INDESIGN

TRAINING

MANUAL

Written by Dean Long at Point Grey Secondary in 2021. This publication is free to use for anybody at all who might like to teach or learn the basics of Adobe Indesign. It was written for Indesign 2020. Generally speaking, updated versions don't usually change much about the basic functions on Indesign. The biggest changes will probably occur in the design of the interfaces so the manual should be usable for years to come with very few updates or corrections. Maybe just a caveat or two every once in a while.

Indesign is a powerful design program for the creation and design of layouts for publications. It can be a bit tricky at first to understand the logic of building and designing a layout in Indesign not to mention all the tools, windows, palettes and menus you need to navigate. Having said that, if you follow this manual closely and carefully you will get an excellent foundation in the basics of the program and, with practice, be well on your way to becoming a master.

Keep in mind that, when placing images in Indesign, the program does not embed them directly into the document. It simply creates a link to the original file. Indesign is designed this way to keep file sizes small (imagine creating a 200 page document in Indesign and then loading it up with images - it would take a super computer to keep up with all that data and trust me your school did not buy supercomputers). What this really means for you is that if you move or rename your images after you have placed them, Indesign will lose the link. This isn't a big deal, you can always relink them, but it can be a pain in the neck. Try to sort, name and file all your images in a safe, accessible, place before you place them in your document.

Also keep in mind that, though this manual gives certain suggestions on good design practices (and i'm a real stickler for alignment and spacing) it is more a technical manual than a design manual.

Follow along with the practice lesson starting on page 4. Feel free to change the topic, use your own photos and text or just use found images and placeholder text.

CONTENT:

TOOLBOX OVERVIEW
Refer back to this diagram as you follow instructions throughout this workbook
Keyboard shortcuts are in parenthesis (you can't really use them if you have the Type Tool selected)
* indicates a really important tool (one that you'll use all the time)

Command Z - will undo any action or step back multiple times if you make a mistake. I use this one ALOT!

| Left	Right
*Selection Tool (V)	*Direct Selection Tool (A)
Page Tool (Shift +P)	Gap Tool (U)
Content Collector Tool (B)	Content Placer Tool (B)
*Type Tool (T)	Line Tool (\)
Pen Tool (P)	Pencil Tool (N)
*Rectangle Frame Tool (F)	Rectangle Tool (M)
Scissors Tool (C)	Free Transform Tool (E)
Gradient Swatch Tool (G)	Gradient Feather Tool (Shift + G)
Note Tool	Eyedropper Tool (I) (Default is Color Theme Tool)
*Hand Tool (H or Press Space bar)	*Zoom Tool (Z)
*Fill (X)	Swap Fill And Stroke (Shift + X)
	*Stroke (X)
Formatting Affects Container (J)	Formatting Affects Text (J)
*Apply Colour (,) View	Apply Gradient (.), Apply None (/)
View Options	
*View: Normal (W)	*View: Preview (W)

PRACTICE LESSON

Create a folder and place at least three images into it according to a theme of your choice. I chose my dog Minty but you could choose images of whatever you want! Your summer vacation, your favourite band, or your collection of rare soda pop bottles. If you are finding images on the internet make sure they are large files. Ask your teacher for advice.

CREATING A NEW INDESIGN DOCUMENT

Open indesign

Click on New File (or File> New>

Document (Command N)). Make

sure your units are in inches. Set the

width to 8.5" and height to 11".

Make sure that facing pages is checked.
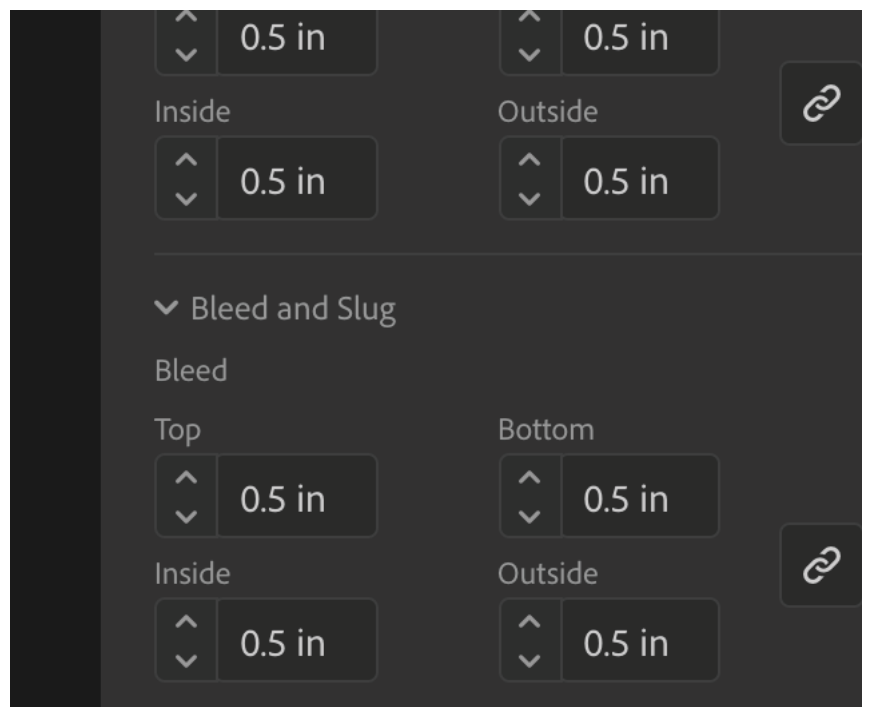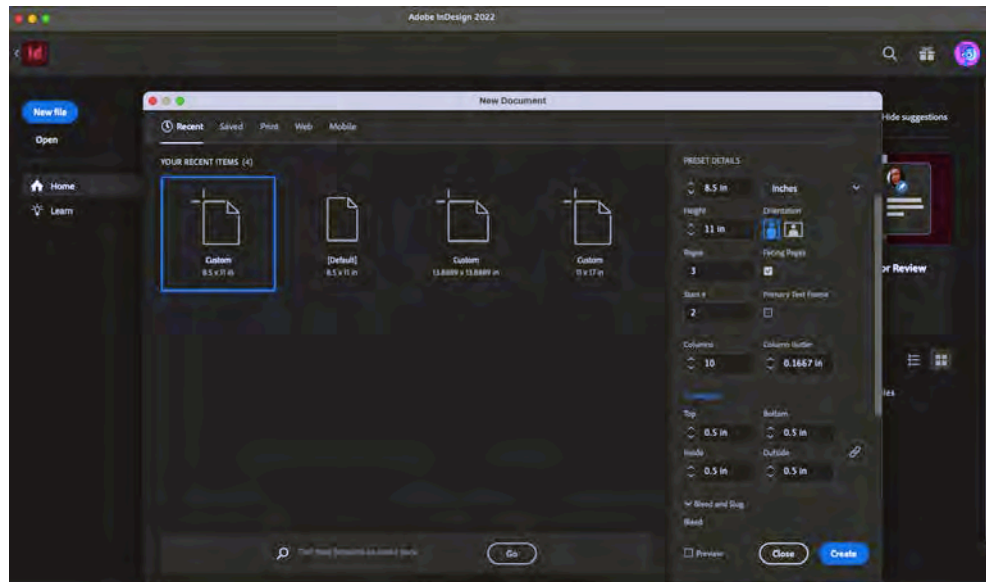
Create 3 pages and start # on 2.

This will ensure that we are working on a 2 pages spread.

- A spread is any two facing pages in a publication.
- Most layout design for print will be for a spread format (except the first and last pages)

Set your Columns, Column gutter and margins and Bleed according to the images at right.

Don't worry about the Slug right now.

Press Create

Your Spread should look like this:
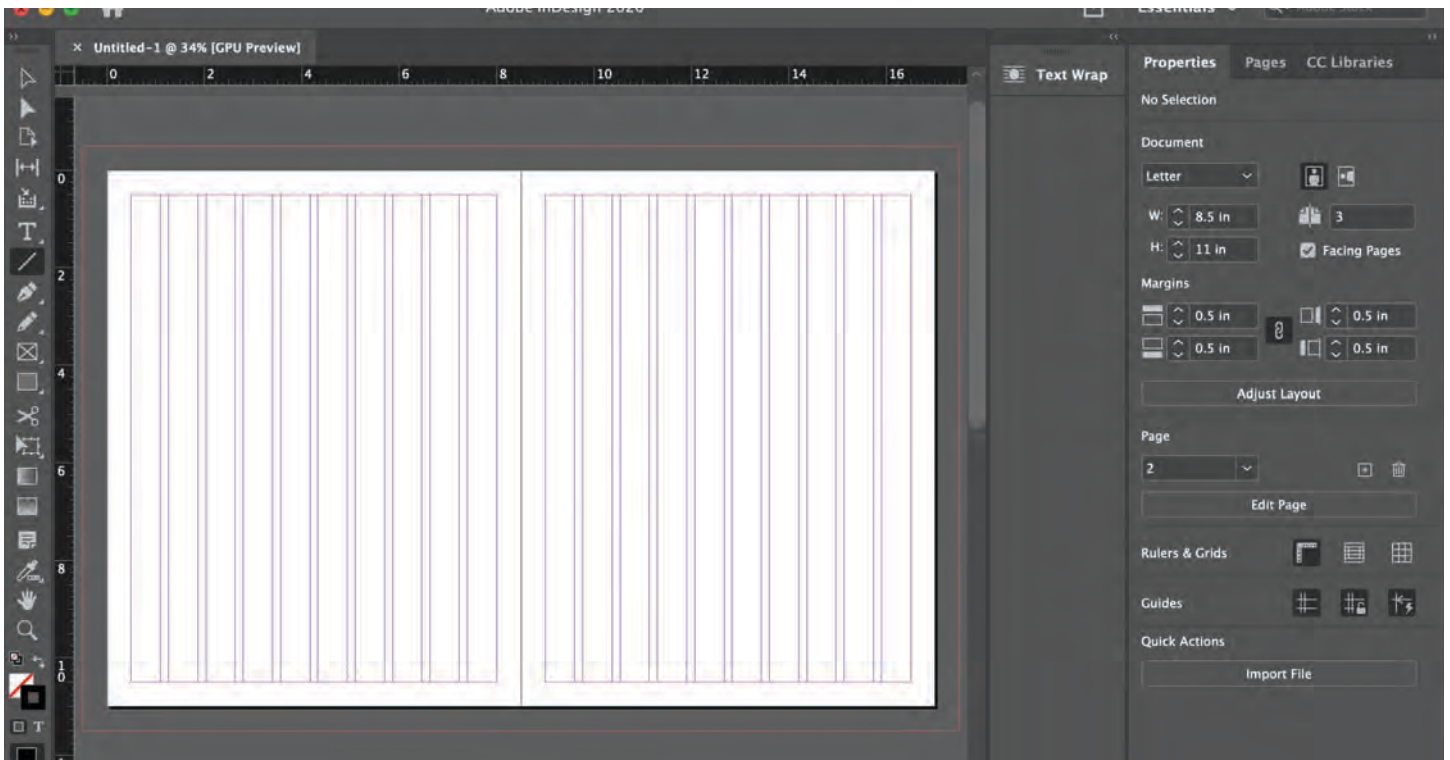
Rulers and Guidelines

Make sure your rulers are showing.

