions before you can ask them. Close all documents, to set up preferences which, once saved, will apply to all new documents.

Absolute numbering If you are creating page sections in your document, you will need to specify the sections exactly as they are named to print certain pages. If you set the page numbering to *absolute*, you can merely specify the page numbers as they appear in the panel.

Adjust Scaling Percentage When you use the select tool and scale a text box, it will retain its original type size information, and you will see this in parentheses after the type size in the control panel field. Unless you need to know the original size of the type before you scaled it, in the prefs., click the radio button “apply to content.” This feature applies to an object (you scaled an object, not text). If you open a document with this issue, with the select tool, select the text frame, and from the flyout dropdown choose “Scale Text Attributes.”

Type Under “type” in the preferences, it is best to check all of the first section options. The “apply leading to entire paragraph” is important so that last line of a paragraph won’t be different from the rest of the lines. A reason to not have this feature checked is when part of your paragraph is using all caps and you will need to adjust the leading in that line only. “Drag n drop” is a feature MS Word has that can be handy to use...your call. “Links:” You should not have links checked unless this is necessary.

Units and Increments How you set this up can be easily changed in the document. If you set your document

to pica measurements, you can right click in the ruler of the document window and change to inches. It is best to keep your documents in picas/points to develop good habits. Advertising material is generally set to inches.

Spelling It doesn’t hurt to check them all.

Clipboard Handling At the very end of the preferences, check the option to import copy as text only, and not the styles. If you have your *Basic Paragraph* style set properly, or if you are placing into a text box with the style you want already applied to that text box, the imported copy should come in with your desired style and not its original styles from another application. Remember while actually performing a “place text” from another application (not InDesign), check the “options” feature. You can choose which formatting you want to import (depending on the application). With InDesign copy, you should copy/paste. If you don’t want the styles to come into your destination doc, before copying from the source doc, choose “break link to style” in the paragraph styles panel, while the copy is selected.

Text wrap Another preference worth mentioning, is the “text wrap” in the *Composition* category. When you are working with an object with text wrapping on either side and left justification applied to the copy, the text on the left will not but up to the object, and the text to the right of the object will. To fix this, set your text wrap to “Justify Text Next to an Object.” This only works inside one column, and will not full justify.

Balancing rags Sometimes you will try to make soft line breaks in your copy, but InDesign fights you and changes all the other line endings and makes a very noticeably bad rag. One reason for this is because a

“Balance Ragged Lines” command is attached to the text. The fix for this is to turn it off in the paragraph drop down, and choose the single line composer instead of paragraph line composer. Also, check to make sure Balance Ragged Lines is not a property in your paragraph styles. *See “Better Rags” in the Afterthoughts section.*

Note about preferences: Preferences saved with a document and will override your default prefs. If you create a new document, however, your default preferences apply. Check the document prefs. for any documents you edit.

Sec 1-2: Creating and Saving Your Workspace

If you have developed work habits and you are happy with them, you might want to save your personal workspace as a choice, so when things get out of hand, you can quickly return your desktop to the way you like it. This is also a precaution against an inevitable crash, whereby InDesign will wipe out your prefs. and reset everything.

The best way to start is by resetting your workspace (Window > Workspace > Default). Then, you might want to add hyperlinks and bookmarks—I find text wrap important. CS2 has a less-than-desirable default, so you may want to pay more attention to that application.

1. When you have your workspace set as you like it, from the main menu window, choose Workspace > Save Workspace. When you are ready to reset your environment, choose Window > Workspace > and select your name (or whatever you named it).

Note: the tools box preference is set in InDesign’s preferences. You may click on the expand arrow to make it a double column.

For your panels workspace, you can click on the double arrows to expand all the panels. It is a good idea, when screen real estate is at a premium, to get comfortable with the single panel using icon recognition.

A preset worth noting, is “new document features” when opening a new document. For example, if you want consistent document features, you can set up a document how you like it i.e., with no facing pages and no margins. Save this set up as your default (Save As > [choose] Default). Other features of a new document are margins, bleeds, Picas/Points, and a slug area. If you don’t care to make this a default, or if you want a preset for single pages or a preset for spreads, name your preset accordingly.

Cmd + k opens prefs.

NOTE:

You can set up your own shortcuts in the styles, in addition to setting up shortcuts for many other functions you may perform often.

To set up a paragraph style:

You must use the number keypad, therefore if you have a laptop, you must turn on the num lock (F6). Shortcuts are especially great for applying italics and bold character styles while in a paragraph style.

WORKING WITH STYLES

Responsibly, we need to package our files, move the important working files to our computer, and throw away the rest. The same function should apply to the document itself. There shouldn't be any unused colors, unused styles, unused masters, or text and image boxes in the pasteboard. Preflighting and cleaning up your document can save someone a lot of headaches as well. What makes a design especially nice, is when it can easily be modified and the layout can quickly be understood by other designers. You should think about who might work on your documents in the future and what changes might be required. Standardizing and communicating rules for how documents are stored is a time-saving feature.

To go a step further, it is good practice to use character, paragraph, and object styles consistently. On larger documents, especially, applying styles is very necessary—and not just for consistency of your design—for anyone who may need to work with your layout in the future. Organizing your styles will help with housekeeping. If you think you don't have the time to clean up files and folders, styles, colors, etc., you should perhaps re-evaluate the organizational process as a standard, whereby you determine the time it will take to create a layout which includes these steps...standardizing your workflow thoughtfully and responsibly.

Setting up styles every time you open a new document is unreasonable. However, to have a set of styles well-named and with all the necessary properties will enable you to save lots of time and not have to reinvent the wheel. Consider importing a predefined set of standardized styles when you open a new document. For that matter, why not open a template with the styles, masters, and basic layout elements already in the document?

Sec 2-1: Default Paragraph Style

Open InDesign, but do not open a document.

1. Double click on the "(Basic Paragraph)" style. This is your opportunity to eliminate "Times" from your layouts.
2. Choose Helvetica Neue, 45 light, 10 pts., and default leading. If you want to use a standard "space after or before" set that up (approx. 6 pts.). If you don't want hyphenation, set that up also. Because Helvetica is very "tight," a tracking value of 15 is nice.
3. Open a new document, and when you type into a text box, it will be in the style you created. You will at some point have a crash and lose these preferences, so it is a good idea to save a document with this default and other standard styles assigned to it.

Sec 2-2: Create a Set of Default Styles

Creating a set of styles for standard use or personal use is a timesaving advantage in page layout. The directions (below) will instruct you in creating paragraph styles incorporating character styles. This way, a style override will not appear in the paragraph style panel when you want to apply a different character style on some text within it. Avoid style overrides whenever possible.

1. Create a copy of the default style, and with this style highlighted, create a text box and fill it with placeholder text.
2. Highlight some words and apply another style (bold). Notice the '+' sign in the paragraph styles panel indicating a style override.

EYEDROPPER TOOL

You can easily duplicate your paragraph, character, or object styles while working out a design using the eyedropper tool.

Scenario: You have created some really awesome copy with color, transparency, size, style, drop shadow, etc. You are not ready to set up character styles, paragraph styles, etc., as you are working out the bugs...you don't want to commit.

So, highlight the copy you want to look like the good stuff you created, select the eyedropper tool, and click on the text whose style you want to replicate.

Double click on the eyedropper tool to set up its preferences before you try this. I usually have it set to copy everything.

