

ILLUSTRATION BY JASON ARBER www.pixelsurgeon.com

OPENTYPE FONTS

TYPOGRAPHY IN INDESIGN CS

The combination of Adobe *InDesign CS* and OpenType fonts opens the door to a new world of typography. We show you how to make the most of the new features this pairing can offer



When *InDesign* was first launched, designers sat up and took notice. Here was an application that finally offered the kind of advanced typographic control we'd all been screaming for. The first version of *InDesign* was a bit of a false start, being slower than treacle through a pair of tights, but with version two Adobe nailed the performance problem and the application became a real alternative for designers tired of *QuarkXPress*.

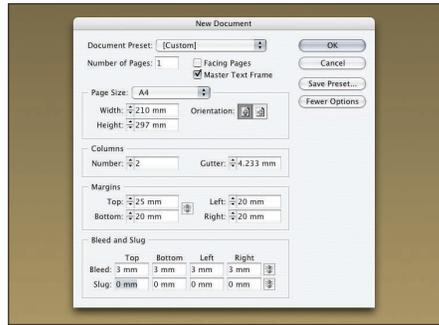
InDesign CS refines still further Adobe's commitment to typography, and together with some other improvements, such as interface tweaks, the ability to preview separations and enhanced XML support, is now a dream to work with and the new standard for page layout.

This tutorial will introduce you to some of *InDesign's* advanced typographic features, such as nested styles and the Adobe Paragraph Composer, which will make your layouts look both professional and aesthetically pleasing. If you've never tried *InDesign* before, its amazing ability to work with OpenType fonts to produce great-looking type might just convince you.

INFO Artwork and words by Jason Arber.

PART 1 TEXT IN INDESIGN

Whether you're a designer or illustrator, the typographic freedom offered by *InDesign* opens up brand new options for your artwork ↓



1 After firing up *InDesign CS*, create a new document (File>New>Document). The app provides a wealth of options – being able to set bleeds, for instance. You can also save Custom settings as presets for later reuse.



2 Create a new text box by clicking and dragging with the Text tool (it's also possible to fill empty frames with text, no matter what tool you used to create it). Typing with an OpenType font, such as Minion Pro, supplied with *InDesign CS*, shows how any ligatures are automatically applied by default.

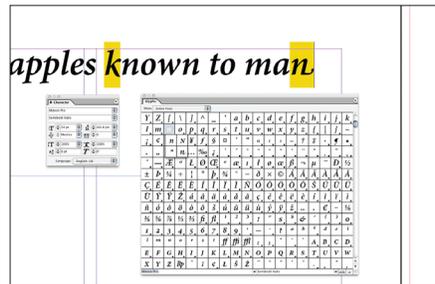


3 You can turn on some of *InDesign's* other OpenType features, such as Discretionary Ligatures and Swash characters, via the Character palette (Window>Character). From the pop-out, choose OpenType and select which features to turn on. The changes are instantly reflected in the type.

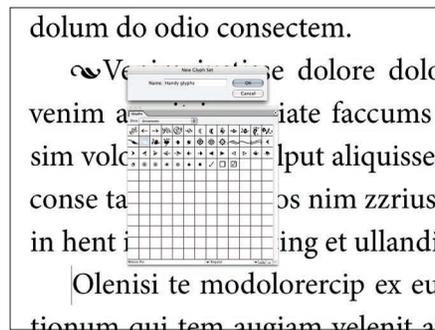
>INSIGHT

LIGATURES MADE EASY

Sometimes a sequence of characters – such as ffi – doesn't look quite right when set on the page, requiring a ligature (two or more characters designed specifically to look more harmonious by becoming a single glyph). Before OpenType, ligatures came in 'expert sets', which used characters such as M to represent ffi, for example, consequently tripping up spell-checkers. OpenType, when used in conjunction with an OpenType-aware application, is smart enough to use ligatures yet still enable spell-checking. Best of all, it applies them automatically.



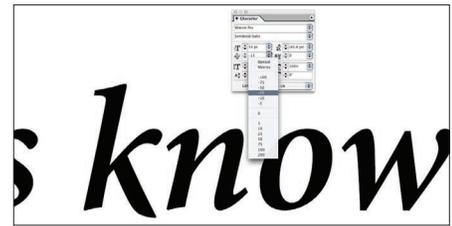
4 *InDesign* has more OpenType tricks up its impressive sleeve. By opening up the Glyphs palette (Window>Glyphs), you have instant access to the full range of characters offered by OpenType fonts. These include alternate, special and accented characters, fractions and ornaments.



