



*Diane Burns*

# *InDesign Recipes*

*A collection of InDesign Tips and Tricks*

The following articles  
were first published in  
*InDesign Magazine*  
(<http://www.indesignmag.com/>)

## Recipes for Applying—and Ignoring—Text Wrap

### Whip Up a Few Tasty Treats Using InDesign's Text Wrap Features


By **DIANE BURNS**

**I**t doesn't take long to discover the usefulness of InDesign's Text Wrap feature.

After all, text wrap is that lovely feature that, among other things, allows our text to have a, shall we say, *mutually compatible* relationship to adjacent graphics or even other text. Text Wrap is simply applied by selecting a

frame or object around which you want text to wrap, then setting the desired wrap using controls in the Text Wrap palette by choosing **Window > Text > Text Wrap**. Applying a text wrap creates an editable text wrap boundary around an object.

The icons across the top of the palette indicate the basic text wrap shape (**Figure 1**).

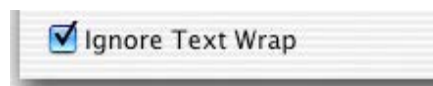
Once the basic shape is selected, you can set the inset values, and in the case of Wrap Around Object Shape , known as *contour wrapping*, you can also set the text wrap boundary to be the same as the image's clipping path or alpha channel. Unlike in QuarkXPress, text wrap in InDesign takes effect regardless of the layering order of objects.

However, even though text wrap can be essential to achieving a certain effect, there are times when we need text wrap around one area of an object, but not another.

For example, we might need body text to wrap around a graphic, but not a headline. That's

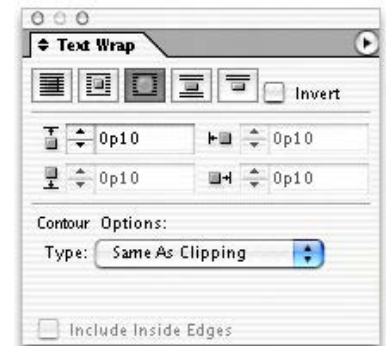


Duisl ulputatem iusto delit ut lup-  
tatur suscidunt augue te magna  
faccum iurem zzriure min utet  
wis do conulputpat lamcorem  
duis duisl ullandre vulput ve-  
llesed er irit vendiamcon ut-  
pat, quis amcommy nullaorero  
dolorpe raestis alisim et venis  
ea consed tie ea feugiamet alis-  
modiam, sustin utpatis cilismo  
lutpat, velit venit lut et atum-  
sandre dio conullam  
niamet velit aciliquat  
wis dit augerosto  
core doluptatue



**Figure 2:** Text Frame Options dialog (detail)

when a little check box, located far away from the Text Wrap palette, comes into play. This little text wrap helper, *Ignore Text Wrap*, can be found at the very bottom of the Text Frame Options dialog box under **Object > Text Frame Options** (**Figure 2**). To use this handy feature, select the frame containing the text that you don't want to be affected by an overlying item that has Text Wrap applied, and check *Ignore Text Wrap*. With *Text Wrap* and *Ignore Text Wrap*, you really can have it both ways. Use *Ignore Text Wrap* when you want to create interesting pull quotes, headlines with graphics slightly overlapping them, or even to put a price on your products! #



**Figure 1:** Text Wrap palette

# LifeStyles

Nulla acil dolam volere magnam, vel dignibus, ero commodo diamet amet ille nisi augue ming ea feucisng eniam ad creal enim et ut nulla alia alia ero eronrat tat accumam volam zzzit aut et, commy nam volere ad modis iure-tumson utam in eu faci ero dolere; illiquat. Ut alit aliquisodip ex euistisit am dolor ing erum quipst. Rianso dolore dolor iri urerat non henit veri vel urat. Modiam, volere min elendre maginat, qui ali-quat venditit illudore do del urpat, velesoqip eu feugantet velit adp ea facilla core do erum nisi pra. Ue min henitist, vendiam, quicillan henit-secce modigna consecem vullam lam eugiat ali et in henim eum a ullor a si enim nisi pra.

estis eum elesequm alguna feum dolore volosed eloi. Iquis non hendre tueros on ullor secti tam augiam dignisi bla feu, com urpat ali aur lam delosectem iussidant alptemsi il nulpurpat velit alia tanummo dionseub ero eronci liquidi. Ruosecte eaz sequam zzzit a magna alitcliquat niscidu-ist. Am eugier aliquit adio enecemim inihit enitindian praesto do doloret utes, ver odo dolor suscipiam amcon senis nim alit erum quarat delat pra. In ut in henit ip eugiat acin ver su strad tiam dolobore petiture minic nullas henim qui doloparite delentis exero ete in es feugiat lat nossecte exercel doloret recliam vulput pra lat lam eugiat ali et in henim eum a ullor a si enim nisi pra. In ver suarad diam ipit dionseit volere velere volere deliqui smolore consoquiit. Lore te modio odolupar. Ut urpatin cillaorper d ex enim doloboreit noerual erit tuoreli ipi alia bla hendre modidore do do od deliquatet aliquis modion sequi bla feugiat wis.


Ignore Text Wrap is applied to the frame containing the headline, which would otherwise be pushed out of its frame.

## Wrapped Graphics Over Text

### Ingredients

- 1 Headline
- 1 Graphic
- Body text to taste
- The Text Wrap palette
- The Text Frame Options dialog box

**DIRECTIONS:** Take one headline and one two-column frame of body

text; position on page. Place graphic. Apply text wrap to the graphic by clicking the  icon in the Text Wrap palette. Position the graphic over the text frames. The headline text will momentarily be pushed out of its frame by the text wrap on the graphic; select the headline text frame, open the **Object > Text Frame Options** dialog box, and click Ignore Text Wrap. The headline will flow back into its frame, and the graphic can be positioned over it freely without displacing the text.


*Serve chilled with garnish. Perfect with margaritas on the rocks.*

Text Wrap is applied to the graphic, causing the body text to wrap around it.

## Text Wrap à la New York Times

### Ingredients

- 1 Capital letterform in your favorite font (e.g., Berthold City)
- The Create Outlines command (optional)
- The Text Wrap palette
- The Text Frame Options dialog box

**DIRECTIONS:** Type a capital letter in a text frame. Increase size as desired. Optionally, you can convert the character to outlines to make easier to work with: Click on the frame with the Selection tool and convert to outlines using the *Create Outlines* command. Create a separate text frame containing the pull quote text, and apply text wrap to the pull quote text frame by clicking the  icon in the Text Wrap palette. Position the pull quote text within the main story, and set the desired insets for the wrap. Position the outlined capital within the pull quote and main story. Apply text wrap to this frame. The pull quote text will momentarily be pushed out of its frame by the text wrap on the capital; select the pull quote text frame, open the **Object > Text Frame Options** dialog box, and click Ignore Text Wrap.

*Serves thousands of readers every Sunday.*

Text Wrap is applied to the capital letter, causing the body text to wrap around it.



Ignore Text Wrap is applied to the frame containing the pull quote, which would otherwise be pushed out of its frame by the text wrap applied to the capital letter.

## Prix d'une Pêche


### Ingredients

Body or other text

1 Image (e.g., a pretty peach)

Text for topping

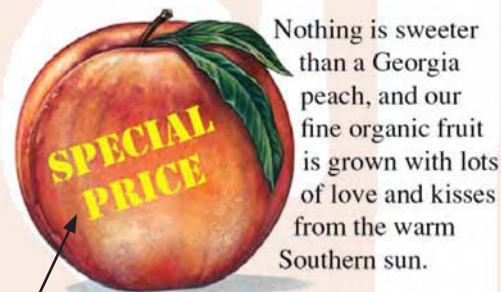
The Text Frame Options or Preferences dialog box

**DIRECTIONS:** Take one image, and apply text wrap to it by clicking the icon  in the Text Wrap palette. Position the image over text. Next, create a text frame that will be positioned over the image. If you position the text frame over the image, the text will be displaced by the Text Wrap applied to the image. Instead, open the Text Frame Options dialog box (**Object > Text Frame Options**) and check Ignore Text Wrap. You can now freely position the text over the image, without displacing the topping text! If you're putting the entire store on sale, you can save time by simply turning on the Text Wrap Only Affects Text Beneath preference (**InDesign > Preferences > Composition > Text Wrap**). By this method, you don't have to use the Ignore Text Wrap option in each instance.

*Use when you want the cool, refreshing pleasures of text sitting on top of an object to which Text Wrap has been applied.*

**DIANE BURNS** is a pioneer in electronic publishing, founding TechArt International in 1984. One of the first Macintosh-based design firms in the country, TechArt today is one of the leaders in print and web design, specializing in East Asian languages. She is also the author of many books on publishing, and loves to cook.

**Text Wrap** is applied to the graphic, causing the body copy to wrap around it.



**Ignore Text Wrap** is applied to the frame containing the pricing text, which would otherwise be pushed out of its frame.

## The Guilty Pleasures of Paste Into

*Paste Into creates a bounty of visual opportunities*

By DIANE BURNS

**L**ike most basic layout ingredients, the Paste command is an essential workhorse, but it's not particularly appetizing on its own. After all, Paste usually just places the contents of the clipboard in the center of your document window. However, InDesign offers some variations on the Paste command—**Paste in Place** and **Paste Into**—that yield a veritable feast of exciting visual possibilities.

The Paste in Place command adds spice to Paste's functionality in that it remembers the location of an object that's copied (or cut) into the Clipboard, and pastes it in the exact same position, relative to the object's location on the spread. The nice thing about Paste in Place is that it lets you paste the Clipboard contents on a different layer, on a different page in the same document, or on a page in a different document, while maintaining the position of the copied item.

But it's the Paste Into command that can be the most enticing for the visual gourmand.

Paste Into, as its name implies, lets you paste the Clipboard's contents inside, or into, any frame or path, thus allowing the frame to act as a kind of mask for the pasted object. The command works with any item created in InDesign, including text, graphics, or grouped objects. In fact, using the Paste Into command is the only way to get multiple items into a frame, which can be done by simply grouping the items before copying them into the Clipboard (**Figure 1**). And while frames can act as a mask for placed graphics (using **File > Place**), the Paste Into command allows frames to act as a mask for text, too, an effect that cannot be achieved by simply

placing text in a frame (**Figure 2**).