The eyedropper tool also comes in handy if you just want to copy text only, use the setting to only copy the text stroke and fill.

3. While this “bold” copy is highlighted, create a character style called “default bold.” This way, the paragraph style will not consider this an override.
4. Highlight again and create an italics character style.

The “based on” feature:

1. For fun, create a headline paragraph style (like “H1 HN LT Std black”) at 20 points.
2. Create a subhead paragraph style, “H2,” “based on” the H1 at 14 pts. Based on takes on the attributes of the former.
3. Save your document as “your name default styles” wherever you keep your personal files.

View the attached file [CreatingStandardStyles.pdf](#) for an example.

Note: When using “based on” as with master pages (later section) updating the original (parent H1) will automatically update the child (H2), but only to the extent that it can.

Sec 2-3: Import (Load Styles)

If you are beginning a layout, you may want to import a set of default styles or styles from another document. You will want to open a new document and load styles.

1. From the paragraph styles drop down choose “load all text styles” (Fig 2.1)
2. Locate the document with the styles you want and select it. Check mark “check all” and click “OK.”

If you import the “basic Paragraph,” it will override your default, so think about your goal for the project.



Fig 2.1

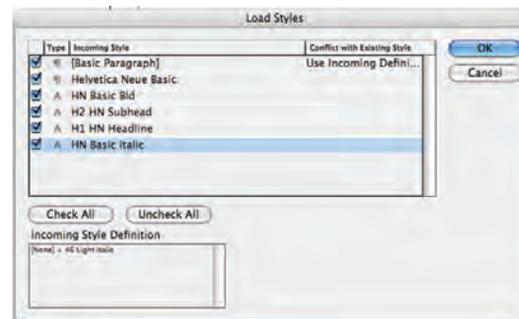
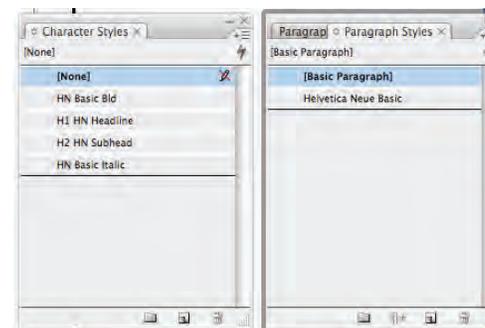


Fig 2.2



The styles loaded into your new document

Style Shortcuts

Get rid of an override:
Option+click the style

Apply the override to the style:
Rt. click on the style...redefine style.

Create custom shortcut for a style (best for character styles):
You must use the numeric keypad in combination with one or more of shift, option, and/or command

Nested Styles

When creating a paragraph style, in the nested area (left column) choose a character style you want to embed. You can assign that character style to a certain number of words in that paragraph.

LIBRARIES VS. SNIPPETS

Libraries can be used as another form of standardizing, a less-involved process than creating template documents. Libraries can store information in the form of graphics, text, objects, or whatever elements you may have in a layout. They can store an entire page of elements in their exact arrangement for dragging and dropping. I.e., save the slogan “it’s time” (along with it’s following message) as a library element. It would maintain the size it was when dragged into the library. Another example would be the various Harper logos in a library (not linked to the original file, but saved in the library embedded). This is much better than using .eps files also, as .eps files are not recommended for any design application. The procedure is to outline and object in Illustrator and copy/past into InDesign and dragged into a library. Another example for library use might be the whole Harper bar, designed to a basic standard. This can be dragged onto a document and then altered accordingly.

The difference between the library and the snippet are really organizational differences. A library can store all the elements which can be viewed as thumbnails or lists. Lists are great if the items have been named well. Snippets on the other hand, are individual files. The advantage of snippets is that they can be viewed in bridge. The snippet can be dragged onto a document from bridge or any location—not just from the library panel.

Sec 3-1: Creating a library

When creating a library from file > new, be careful how you name it. This will be an important reference. If you have a library for just a particular job only, save it to the job folder and perhaps name it with the job number. Note: this will

not be a packaged item; you will need to manually copy a library from one folder to another.

1. Choose how you want to view your library. If you use thumbnails view, choose large thumbnails. It is more efficient to set a list view.
2. If there are certain objects you want in the library, select them and click the “new” button at the bottom of the panel, or drag them into the library. Be sure to name them well, and give a good description.
3. To drag the whole page from the library into the layout you are currently working in, select the item, click the library drop down and add all the elements as one object (this will place the collective element in a document in its exact former position. You may also click on the element, right click, and choose “place.”

An important thing to know about both libraries and snippets is that the items in them will be embedded in the library or snippet if they were imbedded in the original document. If the original item was linked to a location, the library/snippet item location will be linked the same. If the original element’s location changes, the link will be broken. If a library containing linked elements is moved, the library will retain the links for the original, however if the original element (to which the library is linked) is moved, the library will lose its link. The item will need to be removed and replaced into the library.

Libraries become part of your temporary workspace and are not linked to a document. If your workspace is reset to default or other, you will not see the library in your panel icons. Open the library from its stored location and drag it

to your panels dock. You may open as many libraries as you wish. Save the important libraries to your workspace.

Sec 3-2: Creating a Snippet

Snippets are a drag-n-drop feature. If you have a large monitor, these can make a lot of sense. Snippets are, however, individual elements not accumulated and stored in one file like a library. These might be good to use if you are working on a one-time document for a specific project. Again, the same linking rules follow with snippets as libraries.

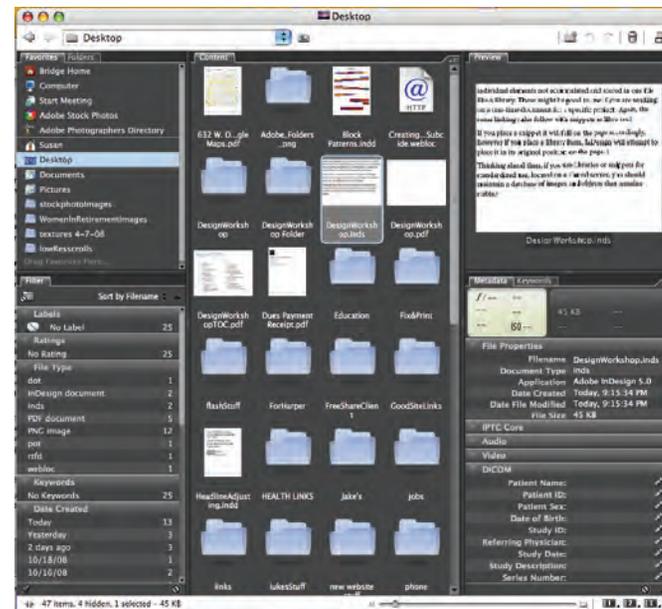
Snippets are impervious to crash problems and do not appear on the “recent” menu. A supreme feature of snippets could be a server location, subdivided if necessary, dedicated to snippets enabling you to see many of them just as you view images. You can visually choose the item you need, such as a Harper bar, a logo, indicia, a master page, graphic objects, etc.

Select the element or elements you want to save and drag them to the location you want, i.e., job folder, desktop, images folder, designated snippets folder, etc.

If you “place” a snippet it will fall on the page accordingly, however if you “place” a library item, InDesign will attempt to place it in its original relative position. *See the sidebar.*

Therefore, if you use libraries or snippets for standardized use, located on a shared server, you could maintain a database of images and objects which will remain consistent and stable.