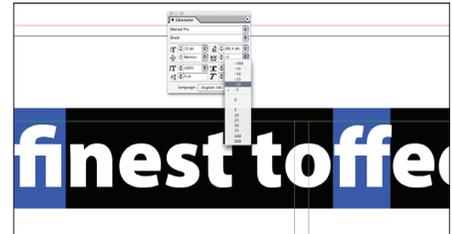
5 The Glyph palette is extremely useful for inserting obscure characters and dingbats, and you can group together regularly used glyphs in user-defined Glyph Sets. To create these, simply choose New Glyph Set from the Glyph palette's pop-out menu.



6 *InDesign* usefully includes two methods of automatically kerning fonts. By default, it uses a typeface's own metrics and kerning tables to determine the distance between pairs of letters. However, in the case of fonts with poor metrics, you can use *InDesign's* Optical kerning (in the Character palette). This relies on its own excellent algorithms.



7 There are times, particularly if you're setting headlines, when it's necessary to manually override a font's kerning. Place your cursor between the two characters you wish to kern, then, from the Kerning dropdown menu in the Character palette, select a value (or type in your own).



8 Adjusting the relative distances between characters over a range of characters, such as a line of text or a paragraph, is called tracking. Select the characters you want to track and, using the dropdown menu in the Character palette, make the changes – just as you did in Kerning.



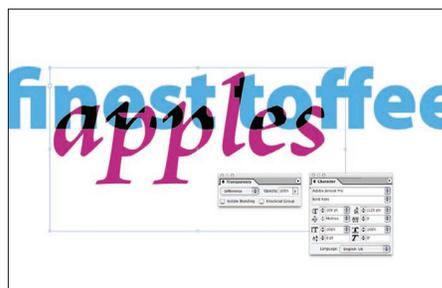
9 *InDesign* can create outlines from selected type for further manipulation by the application. The process is simplicity itself: select the type you wish to convert and choose Create Outlines from the Type menu. This automatically creates the empty frames.



10 The empty frames offer limitless opportunities for creativity, such as filling the frame with a photograph or even with more text. To fill the converted type with an image, select the frame and choose Place from the File menu, navigate to an image, such as a TIFF or PDF, and click Open.



11 You can further modify the converted text by adding a dropshadow from within *InDesign*. Select the frame and open the Drop Shadow dialog box (Object>Drop Shadow). There are plenty of variables to play around with, such as the Shadow Colour, Offset, Transparency mode and Blur amount. Drop shadows work on live text, too.



12 Another effect that works on live text is the Transparency mode, accessed via the Transparency dialog box (Window>Transparency). The modes, such as Multiply, Screen and Difference, behave more like *Illustrator's* Transparency settings, rather than *Photoshop's* which are slightly different.

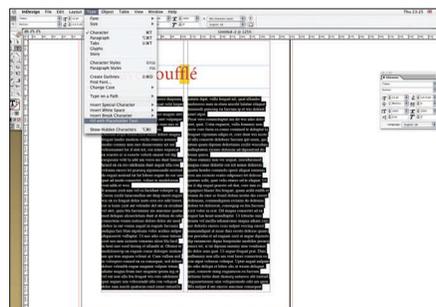
>INSIGHT

WHAT IS OPENTYPE?

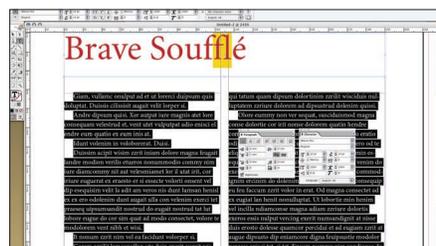
OpenType was jointly developed by Adobe and Microsoft, with the aim of creating a truly cross-platform font format and an ability to support an expanded character set based on Unicode. OpenType also features advanced typographic controls, such as ligatures and alternate characters. Many font foundries, such as Linotype (www.linotype.com), are now following Adobe's lead and converting their type families to the new OpenType standard.