If they are not click View>Show Rulers (or Command R).

And make sure your ruler increments are in inches.

In your menu bar click InDesign> Preferences> Units and Increments. In the proceeding pop-up change your ruler increments to inches.

Click on the top ruler and drag down to place a guideline.

You will notice that if you click and drag over the left side page or the right side page and drag down the ruler will only span that single page and not the whole spread.

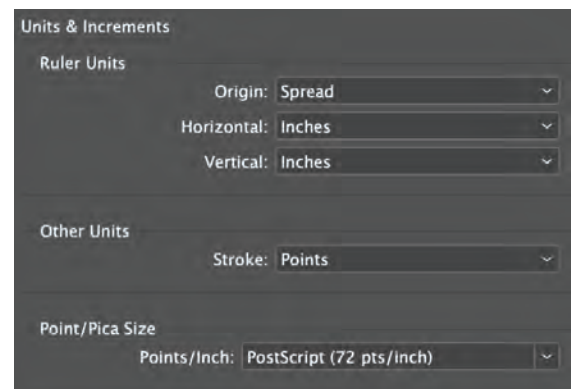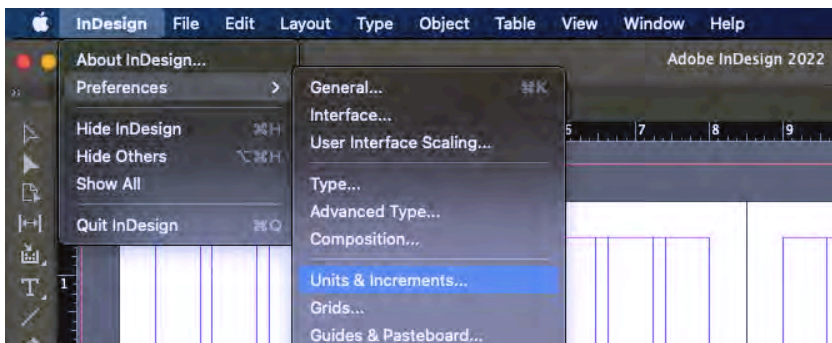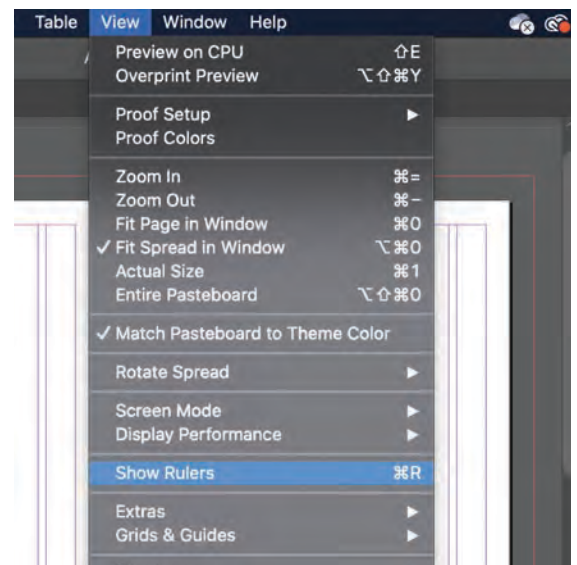In order to drag a guideline over the entire spread make sure that when you click on the top ruler your curser is to the right or left of the spread.

Drag a guideline down, horizontally, at every 1 inch mark.

You will notice a dotted line on the left side ruler helping you place your guidelines accurately.

This will help with vertical alignment when you start placing elements.

Elements are any distinct piece of imformation you place in your layout.
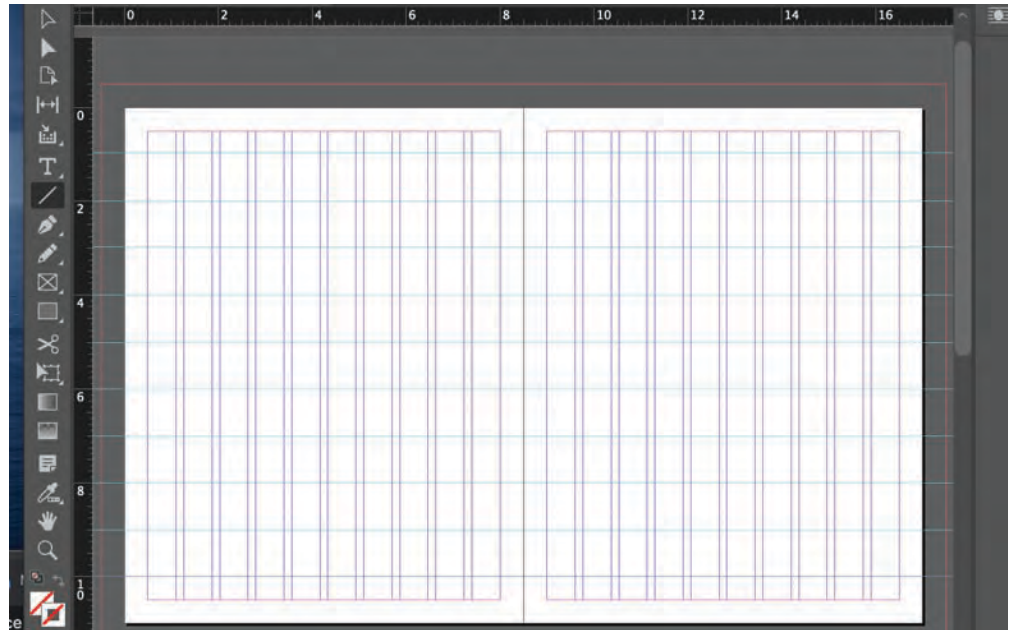
Placing Images

Using your Rectangle Frame tool, drag three Rectangle Frame boxes onto your layout as per image.

Make sure they hit the column guides as well as the horizontal guidelines you placed earlier.

Notice how the rectangle frame in the bottom left goes off the edge of the document all thge way to the red bleed line.

This is for images that you want to "bleed" off the edge of the paper.

Make sure your teacher explains why this is important.
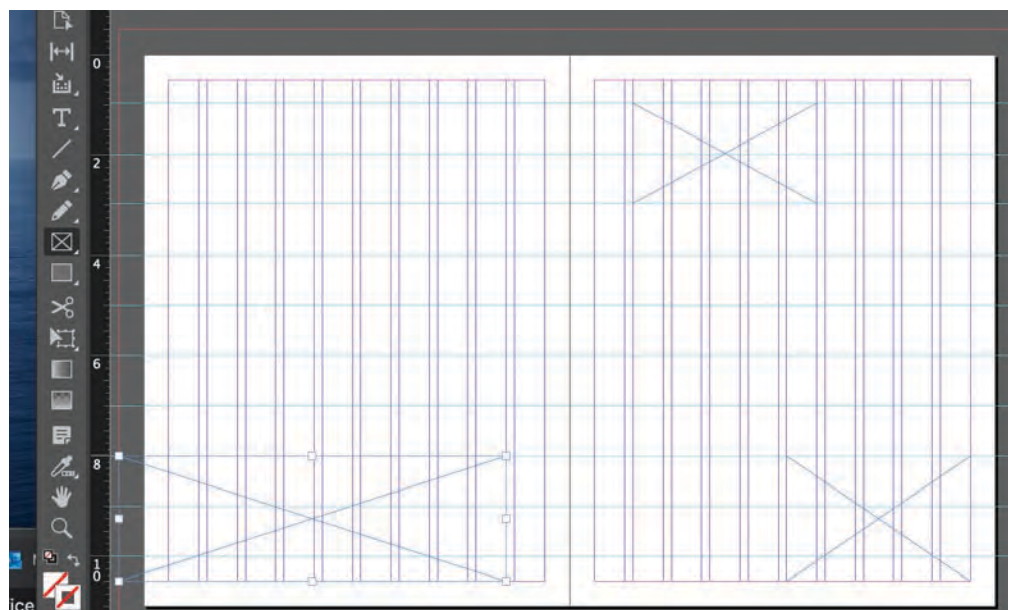
Select the bottom left rectangle frame with the Selection Tool (V).

Click File> Place (or Command D)

Then choose a horizontal format image from your prepared folder of images to place in this frame.

Press Open.

You can also click and drag directly from your folder into the InDesign file.

Your image may look waaaay to big, or zoomed in, when you first place it.

This is probably a good thing because it means that you are working with a large image.

when you click on the image with the Direct Selection tool (V) you should see a coloured bounding box extending from two sides of your rectangle frame. This is the actual size of your image.

Think of the rectangle frame as a window through your document. when you place an image you are not pacing it on top of your document. you are placing it beneath. You can only see it through the "window" you created with your rectangle frame.

Fitting your Image

To make the image fit properly click Object> Fitting> Fill Frame Proportionally (or Option Command Shift C).

You can also do this on the "Frame Fitting" palette in your Properties menu on the right of your screen.

There are other options other than Fit Content Proportionally but that is the one you will use most often.

