InDesign CS4

FOR DUMMIES®

Learn to:

- Navigate InDesign menus, dialog boxes, panels, and panes

- Streamline your work with templates

- Create layout guidelines and use color swatches for consistency

- Prepare your creations for printing or online publication

Galen Gruman
Author of Adobe CS3 Bible

InDesign® CS4 For Dummies®

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by Galen Gruman

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About the Author

Galen Gruman is the principal at The Zango Group, an editorial and book production firm. As such, he has produced several books for Wiley Publishing and is a regular contributor to *Macworld* and *CIO*. He is author or coauthor of 22 other books on desktop publishing.

Gruman led one of the first successful conversions of a national magazine to desktop publishing in 1986 and has covered publishing technology since then for several publications, including the trade weekly *InfoWorld*, for which he began writing in 1986 and of which he is now executive editor; *Macworld*, whose staff he was a member of from 1991 to 1998; and, most recently, *Layers Magazine*.

Dedication

To the talented designers I've had the pleasure of working with over the years, who have shown me what real artists can do to engage readers effectively and creatively: Kevin Reagan, Dennis McLeod, Sylvia Chevrier, Tim Johnson, Arne Hurty, Richard Merchán, Peter Tucker, and John Anane-Sefah.

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Introduction

What is Adobe InDesign, and what can it do for you? In its more than a decade in existence, InDesign has become the most powerful publishing application, one that lets you work the way *you* want to work. You can use InDesign as a free-form but manual approach to layout, or as a structured but easily revised approach. The fact that you can choose which way to work is important for both novice and experienced users because there is no single, correct way to lay out pages. Sometimes (for example, if your project is a one-time publication, such as an ad), creating a layout from scratch — almost as if you were doing it by hand on paper — is the best approach. And sometimes using a highly formatted template that you can modify as needed is the way to go: You don't need to reinvent the wheel for documents that have a structured and repeatable format, such as books and magazines.

InDesign can handle sophisticated tasks, such as glossy magazines and high-impact ads, but its structured approach to publishing also makes it a good choice for newspapers, newsletters, and books. InDesign is also a good choice for corporate publishing tasks, such as proposals and annual reports. In all cases, you can design for printing on paper or electronic distribution as Adobe Acrobat Portable Document Format (PDF) files. Plug-in software from other vendors adds extra capabilities.

Plus, you can use InDesign as the starting point for Web and Flash documents. These electronic documents can include interactive features, such as page transitions, hyperlinks, and buttons to play sounds or a movie.

About This Book

After you get the hang of it, InDesign is quite easy to use. At the same time, it's a powerful publishing program with a strong following among the ranks of professional publishers — and the latest InDesign CS4 version is certain to reinforce that position. Part of its success is due to the fact that its interface is like that of its sister applications, Adobe Illustrator and Adobe Photoshop, which are also components of the Adobe Creative Suite.

If you're just getting started with InDesign, welcome! I hope you'll find the information in these pages to be helpful in getting you started.

Conventions Used in This Book

This book covers InDesign on both Macintosh and Windows. Because the application is almost identical on both platforms, I point out platform- specific information only when it's different — and that's very rare. I've used Macintosh screen shots throughout; Windows screen shots are usually identical, except for the dialog boxes to open, save, and export files — these are arranged differently on Macs and PCs (for *all* programs, not just InDesign), but the relevant options to InDesign are the same. If you're a Windows user, a quick look at Adobe's documentation, which shows Windows screens, can show you how the interfaces are nearly identical. So don't worry about them.

Here are some other conventions used in this book:

Menu commands: They're listed like this: Window⇒Pages. That means go to the Window menu and choose the Pages option from it. In almost every case, the menu command sequences are the same for Mac and Windows users; in a very few cases, they differ (such as the Preferences menu option and the Configure Plug-ins menu option), so I note these differences where they exist by putting the Mac menu sequence first and then the Windows one.

InDesign CS4 has an annoying new feature of hiding menu options from you. The goal is to be less intimidating, but it also means that if you don't know what InDesign can do, you won't find out by looking at the menus. Fortunately, you can tell InDesign to show you all the menus all the time so that no features are hidden. Here's how: Choose Window⇒Workspace⇒Show Full Menus. This book assumes you've turned the menus all on.