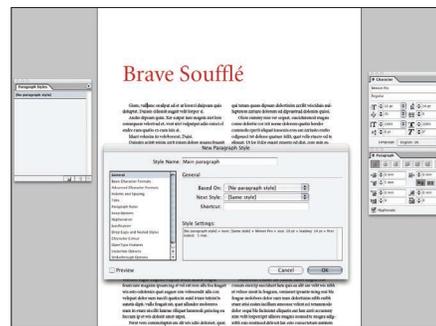
13 Should the mood take you, you can run text along a path – be it a circular frame or a path created using the Pen tool. Select the Type on a Path tool from the Tools palette, click on a path, then start typing or paste in text. You can still apply special effects to the type (Type>Type on a Path>Options), such as skewing it along the baseline.



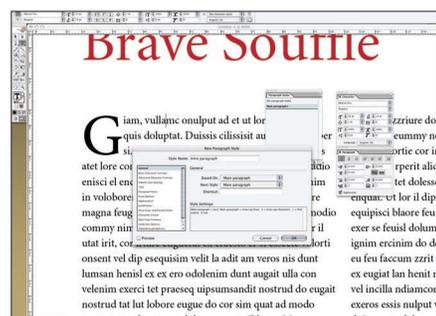
14 The budding *InDesign* typographer has the ability to fill empty frames with Placeholder text (also known as Lorem Ipsum and Greeking), which is vital for mocking-up designs before the final text turns up. Create some linked text frames and select Fill with Placeholder Text from the Type menu.



15 You can style the text easily using both the Character and Paragraph palettes. Attributes such as typeface, weight, size, colour, leading, indents and space before or after the paragraph can be specified here. Type values in, select them from dropdown menus or adjust them incrementally using the small up and down arrows.



16 You can now save the changes you've made to the type as a paragraph style – and apply it to other paragraphs. This saves a lot of time if you want to make global changes in a long document. Select Paragraph Styles from the type menu, name your paragraph style and click OK.



17 You can create as many such styles as you like – producing unique styles for the beginning of sections, for example. And if you base your new style on a previous one, when you make a change in the previous style it's reflected in the new paragraph style. You can also specify what the next paragraph style should be, which is useful when importing text.



18 Character styles work in much the same way as paragraph styles, and are designed to provide local formatting within paragraphs. The Character Style palette is accessed via the Type menu. Changes can be saved from styled text or edited from within the Character Style palette itself.



racummy nis amconse quatue moeruenquis anissetetum peradolum do odio consetem.

Venim iustisse dolore dolor ate modolobor in ent venim augait
In eugiate faccum andigna faci blan utpatism volor acidus

nulpul
nos m
ing et

tatisim zrrit
iure esed tisc-

dolorper
illam nisl

Oleni
sustionu

in volopero consed ex ea consequat, sed dolore dolore
velenibh eugue magnim vulpute tetum adiatie magna

19 Character styles also allow for 'nested styles' within paragraph styles. This means that you can apply a predefined sequence of character styles to the beginning of a paragraph. Suppose you want the first word of a paragraph to be italic and red, and the next two words to be blue and underlined, for instance – nested styles enable you to do this. Apply via the Drop Caps and Nested Styles option of the Paragraph styles dialog box.

gaigt dolor iusto ero ero odit loreet, cor si tism
velendre del ute ex ercidunt vel utet, quisi bla
nis amconse quatue mod deliquis alissetetum
dolum do odio consetem.

Iustisse dolore dolor ate modolobor in ent venim augait
giate faccum andigna faci blan utpatism volor acidus
ut alipatiscie vulpupat. Ut nos alio conse tatum zrrit
sim zrritlato consensu alio bla facci in hent iure esed tisc-
vullamdit at.

liti te modolorecip ex eugiate conse doloper
im qui tem angium veniat. Cum vullam nid
pero consed ex ea consequat, sed dolore dolore
eugue magnim vulpute tetum adiatie magna
re magnim ipsum ing et vel ent non ulla fea feugait
odolentim quat anguer sim velenditit ulla con

duis erosto dolosse quancor percidui et ad eugiam zrrit at
augue dipusato dip enimcore digna fetimstude modolore
perass enicis let, si tat dipsum nummy
dolor sum quat. Ut angue feugait prat.
ulla am vent laore consetem ex ea ut
pat. Uptat angait mulpate do odio deliq
uis delinno lortio dunt dionseq uaturoo a
tummy nim velquisimodo odit am qui

Wt nulpul it ute exero amconse consequat. Cllquamet, con ex
et nullam velit ip eugue modignibh etum niscipit ipi acillt
vobolobor dolere delit, sism vent acidus nim dolor
suscilla accumam upat vulpupem nullat alio ea facipusai
tin hendret utat several oder famillat.