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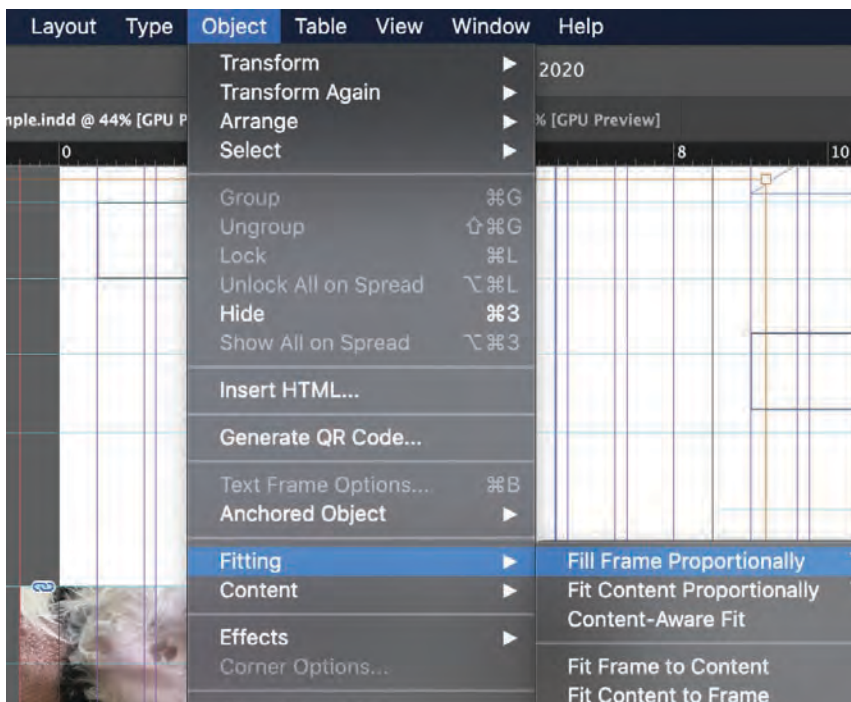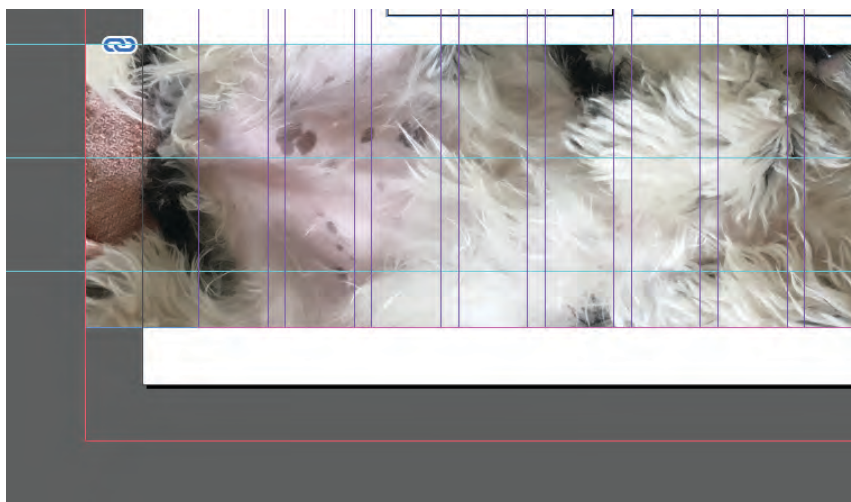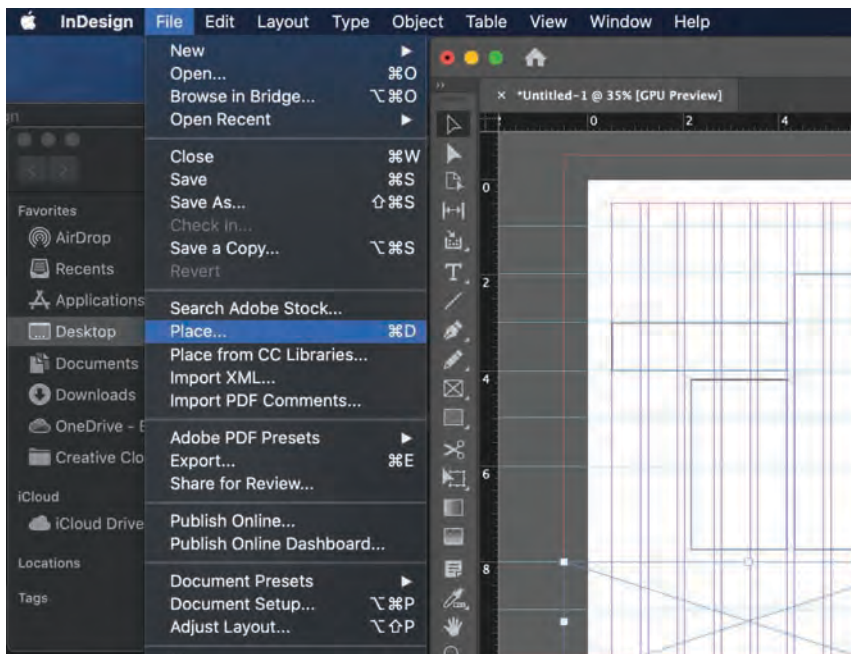
Your image should now be the right size.

Using your Direct Selection tool (A) you can move your image around in your window to frame your image the way you want. Anoth-er way of thinking of this is that you can reveal the part of the image that you choose.

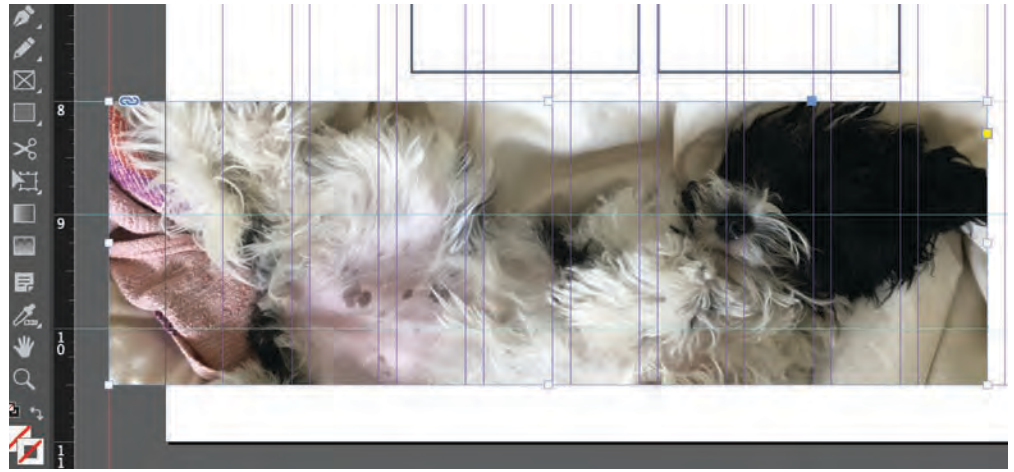If you need to you can change the size of the frame with the direct selection tool. Remember to fit it to your column guides and your horizontal guides as well. You may decide to do this if the dimensions of your frame are radically different from the dimensions of your image. You could alternately choose a different photo as well. Remember to refit your image in the frame.

Remember: the selection tool (black arrow) will affect the frame. the direct selection tool (white arrow)will affect the image within the frame.

The Info Palette
(Sure your image LOOKS big enough but lets see if it actually IS big enough)

In your menu bar click Window> Info or press (fn) F8. Then click on an image with your direct selection tool. The info palette will tell you all about your image - most importantly how big it is.

Ignore the Actual ppi. What you are interested in is the Effective ppi. It should be over 300 DPI (print quality). If it is under 300 DPI it will be pixelated when you print it.

you also want to make sure that there is only one number under Effective ppi. If there are two it means that you have stretched your image.

Indesign Training Manual / Long
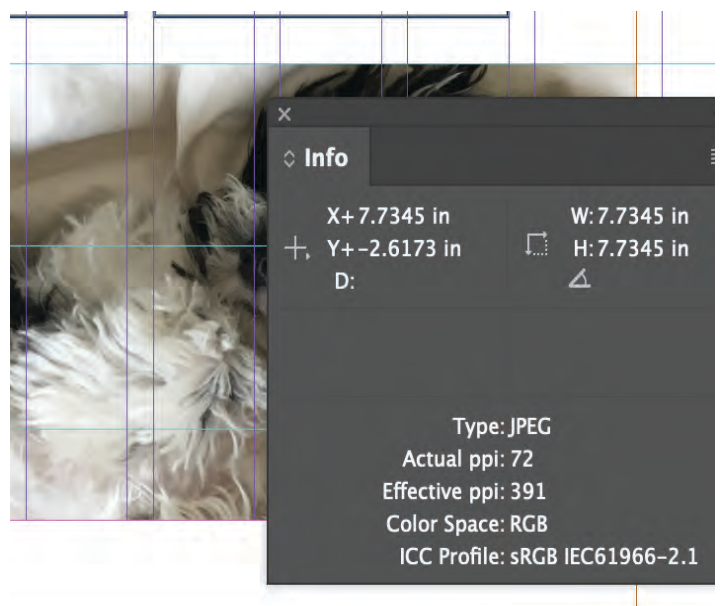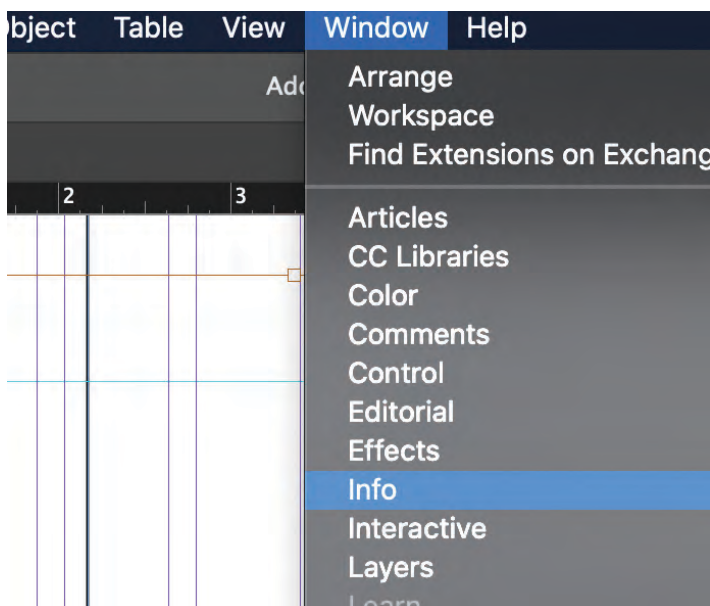
Go ahead and place images in the other two frames.

Pay attention the content and dimensions of the images and try to choose ones that will fit well with horizontal frames.
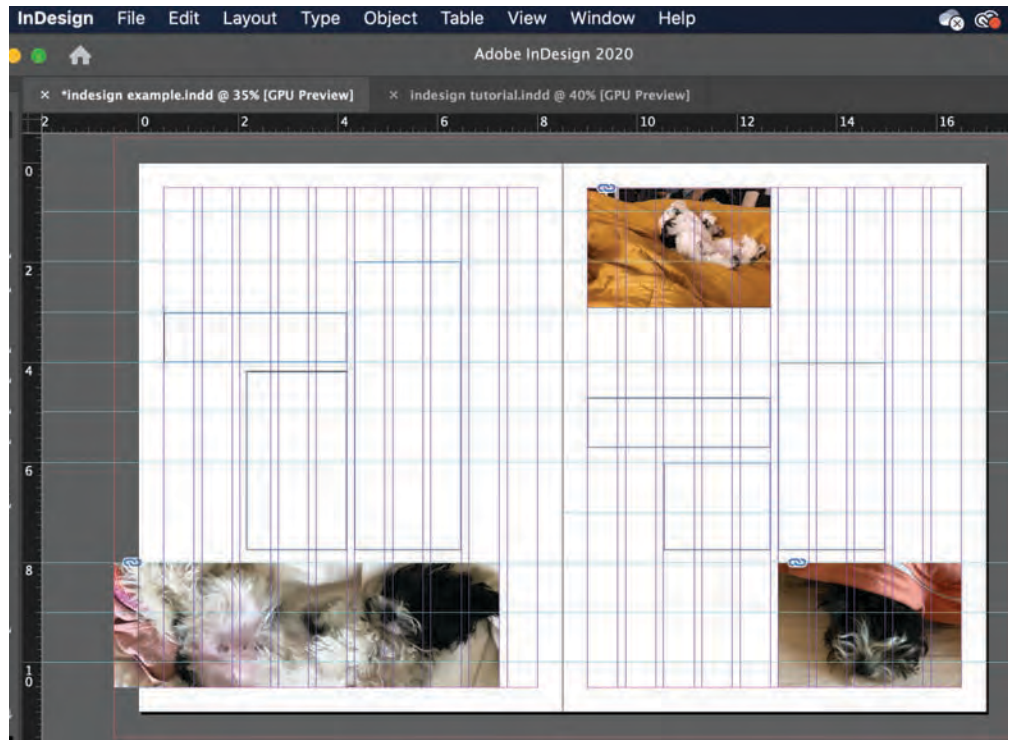
You could change the top frame's ratio so it is vertical/portrait format if you have an image of that orientation that your really want to include.