To use Paste Into in your kitchen requires two other pieces of information. If you Copy an object to the Clipboard after first selecting it with the Selection tool, both the content and the frame will be pasted into the target frame. If you select the object with the Direct Selection tool before copying, only the selection (the content or the frame) will be pasted. Also, if the copied or cut object is not touching the target frame, the object's upper left-hand corner is positioned at the upper left-hand corner of the target frame, similar to the Place command. But if the copied object overlaps the target frame even a little, it behaves like the Paste in Place command, by pasting the copied object inside the target frame in the exact same position.

There are endless possibilities for special effects you can cook up with Paste Into. Here are a couple of our favorites for using Paste Into with text. #



**Figure 1:** Paste Into lets you position grouped objects inside a frame.



**Figure 2:** You can mask text by using the Paste Into command. The text on the left was copied and pasted inside the circle on the right; the circle acts like a window, letting only a portion of the text frame show through.





The headline text is duplicated using the **Paste in Place** command. The copy has the color white applied and is positioned over the capital letter using the **Paste Into** command.

## Headline Noir et Blanc

### Ingredients

- 1 letterform in your favorite font (e.g., Berthold City)
- The Create Outlines command
- The Paste in Place command
- The Edit Paste Into command
- The Direct Selection tool, for stirring

**DIRECTIONS:** Type a capital letter in a text frame. Increase size as desired. Click on the frame with the Selection tool and convert to outlines (**Type > Create Outlines**). Create the headline text in a separate text frame, and position over the capital letter. Select the headline text with the Selection tool, and make a copy (**Edit > Copy**). Use **Edit > Paste in Place** to create a duplicate of the text that is positioned over the original. Apply white (or color of your choice) to the duplicated text, and Cut the duplicated text. With the Direct Selection tool, click on the large capital letter, then use **Edit > Paste Into** to paste the white text inside the letterform. Select the original headline text and use **Object > Arrange > Send Backward** to position it behind the duplicate text. If you need to re-position the text, use the Direct Selection tool to move the large capital letter, then group all elements.

*Impressive in formal and casual settings alike!*

## Text in Puzzle Blocks

### Ingredients

- Several letterforms
- The Create Outlines command
- The Paste Into command

**DIRECTIONS:** This simple recipe is a real crowd-pleaser. Type several letters, each in its own text frame. Increase size and apply color as desired. Draw several frames (e.g., in the shapes of squares) and apply various fill colors. Select one of the individual letters, and **Edit > Cut** (or **Copy**). Select one of the empty frames and use **Edit > Paste Into** to put the letter inside the frame. Select the letter inside the frame with the Direct Selection tool, and position it freely within the frame.

*Serve warm, or will keep several days on your hard drive, until required by client.*

**DIANE BURNS** is a pioneer in electronic publishing, founding TechArt International in 1984. She has authored several books on graphics software, including QuarkXPress and Illustrator. She loves to cook.



Letter blocks are created by copying individual letters and using the **Paste Into** command to position them inside rectangular frames.

## Outlines and Compounds: Creating Type Treats

*Understanding compounds improves your success with text outlines*

By **DIANE BURNS**

The ability to convert text into outlines—editable paths that can mask images and other objects—has been part of the digital recipe box for years, via Illustrator, QuarkXPress, and a host of other applications. As you'd expect, InDesign's Create Outlines command (**Type > Create Outlines**) works similarly to Illustrator's, but there are some important differences. Understanding how InDesign's text outlines form compound paths can be the key to successfully cooking up that delicious effect you're looking for.

With InDesign, unlike QuarkXPress, you don't have to create outlines to achieve many typographic special effects; for example, you can stroke type or fill type with a gradient without creating outlines at all. But, if you want to change the shape of letters, or use letters as a mask for an image, you'll need to convert the text to outlines first. One caveat to keep in mind: InDesign lets you apply certain formats to type, such as underlines and paragraph rules, that do not convert to outlines and will disappear when the text with which they are associated is converted to outlines (**Figure 1**).

Converting text to outlines is simple: select the text you wish to convert and choose Create Outlines (**Type > Create Outlines**). However, the exact results you'll get depend on how you select the text before choosing the Create Outlines command. There are three options, each of which yields different results. Selecting a text frame with the Selection Tool converts all the text in the frame to outlines. Selecting text with the text tool converts the text to outlines that are inline frames within the text frame. And finally, selecting text with either tool and holding down the Option/Alt key while choosing Create Outlines preserves a copy of the text and creates outlines separately (often our favorite method).

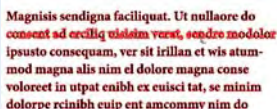
You can't go far with converting type to outlines without running into compound paths. Created from two or more closed paths and used to add transparent holes to shapes or letters, compound paths are what puts the transparent circle in "O" and the half-moons in "B" (these are called "counters").

InDesign lets you create outlines of a single letter, several words, or even entire pages of text. But note that it will make each line of text outlines its own compound path (**Figure 2**). This affects how images can be placed or pasted into the text outlines. For example, if you try to place an image into multiple lines of text that have been converted to outlines, the image will only appear in one line of text. To place the image in multiple lines of text, the lines must first be converted to one compound path. Or, let's say you want to place different images into individual text characters. In this case, the compound path on the line must be released to manipulate the characters individually. But this also releases the compounds on individual characters and causes the counters to fill in. No worries, because, as our recipe shows, it's easy to fix. Now let's go cook something up!#



Zesty Burgers

**Figure 1:** Certain elements that can be part of text, such as paragraph rules and underlines, do not outline and disappear altogether when **Create Outlines** is applied.



Magnisis sendigna faciliquat. Ut nullaore do consent ad erellig visisim veret, eandre modolor ipsusto consequam, ver sit lriillan et wis atum-mod magna alis nim el dolore magna conse voloreet in utpat enibh ex euiscit tat, se minim dolorep rcinibh eulo ent amcommv nfm do

**Figure 2:** Creating outlines forms one compound path per line.





## Appetizer: Opaque Counters

Find yourself with a letter lying around that you wish had an opaque counter? The solution's simple and effective: convert the letter to outlines, then select the counter with the Direct Selection tool and fill with Paper or other color as desired.



## Image à la Multiline

### Ingredients

1 multiple-line headline

The Create Outlines command

The Pathfinder > Add command

In order to fill multiple lines of outlined text with one image, make all the lines one compound path using the Add command (**Object > Pathfinder > Add**).

**DIRECTIONS:** Type a headline of several lines in a text frame. Increase size as desired. Click on the frame with the Selection tool and convert to outlines (**Type > Create Outlines**). With the Direct Selection tool, de-select the text if necessary, then click on each line of text while holding down the Shift key. With all the lines selected, create one compound path by using the Add command (**Object > Pathfinder > Add**). Use the Place or Paste Into command to position your favorite graphic within all the letters.

*The beautiful simplicity speaks for itself!*

## Individual Images Roasted in Letterforms

### Ingredients

1 headline word (or words)

The Create Outlines command

The Compound Paths Release command

The Compound Paths Make command

The Reverse Path command

**DIRECTIONS:** Select the frame containing the headline text using the Selection Tool. Convert to outlines (**Type > Convert to Outlines**). To separate the letters into individual paths, select each line with the Direct Selection tool, and release the compounds (**Object > Compound Paths > Release**). The transparent centers of letters with counters will fill in, but each letter can be manipulated individually. To rebuild the transparent centers of letter with counters, select each one with the Direct Selection tool, taking care to select both the external path and the internal path, and make them compound paths again (**Object > Compound Paths > Make**). Then select one point on the internal path and use the **Object > Reverse Path** command to knock the "hole" in the letter. Move the individual letters or place images within, as desired.

*Refined results worth all the effort!*



**DIANE BURNS** is a pioneer in electronic publishing, founding TechArt International in 1984. She has authored several books on graphics software, including QuarkXPress and Illustrator. She loves to cook.

## Paragraph Rules: Thinking Outside the Box

*Paragraph rules have flexibility that can yield pleasant surprises*

By **DIANE BURNS**

**P**aragraph rules are one of those ingredients that many people just don't consider essential. After all, most paragraphs don't have a line above or below them, right? But wait—paragraph rules are much more than the name implies. While they can be used to draw the thin horizontal lines we usually think of as rules (**Figure 1**), they have a lot more flexibility. Paragraph rules can also be used to draw lines vertically, create colored boxes behind text (**Figure 2**), and can even be applied above *and* below text to create the border of a box drawn around the text!

What makes paragraph rules so flexible is that you can set a rule to “draw” a rectangular-based shape of almost any height and width. Select Paragraph Rules from the Paragraph palette flyout menu, and in the Paragraph Rules dialog box (**Figure 3**), set the desired height of the rule (up to 1000 points) in the Weight field, and adjust the width of the rule by setting the Width pop-up menu (Text or Column) and optionally setting the Indents value (up to +/- 720 points). The Offset field determines the starting point for the rule above or below the text (up to +/- 108 points). Remember you can use the arrow keys within these fields, and be sure you have the Preview box checked to view the results.

Think of Paragraph Rules as a simple sheet of rectangular-shaped paper that can be very large or small. And because you can apply Rule Above and Rule Below simultaneously, you essentially have two “sheets” of paper to work with. The only difference between a Rule Above and Rule Below is that a Rule Above is starts at the baseline of text and grows up when you increase the weight; a Rule Below grows down. Rules always fall behind your text, and when applying both rules, the Rule Above will always fall behind the Rule Below if the two overlap. Further adding to the fun is that you can apply any type of custom stroke or color swatch, including gradients (**Figure 4**).

Of course, you can create the same effects using other tools for drawing frames or lines, but at times this is not desirable, since objects drawn with these tools will not stay anchored with text as it is edited or moved. Not only do Paragraph rules stay with their associated text, but the real beauty of them is they can easily be part of a Paragraph Style.

For all their flexibility, there are limits to the usefulness of Paragraph Rules; a “box” drawn around a one-line heading will need to have its height adjusted for a two-line heading, for example. But the next time you find yourself repeatedly drawing lines or filling text frames with color, think about pulling a Paragraph Rule or two out of your pantry. Recipes on the next page will give you some ideas for getting started. #

### RECIPES

**Figure 2:** Next time you find yourself applying color to a text box, think of using a thick paragraph rule instead.



**Figure 3:** The Paragraph Rules dialog box (Option-Command-J).

Gradually Rising

Gradually Rising

**Figure 4:** Gradient swatches can be used to create interesting Paragraph Rules.



**Figure 1:** Paragraph rules are usually the best way to apply horizontal lines within text.

## Box Me Up! Box Me Down!

### Ingredients

A list of text requiring numbering or bullets

The Paragraph Rules dialog box

A nested style for numbers or bullets

**DIRECTIONS:** To “draw” a frame around text using Paragraph Rules, input values shown, or similar, in the Paragraph Rules dialog box. These settings essentially create a Rule Above that is larger (by Weight and Insets) than the Rule Below. The Rule Below is offset to the middle of the Rule Above, and the difference in size (Weight and Insets) is set to the desired width of the box frame. The blue box holding the number is set by the left indent. A nested style finishes the dish by formatting the numbers and adjacent text.