Drag 'N' Drop Technology



vs Organization



Snippet Shortcuts

Place a snippet based on its original position:
When dragging a snippet, hold down the option key and let go of the mouse.

Snippet Preference:
Set up “original location” for the drag and drop snippet feature in the “file handling” section of InDesign’s preferences.

MASTER PAGES

Setting up master pages for a long document has its obvious advantages. Setting up masters for shorter layouts—i.e., brochures, postcards, ads, invitations, annual mailers, etc. is also smart if used consistently; otherwise, it isn't practical to set them up for one-time short documents. To go a step further, a template with styles and master pages is ideal.

To make this practical, we should use master pages (habitually) to become comfortable and familiar with their features. Planning and understanding what elements will be incorporated in your layout before getting started will result in time savings and better workflow.

Sec 4-1: Master Page Basics

Create a document with a spread, setting up margins. You will see you have a blank one-page master, and a spread A-Master.

1. Double click on the words to the left of the image of the spread. This selects the spread rather than one page. Option + Cmd 0 will make a spread fit in a window.
2. Set up any guides, repeating page numbers, objects, etc: Setting up page numbers or section markers can be done by creating a text box in the master, and inserting special character > markers > next page (or "section").
3. Set up any columns or grids if you want them here. The advantage is you can adjust the columns and grids to inconsistent sizes. This is under layout > create guides. We will cover this later.

You now have a master page. You can rename it by double clicking on the name. You can drag the spread down by

clicking, holding and dragging the name of the spread to the pages panel.

Create any other masters that might be an alternate of your original. Use the *based on* feature if you want to retain the original master's elements. See below.

Sec 4-2: Create a 'Based on' Master

You might want to make another master retaining the original elements but adding additional elements that could be on some of the pages. You can make a new master of a single left or right side, also. To do this select "based on," when you create a new master. If you base a new master on the A-Master, the A-Master's elements (or any original based on page items) will be locked. You can also override all or some of the master items (see the sidebar). If you do break elements, then they will not update when the (based on) A-Master changes. You can undo an override by selecting the elements and choosing "Remove all Selected Local Overrides" from the panel's drop down menu.

1. Right-click in the master page area and select "new master." Leave the prefix field as is. Choose based on "A-Master" from the drop down and choose one or two pages. You may name it whatever you want (short name).
2. Add additional elements and remove any unwanted elements brought in from the A-Master. You can set different column guides as well.

Note: To use templates—for example a brochure—the column guides, the page numbering, and additional elements can be included in the master, along with the styles in a document.

Sec 4-3: Create Section Headers

1. To create a running header, make a text box in the master where you want the header to run, just as you would for auto page numbering.
2. Click on “Type > Insert Special Character > Markers > and then Section Marker (Fig 3.1).
3. Be sure to drag the text box out to make sure all your text will fit. Add whatever text you want that will be repeated on every page with this marker.
4. In the pages panel, right click the page that you want to assign this running header, and choose “Number and Section Options.”
5. Where the field is labeled “Section Marker” fill in the area with your desired text (Fig 3.2)

Be sure to set the page number to the correct page number in the layout.

Note: When creating sections in a layout, be sure to set your preference for “page numbering” to absolute so you can print using the page numbers rather than the section numbers.

Sec 4-4: Create Auto Page Numbering

Recreate the step above, however when you have your text box in the master selected, choose “current page number.” You should not need to make any further adjustments. The page number is set in the “section and numbering,” or it will remain automatic. See 3.3.



Fig 3.1

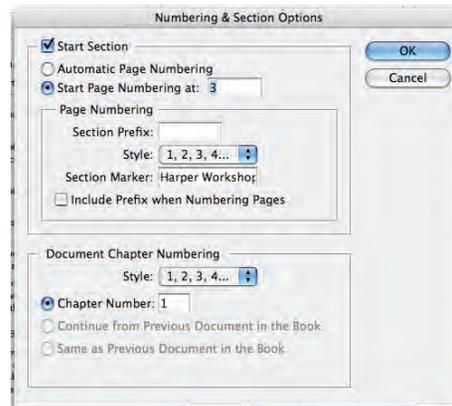


Fig 3.2

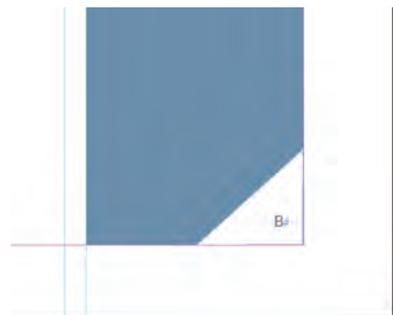


Fig 3.3

Master Page Shortcuts

- Release all master page items:
- Shortcut (context menu): option + Cmd + Shift + L
- Release one object:
- Shift + Cmd click on object

GRID USE

Grids are as complicated as you make them. You can plan them out like you create thumbnails. With long documents, such as a newsletter or annual report, layouts get more challenging, so creating thumbs and developing grids merely provide an aid for you to maintain organization and consistency in your layout. Creating grids will help you focus on determining placement of elements based on general principles of design and the flow of the message.

Whether you use grids or not is your call, however, if you have layouts which have been standardized, they will be set up with all the beneficial elements in tact, the grid being most essential.

Numerous masters are also used to provide different grid structures that are repeated in the layout. As a designer, you need to determine how many grids structures you should use: too few and your layout becomes static and predictable; too many and your layout creates a barrier to readability due to haphazard and inconsistent placement and use of elements. Hectic grid use quickly becomes tiring causing your reader unnecessary interruptions. It is sometimes better to create a static layout that gets read rather than lose design credibility.

Sec 5-1: Determining a Grid Structure

In determining grid use, begin by understanding your target audience. What do they want to see? If they are young (perhaps FTIC) then you should try to make the layout as entertaining as possible without losing sight of the intent. If your layouts are for an audience absorbing a lot of information, then a more consistent layout would help the flow and assimilation of information. For a younger audience, maybe get started on your layout

visually brainstorming (use the eyedropper tool!). Create two or three rough pages, and rethink the structure. This structure should give your layout unity, yet at the same time, work with your design. For the older audience, it is often a better idea to plan out your layout, think it over before starting the layout.

Either way, once you have developed a structure, substantiate it by saving your page as a master, leaving the necessary elements and taking out the variables. Work with these masters and your roughs to determine how you might use each one, and how to vary them yet maintain a consistent look. Appropriate repetition is important.

Sec 5-2: Creating a Grid

Using a grid does not mean merely creating columns when you create a new document. A grid can consist of rows as well a columns; a grid can have various sizes of columns, inadvertently placed. A grid is a useful tool to help create the repetition of consistent elements necessary in a good design. Therefore, the use of guides, is a way of creating a grid in the minimal sense.

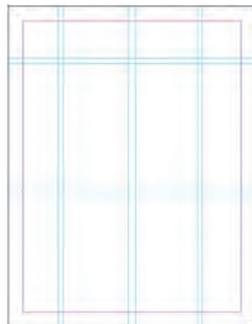
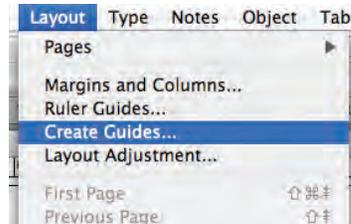
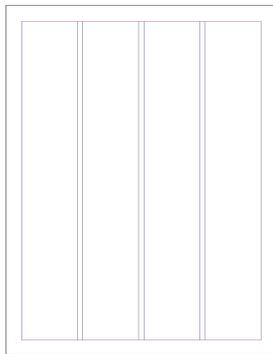
There is more than one way to skin a grid. You can use the method you like, or the method that is called for in the project specs.