Don't forget to fit and frame your images as described above.

TEXT BOXES

Drag text boxes over the column guides in the same way that I have indicated below.

You can either use the Type Tool to drag the box or you can also use the Rectangle Tool (with No fill and no stroke) When you are read to type, select the type tool and click on the rectangle box and it will turn into a text box.

In my example I have given the boxes a 5pt pink stroke just so you can see the alignment easier. I will definitely get rid of that stroke as soon as possible!
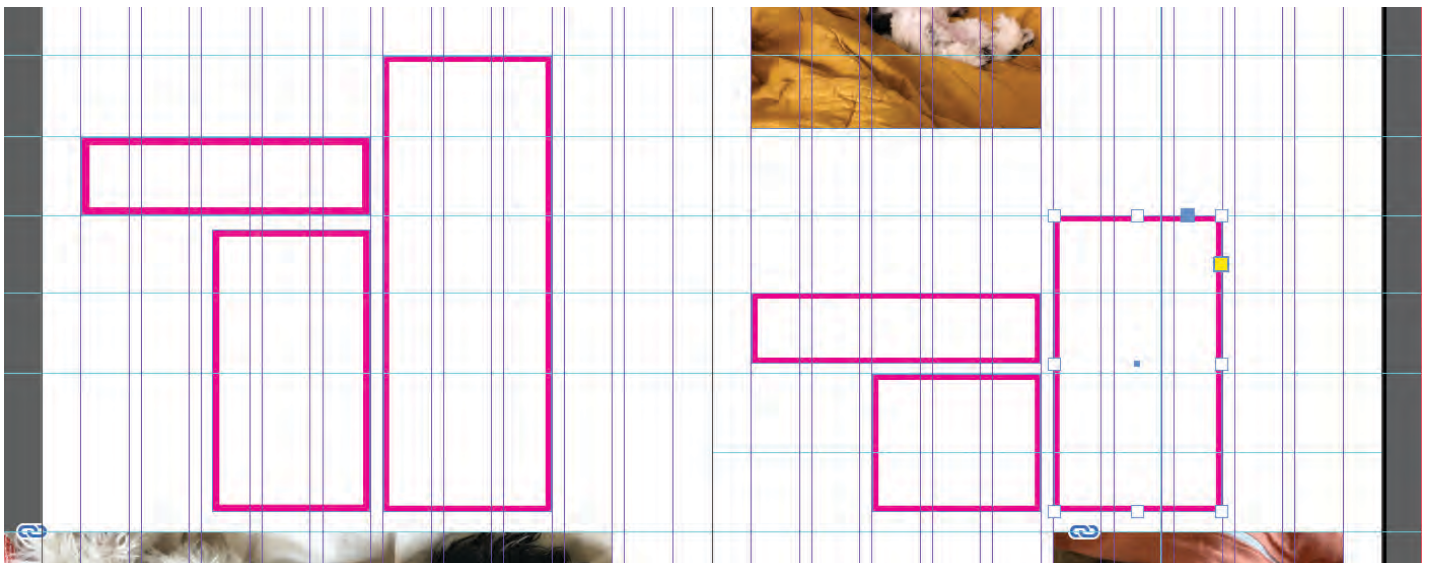
Placing Text

Select The Text Tool and click on the first box.

Click on Type> Fill with Placeholder Text in your menu bar.

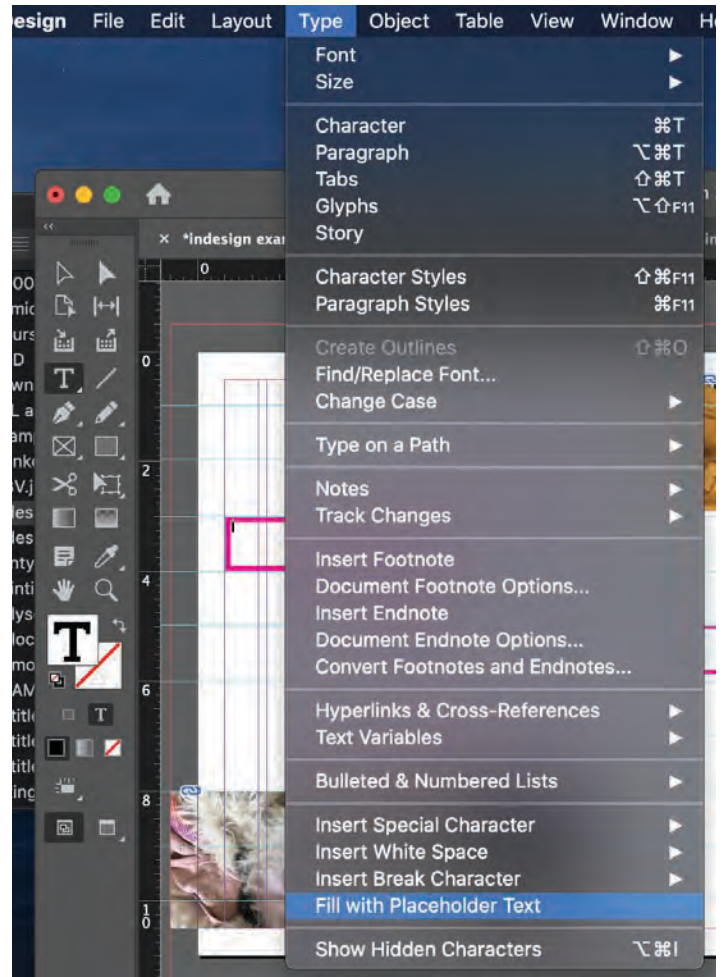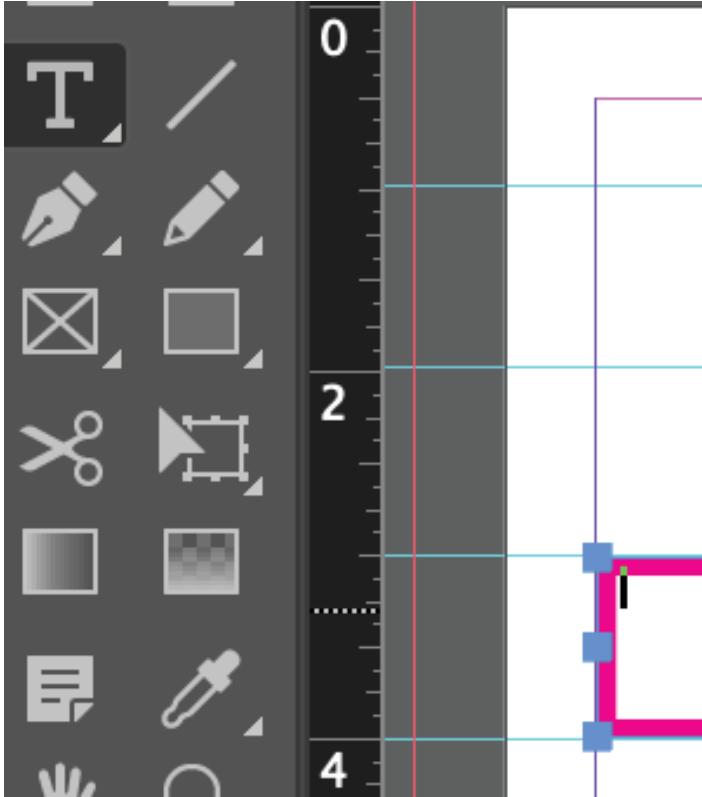This will fill your text box with *lorum ipsum*. Kind-of handy if you are trying to design your layout and your text isn't quite ready yet!

(I have taken the stroke off the box now)
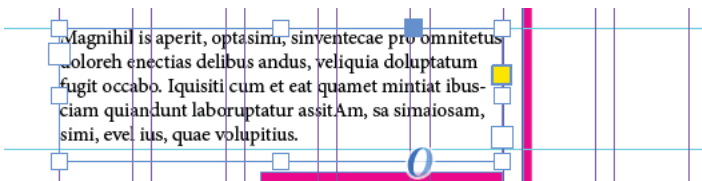
You can also type your own text or copy and paste from another document.

You can change your font style, size etc in your Character Palette. You can find this in the Appearance Window.

You can also adjust your paragraph formatting, add bullets and numbering and more on the same panel.

Flowing Text

For the next text box I have cut and pasted the text.

You may notice a little red square with a + inside in the bottom right corner. This is an indication that the text will not fit in the assigned box and you will probably be missing the end of your copy.

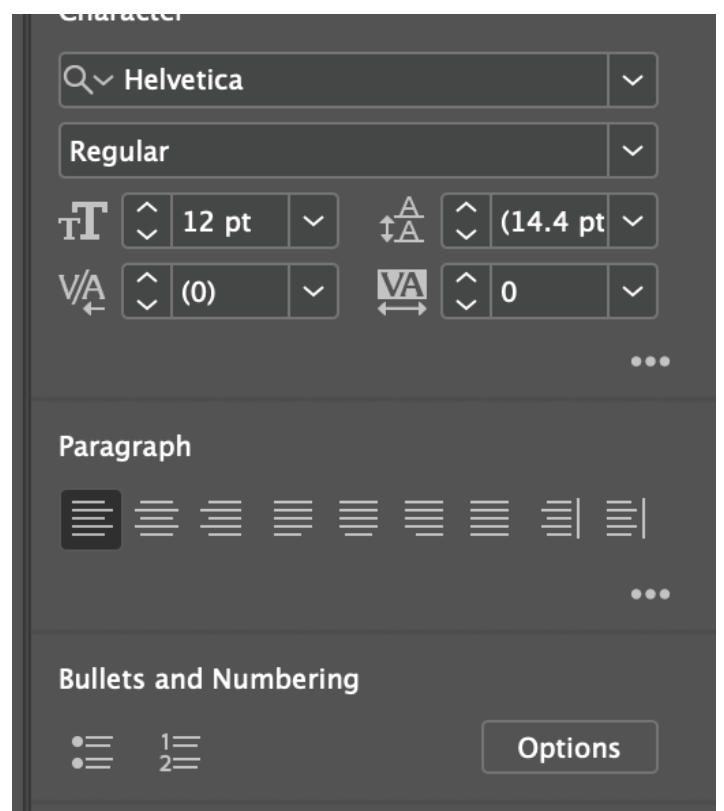Thats ok! You can Flow the text to another text box.