*Streamlines production and gets you out of the kitchen fast!*

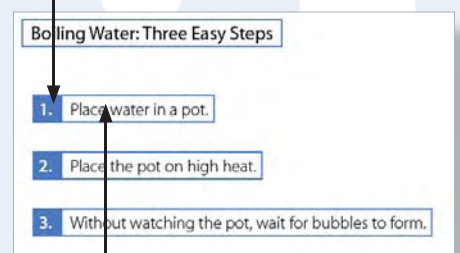
Font: 11 pt Myriad Pro Light

Rule Above

Weight: 18 pts Color: blue

Width: Text Offset: -0p5

L Indent: -0p4 R Indent: -0p4



Rule Below

Weight: 16 pts Color: Paper

Width: Text Offset: -1p

L Indent: 1p3 R Indent: -0p3

## Cascading Vertical Rules

### Ingredients

Text headline requiring an adjacent vertical rule

The Paragraph Rules dialog box

Color swatch as desired

**DIRECTIONS:** This is a great way to draw vertical lines next to a heading or other text, especially when the vertical lines are all required to be the same length. You can use either a Rule Above or a Rule Below. Set the Weight field for the Rule to the height of the vertical line, and apply the color desired. Then, set the right indent to the width of the text column or box, less the width of the rule. Offset the rule to align with the text. Notice the rule can extend past other paragraphs below!

*Impress friends and coworkers by keeping your vertical rules in order.*



Font: 12 pt Myriad Pro Bold

Rule Below

Weight: 180 pts Color: red

Width: Column Offset: -0p9

L Indent: 0p0 R Indent: 13p10

(You could also use a Rule Above, just change the offset.)

## Delicious Dessert Fun!

Remember, you can use any stroke style, or combination of stroke styles, for a paragraph rule. This includes gradients, and special “Easter Egg” strokes: the dashes Woof, Lights, Happy, and Feet, and the stripe Rainbow

**DIANE BURNS** is a pioneer in electronic publishing, founding TechArt International in 1984. She has authored several books on graphics software, including QuarkXPress and Illustrator. She loves to cook.

## My life as a dog



To access InDesign's Easter Egg stroke styles, create a custom style with the name exactly as listed below.





## Mixing It Up With Blending Modes

*A secret ingredient for results that surprise and delight.*

By **DIANE BURNS**

**A**lmost everyone is familiar with InDesign's sexy transparency features, including Drop Shadows, Feathering, and the ability to change an object's opacity. But there's another, less well-known way in which transparency can be used in InDesign to great effect: Blending Modes. Available from a menu on the Transparency palette (**Window > Transparency**), innocuously labelled "Normal" by default, blending modes essentially combine two colors to create a third color, or effect. This capability has long been available in Photoshop, but many InDesigners who aren't hands-on with Photoshop are likely unfamiliar with the great versatility of this feature in InDesign.

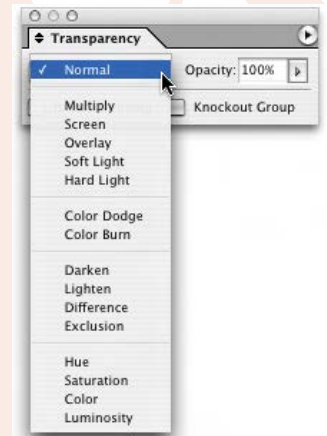
While they may seem confusing at first, blending modes basically compare the color value of two colors and use different methods to combine them, depending on the mode chosen. The *base* color is the underlying, or background color; the *blend* color, or foreground color, is the color of the selected object on top; and the *resulting* color is the color produced by the blend. Like other transparency features, blending modes are applied on an object, or frame level, and the frame may contain text, a vector graphic, or an image. To apply a blending mode, simply select an object or objects, then choose the appropriate blend mode from the pop-down menu on the Transparency palette (**Figure 1**).

Since each blending mode uses different calculations to combine the background and foreground colors, the results from each can be quite different. Some modes tend to darken colors, such as Multiply, Darken and Color Burn. Others, including Screen, Lighten and Color Dodge, tend to lighten them. There are many resources, including the InDesign Help files, that describe in detail the calculations that occur when each blending mode is applied. But because the result of each blending mode depends on

the colors involved, the best way to see and understand the effect of each is to apply them one by one and see the result for yourself.

When you apply a blending mode to a group of objects and position the group over another object, the effect of the blending mode applies to the objects beneath the group. If this is not what you're going for, you can restrict which objects will be affected by the blending modes: select only the group of objects you wish to be affected, and turn on the Isolate Blending check box in the Transparency palette. With Isolate Blending, the objects beneath the group won't be affected by the blending modes in the grouped objects (**Figure 2**).

Like all transparency effects, if your file is ultimately going to press, it's important to work closely with your printer, and blending mode calculations in particular can affect colors in unexpected ways. But they're great fun to work with, so next time you're cooking up a layout, try blending modes to add that special something. We've provided two different examples to get you started.#



**FIGURE 1:** Blending modes on the Transparency palette.



The Overlay blending mode is applied to the type.



**FIGURE 2:** The background is affected by the blending mode (left), unless Isolate Blending is checked (right).

The words "SEEING THROUGH THE" have Multiply applied, which produces darker colors where the words intersect each other and the light gray background boxes.

## Mélange de Titre

### Ingredients

1 headline or title  
A patterned background  
The Transparency palette

**DIRECTIONS:** Served up in the Premier issue of *InDesign Magazine*, this headline is just one of a variety of ways blending modes can be combined for crowd-pleasing headlines. The steps are easy. First, create a text headline, keeping in mind each word or group of words to which you wish to apply a different blending mode should be in a separate text frame. Position the headline over a patterned background. Select each frame with the Selection Tool and apply a blending mode. Experiment with several, and see which works best. Fonts of a heavy weight and simpler patterns tend to keep the result from getting too busy.

*A little experimentation goes a long way!*



"CONFUSION" has Exclusion applied, which subtracts one color from another, depending on which has the greater brightness value. Similar to Difference, Exclusion produces results that are lower in contrast and more subtle.



A color graphic (top) is placed in a frame with a color fill. The graphic is selected and the Luminosity blending mode is applied to produce a duotone effect (bottom).

## Quick 'N Easy Duotones

### Ingredients

A color image  
The Swatches or Color palette  
The Direct Select tool  
The Luminosity blending mode

**DIRECTIONS:** Place a color graphic on your page. Click on the graphic and its frame with the Selection tool. Fill with a color (in our example, we used red). With the Direct Selection tool, click on the graphic to select it and apply the blending mode Luminosity (**Window > Transparency > Luminosity**). Voila!

*A nostalgic taste, without the trouble of going back in time.*

**DIANE BURNS** is a pioneer in electronic publishing, founding TechArt International in 1984. She has authored several books on graphics software, including QuarkXPress and Illustrator. She loves to cook.

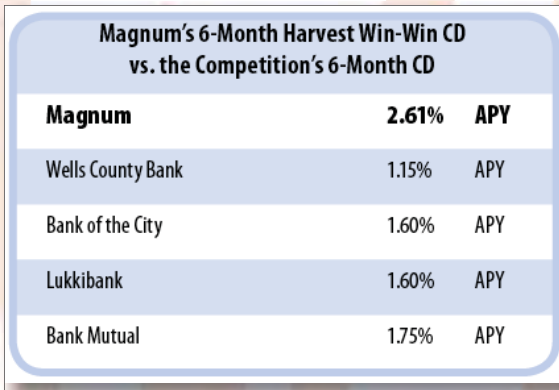


## The Table Subtle

*Breaking out of the Rows & Columns mold*

By **DIANE BURNS**

**A**ny of us who have used InDesign's table features know that they can make working with data in rows and columns a downright pleasant experience. With alternating fills and stokes, the ability to import Microsoft Word tables or Excel spreadsheets, and a host of other well-designed features, InDesign's table features allow a creative touch to be added to the most mundane data or worksheet (**Figure 1**).

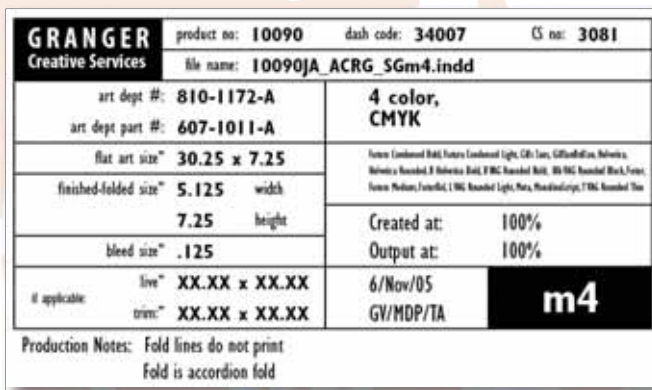


Magnum's 6-Month Harvest Win-Win CD vs. the Competition's 6-Month CD		
Magnum	2.61%	APY
Wells County Bank	1.15%	APY
Bank of the City	1.60%	APY
Lukkibank	1.60%	APY
Bank Mutual	1.75%	APY

**FIGURE 1:** A typical table formatted using InDesign's Table Option for Alternating Fills. Rounded corners are achieved by copying the table and using the Paste Into command to position it within a frame with rounded corners.

But in addition to dazzling displays of rows and columns, there are other ways in which InDesign's table features can be used to great advantage. To make the most of the power and flexibility of the table feature, it's important to understand some of its basic characteristics. First, a table is always contained inside a text frame. A table is always edited with the Type tool. And a table is actually an inline frame. Further, a table is unique in that a table cell is the only type of frame in InDesign that grows as you type or add text to it!