Method One: When creating a new document, choose columns. This is the simplest form of a grid (besides establishing margins). It is not directly editable in the master, however. In your layout, you can choose to stay with the columns (generally a 2-column layout) however it is much more interesting to span columns (such as in a 4 or 5 column layout). A general rule, when thinking through your grids, is to remember that the width of a column

(line measure) should be no more than 13 words long. Play around with the typeface and different sizes/measures before setting up your grids.

Method Two: To create columns while in a master, which are editable, don't create columns when opening a new document. (See below).

1. Double click on the master. From the top menu under "layout" select "Create Guides." You can select columns and rows as you please. Note: Base the guides on the page rather than the margins, because margins do get



altered, and the grid is generally visualized by the whole page.

2. Use the select tool to adjust these guides to create customized columns and rows. You can add or subtract, or increase the gutter and alleys. Note: there are techniques to make these guides even.

Method Three: creating a structure by dragging guides into your layout is creating a grid. These are great when creating an initial design. You can copy the guides you made in your pages and paste them in a master so you can use the same guides for all your pages, or some of your pages.

Method Four: Another way to create columns is directly in the text frame, whereby you pick "text frame options" from the Object menu, and choose your insets, justification, and baseline grid. This is applied only to a particular text frame, and is inconsistent, therefore this is best used for sidebars or short amounts of information.

Sec 5-3: Breaking a Grid

Breaking a grid is a perfectly natural layout process. It relieves the monotony, and can provide a break in thought, a bit of entertainment, or some other quality. You want to hold your reader, get them through the material, and make them feel as though they have benefitted from reading and participating in your layout.

Try to return to the original grid so your audience can get moving in your intended flow again. If you break your grid again the same way, you are creating an alternate grid. The idea of establishing unity without it being obvious is difficult however the overall effect will have your reader reading and appreciating your more "sophisticated" layout.

Personalized keyboard shortcuts in the menus:

Edit > Keyboard Shortcuts. Choose the menu you want to modify. In the "new Shortcut" field, type the keys you want to assign to a function. For the "Context" choose what context (right click) menu you want this to appear in beside the regular menu. If you want to make a few of them assign them. Be sure to make a new set and name it.

Your [shortcuts] set is located in the user's library > preferences > InDesign > InDesign Shortcuts. The file will end with .indk. You can copy this to load on another computer.

LONG DOCUMENTS

Working with long documents, flowing copy can save a lot of time, assuming you possess all the copy for the publication. There are three basic options for flowing text into frames: The first option is to do a *manual text flow*. It will load text into one frame at a time. To link other frames you need to click on the “out” port of the first box with overset text, and then click the “in” port to continue flowing the copy.

The second way is to *semi-auto flow*. The cursor is loaded with the text, and you can click on the text frames, one after the other until all the text is placed. You don’t use ports.

The third way to flow text is to *auto flow*. By shift clicking on the top of the page margin or inside the threaded text frame, all the copy will continue to flow auto-generating as many pages as necessary until all the text is set.

Note: There are three documents associated with this section. Open them all at the same time (Sec 6 Flowing Copy folder).

Sec 6-1: Manual Text Flow

You will use the “place” command to import your text.

Note: To link text to your document, you will need to set up “link text” in the preferences.

1. Either use the shortcut Cmd + d, or File > Place then locate the document you wish to place. You may choose to “view options” which will help you to filter the styles you wish to import, or the options allow you to turn off importing styles completely.
2. Select the document to import and you will see a loaded cursor if you haven’t already placed your cursor in the box.

3. Click at the top of the text box. If you don’t have a text box, you can click at the top of the margin indicator and the text will fit into your designated column or page.

4. If you have overset text, you will then need to click on the out port. Once the cursor is loaded again, you may click in another text box, top of margin, or drag a text box and the copy will flow into it.

Sec 6-2: Semi-Auto Text Flow

If you are wanting to link your text frames in an unusual order in a document this might be a good choice. You will place the text, but you must click on the text frames sequentially to place the text. You do not need to click on the in and out ports.

1. Follow steps 1 and 2 from the manual text flow section, but instead of just clicking on the margin (for no text frames) or clicking in the text frame for master frames, etc., you will option + click.

2. Your cursor will be loaded, and you won’t need to click on the ports. Continue to Option + click on the text frames, pages you create, or drag a text frame where you want.

Note: You will need to make the pages as they will not auto-create.

Sec 6-3: (Full) Auto Text Flow

This option will create pages automatically. The only difference with this feature is that the text will flow continuously and make pages on the fly until all your text is placed. Load your cursor, and shift + click (top of box or top margin of column/page).

Select all three of these files and open at the same time (Demo Files > Flowing Copy). They will open in the view below. The cursor is loaded and ready to go.

Fig 6.1

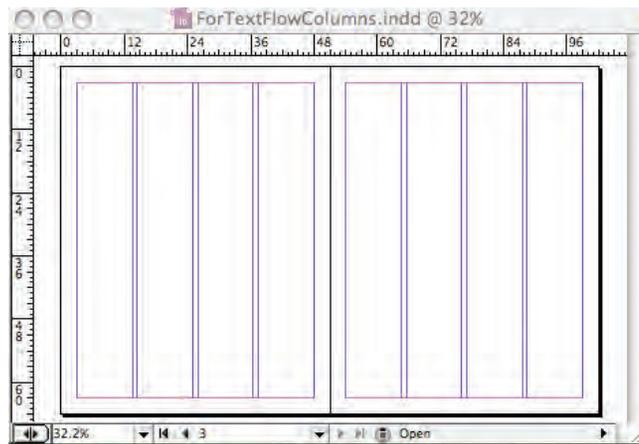


Fig 6.3

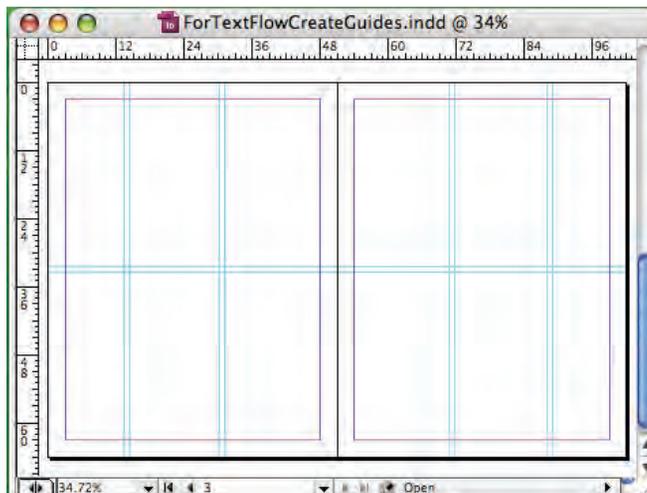


Fig 6.2



The file on the top left (Fig. 6.1) has no text boxes; only columns set up when the document was created.

The file on the top right (Fig 6.2) has master text boxes set up when the document was created. The master text box assumes the properties of the columns you specify, therefore, the text frame itself is divided into columns and it sits on top of the column guides.