Key combinations: If you're supposed to press several keys together, I indicate that by placing a plus sign (+) between them. Thus, Shift+⌘+A means press and hold the Shift and ⌘ keys and then press A. After you've pressed the A key, let go of all the keys. I also use the plus sign to join keys to mouse movements. For example, Alt+drag means to hold the Alt key when dragging the mouse.

Note that the Macintosh sequence comes first, followed by the Windows equivalent.

Pointer: The small graphic icon that moves on the screen as you move your mouse is a pointer (also called a cursor). The pointer takes on different shapes depending on the tool you select, the current location of the mouse, and the function you are performing.

Click: This means to quickly press and release the mouse button once. Many Mac mice have only one button, but some have two or more. All PC mice have at least two buttons. If you have a multibutton mouse, click the leftmost button when I say to click the mouse.

Double-click: This tells you to quickly press and release the mouse button twice. On some multibutton mice, one of the buttons can function as a double-click. (You click it once, but the computer acts as if you clicked twice.) If your mouse has this feature, use it; it saves strain on your hand.

Right-click: A feature first implemented on Windows, but present on Macs since the late 1990s, this means to click the right-hand mouse button. If your Mac has only one button, hold the Control key when clicking the mouse button to do the equivalent of right-clicking in programs that support it. Mac OS X automatically assigns the right-hand button on a multibutton mouse to the Control+click combination; if your mouse came with its own System Preference, you can often further customize the button actions.

Dragging: Dragging is used for moving and sizing items in an InDesign document. To drag an item, position the mouse pointer on the item, press and

hold down the mouse button, and then slide the mouse across a flat surface.

What You're Not to Read

If you see any text in this book that has this icon next to it, feel free to skip right over to the next paragraph. This icon alerts you to geeky information that you don't need to know to use InDesign. I just couldn't help giving you a little extra-credit information in case you were a budding geek like me.

Foolish Assumptions

Although this book has information that any level of layout artist or production editor needs to know to use InDesign, this book is primarily for those of you who are fairly new to the field, or who are just becoming familiar with the program. I try to take the mystery out of InDesign and give you guidance on how to create a bunch of different types of documents.

I don't assume that you've ever used InDesign (or any publishing program). But I do assume that you have a basic knowledge of Macintosh or Windows — enough to work with files and applications. And I assume that you have basic familiarity with layout design, such as knowing what pages, margins, and fonts are. But I don't expect you to be an expert in any of these areas — nor do you have to be!

How This Book Is Organized

This book contains eight parts. I also include some bonus content on the InDesignCentral Web site (www.InDesignCentral.com).

Part I: Before You Begin

Designing a document is a combination of science and art. The science is in setting up the structure of the page: How many places will hold text, and how many will hold graphics? How wide will the margins be? Where will the page numbers appear? You get the idea. The art is in coming up with creative ways of filling the structure to please your eyes and the eyes of the people who will be looking at your document.

In this part, I tell you how to navigate your way around InDesign using the program's menus, dialog boxes, panels, and panes. I also explain how to customize the preferences to your needs.

Part II: Document Essentials

Good publishing technique is about more than just getting the words down on paper. It's also about opening, saving, adding, deleting, numbering, and setting layout guidelines for documents. This part shows you how to do all that and a lot more, including tips on setting up master pages that you can use over and over again. You also find

out how to create color swatches for easy reuse in your documents.

Part III: Object Essentials

This part of the book shows you how to work with *objects:* the lines, text frames, graphics frames, and other odds and ends that make up a publication. You also discover how to apply some really neat special effects to them.

Part IV: Text Essentials

When you think about it, text is a big deal when it comes to publishing documents. After all, how many people would want to read a book with nothing but pictures? In this part, I show you how to create and manipulate text, in more ways than you can even imagine.

Part V: Graphics Essentials

Very few people would want to read a book with nothing but text, so this part is where I show you how to handle graphics in InDesign — both importing them from the outside and creating your own within InDesign.

Part VI: Getting Down to Business

InDesign is really good at handling the many kinds of documents that tend to be used in businesses, such as manuals, annual reports, and catalogs. This part shows