In order to do this click on the red + with your selection tool. you will notice you get a "loaded cursor" Take your cursor and click on the next text box. Your text will continue in that box.

Do this as many times as you need. I have done it across three of the remaining four text boxes in my practice layout.

If the text that you copy and paste is not long enough to fill all boxes, feel free to use filler text to fill the rest.
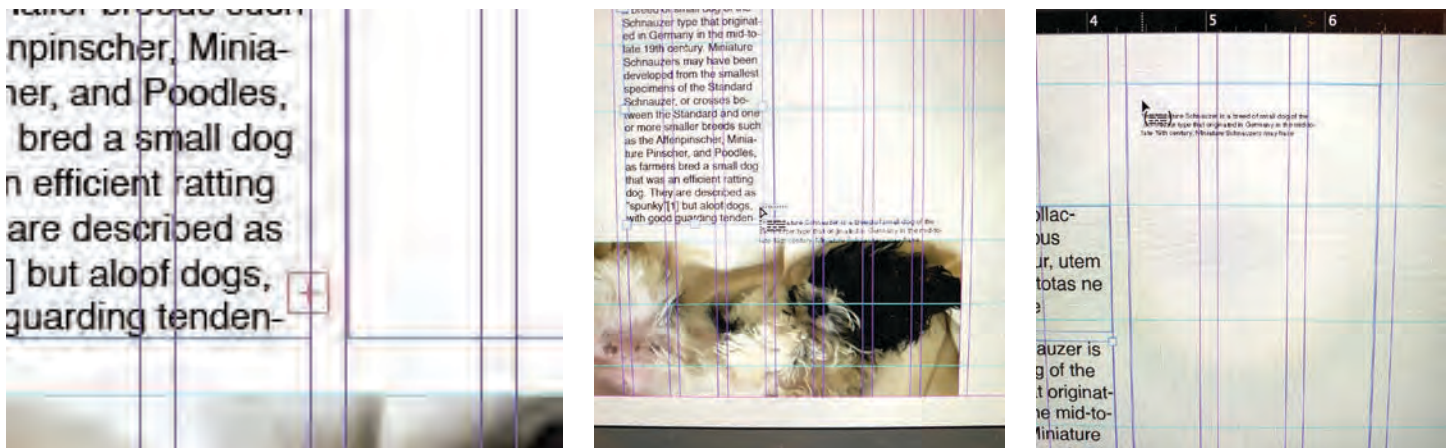
I've changed the formatting on two of the text boxes because I want that text to be read seperately from the body copy.

This is called Visual Hierarchy where you group or categorize information for the viewer by making design decisions that unify or distinguish one type of information from another.

HEADINGS

Headings should be larger and more graphically interesting than your body text.

They can be at the top left of your spread and traditionally they are as that is the first place people generally start reading, but they don't have to be. Maybe it would be more interesting to place your heading somewhere else?

Start by drawing out a text box and typing your heading.

Change the formatting in the appearance palette.

Change the font size and the style if you like.

Now is the time to try out some different fonts. Novelty fonts are great but you don't want to go too bonkers.

Don't even think about *Comics Sans* or *Chalkduster* kids

And don't change the font to something that is too similar to your body text. Whats the Point? Pick something fun and eyecatching that is elegant.

Change the colour with your Fill tool, either on your tool bar or in your apperarance palette.

Remember that you want your heading to be emphasized- it's the most important piece of text on the layout, but you also want your overall design to be unified.
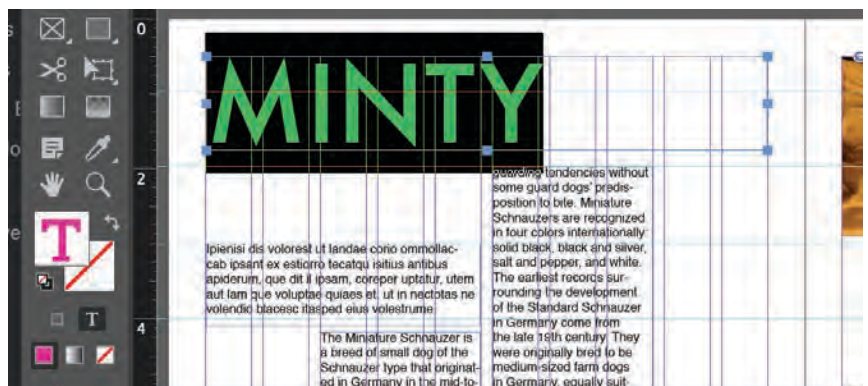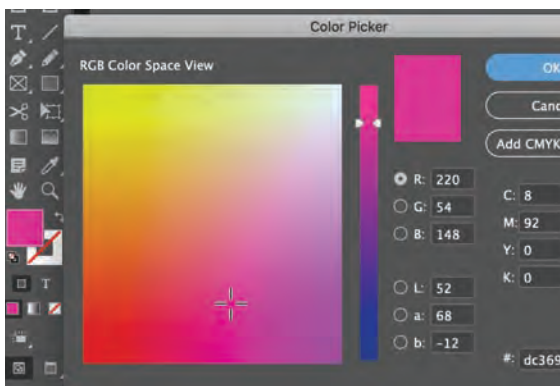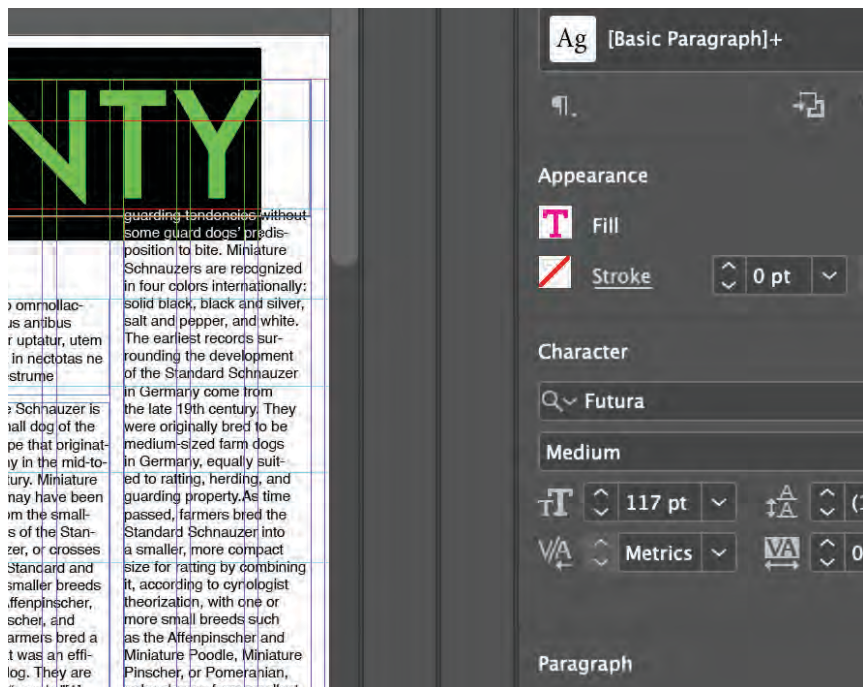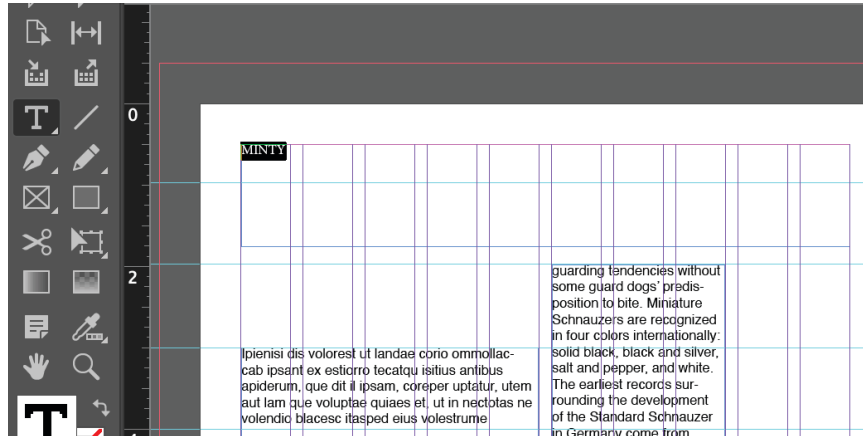
Adding a STROKE

A stroke is simply an outline around any object.

You saw me earlier create a stroke around text boxes that I wanted to highlight. you can also add strokes around images if you select the frame first. this is pretty handy if the image you are using has a lot of white in it and your background is also white.

You will probably use the stroke function most often on text, specifically Headings. Thats what i'll demonstrate here.

I'll add a stroke to my heading.

In this case I am simply going to click the Swap Fill and Stroke button (Shift X) on my tool bar with my text highlighted.

This will give me a transparent fill and a pink stroke.

The stroke looks green in my example because the text is selected and therefore inverted.
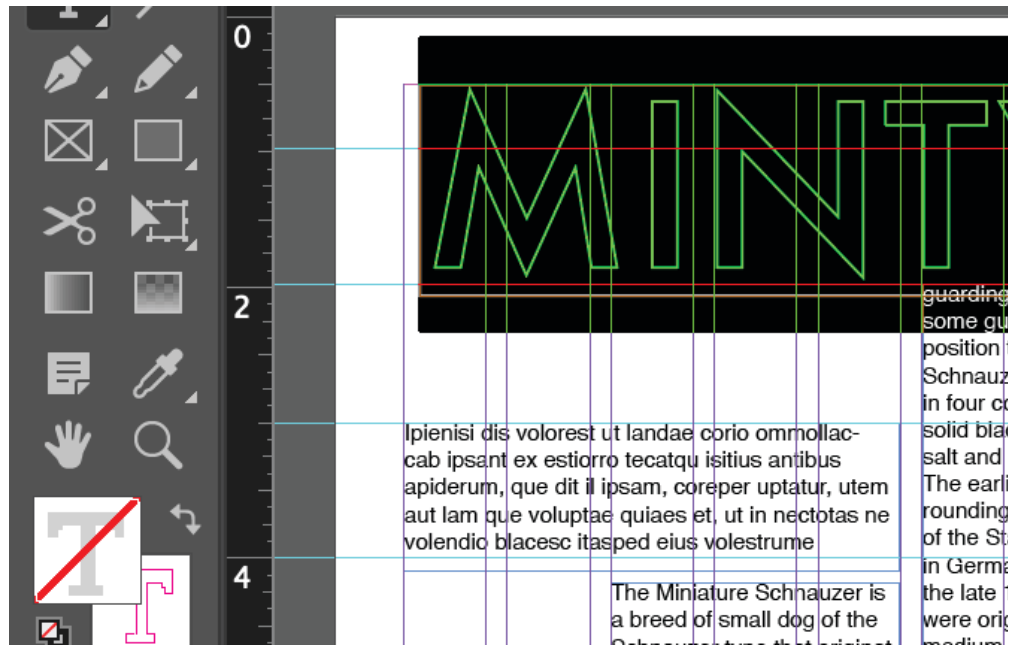
If you want both a coloured fill and a coloured stroke you can click on each seperately and use the colour picker pop-up to determine your colour combo.