The file on the lower left (Fig 6.3) has columns made using “create guides.” They will not automatically flow copy. You need to create text frames (in the master) and link them yourself. See the master page spread to understand completely.

Text Flow Short cuts

Manual Text Flow:
cmd + d, or File > Place
Click into the frame. There will be a text frame override. Click the out port and then the input port until finished.

Semi-auto Text Flow:
Cmd + Click the text frame. The cursor will be loaded, so you can click whatever frame you want until the copy has all been placed.

Auto Text Flow:
Two options—Create a master text frame (adjust in master) or set up columns during page set up. Shift + click at the top of the margin to have text flow in the columns or shift + click inside threaded text frame to have it flow and add pages automatically.

FONT FORMATS & TERMINOLOGY

When trying to identify formats in folders, it is best to use a font manager. The icons in the folders can really confuse you because Mac TrueType font files and Mac PostScript suitcases have the same icons. Note also, that a TrueType Suitcase is one file, and a PostScript font has two files: the suitcase and the outline file. The term “suitcase” indicates nested styles in one family. It does NOT mean one file.

To make things more confusing, a Mac TrueType will NOT work on a PC, whereas a PC TrueType font will work on a Mac. The PC TrueType font is distinguished on a Mac by the TTF icon. In a PC, the icon is two T's. A Mac TrueType has no extension.

Sec 7-1: Type 1 Fonts (or PostScript Fonts)

The important thing to remember about Type 1 fonts is that there are two files associated with one font (3 files for a PC TrueType). There is the part containing all the screen information, and then there is the part that contains the printer information (outline). These fonts have been the industry standard for output devices as TrueType often have problems with a RIP system. The bad thing about them, is that the two parts often get separated, and the font becomes unusable. It is easy to see how this might happen. When fonts are collected or packaged, they are not paired up in folders, but loose in the fonts folder.

Another important thing to know is that Type 1 Mac fonts do NOT work on a PC, and Windows has its own version of PostScript fonts that do NOT work on a Mac. PC Windows Type 1 fonts contain 3 separate files of information for that one font, so these fonts can easily become corrupt if they lose any part of this information. Postscript fonts must remain in their folders.

Mac PostScript Type 1 Fonts



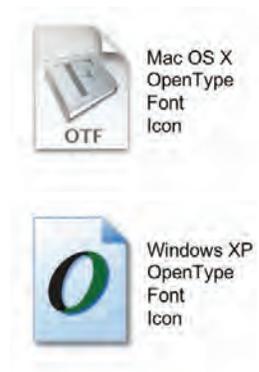
Sec 7-2: OpenType Fonts

Now an industry standard, Open Type fonts work on either a Mac or PC. There are two types of them, but both work on either platform. The PostScript flavor (as opposed to the TrueType flavor) is preferred in the printing industry, however rumor holds that the ttf version will sustain the industry. Currently, the ttf version of .otf is basically an improved version of its former self. The Windows OpenType extension is .ttf, but the icon is an “o.” The Mac version is the newly-created format. It has a .otf extension.

The beauty of OpenType fonts, is that an open type has all of its information in one file—like TrueType—so you can't lose parts of it. They are cross platform. Another wonderful thing, is that there is so much information in them. It may have multiple languages ligatures, fractions, ordinals, alternates, and more. These are expensive fonts. The Adobe Creative Suite contains all OpenType fonts.

Sec 7-3: dfonts (Data Fork Fonts)

“dfonts” are system fonts and should not be used for output devices. Lynda.com recommends creating a different format from this font using a font editor. FontLab or Fontographer will fix font with missing files, and to convert fonts to alternate formats.



Sec 7-4: Multiple Master Fonts

Multiple Master fonts are PostScript Type 1 fonts that should not be used. This format was abandoned when it was apparent there were problems with the format and the OpenType format was in development. This format contains a huge list of styles, and causes problems with output processing. Convert these MM fonts to another format using a font editing program.

Formats Summary

In conclusion, try to use OpenType fonts when you have a choice. Quark 6.5 does not offer .otf support but 7 does. Secondarily, use PostScript Type 1 fonts, although these will be phased out with new operating systems. Sometimes when packaging, PostScript fonts are not complete, so it is a good idea to check to make sure the fonts are complete after you package.

Sec 7-5: Working with OpenType Fonts

Features available with OpenType (or “Pro”) fonts are very useful when working with proper fractions (Figure 7.1) using proper old style numerals (Figure 7.2) ligatures, and small caps. You can use “glyph shifting” on all caps type rather than manually adjusting. The Helvetica Neue LT doesn’t have this feature, as it is not a pro font. The pro font family currently sells for \$1,300; the standard .otf family is \$862. To see pro features, see faces such as Caflisch or Bickham Script (Figure 7.3).

Note: ClearType is a font format developed by Microsoft for Windows Vista. These fonts were developed for readability on the screen. It will be nice when this technology can be standard for all web browsers.

Fig 7.1

Proper fractions $\frac{1}{2}$ $\frac{5}{16}$ $\frac{2}{3}$
(with superscript & subscript)

typed-in fractions 1/2 5/16 2/3

Fig 7.2

Using lining figures 123456789 (lining
up with the baseline)

as opposed to old style figures 123456789
(with ascenders and descenders)

Fig 7.3

Ligatures for Chapparral Pro is Official
Ligatures for Chapparral Pro is Official

*Bickham Script Pro using swashes,
ligatures, and contextual alternates officially*

*Bickham Script Pro using swashes, ligatures,
and contextual alternates officially*

Type design moves at the pace of the most conservative reader. The good type-designer therefore realizes that, for a new font to be successful, it has to be so good that only very few recognize its novelty.

—Stanley Morison

TYPOGRAPHIC USAGE

The best way to select complimentary faces is to understand the typeface designs. Some general knowledge (or a refresher) about typeface anatomy will make your decisions easier and more enjoyable. When using a typeface you are unfamiliar with, research its history and denotative qualities. Understand your audience and know what they are comfortable with. Most importantly, layout some pages with a few different type combinations. Add a sample of your colors, graphics, and any other pertinent design feature and get opinions.

Sec 8-1: Selecting Complimentary Typefaces

A short discussion about how to choose complimentary typefaces can help you to make better typeface decisions following a couple very simple rules. Please refer to a guide or reference for further information. Fig. 8.1 may help re-familiarize you with type anatomy.

In general, a layout will contain two complimentary copy typefaces. Without two faces a layout can be as monotonous as using only one grid structure. Display type may be a second typeface or a possible third. One of these typeface choices may be for your headlines or subheads and to create emphasis in your layout, and the other face can be used for copy that is appropriate for ease of reading. These two typefaces should work together and aid the reader throughout your layout.

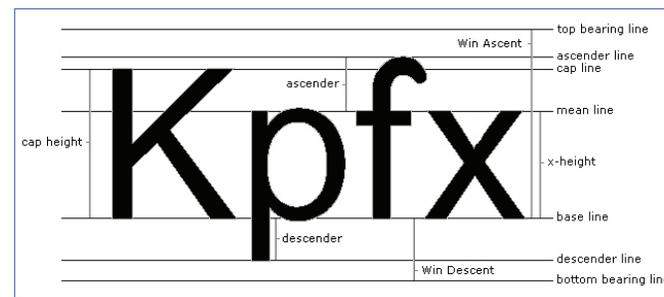
The basic rules for this are as follows:

1. Choose a serif and a sans serif for contrast: The typefaces should have basic characteristics in common. X-height characteristic is a main property to compare, and set width of the faces is secondary in importance.