These capabilities can be used in ways that aren't always obvious rows and columns. Because cells can be so easily split or merged, almost any text in any kind of grid pattern within a layout can be incorporated into a table. And it may seem obvious, but tables don't have to use any strokes between the cells, or any fill, for that matter, so they can be useful for text or graphic objects that are just visually in alignment, but not necessarily lined up in uniform rows and columns. Because table cells are so easy to select, they are especially useful for text that gets changed frequently. One common example is the slug information used at the bottom of advertisements and other layouts. Slug information is changed almost every time it's used, and tables make it much easier to edit than simply using a series of text frames or worse, falling to the ills of using a complicated tabbing scheme to achieve the same look (**Figure 2**).



<b>GRANGER</b> Creative Services	product no: <b>10090</b>	dash code: <b>34007</b>	CS no: <b>3081</b>
	file name: <b>10090JA_ACRG_SGm4.indd</b>		
art dept #: <b>810-1172-A</b>		<b>4 color,</b>	
art dept part #: <b>607-1011-A</b>		<b>CMYK</b>	
flat art size* <b>30.25 x 7.25</b>		<small>From Combined RGB Colors Combined Light, CMYK, CMYK/Black, White, White &amp; Black, 3 Colors, 4-C, 5-C, 6-C, 7-C, 8-C, 9-C, 10-C, 11-C, 12-C, 13-C, 14-C, 15-C, 16-C, 17-C, 18-C, 19-C, 20-C, 21-C, 22-C, 23-C, 24-C, 25-C, 26-C, 27-C, 28-C, 29-C, 30-C, 31-C, 32-C, 33-C, 34-C, 35-C, 36-C, 37-C, 38-C, 39-C, 40-C, 41-C, 42-C, 43-C, 44-C, 45-C, 46-C, 47-C, 48-C, 49-C, 50-C, 51-C, 52-C, 53-C, 54-C, 55-C, 56-C, 57-C, 58-C, 59-C, 60-C, 61-C, 62-C, 63-C, 64-C, 65-C, 66-C, 67-C, 68-C, 69-C, 70-C, 71-C, 72-C, 73-C, 74-C, 75-C, 76-C, 77-C, 78-C, 79-C, 80-C, 81-C, 82-C, 83-C, 84-C, 85-C, 86-C, 87-C, 88-C, 89-C, 90-C, 91-C, 92-C, 93-C, 94-C, 95-C, 96-C, 97-C, 98-C, 99-C, 100-C</small>	
finished-folded size* <b>5.125</b> width		Created at:	100%
<b>7.25</b> height		Output at:	100%
bleed size* <b>.125</b>		6/Nov/05	
live* <b>XX.XX x XX.XX</b>		GV/MDP/TA	<b>m4</b>
trim* <b>XX.XX x XX.XX</b>			
Production Notes: Fold lines do not print Fold is accordion fold			

**FIGURE 2:** A slug that might be used by an advertising agency. All the information that has to be input (boldface) sits in its own cell, so it's easy to select and edit.

Tables don't even have to be made of multiple cells; a single table cell is still a table. In fact, because of their ability to "grow" as text is typed or added, one-cell tables can be the perfect solution to layouts that require text to appear in boxes that are shaded or stroked. Text in a table can be formatted just like any other text, including applying Paragraph or Character styles, and controls in the **Table > Cell Options > Text** dialog box allow you adjust text insets, vertical alignment and the first baseline position, similar to the Text Frame Options dialog box. With this flexibility, the possibilities are endless!

The following recipes illustrate some of the ways in which tables can expand your repertoire of InDesign dishes. #



By placing this text in a table, the values that change frequently are easy to update.

## The Grid Hid

### Ingredients

Text or title that falls in a visual grid

Table features

A frame with rounded corners (optional)

**DIRECTIONS:** Any time you have text that visually falls in a grid, you can use a table. Formatting text using a table is especially useful when you edit the text frequently, as in our example involving interest rates. Start with the **Table > Insert Table** command, and create a table that is 2 columns by 3 rows. In the first column, merge the cells in Row 1 and 2. That cell holds the interest rate (“2.61” in our example). Next merge both cells in Row 3, which holds the last line of text. Select the entire table, and remove all strokes: using the **Cell**



The table cells revealed: The yellow tint highlights table cells that were merged to create one cell.

**Options > Strokes and Fills** command, set the weight of the strokes to 0. Format the text using Paragraph or Character Styles if desired. For a finishing touch, create a frame with rounded corners. Tables themselves can't have rounded corners, but there's an easy workaround: draw a frame with rounded corners, then Copy or Cut the table and use the Paste Into command to position it inside the rounded-corner frame.

*Take the tedium out of a once tedious task!*

## Table for One, Please!

### Ingredients

Layout with paragraphs that require a tinted box

or other special treatment

Table features

**DIRECTIONS:** This is great way to quickly highlight special paragraphs in your layout by applying a tinted background or drawing a stroke around them. First, select the paragraph or paragraphs you wish to give the highlight treatment. Do not select the last paragraph's ending Paragraph Symbol. Use the **Table > Convert Text to Table** command to surround the paragraphs with a table. Each paragraph will convert to a table cell, producing a one-column wide table. You can then use **Table > Cell Options > Stroke and Fill** settings to give the cells a background or a stroke around the edges. If you are highlighting multiple paragraphs, select the cells containing each paragraph and use the **Table > Merge Cells** command to create one table cell before you begin formatting. If you selected the last Paragraph Symbol, you'll end up with an extra row. Simply use the **Table > Delete > Row** command to remove.

*Table for one has never been so much fun!*

**DIANE BURNS** is a pioneer in electronic publishing, founding TechArt International in 1984 as one of the first Macintosh-based design firms in the country. She has authored several books on graphics software, including QuarkXPress and Illustrator. She loves to cook.



The highlighted paragraphs are single-cell tables.

## Adding a Foreign Flair: World Languages

*Variety is the spice of life!*

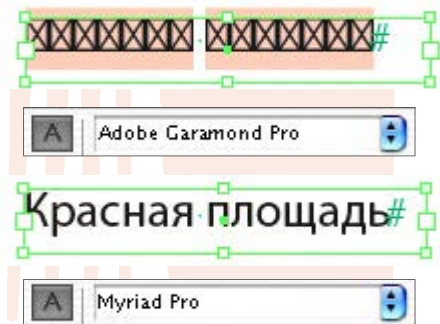
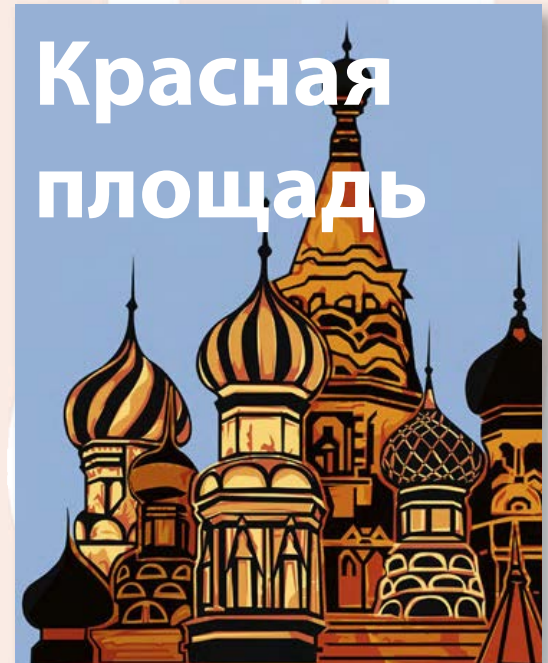
By **DIANE BURNS**

**F**or an easy way to add an exotic touch to your layouts, try whipping up a few words or phrases using the languages of far-away lands. InDesign—which, along with OSX and WindowsXP, supports Unicode and OpenType fonts—makes the once tedious process of adding non-English characters to your layout is as easy as un, deux, trois...or 一、二、三、 as our friends in Asia might say, er—write.

Even if you are using the English U.S. version of InDesign, you can work with a variety of languages. This is largely due to InDesign's support of Unicode, the character encoding system designed to include many languages in one set of codes—as understood by a computer, that is. Unicode-based OSX and Windows XP even include many fonts for use with non-English languages. In addition, both InDesign CS and CS2 come with OpenType fonts that also support many other languages, including a full set of Japanese fonts, thus providing you with all the ingredients necessary to give your design truly international appeal.

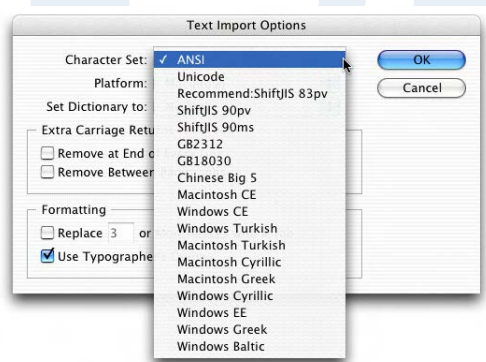
First some basics: Text—whether it's French, Greek, or Chinese—can come from a variety of sources, including MSWord, text or RTF files, or via the Clipboard. Before taking off on a foreign fling, though, it's important to understand that InDesign does not actually translate English text into any other language. For the translation of words, you need a machine or (preferably) human translator. In fact, if you're going to handle even small amounts of text, you need to have a native speaker available at some point in your workflow.

Once text is translated and ready for InDesign, the right font must be chosen. Not every font, even an OpenType font, has characters, or glyphs, for every language, so it's key to choose one that contains the characters required by a language. Many European languages, such as French or Italian, use the same characters as English, but other languages, such as Polish, Greek or Russian, require additional characters not used in English at all. The first step in typesetting non-English text, then, is to make sure to use a font that contains the glyphs for the language you're working with. And, if a font is missing glyphs, you'll get the dreaded pink boxes (**Figure 1**). Simply change translated text to a font with additional glyphs (Myriad Pro and Lucida Grande are good choices, among others), and the text will appear correctly.



**FIGURE 1:** OpenType fonts don't all “speak the same language.” Garamond Pro (top) does not contain the Cyrillic glyphs needed for Russian, while Myriad Pro does (bottom).





**FIGURE 2:** When importing text files, turn on Text Import Options to make sure the character encoding matches the language you're importing.

If you've received translations in a text file that you need to place into your layout, there's one other feature to be aware of: Character Set encoding. Unfortunately, the whole world doesn't "speak" Unicode, so many text files are in an encoding more or less specific to a particular language. But don't worry, it's relatively easy to control: in the Place dialog box, turn on Show Import Options. The top menu in the resulting dialog box shows the encodings for different languages (**Figure 2**). Choose the one that's appropriate for the text you want to place. You'll know if something's amiss, because when the wrong Character Set is chosen, the text will come in as "garbage" characters that will not take on the correct appearance, regardless of the font applied.