You can manipulate the weight and character of the stroke in the Appearance panel.

The weight of the stroke is easy to find - it is simply to the right of the stroke icon.
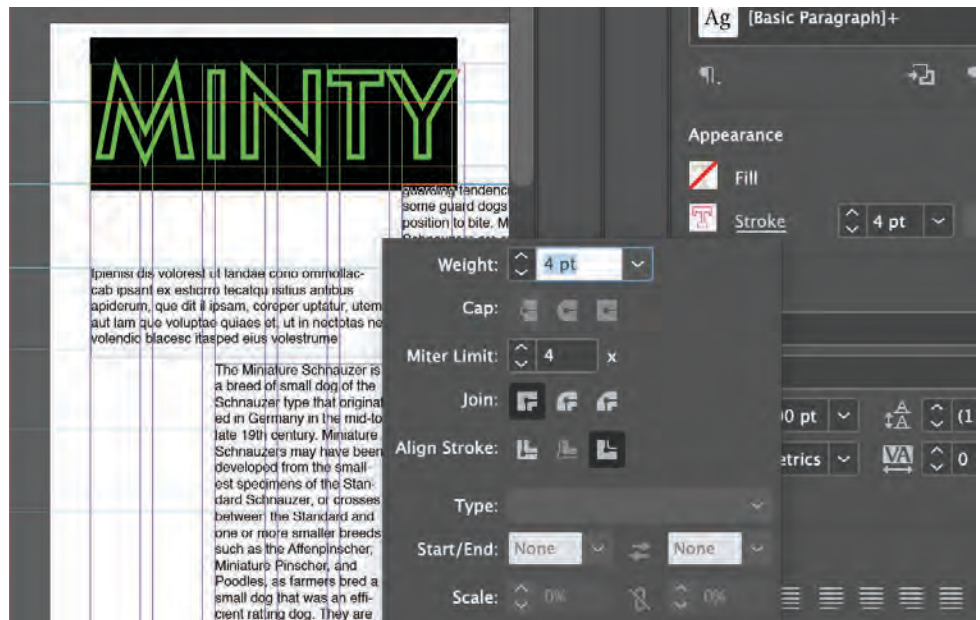
Click on the actual word "Stroke" in the appearance panel to really fine tune the appearance of the stroke.
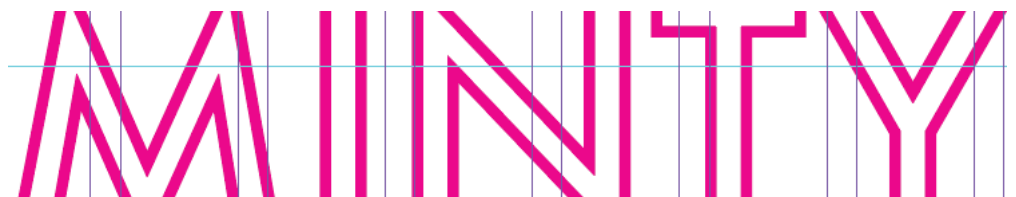
Moving and Rotating Objects

Objects are any element that you have placed in your layout.

You can move any object or element in your layout by click and dragging it with your selection tool.

Here I have dragged my Heading over to the right hand side of the page.

If you drag your cursor just outside of the corner of the bounding box of your selected object you should see a curved double arrow.

This is your rotate tool.

By clicking and dragging you can now rotate your object.

In this case I am rotating it 90 degrees counter clockwise to create a piece of vertical type.

Notice that my element still aligns with my column guides. I have had to alter the size of the font so that it fits properly.
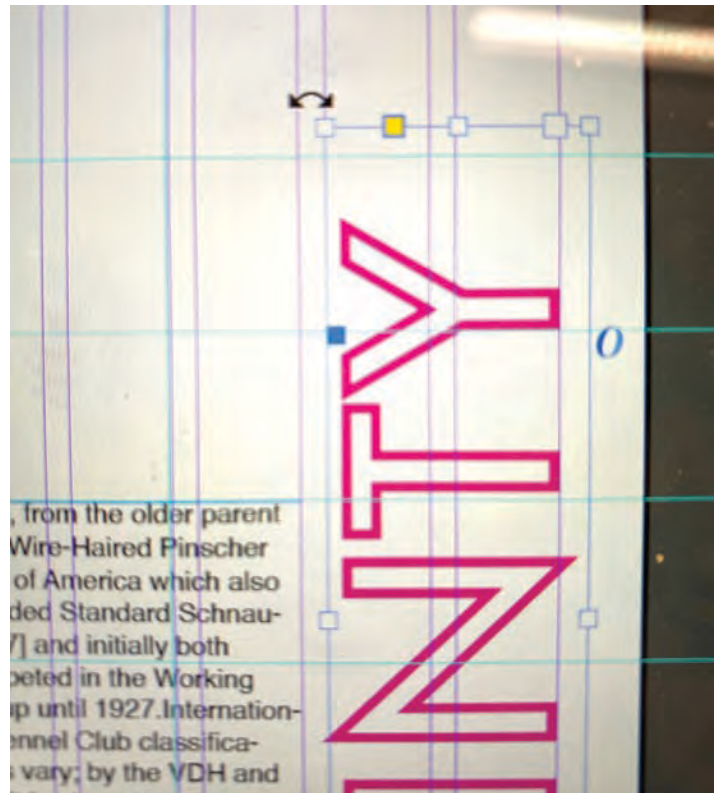
Adding Colour Boxes

Want to add a coloured back ground? or maybe just a coloured box behind a bit of text? this is how you do it.

In this first demonstration I will show you how to create a coloured background.

Select the rectangle tool (as seen in the image to the right) and drag a box across the entire left page. Make sure youreach the bleed on all three appropriate sides.

Now double click on your Fill palette to select a colour.

Try to make the colour work harmoniously with other colours already existent in your layout like the pink of the title or colours in your pictures.
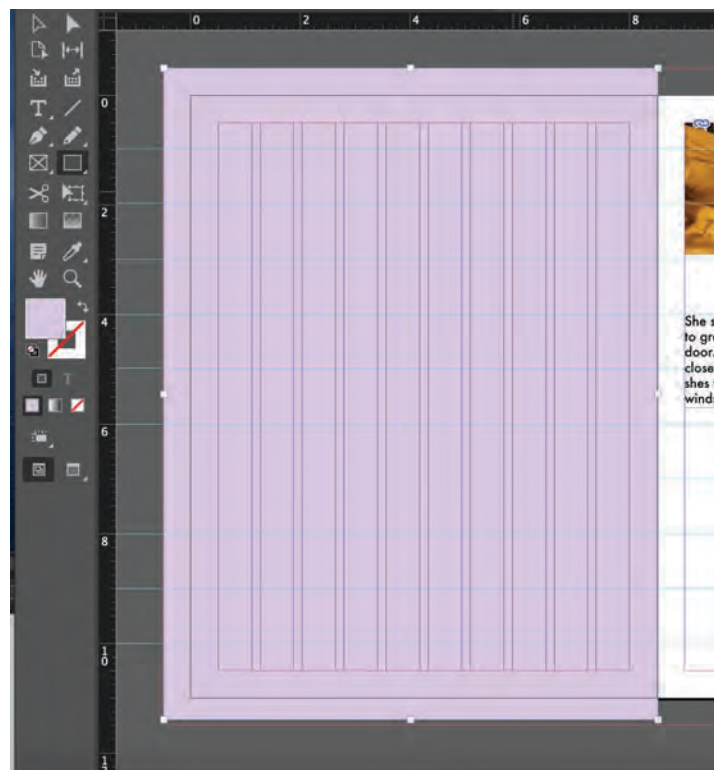
In your menu bar selct Object> Arrange> Send to Back (or Shift Command [ ).

This will place that coloured box below all other elements.

Make sure that your colour is light enough that the text still shows up.

You can also try out some other shape tools attached to the rectangle tool.

Create a coloured circle by selecting the Ellipse tool from the drop down in the rectangle tool.

Press shift, click and drag your cursor to create a circle.

Maybe just a cool decorative element?

See below for some other interesting ways you can incorporate coloured shapes into your layout.

It's a good idea to have a colour scheme in mind.

Have a few colours in mind. Maybe they come from the images that you use? Or maybe you have established this beforehand as part of a larger design scheme for larger, multy spread projects.

Try to repeat the use of these colours in order to increase unity.

Fine Tuning Alignment and Spacing.

Most elements, with only a few exceptions should have equivalent spacing between them. our gutters define the vertical spacing between elements but it is much more difficult to establish appropriate and consistant horizontal spacing.

Horizontal spacing should of-course be equivilent to the vertical spacing.

The following method is the best way I have discovered to check that all your spacing is equivilent.

Click and drag a red rectangle (no stroke), while holding shift from one side of a gutter to the other side.

This will create a red square exactly the width and height of the gutter.

You can now move this square around your layout and use it as a spacer.

Remember that the spacing is for elements, NOT frames. This is especially important when we think about text boxes, in which the text does not always completely fill the box. Make sure that you are spacing the text, not the box (as pictured)

Make sure that you thoroughly go through your whole layout. Any elements that are close together (grouped) should be exactly the same distance from one another both vertically and horizontally.
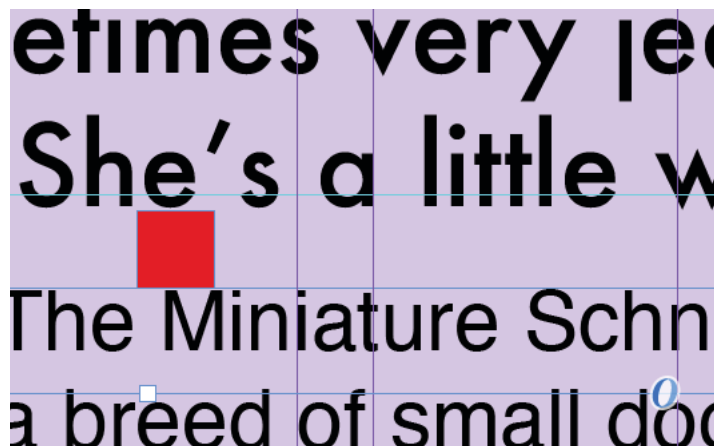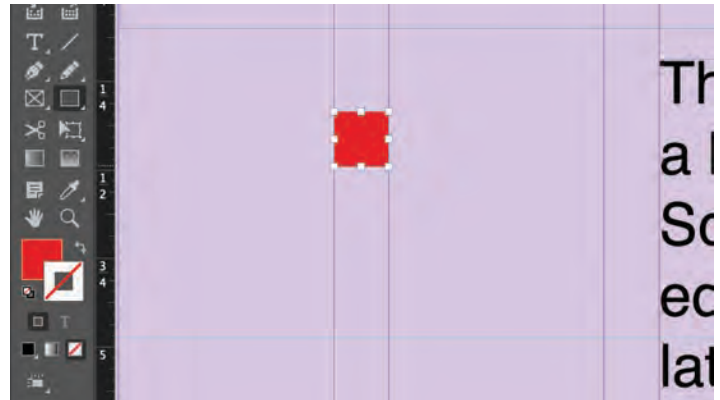
MISSING LINKS

In the pre-amable I mentioned the way that Indesign links to image files. Those links can be broken if the image gets moved or renamed but don't worry you can fix it!