2. The faces should look different enough to be easily distinguished, however they should not be so different that they are a distraction. Note: a display face is an appropriate distraction.
3. Other typeface considerations are: typeface classification (don't mix a classic Old Style face with a contemporary swiss style) contrast of thick-to-thin strokes, match typefaces with the same connotations (mood, idea, message, or resonance). Stress (angle of the letter) is an important consideration. Old classifications will have a lot of stress, while the moderns and Neo-grotesques will have a vertical stress.

Body copy should not be noticeable, and the focus should be readability. Display faces, however, should be very noticeable. This will set the creative tone for your layout. Typefaces (i.e. Papyrus) will give the layout an organic feel, and faces like Eurostyle will give your layout a mechanical look. Other display faces can be distressed, cartooned, script, poster faces, deco, pop, blackletter, and lots more. Choose according to the message of your layout.

Fig. 8.1



Some typefaces that might compliment Helvetica:

Minion

Century Schoolbook

Helvetica

ITC Slimbach

Times New Roman

Sec 8-2: Working with Helvetica Neue

One of the most neutral faces designed is Helvetica. It is a classic in its almost invisible qualities. It can be unnoticeable or very recognizable. It fits every mood, every situation, and can be used in just about any layout. Created in 1957 by Max Miedinger to compete with Akzidenz Grotesque, it is a very marketable typeface, however where Akzidenz may seem awkward, Helvetica shines.

Most typefaces are designed with more letter spacing than Helvetica, and it is very common to *track in* or reduce the space between letters for headlines. Some of Helvetica's design features also need to be adjusted depending on your layouts. The letters of Helvetica are designed to be very tight. This may seem a bit awkward in some situations, however it is great for headlines. In the Trainspotting poster, you can see the letters have been tracked out, and still the “tti” seems a bit tight. Body copy at small sizes



may need to be tracked about 15 units, and headlines perhaps a little bit. Word spacing seems somewhat large considering such a tight set, so you may want to reduce the space between words also. You may want to consider the tracking as a standard when setting up your “basic paragraph” default, and/or in your set of established styles.

See the attached file: [helvetica.pdf](#)

Helvetica
Helvetica
45 light
Helvetica
55 roman

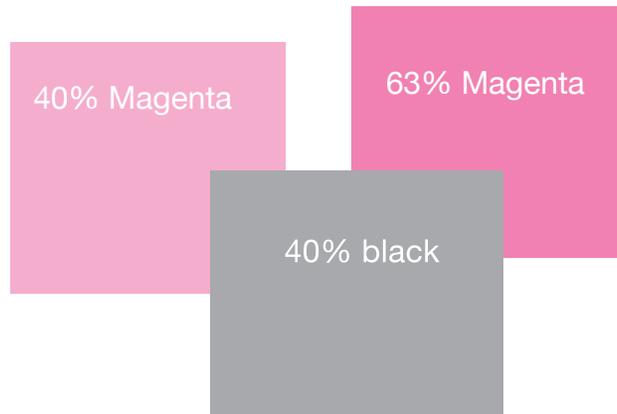
Note: When Helvetica's stroke is reduced to slightly visible, you can see the detail that emerges in its design.

REVERSED TYPE & BLACK ON BLACK

Reversed type is a concern of readability. We spend a lot of time designing so our reader will fly through our layouts smoothly and then expect them to flow through barely legible copy. Of course, reversing type (when type color is lighter than the background) is a situation where the rules often apply to particular typefaces. There are some general considerations.

Sec 9-1: Reversed Type

1. As a general rule, don't reverse type on less than 40% gray background. This value may change according to

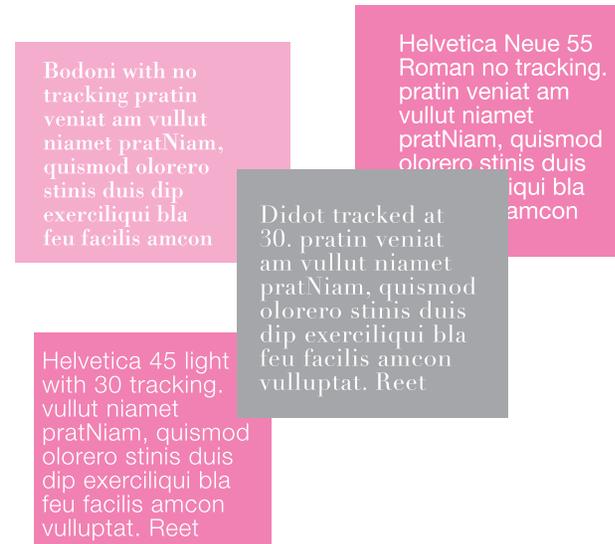


color. Compare your color screen value to a value of black. Other screens may be acceptable, but it depends on the importance of readability in your document. You should also consider the needs of the target audience.

2. When reversing type, avoid high contrast typefaces like moderns (Bodoni or Didot). If you must use a serif, use one

that has relatively even stroke weight such as Baskerville or Caslon.

3. Do not use a “light” style in reversed type if possible. The background will eat up the white visually, and when it prints, there will be a certain amount of dot gain that will eat up more of your white space.



4. Open up the tracking by 10 or 20 (1/1000 em) to give the letters some room around them for easier identification.

You can see how legibility is severely affected (above) using the high contrast font. The Helvetica 45 light with 30 tracking is acceptable, but the Helvetica Neue 55 is the most legible. If you are going to use reversed type for a large area of your layout, you must be very careful to follow the rules and experiment to create the most legible situation.

Sec 9-2: Type on a Gray Background

The general rule for black on black is not to have black type on any value of gray over 50%.

The opposite rule applies in regard to style weight. Because there is a lot of ink, you should lighten up the font and be sure to open up the area around the letters. Dot gain is not an issue as with reversed type. Again, a high contrast typeface such as Didot and Bodoni are difficult to read on a colored background also, therefore if you must use them, pay special attention to their readability and open them up.

Black type on 50% gray

Helvetica Neue 55
Roman no tracking.
pratin veniat am
vullut niamet
pratNiam, quismod
olorero stinis duis
dip exerciliqui bla
feu facilis amcon

Didot tracked at
30. pratin veniat
am vullut niamet
pratNiam, quismod
olorero stinis duis
dip exerciliqui bla
feu facilis amcon
vulluptat. Reet

Helvetica 45 light
with 30 tracking.
vullut niamet
pratNiam, quismod
olorero stinis duis
dip exerciliqui bla
feu facilis amcon
vulluptat. Reet

The better solution would be to use reversed type like this. It is also better to use a sans serif face rather than this serifed Minion.

Type well used is invisible as type, just as the perfect talking voice is the unnoticed vehicle for the transmission of words, ideas.

—Beatrice Warde

MISCELLANEOUS DTP RULES

Covering general desktop publishing rules is the focus of this section. Basic rules to create good layouts are important to know, i.e., reversing type, line measure, leading rules, indenting rules, etc. There are many more than what is mentioned here, but these are some basic underlying layout features defining thoughtful and mature layouts.