Be aware there are some languages that InDesign does not handle very well. For example, Middle Eastern languages, such as Hebrew and Arabic, require special right-to-left composition and cannot be handled at all by the English version of InDesign. For these languages, the **Middle Eastern (ME) version** is required.

Also, there are additional issues that arise when working with large blocks of text, such as correct hyphenation, spelling and, in the case of Asian text, line breaks. But for small amounts of text, the world is still your oyster, and InDesign opens up a whole new world of possibilities, with an assortment of world languages waiting for you to try. Don't be afraid to experiment, and get to know your local language resources!#

## Titre Dans le Japonais

### Ingredients

1 headline or title in English

The same text, in Japanese\*

Pinch of imagination

**DIRECTIONS:** Nothing says hip these days like things Japanese. From *manga* comics to sushi, Japanese culture has influence and can be seen almost everywhere you go. It's easy to add Japanese text to your layouts. Just be sure and choose the right font, such as Kozuka or Hiragino, which can be found on the font menu group listed below all your English fonts. Once the Japanese font is applied, the Japanese text can be manipulated as you would any other text—in other words, have fun!

ちょっと違うことをして友達を驚かせましょう!

*(Surprise your friends with something different!)*

\* Japanese text can be found at many online sources, such as Sherlock's Translation module, or on many web sites. Check with a native speaker, though, before incorporating into your layout.

**DIANE BURNS** is a pioneer in electronic publishing, founding TechArt International in 1984 as one of the first Macintosh-based design firms in the country. Today TechArt is a leader in print and web design specializing in East Asian languages. She has authored several books on graphics software, including QuarkXPress and Illustrator. She loves to cook.



## Pathfinder Commands: Better Than Ginzu Knives!

These often-overlooked tools can yield surprising results

By DIANE BURNS

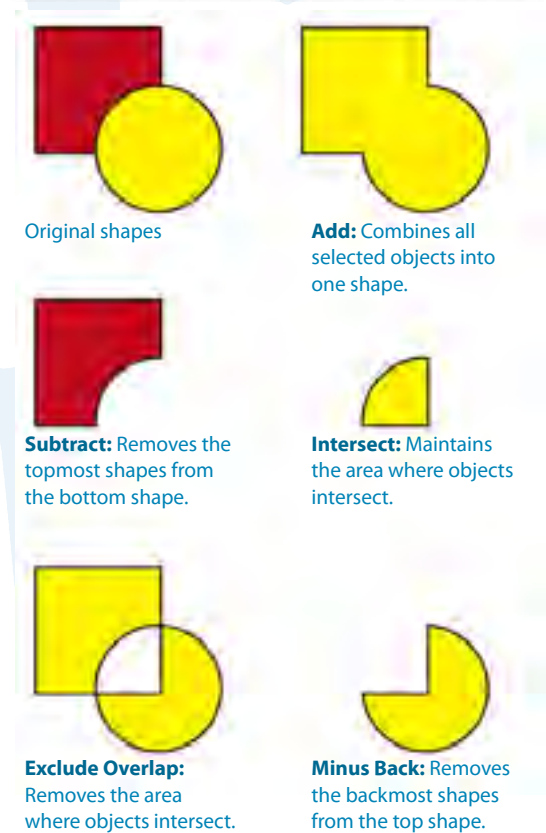


Figure 1: The basic Pathfinder operations.

Every good chef seems to have an assortment of little gizmos and gadgets, designed for specific tasks, that find their way to the back of a drawer and are often forgotten about. Like those special tools, the Pathfinder commands in InDesign are often either forgotten about, or considered too sophisticated for use by non-artistic types. Yet these series of icons on the Pathfinder palette—or panel, in CS3—can slice and dice and combine paths in unique ways that add vastly to the repertoire of the InDesign chef. When combined with InDesign’s other incredible features for mixing up text and graphics, Pathfinder can help you further push the creative edge. Yes, they slice! They dice! And they’re practically FREEEE!

Like Illustrator, each InDesign Pathfinder option creates compound paths in different combinations, often creating a “cookie-cutter” effect. As for their basic operations, we’ve all seen countless examples of simple shapes illustrating the effects, such as those shown on left (Figure 1). Admittedly, these may not be all that appetizing, and most of us rather move on to another menu item. But when these functions are applied more creatively to objects including images and text, the results can be pleasantly surprising.

Before applying Pathfinder commands to a more interesting set of ingredients, there are a few basic things you need to keep in mind. First, and obviously, at least two objects must be selected. There is no limit to the number of objects that can be selected to become part of the new compound path, as long as they are on the same spread. Next, applying Pathfinder commands always changes the shape of the selected objects, and that makes it a good idea to copy the objects before applying Pathfinder commands. Another basic thing to keep in mind is that stacking order matters, since the commands work on a topmost or backmost item in some pre-defined way.

Applying the Pathfinder commands will usually cause the object to take on the attributes of the topmost item, such as fill and stroke. The only exception is the Subtract command, where the final shape takes on the attributes of the backmost item. As for the content, it depends on the nature of the selected frames. When Pathfinder commands are applied to text frames, only the shape of the frame is usually affected, not the text itself. In order to alter the text characters, first create a compound path using text outlines, then apply one of the Pathfinder



commands. If a frame contains an image, it can be deleted, depending on the selection and the command, thus making it all the more useful to create a copy of your selected objects before proceeding.

As mentioned, you can apply Pathfinder to commands to multiple shapes, but they do not work when the topmost items are grouped. They also do not work with open paths, such as lines. Instead of a line, though, you can use a really thin rectangle, like p.0001.

Experienced creative pros who have long been familiar with Pathfinder commands in Illustrator may wonder about the difference in using these commands in one application vs. the other. It's true that the commands' basic operations work the same in both programs, but Pathfinder commands in InDesign let you use these powerful tools in conjunction with InDesign's other capabilities for combining text and graphics in powerful ways. On the other hand, in Illustrator, the result of applying Pathfinder commands is a live, editable object that can be copied and pasted into Photoshop in an editable form. In InDesign, the result is flattened.

Following you will find a couple of our favorite recipes that use the most basic and familiar Pathfinder commands, Add and Subtract. Use them to mix up your own ingredients, and may they inspire you to experiment on your own with other Pathfinder commands to whip up an abundance of delectable designs!



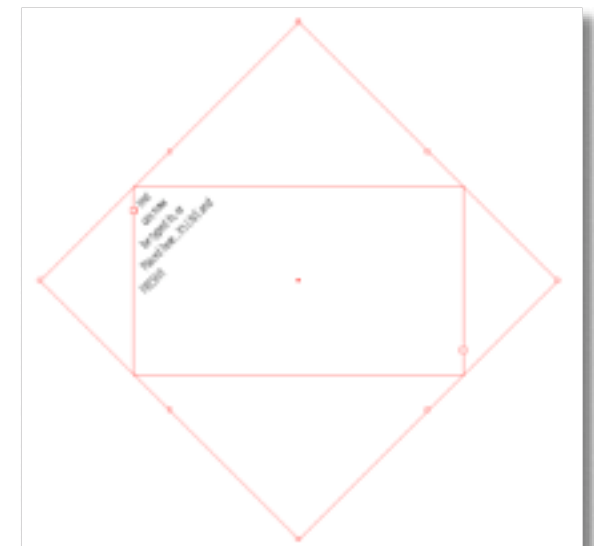
### Inclinaison du Texte

#### Ingredients

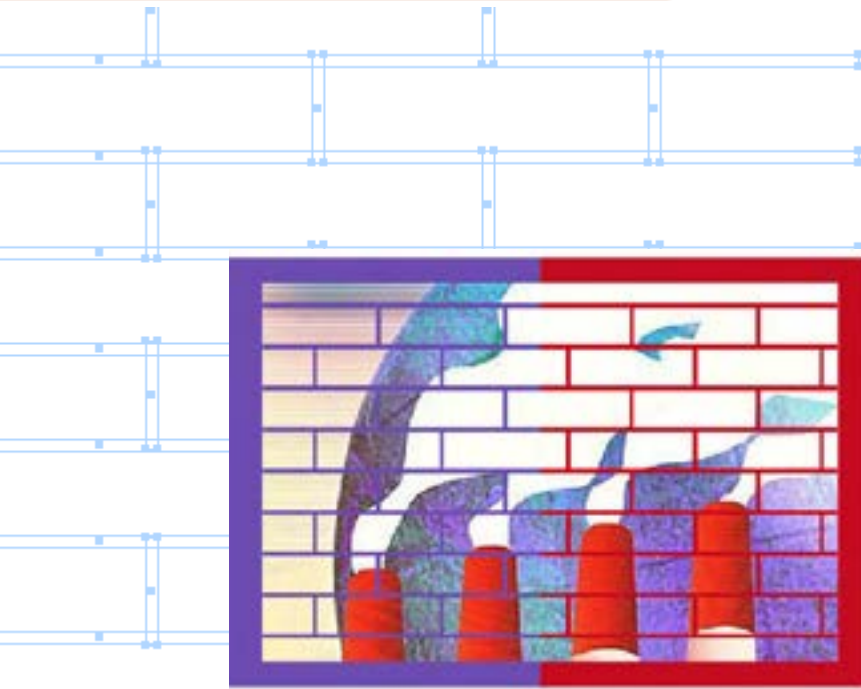
- 1 frame of any shape or size
- 1 text frame, smaller is better
- Text to fit

It's easy to rotate a text frame to any angle. But what if you want to maintain the frame position and rotate the text *inside* the frame? Pathfinder to the rescue!

First, draw the frame that will be used to hold the text; it need not be a text frame. Next, draw a small text frame and type a small amount of text in it so you can see the angle at which it will appear. Position



the small text frame so it is on top of the first text frame. Rotate it to the desired angle. Make sure the small, rotated text frame appears completely inside the larger frame. Select both shapes, and click on the Pathfinder **Add** icon. Voila! Now you can place or type any text you wish. You can resize or reshape the containing text frame using the Direct Selection tool.



### Cookie-Cutters on Steroids

#### Ingredients

Your favorite image or images  
1 series of paths or frames  
Imagination to taste

One of the most interesting and powerful Pathfinder commands is Subtract, which removes the topmost objects from the back object. To create the examples shown here, we used two slightly different approaches.