You will know you have a missing link when you get a red stop sign in the top left corner of the image.

you will also see a red dot on the bottom of your screen, telling you how many errors you have. If you double click the errors text it will bring up a window that will describe the errors.
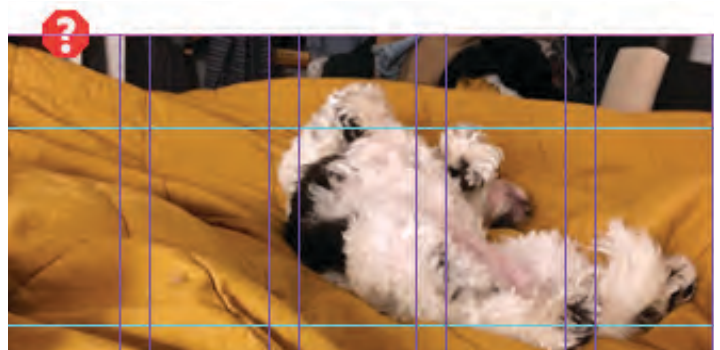
You can also bring up the "links" window to get more information on what has gone wrong.
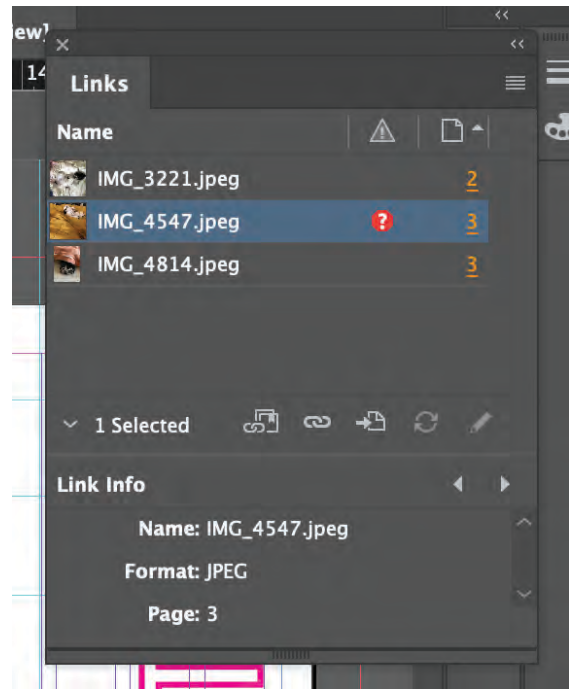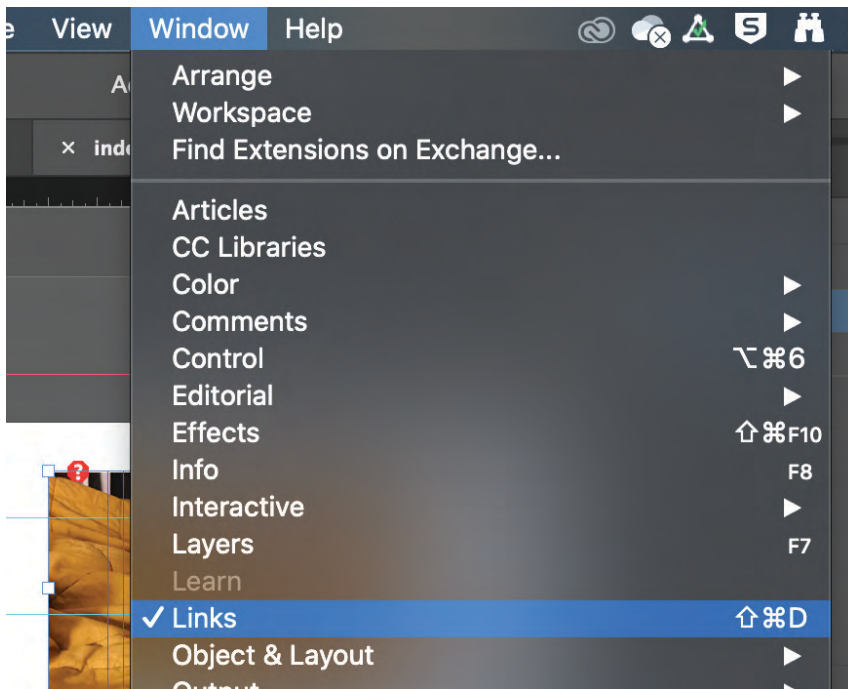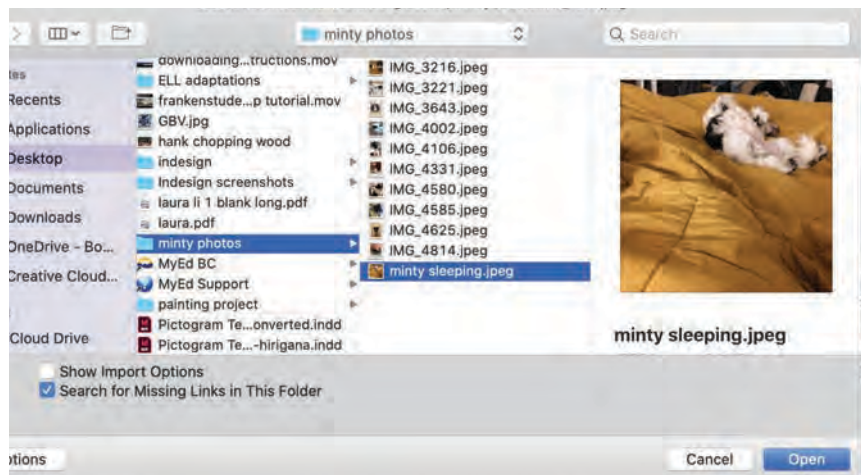
Double click either on on the red stop sign on the image or the red dot in the links panel.

This will provide you with a finder window.

Find your renamed or re-filed image, select it and press open.

This will re-link your file and correct the problem.

Master Pages

Items that you want to be identical on each page can (and should) be placed on the master page. Master pages are seperate layers that you can place underneath each page.
You can create multiple master pages and apply them to different pages within your document but for now we will focus on the A-Master.

Go to your Pages palette and double click on the A-Master. Your document will now look blank. Don't panic! You can always just double click on the graphic of your document in the pages palette to get back to your layout.

Anything you place on your A-Master will appear on every spread of your document. So instead of repeating the same design element multiple times you can stream line your process by utilizing the master pages

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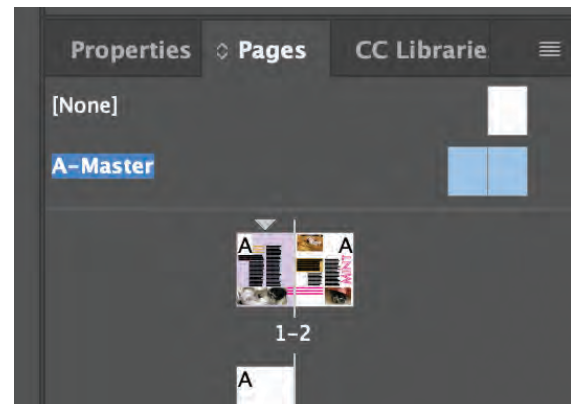
Folios

You know page numbers? Those are folios, the most common kind of-course, but there are also tons of examples in books and magazines of other pieces of text or graphics that can also be considered folios.

We create these folios through accessing the Master pages.

You can even automate page numbering. Don't worry, i'll show you how to do it!

Create a text box in the bottom left hand corner of your layout
(see image below)

Make sure of equivalent spacing and that your Type tool is selected.

Click Type> Insert Special Character> Markers> Current Page Number (Option Shift Command N).
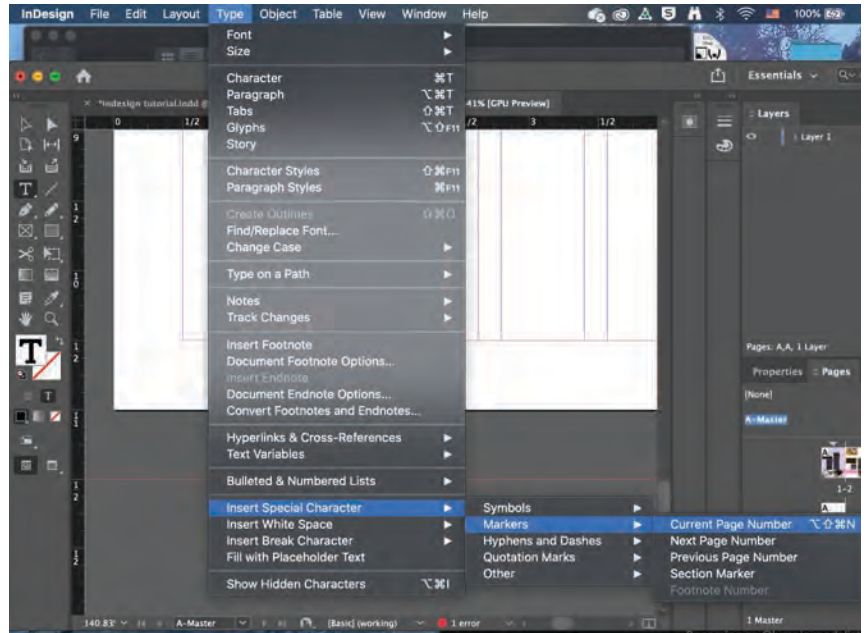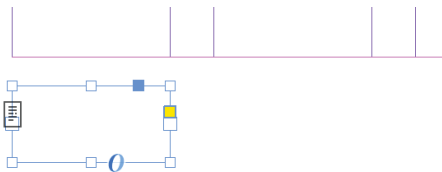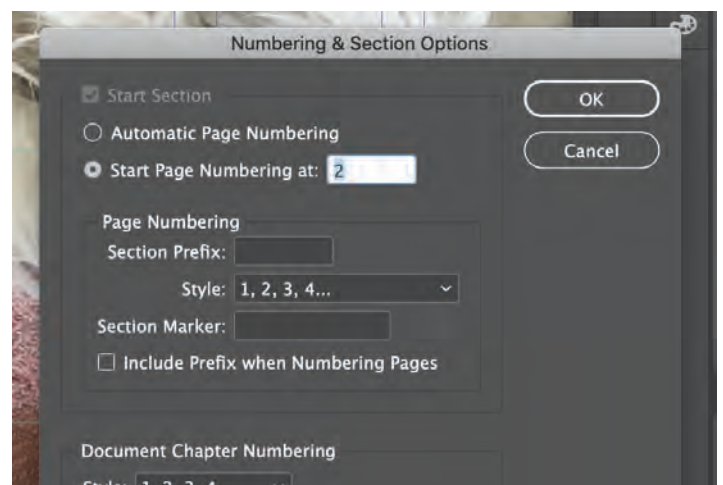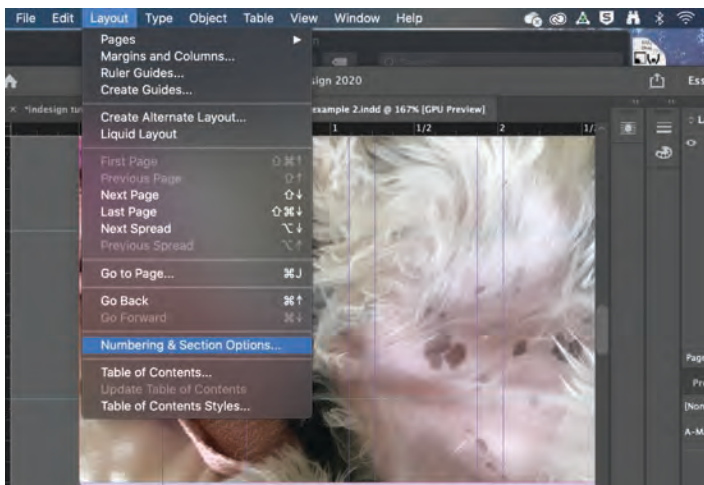

A letterform "A" will appear in the text box.