Sec 10-1: Adjusting Headlines

Because headlines demand so much attention, it is necessary to set the type to draw attention to the elements in a headline that deserve attention. Too much punctuation, misaligned punctuation, poor tracking, and improper sizes create a barrier to readability. View the attached file [headlineAdjusting.pdf](#) to see an example of an edited headline. It is also important to note that any punctuation or imbalanced justification of letters at the beginning of the headline or should be hung into the margin to create an even left margin. How to hang punctuation or letters (see also “headlineAdjusting.indd”):

1. At the beginning of the headline, before the first letter, type a space.
2. Position your cursor to the left of that space
3. In the kerning area, enter a value of approximately -500, and adjust accordingly.

There is a feature, Optical Margin Alignment, under the main menu under Type > Story, that will enable automatic hanging into the margin for an entire paragraph. You would use this feature for fine tuning your type mostly to balance the left margin. If you are working hard to create a nice rag,

then this is worth considering. It will also hang punctuation and hyphens into the right margin.

Sec 10-2: Aligning Punctuation in Caps

When using all-caps type, especially in a high-visibility headline, you will need to baseline shift punctuation up to align with the middle of the type. Also, punctuation in a headline will generally need to be sized down to decrease its barrier to readability. Note: The instructions for this are in the attached file [CapsPunct.pdf](#)

Sec 10-3: Line Measure and Leading Rules

Tracking can be a problem with line lengths that are too long or too short; or have too little or too much leading. A general rule of thumb is to aim for 12 or 13 words per line. How much leading you use depends on the actual length of the line. If you have large type, your line will generally be longer and you should add more leading so the eye can track from the end of one line back to the beginning of the next line. If you use generous leading as a design option, it should be used for short blocks of copy, such as sidebars or long quotes. When composing a letter with one column, make the measure as short as you can.

Note: An orphan is the beginning line of a paragraph by itself at the bottom of the page or column. A widow is the last line of a paragraph at the top of a page or column. Both of these relate to paragraphs, and don't relate to line length. Orphans and widows can be resolved using the “keep option” in your styles options. Keep 2 lines together (or more) will keep at least two lines together. “Keep next,” will keep headlines with their paragraphs. Less than seven

The rules of ‘never’ (often fervently disputed)

NEVER:

combine a first line indent and use a space after together

indent the first paragraph

use all caps for any body copy of length

widely track lowercase letters (except for a logo or design feature).

use script in all caps (MS Word user giveaway)

insert two spaces after a period

place two hard returns after a paragraph

underline (rules are not underlines)

place a full stop at the end of an incomplete sentence in a bulleted list

place a semi-colon or comma at the end of a line in a list

letters in a line is called a “run” (Adobe Press). These must be resolved manually.

Sec 10-4: Proper Bullets (vs. ‘Indent to here’)

Proper bullets (setting them up so they can be saved to a style) are preferred because they can be saved as a style. The numbered instructions on these pages, are a style called “numbered indented.” These are set up the same as bullets, and are fully editable in the style. Another advantage of the style use, is that you can choose what symbol you would like to use for the bullet. Using option + 8 to create a manual glyph bullet may be acceptable for some situations (as well as an “indent to here”) such as short documents that will have little editing.

1. With your paragraphs selected, from the fly out menu on the control bar, choose “bullets and numbering.”
2. From the drop down choose “bullets” or “numbers.”
3. Choose the glyph you would like to use from “add” or highlight one shown.
4. Select a character style or “none.” You can change the properties of this glyph character by having a character style set up beforehand. Bullets for most typefaces require reducing a point or two.

The next part is a bit tricky. Be sure to have the preview checked so you can adjust accordingly. Because these are relative settings, there is trial and error involved. Keep the indent and same as the tab, and do not have the *first line indent* (a negative number) outdent beyond the text frame.

Try these settings :

- Left indent, 1p6 (.25 in)
- First line indent -p9 (-.125 in)
- Tab, 1p6 (.25 in)

You can experiment once you get to this point. Set up your paragraph attributes such as point size, font, space after, leading, color, etc. A right indent looks nice, also. Save this paragraph style. It is a time investment well worth the payoff, and you can import the style to other documents.

For indent to here, follow these instructions:

1. If you wish to have an indent, tab to the desired position (set a tab stop if necessary)
2. Create your bullet (option + 8)
3. Tab again (you can also space)
4. Type your copy which will wrap to the next line. Position your cursor in the upper line before the first letter
5. Use the key combo option + \, then all the subsequent lines will wrap to that position.
6. If you do not use the shortcut, position your cursor and go to Type > Insert Special Character > Other > Indent to Here.

This is a great feature to use if you have shorter documents which you can edit easily.

Sec 10-5: Paragraph Rules

If you want to create art incorporating lines, use the line tool; if you want to create editable copy with lines, use a rule above or below. A rule can be any width, position, color, or

Adjust Font Size

Increase by Increment:
Cmd + Shift + >

Decrease by Increment:
Cmd + Shift + <

(Add Option to the above keystrokes to make them Increment x 5)

Adjust Kerning/ Tracking

Increase by Increment: Op-
tion + right arrow

Decrease by Increment:
Option + left arrow

Increase by Increment x 5:
Cmd + Option + right arrow

Decrease by Increment x 5:
Cmd + Option + left arrow

Adjust Baseline Shift
Move Up by Increment: Op-
tion + Shift + up arrow

Move Down by Increment:
Option + Shift + down

stroke weight, and can be applied consistently throughout a document in a paragraph style. This is a paragraph feature, so the properties are set from the paragraph fly out menu:

Type your headline (in this case)

Place your cursor in the headline and go to the fly out menu to choose “Paragraph Rules.”

To create a rule below, from the drop down, choose “Rule Below.” You can also have a rule above.

The length here is set to “column”

The length here is set to “text”

Using a rule to create lines for a form or questionnaire is also a nice touch. Press the return key multiple times.



AFTERTHOUGHTS:

Better rags

Prior to good paragraph composer software, creating an even rag was a manual job, and a workflow complication. Knowing how the paragraph composer works in InDesign will allow you to have more control over your rags and will create a document that is more editable. There are a few options available addressing the issue:

Paragraph Composer is a well-written script which does a remarkable job of creating a beautiful rag. In your paragraph style under “Justification” have “paragraph

composer” checked. If you have not created a style for your copy, the option is located in the paragraph fly out (drop down) in the control bar at the top. Another option is to use “single line composer” (same locations) if you are wanting to edit the line breaks and not have the paragraph adjust to your edits. With this option checked, you can edit each line as you wish because the composer will only edit one line at a time, rather than evaluate the entire paragraph when you make a change.

Balancing Ragged lines (another paragraph feature) should be used with caution. It will balance the lines in a paragraph very well—too well, in fact, because you may have line breaks that cut too far into your line measure.

Balancing by hand runs the risk of poor texture to your paragraphs. To get a perfect rag, you must adjust tracking, word spacing, and make soft returns that are far from editable. This should be a very last minute process and is not recommended for long documents that will be edited. If you must use many soft returns for line endings (not just for widows) when the document has future edits, it is a good idea to run a find/change on the soft return to make sure you don’t miss any.

Optically aligning the margin is another feature for beautiful margin alignment. Select your paragraph, choose “Optical Margin Alignment” from the main menu. Choose Type > Story. This will hang necessary characters into your margins for perfect alignment. Well, almost perfect. You may need to adjust the point size occasionally until you get the desired result.