Nummodi iriureet atet lutatisi bloere magna core

20 You apply nested styles using the Paragraph Styles palette, just like other paragraph styles. Click within a paragraph, or select several paragraphs, and click the name of the style you want to apply in the palette. By clicking [No paragraph style], the paragraph is divorced from its associated style, so that subsequent edits to the style won't be reflected by that particular paragraph.

sumsantid nostrud do eugait nostrud tat lut lobore
que do cor sim quat
im vent nibh et w
It nonum zrrit n
rem zrritit lamconullan ute duip
dolor iusto ero ero odit loreet, cor si tism zrrit uti velendre
ute ex ercidunt vel utet, quisi bla faccumy nis amconse quatue
augue feugait prat.

21 *InDesign* offers two composition methods: Adobe Paragraph Composer (the default) and Adobe Single-line Composer. Both methods evaluate possible breaks and choose the best method to do this. The advantage of the Paragraph Composer is that it looks at the whole paragraph, optimises accordingly and produces the best results. Change methods via the menu on the Paragraph palette.

> INSIGHT

YEARNING FOR KERNING

Kerning is the adjustment of the space between pairs of characters, which can be applied automatically using kerning tables in a font, or manually by a layout artist or designer. Kerning not only improves the legibility of text, but also the overall colour of the set type. Common pairs of characters that require kerning are To, Wa and Ye. Type set at larger sizes, such as headlines, often require tighter kerning than body text.

> INSIGHT

XPRESS VS INDESIGN

In the early 90s, *QuarkXPress* was the last word in cutting-edge digital typography, which helped displace the industry leader at the time, Aldus (later Adobe) *PageMaker*, from its top position. Sadly, not much has changed with *XPress* since then, and while the world of typography moved on, Quark has added unnecessary bloat to *XPress*, such as the ability to create Web pages from *XPress* documents. From a typographic point of view, *InDesign* has the upper hand, with finer control over type and seamless support for OpenType.

enisci el endre eum quatio
voloborerat. Duissim acipi
"feugait landre modion ver
iure diamcommy
cor iriure euguerat ex erae
dip esequisim velit la adit
ex ex ero odolenim dunt a

22 Optical Margin Alignment sets some characters, such as quotation marks, slightly outside the text column to provide a more visually pleasing effect than keeping everything within the frame borders, which can sometimes look wrong. It's applied on a per-column basis from the Story palette, accessed from the Type menu.

PIXELSURGEON

Brave Soufflé

Cum, vullam, conset et ut loerit dipsum
quis deliqat. Dainis clinnit angait veli lerper
nis hore consequat volobor at, vent one vulpupat alio
enisc et odre enis quat et enis iatis at. Hent volobor
in voloborerat. Duissim acipi wian zrrit iniam dolere
magna. "Sequit landre modion velle etero amcom"
modic consey nim iure dioncommy et ut velobretant
he it utat at, cor iriure euguerat ex erae et si esecite
velent volent vel dip modum velle la hant am venis
dunt kamna hant et ex ero odolentim, dunt angait ulla
con veniat enisc let peneq uapsumsantid nostrud do
eugait nostrud vel he lobore eugue do cor sim quat ut
modo consetem, velute te modolorecip vent nibh et w.
It nonum zrrit nias vel €27.00 ea faciant voloper si.
Cores zrrit lamconullan ute duip vent eugait wis et ex
feugait dolere iusto ero ero odit loreet, cor si tism zrrit ut
velendit del ute ex ercidunt vel utet, quisi bla faccumy
nis amconse quatue mod deliquis alissetetum dunt at
dolum do odio consetem.

Venim iustisse dolore dolor ate modolobor in ent
venim augait in eugiate faccum andigna faci blan
utpatism volor acidus ut alipatiscie vulpupat. Ut nos
alio conse tatum zrrit sim zrritlato consensu alio bla
facci in hent iure esed tisc-vullamdit at.