You can change the font style, size etc but don't change the letterform A itself. This will turn into your page number in your actual layout.
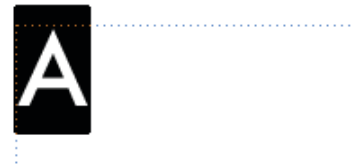
In you Menu bar select Layout> Numbering and Section Options.
Make sure that you start page numbering at 2 (otherwise it will rearrange the pages on your document)

Create an identical text box on the right side page of the spread. With the text button selected make sure you select Align Right in the Paragraph panel of your Properties palette.

Repeat the Numbering and Section Options process.

Notice, when we select our layout document again, that the right hand page now has the number three in the folio. but, uh oh, there is no number 2 on the left page. thats because the purple colour box is hiding it.

There are two ways to fix this:
a) You can Copy (Command C) the folio from the Master Page, then Edit> Paste in Place (Option Shift Command V) on the working page (your layout)
b) You can Edit> Cut (Command X) your object (in this case the purple rectangle) from the working page, then Edit>Paste in Place on the Master page. Then move it behind the folio by selecting Object> Arrange> Send to Back (Shift Command [ ) on your menu bar.
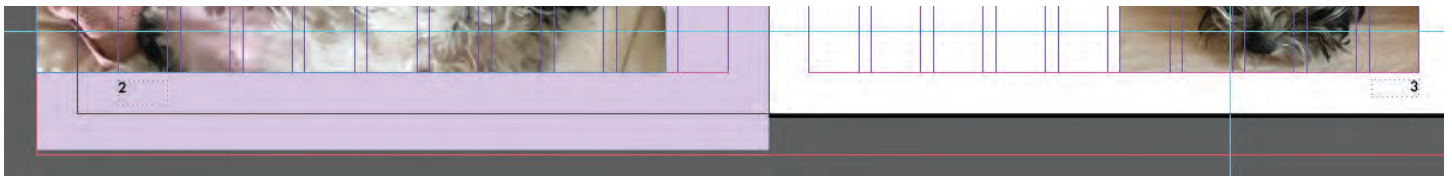
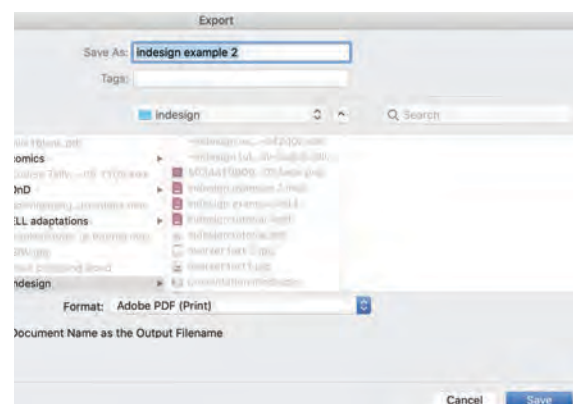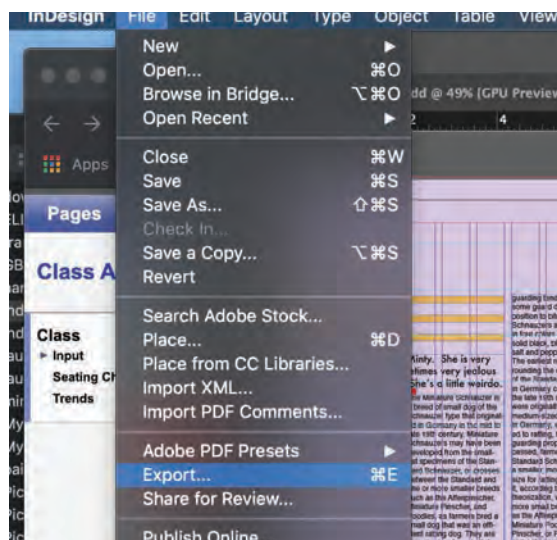# EXPORTING

When we are ready to submit our layouts for grading or printing we need to condense the file into a different format, embedding the images into the file itself.

The best format for this is a PDF file.

In your Menu bar, go to File> Export (Command E).

In the pop-up that appears, name your file, choose where you want to save it, and select Adobe PDF (for Print) from the Format drop down. Press Save.
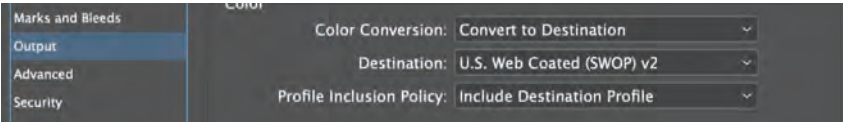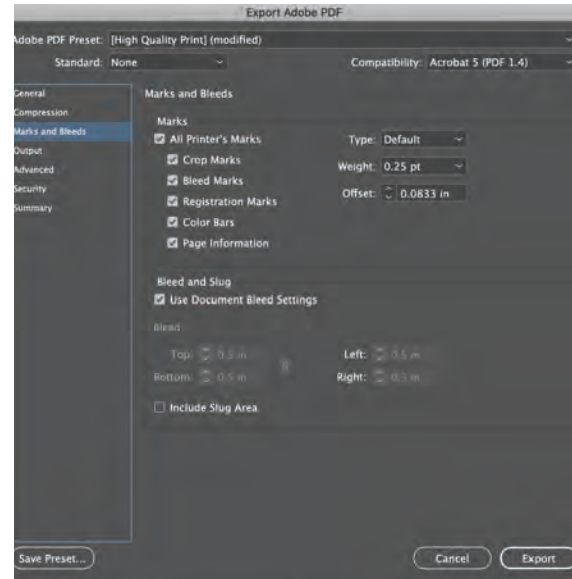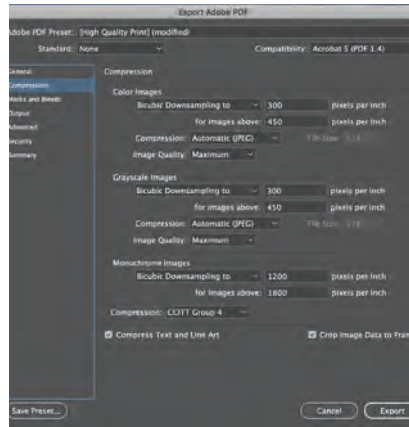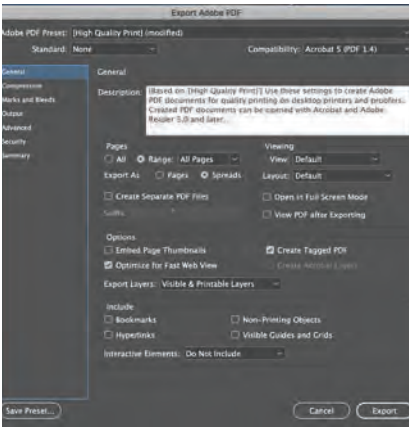
An Export pop-up will appear.

Under the General Tab: Choose Adobe 5 (PDF) and Export Spreads. Also select View PDF after Exporting (this just allows you to double check your PDF more easily)

Under the Compression Tab: Make sure all settings are as per the image example.

Under the Output Tab: Under Colour Conversion select Convert to Destination.

Under the Marks and Bleeds Tab: Check boxes for All Printers Marks, Use Document Bleed Settings, and include Slug area if neccessary.

Press Export.

Your final Layout should look like this!

This is my dog Minty. She is very loyal and soometimes very jealous of other dogs. She's a little weirdo.

The Miniature Schnauzer is a breed of small dog of the Schnauzer type that originated in Germany in the mid-to-late 19th century. Miniature Schnauzers may have been developed from the smallest specimens of the Standard Schnauzer, or crosses between the Standard and one or more smaller breeds such as the Affenpinscher, Miniature Pinscher, and Poodles, as farmers bred a small dog that was an efficient ratting dog. They are described as "spunky"[1] but aloof dogs, with good guarding tendencies without some guard dogs' predisposition to bite. Miniature Schnauzers are recognized in four colors internationally: solid black, black and silver, salt and pepper, and white. The earliest records surrounding the development of the Standard Schnauzer in Germany come from the late 19th century. They were originally bred to be medium-sized farm dogs in Germany, equally suited to ratting, herding, and guarding property.As time passed, farmers bred the Standard Schnauzer into a smaller, more compact size for ratting by combining it, according to cynologist theorization, with one or more small breeds such as the Affenpinscher and Miniature Poodle, Miniature Pinscher, or Pomeranian, or by chance from smallest specimens of the Standard

She sleeps alot but always comes to greet us when we get in the door. She gets her butt really close to the floor and, though shes trying to wag her tail, she winds up just shaking her butt!

Schnauzer.The first recorded Miniature Schnauzer appeared in 1888, black female named Findel,and the Pinscher-Schnauzer Klub (formed in 1895) in its first volume of the club's stud book mentioned Wirehaired Miniature Pinscher.The first exhibition was held in 1899. The American Kennel Club accepted registration of the new breed in 1926, two years after Miniature Schnauzers were introduced to the United States.The American Miniature Schnauzer Club was formed in 1933, from the older parent club Wire-Haired Pinscher Club of America which also included Standard Schnauzer,[7] and initially both competed in the Working Group until 1927.International Kennel Club classifications vary; by the VDH and FCI it is placed in "Group 2,

MINTY
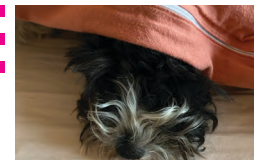
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Last Updated: 2022 February (IDv17LTS)