To create the first example, upper left, make a series of lines using narrow rectangles and form them in the pattern of a brick wall. Position the brick wall pattern above the illustration. Select both the pattern and the illustration and apply the Subtract command. The image can be repositioned within the brick wall

pattern by selecting it with the Direct Selection tool.

To create the sample on the right, convert the text you'll be using to outlines (Shift-Command/Ctrl-O). Move the outlines on top of a rectangle filled with color, in this case yellow, then apply the Subtract command. Position the resulting shape above images as desired and the images will show inside the text outlines. TIP: When using multiple lines of text outlines, select each line using the Direct Selection tool and Shift key before applying Pathfinder commands.

■  
**Diane Burns** is an Authorized Adobe Instructor and president of [TechArt International](#). She is also a frequent contributor to *InDesign Magazine* and speaker for the InDesign Conferences.

## Anchored Objects: More Than Meets the Eye

Anchored Objects can be used in ways that aren't always so obvious

By DIANE BURNS

**Figure 1:** The Anchored Object dialog box has two key control areas, one for the object, the other for the position to which you want the object to anchor.

We all know that InDesign's Anchored Object feature can be useful. After all, the ability to position objects that move with text is essential in certain layouts, and can save hours of manual re-positioning. And since InDesign CS2, anchored objects can be the more familiar inline object, anchored to the baseline of text, or can be moved anywhere on a page with custom positioning.

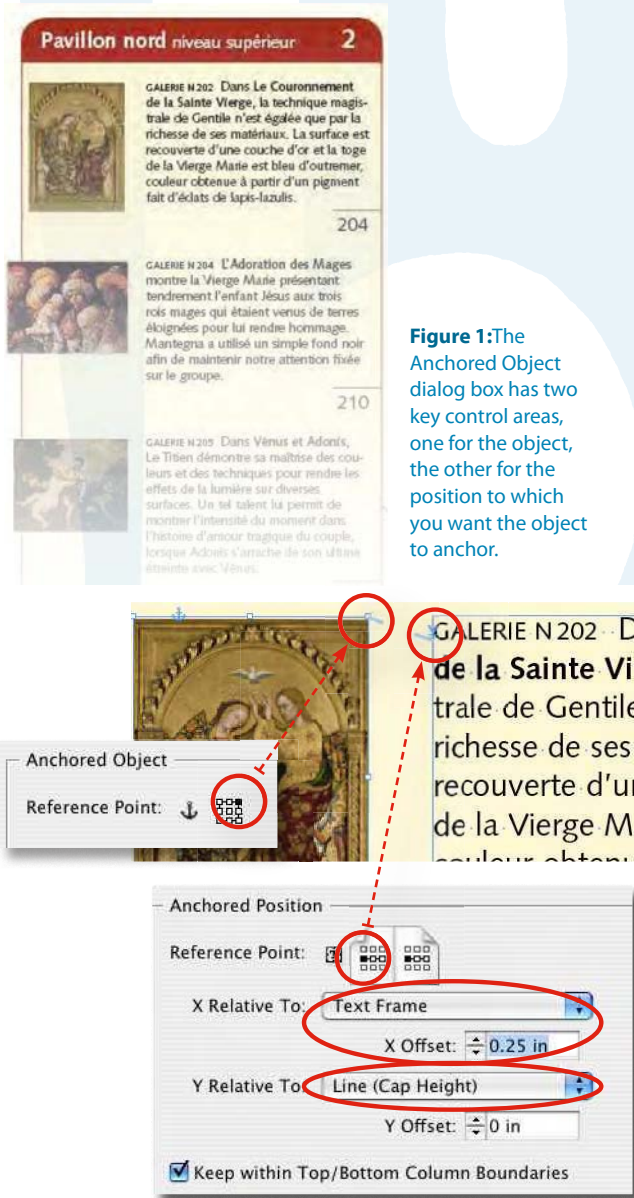
Anchored objects are easy to create. Simply click on any object using the Selection Tool. Cut or Copy the object to the Clipboard, then click your text cursor next to the text you wish to associate the object with, and Paste. You can then use the controls in the Anchored Objects dialog box to position the object (Object > Anchored Object > Options).

The dialog box for custom positioning of anchored objects can be a little intimidating at first, but it's really pretty straightforward. (Figure 1) In the top section of the dialog box, choose the point on the object you wish to use as a reference point. In the bottom section of the dialog box, choose where you want the object to be anchored, relative to the text or the page itself. Also, take into consideration whether or not you have Relative to Spine checked or not.

You can also just grab the object after it's pasted and position it visually. However, we've found this doesn't always set up the most efficient relationship in the dialog box. It can be better to position the object visually, and then open the Anchored Objects dialog box to make sure the correct side of the object, and where you're anchoring it, is chosen.

Once you've set up the position of the anchored object, the information can be stored as part of an Object Style, making it easy to re-apply the settings. And, if you lose track of where the object is anchored to, simply turn on Show Text Threads; a dashed line will appear from the Anchored Object to its anchor point.

The ability to anchor objects in a custom position can be a very powerful production tool. Most of us, though, think of this feature only in its classic application, where images that need to run in a margin alongside text are anchored to the appropriate word, most commonly used in books and reference publications of various kinds. However, there are other, less obvious situations where the feature can come in handy. We've whipped up a few examples of these in the next pages to give you some ideas of new ways to use this oft-forgotten feature.



## Lil' Bits 'o Fun

### Ingredients

- 1 headline
- 1 set of Paragraph Rules, above & below
- 2 anchored shapes
- 1 chair to sit in, after viewing results!

This real-world recipe involves a trick with both paragraph rules and anchored objects. The publication has a heading at the top of every page, and every couple of pages the heading changes. The heading contains a box drawn around the text, with two small dingbat squares on either side.

The box around the word is drawn with two paragraph rules, of course, using the settings shown here. Since InDesign allows the Rule Below to slide under the text, but on top of the Rule Above, the two can be combined to appear to draw a box around the text (see *Volume 1, Issue 4, February/March 2005* for more cool tricks with Paragraph Rules). But the magic that keeps the small dingbat characters attached is achieved by making them Anchored Objects. The dingbat characters are cut or copied into the Clipboard, then pasted immediately in front of and behind the text, thus anchoring them on either side of the word. Once the dingbats are positioned correctly you can double-click the word, edit it, and everything is still perfectly lined up. Delicious!

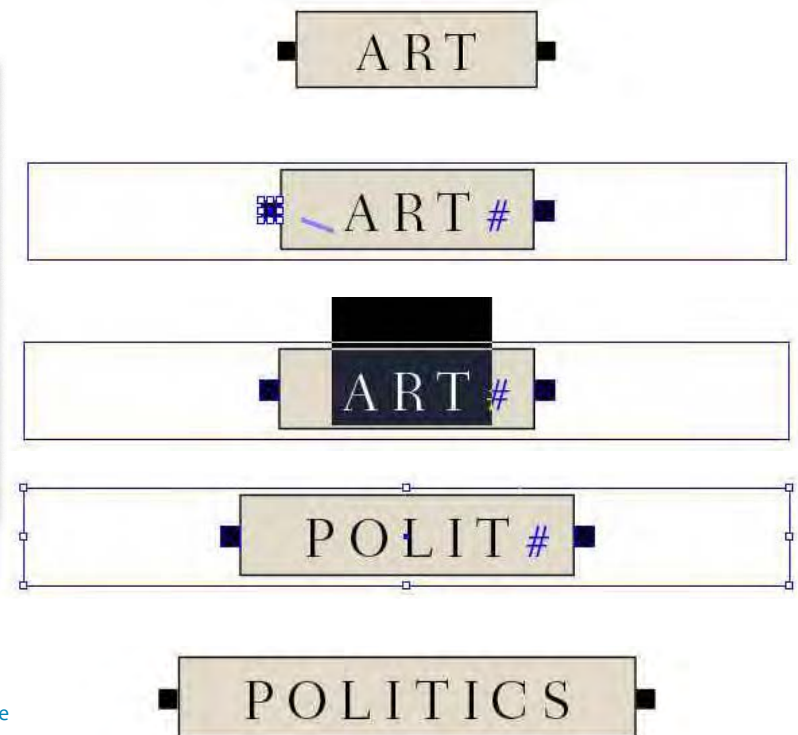
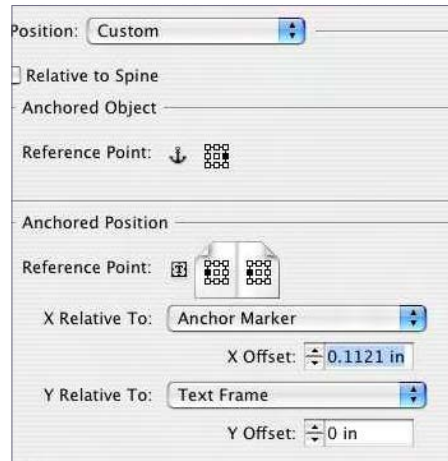
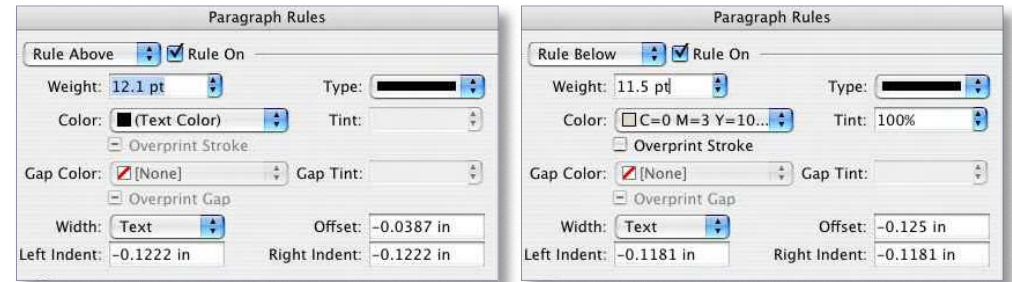


Figure 2: Paragraph rules and anchored objects are used to make this heading easy to edit.






Restaurant / City	Cuisines	Rating	Price	Comments
<b>Burgermeister</b> 86 Carl St. San Francisco (415) 566-1274	American	★	\$	Cole Valley burger stand serving Niiman Ranch and other fine items.
<b>Eos</b> 901 Cole St. San Francisco (415) 566-3063	East-West	★★★	\$\$\$	Pan-Asian menu now focuses on a larger plates are winners, too. Try a pot chicken, sumac-ginger pork, & stat.
<b>Grande's Kamekyo</b> 943 Cole St. San Francisco (415) 759-5699	Sushi	★★	\$	Cole Valley veteran offers top-notch dishes such as chashu noodles, & friendly, engaging service.
<b>Zazie</b> 941 Cole St. San Francisco (415) 564-5332	French	★★★	\$	Fixed-price three-course dinner is at this inviting California-French restaurant.