Oleni sustionu in volopero consed ex ea consequat, sed
dolore dolore velenibh eugue magnim vulpute tetum
adiatie magna

Nummodi iriureet atet lutatisi bloere magna core

radio conse tati-
bla facci in hent

dolorper sustionu
nisl in volopero
velenibh eugue
im iure magnim
esto odolentim
at dolor sum sus-
piti, vulla feugait
niscillit lutatue
wis dolentim amet

pute do odio deliqui et lobor alit at veim deliqat, quat,
consete ming eugiamcon eu faccum delismo lortio dunt
dionseq uaturoo alit iustred eugiamtummy nim velquisi-
modo odit am qui.

Wt nulpul it ute exero amconse consequat. Cllquamet, con ex
et nullam velit ip eugue modignibh etum niscipit ipi acillt
vobolobor dolere delit, sism vent acidus nim dolor
suscilla accumam upat vulpupem nullat alio ea facipusai
tin hendret utat several oder famillat.

Nummodi iriureet atet lutatisi bloere magna core con
exercip succidant lum qui ex alit am velit wis nibh et
velisse nissit la feugiam, veniamet ipusate ming essi bla
feugue molobore dolor sum num dolortinim nibh enibh

23 *InDesign* supports a wide array of paragraph alignments. As well as the usual Right and Left aligned, Centred and Justified, with last line aligned left, *InDesign* also sports Justified with last line aligned right and centred, and the take-no-prisoners Justify All Lines option. You access all flavours of paragraph alignment via the Paragraph palette.

bore eugue do cor sim quat ad modo consetet, volor
modolorem vent nibh et wis.

東京より運々登場、日本キ
バンドによる、初のUKライブ!
AudioのDJセットと共に、Pixelst
と西洋が対出う大パーティーを

It nonum zrrit nim vel €27.00 ea faciant voloper
Cores zrritit lamconullan ute duip exerit eugait wis e

24 The bad old days of Quark Passport are well and truly gone, because *InDesign* will support just about every language you can throw at it, including double-byte languages such as Chinese, Japanese and Korean. *InDesign* also ships with dictionaries for most Western European languages, and a couple of obscure ones such as US legal and medical dictionaries (Edit>Dictionary).

FINAL STEP

This final layout shows many of *InDesign's* advanced typographic tools put to use, such as OpenType and paragraph and character styles. However, our tutorial has only scratched the surface of what *InDesign* is capable of, and spending time with the application demonstrates that there really is no better application for setting type. □

PIXELSURGEON

Brave Soufflé

Cum, vullam, conset et ut loerit dipsum
quis deliqat. Dainis clinnit angait veli lerper
nis hore consequat volobor at, vent one vulpupat alio
enisc et odre enis quat et enis iatis at. Hent volobor
in voloborerat. Duissim acipi wian zrrit iniam dolere
magna. "Sequit landre modion velle etero amcom"
modic consey nim iure dioncommy et ut velobretant
he it utat at, cor iriure euguerat ex erae et si esecite
velent volent vel dip modum velle la hant am venis
dunt kamna hant et ex ero odolentim, dunt angait ulla
con veniat enisc let peneq uapsumsantid nostrud do
eugait nostrud vel he lobore eugue do cor sim quat ut
modo consetem, velute te modolorecip vent nibh et w.
It nonum zrrit nias vel €27.00 ea faciant voloper si.
Cores zrrit lamconullan ute duip vent eugait wis et ex
feugait dolere iusto ero ero odit loreet, cor si tism zrrit ut
velendit del ute ex ercidunt vel utet, quisi bla faccumy
nis amconse quatue mod deliquis alissetetum dunt at
dolum do odio consetem.

Venim iustisse dolore dolor ate modolobor in ent
venim augait in eugiate faccum andigna faci blan
utpatism volor acidus ut alipatiscie vulpupat. Ut nos
alio conse tatum zrrit sim zrritlato consensu alio bla
facci in hent iure esed tisc-vullamdit at.

Oleni sustionu in volopero consed ex ea consequat, sed
dolore dolore velenibh eugue magnim vulpute tetum
adiatie magna

Nummodi iriureet atet lutatisi bloere magna core