A way to avoid using the disruptive soft returns is to add (or subtract) a little tracking to the entire paragraph to see if the lines break more evenly. Creating a good rag is

in direct competition with an evenly textured line of type. You are making a compromise to the texture of your page. It is wise to consider your audience before making these edits. Print page samples and don't judge by your monitor. If readability is an issue, you may want to allow InDesign to do its "thing." If structure and graphic elements are important, then you may want to create that perfect rag. Be sure to print your samples rather than viewing them on screen. A good test for type texture, is to hold the paper up to the light, and view the type from the back of the page.



Adobe InDesign CS2

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www.nobledesktop.com

ADJUST FONT SIZE

Increase by Increment	⌘-Shift->
Decrease by Increment	⌘-Shift-<
(add Option to the above keystrokes make them Increment x 5)	

ADJUST LEADING

Increase by Increment	Option-down arrow
Decrease by Increment	Option-up arrow
(add ⌘ to the above keystrokes to make them Increment x 5)	
Revert to Auto Leading	⌘-Option-Shift-A

ADJUST KERNING/TRACKING & WORD SPACING

Increase by Increment	Option-right arrow
Decrease by Increment	Option-left arrow
Increase by Increment x 5	⌘-Option-right arrow
Decrease by Increment x 5	⌘-Option-left arrow
Increase between words	⌘-Option-Shift-\
Decrease between words	⌘-Option-Shift-Delete
Clear all manual kerning and reset tracking to 0	⌘-Option-Q

ADJUST BASELINE SHIFT

Move Up by Increment	Option-Shift-up arrow
Move Down by Increment	Option-Shift-down arrow
(add ⌘ to the above keystrokes to make them Increment x 5)	

SCALING PICTURE & TEXT FRAMES

(PICTURE CONTENT IS SCALED WITH THE FRAME, BUT TEXT CONTENT IS NOT SCALED WITH THE FRAME)

Scale 5% Bigger	⌘-Opt->
Scale 5% Smaller	⌘-Opt-<
Scale 1% Bigger	⌘->
Scale 1% Smaller	⌘-<

FITTING CONTENT & PICTURES

Fit Content Proportionally	⌘-Opt-Shift-E
Fit Content to Frame	⌘-Opt-E
Center Content	⌘-Shift-E
Fit Frame to Content	⌘-Opt-C

INSERT BREAK CHARACTERS

Column Break	Enter (on keypad)
Frame Break	Shift-Enter (on keypad)
Page Break	⌘-Enter (on keypad)
Forced Line Break (or “soft return”)	Shift-Return

MOVING TEXT CURSOR

Move cursor to beginning or end of line	Home or End
Move cursor one word to the left/right	⌘-Left/right arrow
Move cursor to Previous paragraph	⌘-Up Arrow
Move cursor to Next paragraph	⌘-Down Arrow

SELECTING TEXT

Select from cursor to beginning or end of line	Shift-Home or Shift-End
Select from cursor to end of story	⌘-Shift-End
Select from cursor to beginning of story	⌘-Shift-Home
Select whole word	Double-click
Select line	⌘-Shift-\ (or Triple-click)
Select one word to the left/right	⌘-Shift-Left/Right arrow

NAVIGATING & SCROLLING THROUGH DOCUMENTS

Scroll using Hand tool	Option-Spacebar
Go to the First Page	⌘-Shift-Page Up
Go to the Last Page	⌘-Shift-Page Down
Access page number box (so you can enter a page to go to)	⌘-J
Switch between open Documents	⌘-tilde(~)

ZOOMING

Get the Zoom in tool without selecting it	Hold ⌘ then Space
Get the Zoom out tool without selecting it	Hold ⌘ then Space and Option
Zoom In or Out	⌘-plus(+) or ⌘-minus(-)
Fit Page in Window	⌘-0 (zero)
Fit Spread in Window	⌘-Option-0 (zero)
Access zoom percentage box (so you can enter a zoom level)	⌘-Opt-5
Toggle between current and previous zoom levels	⌘-Opt-2

NUDGING OBJECTS

Move by Increment any arrow key
 Move by Increment x 10 Shift-any arrow key
 Move by Increment x 1/10 ⌘-Shift-any arrow key

FLOWING TEXT

⌘ Multi-Page Autoflow (keeps text in cursor so you can continue flowing) ... Option-click
 ⌘ Multi-Page Autoflow (creates additional pages) Shift-click
 ↓ Single-Page Autoflow (does not create additional pages) Shift-Option-click

STYLING TEXT

Bold: ⌘-Shift-B • Italic: ⌘-Shift-I • Normal: ⌘-Shift-Y
 All Caps ⌘-Shift-K
 Edit Style Sheet without Applying it ⌘-Option-Shift-Double click style

WORKING WITH PARAGRAPH STYLES

To remove local formatting (non Style changes) Opt-click Style Name
 To remove local formatting and Character Styles Opt-Shift-click Style Name

WORKING WITH STYLES

Quick Apply a Style ⌘-Return (start typing the style name, hit Return to apply)
 Redefine a Paragraph Style ⌘-Opt-Shift-R
 Redefine a Character Style ⌘-Opt-Shift-C

WORKING WITH MASTER PAGES

Select a master page object (that's on a document page) ⌘-Shift-click

INSERT SPECIAL CHARACTERS

Indent to Here ⌘-\
 Right Indent Tab Shift-Tab
 Discretionary Hyphen ⌘-Shift-hyphen (-)
 Nonbreaking Hyphen ⌘-Opt-hyphen (-)

INSERT AUTOMATIC PAGE NUMBER

Auto Page Number Of the Current page ⌘-Opt-Shift-N

INSERT WHITE SPACE

Em space ⌘-Shift-M
 En space ⌘-Shift-N
 Nonbreaking space ⌘-Opt-X
 Thin space ⌘-Opt-Shift-M

FIND/CHANGE

Insert selected text into Find What box ⌘-F1
 Insert selected text into Find What box and then Find Next instance Shift-F1
 Find the next occurrence of Find What text Shift-F2 or ⌘-Option-F
 Insert selected text into Change To box ⌘-F2
 Replace selected text with Change To text ⌘-F3
 Replace selected text with Change To text and Find Next Shift-F3

WORKING WITH PALETTES

Highlight the first option in the Control palette ⌘-6
 Toggle Control palette between Character & Paragraph options ⌘-Opt-7
 Apply a value but keep it highlighted in palette Shift-Return
 Show/Hide all Panels including Toolbar Tab (while not in a text frame)
 Show/Hide all Panels except the Toolbar Shift-Tab (while not in a text frame)
 Create new (style, swatches, etc) & display options dialog Opt-click New button
 Close/Open all docked palettes on 1 side on the screen Option-click palette tab
 Dock/Undock a group of palettes hold Option while dragging a palette's tab

WORKING WITH DIALOG BOXES

Rotate down through section of options displayed on the left Page Down
 Rotate up through section of options displayed on the left Page Up
 Jump to section of options displayed on the left ⌘-1 for 1st, ⌘-2 for 2nd, etc.
 Cancel Esc (or ⌘-period)
 Choose Yes or No Y or N

MISCELLANEOUS GOOD STUFF

Increase/decrease a value in a field click in field, press up/down arrow
 Toggle Typographer's Quotes preference ⌘-Opt-Shift-'
 Select frame hidden behind another Hold ⌘ and keep clicking frame stack
 Tabs palette: Move Left Indent (triangle) without moving First Line Indent
 Hold Shift while dragging the (bottom) triangle
 Select all Guides ⌘-Opt-G
 Sort Menus Alphabetically Hold ⌘-Opt-Shift and click on Menu

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