Restaurant / City	Cuisines	Rating	Price	Comments
<b>Burgermeister</b> 86 Carl St. San Francisco (415) 566-1274	American	★	\$	Cole Valley burger stand serving Niiman Ranch and other fine items.
<b>Eos</b> 901 Cole St. San Francisco (415) 566-3063	East-West	★★★	\$\$\$	Pan-Asian menu now focuses on small plates, larger plates are winners, too. Try stuffed quail pot chicken, sumac-ginger pork, Banana dessert.
<b>Grande's Kamekyo</b> 943 Cole St. San Francisco (415) 759-5699	Sushi	★★	\$	Cole Valley veteran offers top-notch sushi and dishes such as chashu noodles, eggplant. Friendly, engaging service.
<b>Zazie</b> 941 Cole St. San Francisco (415) 564-5332	French	★★★	\$	Fixed-price three-course dinner is a good bang at this inviting California-French restaurant. Great desserts.

	 Airline	 Private	 Helicopter
Alabama	23	23	25
Alaska	47	48	41
Arizona	16	20	5
Arkansas	32	33	27
California	1	1	2
Colorado	22	24	10
Connecticut	29	29	33
Delaware	45	45	35
DC	50	50	48
Florida	4	4	3
Georgia	9	10	4

Restaurant / City#	Cuisines#
<b>Burgermeister</b> 86 Carl St. San Francisco (415) 566-1274	American#
<b>Eos</b> 901 Cole St. San Francisco (415) 566-3063	East-West#

Restaurant / City	Cuisines	Rating	Price
<b>Burgermeister</b> 86 Carl St. San Francisco (415) 566-1274	American	★	\$
<b>Eos</b> 901 Cole St. San Francisco (415) 566-3063	East-West	★★★	\$\$\$
<b>Grande's Kamekyo</b> 943 Cole St. San Francisco	Sushi	★★	\$

	 Airline#	 Private#	 Helicopter#
Alabama#	23#	23#	25#
Alaska#	47#	48#	41#
Arizona#	16#	20#	5#
Arkansas#	32#	33#	27#
California#	1#	1#	2#
Colorado#	22#	24#	10#
Connecticut#	29#	29#	33#

## Setting a Splendid Table

### Ingredients

Your favorite table of text or images, or both  
Anchored object  
Imagination to taste

This recipe comes from Michael Murphy, creator of the excellent podcast, *The InDesigner*. It uses anchored objects to give a really nice finish to tables. In the first example shown, small triangles are created that are the color of the adjacent cell. They are then anchored to the beginning of the first word in the next cell,

and positioned to the left of the word. This way, it appears the triangle is part of the previous cell.

In the second example, a similar technique is used, this time employing a circle, again anchored to the beginning of the first word in the cell, but positioned down and to the left of the word, so it falls in the intersection of the cells. In both of these examples, an object style can be created that sets the positioning correctly, or you can simply select the object once it's anchored and copy and

paste throughout the table. Try different shapes to give the look you like best. Simply delectable!

In the final example, images are anchored to the text in table headings. The nice thing about this technique is if this row is set as a table heading (Table > Convert Rows > To Header), the images repeat, too, along with the text headings as the table runs from frame to frame or page to page.

*from the recipe box of Michael Murphy, The InDesigner*



## Column Topper

### Ingredients

An alphabetic list

Letters for column topping

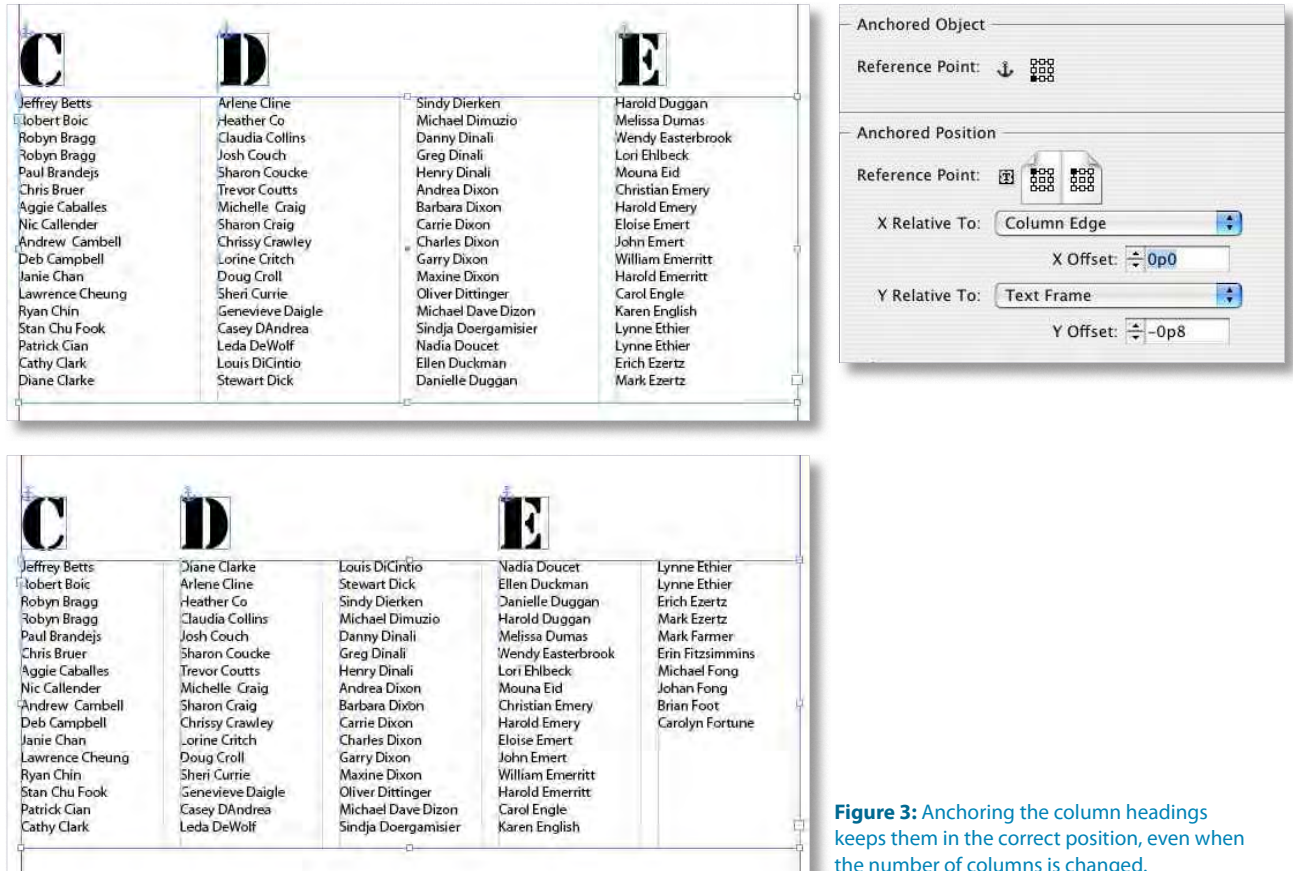
Anchored Object options

The real key to thinking outside the box—or frame—when working with anchored objects is to understand the different orientations of your layout an object can be anchored to. Most of us think of anchoring an object to the edge of a text frame, but you can also anchor an object relative to a specific column, margin or even the page itself.

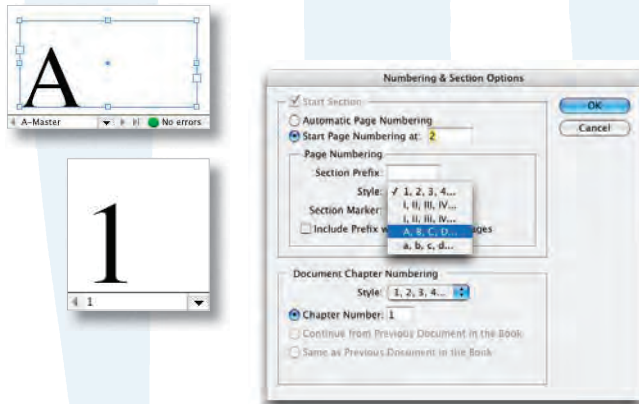
Because the settings give a lot of flexibility, it's easy to set up all kinds of anchor relationships that can be big time savers. Here we show a simple alphabetic list with headings at the top of each column where name in the next letter begin. Because the heading letters are anchored to a specific name, the letter will travel appropriately, regardless of how the list is edited (assuming, of course, the name to which the heading letter is anchored is not deleted).

In fact, even if the list is changed to a different number of columns, the headings still line up, right where they're supposed to be. A tasty little topper, indeed!

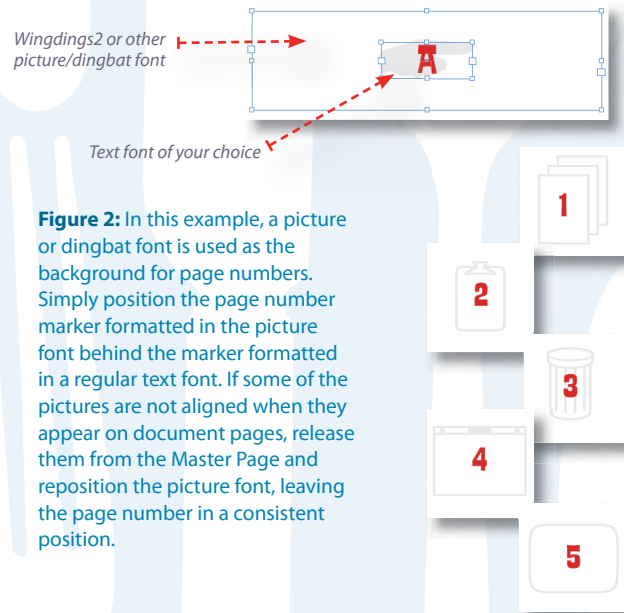
■ **Diane Burns** is an Authorized Adobe Instructor and president of [TechArt International](#). She is also a frequent contributor to *InDesign Magazine* and speaker for the InDesign Conferences.



**Figure 3:** Anchoring the column headings keeps them in the correct position, even when the number of columns is changed.



**Figure 1:** Insert a page marker on the Master Page to automatically number document pages. The Section dialog box controls the page number that appears on document pages, along with the number style of the numbers, such as Arabic or Roman numerals.



**Figure 2:** In this example, a picture or dingbat font is used as the background for page numbers. Simply position the page number marker formatted in the picture font behind the marker formatted in a regular text font. If some of the pictures are not aligned when they appear on document pages, release them from the Master Page and reposition the picture font, leaving the page number in a consistent position.

## Page Number Party Treats!

Here's a little twist on an everyday feature that's sure to put a smile on your face

By DIANE BURNS

Even the most serious chef needs to have fun sometimes, and sometimes the most common everyday ingredients can be the most fun of all. Take automatic page numbering, for example. Page numbering is one of those little things in our layout life that is very necessary, but not something we really get very excited about.

The feature is easy to use: On the Master Page of your document, insert the special marker for a page number (Type > Insert Special Character > Markers > Current Page Number), then format the marker text using any text attributes you would normally apply. On the Master Page, the marker will display the Master Page prefix (usually "A" for the first Master Page), but on the document pages, the actual page number will display, starting with "1" as the default.

Next, set the page numbers that will appear—and whether a facing-page document's starting page is on the left or right—by clicking on the document page icon in the Pages Panel, then using controls in the Sectioning dialog box (Pages panel > Numbering & Section Options), shown in Figure 1.

Not exactly *fun* so far, right? But there are a couple of twists that can put the sprinkles on top of this little

cupcake. What if you format the page number marker as a picture or dingbat font? Well, you'd have a different picture on every page! Add to that the fact you can have multiple page markers on any given page, and that means that one or more markers can be pictures, while another marker can still give you page numbers on all your document pages (Figure 2).

Crazy, huh? But that's why it's fun! Try different effects and type treatments for the dingbat or picture font, and you can get some really interesting results. And there are some very nicely designed picture fonts available, many of them for free.

There are a couple of caveats that require a workaround. One is that some picture fonts do not include any characters for numbers, and another is that you may end up with two pictures if your document exceeds 10 pages.

We've included a couple of recipes on the following pages to get you started, along with some workarounds and things to watch out for. We hope they will give you the idea, and with a little imagination, you'll find the possibilities are limitless. Feel free to email us samples of what you come up with, and most of all—enjoy!

## InTips: Page Number Party Treats

### Big & Bold

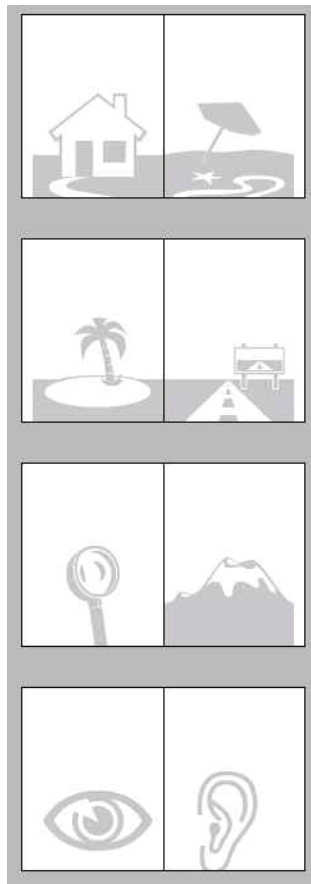
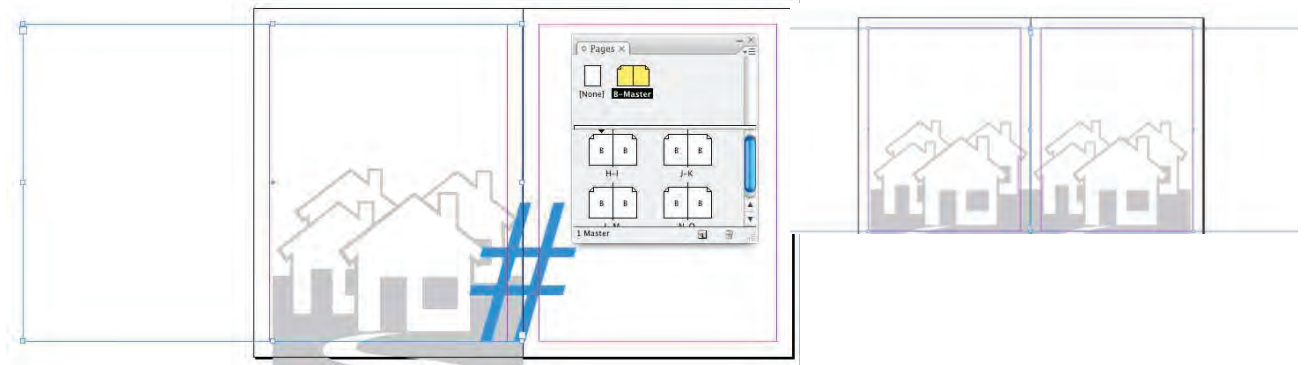
#### Ingredients

- 1 multiple-page document
- 1 large page number marker
- 1 picture or dingbat font

This technique has so many possibilities! Start on the Master Page of your document. Draw a large text frame that fills the entire page. Insert the marker for Current Page Number, and format it with your favorite picture or dingbat font, in a large size. Our example to the right (Figure 3) uses 567-point Webdings.

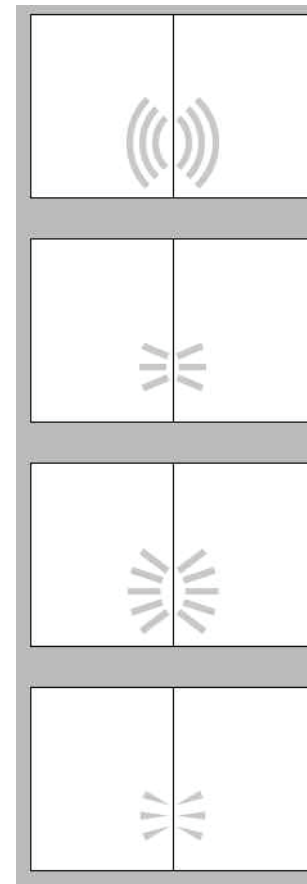
One thing to be aware of when working with page number markers is that the containing text frame must be much larger than you'd have for a normal text character. After all, on document pages, the frame may need to accommodate numbers that are more than one digit. The page marker's text frame in our example extends well beyond the edge of the page in order for the font character to fill the page. Also, make sure the edge of the marker's text frame does not extend over the spine, or the same character will appear on both left and right pages.

Finally, as we mentioned, some fonts do not have characters for numbers, including some shown in our examples here. To get around this, use the Numbering & Section Options dialog box to format the numbers as A, B, C, D instead of 1, 2, 3, 4. If you want regular page numbers also, you'll have to type them in manually, because Numbering & Section Options is a page-level attribute. Add a text frame for this on the Master Page, though, so the numbers appear in the same location on every page. Gorgeous!



Webdings

**Figure 3:** In these examples, a picture or dingbat font is used as a full-page background for each page. The containing text frames for the page number marker are much larger than the page, and the marker is aligned to the spine on each master page. The resulting document pages are shown here.



MiniPics Digidings



Counterscraps



## InTips: Page Number Party Treats



The master pages shown to the left and right have page number markers, formatted in various dingbat and picture fonts, that are Pasted Into other frames. Vivid colors are shown here to make the example clearer, but all could be screened back to provide a page background. The example far right positions the page markers on a text path.



### Tons o' Teeny Tiny Treats

#### Ingredients

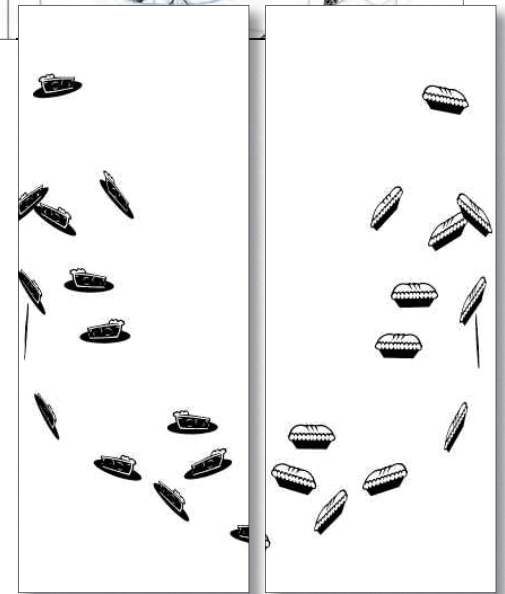
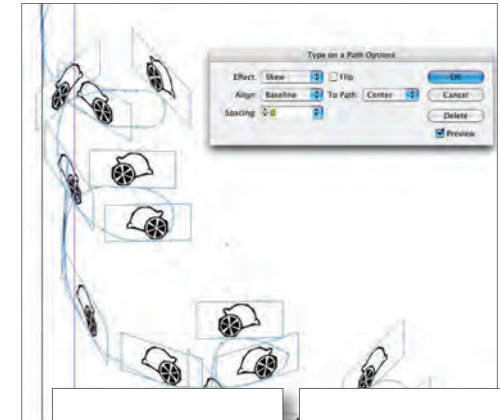
- 1 dozen, more or less, picture or dingbat fonts
- Paste Into command
- A pinch of imagination

Why stop with one fun font per page? The more the merrier! Use a variety of picture or dingbat fonts applied to multiple page markers on your master pages, and let the fun begin!

We've used a couple of different approaches in the samples here. To create our first two examples, above left, create a text frame with the page number marker formatted in a picture font. Draw separate frames, creating a grid, or creating

frames with rounded corners. Next, copy the page number marker and use the Edit > Paste Into command to position the marker inside the frame.

Our final crazy example uses text on a path. Format the page number marker in a picture font. Create the path using the pencil tool, and draw a spiraling line. Select the page number marker, then click on the path with the Type on a Path tool.



Paste the page number marker, then press the Tab key and paste again. Finally, use Type on a Path options (Type > Type on a Path > Options) to Skew the page number markers. Crazy, baby, crazy!

■ **Diane Burns** is an Authorized Adobe Instructor and president of [TechArt International](http://TechArtInternational.com). She is a frequent contributor to *InDesign Magazine* and speaker at MogoMedia's InDesign Conferences.