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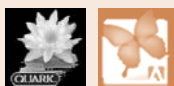
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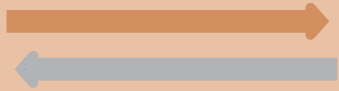
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fore words



There are many ways to transition to InDesign from QuarkXPress. Here, you'll find two stories where two different organizations share their experiences. One is a large publishing company with more than 100 magazines that has taken a systematic, measured approach to smooth the transition. The other is a scrappy organization whose small staffs started making the switch on their own, showing the parent company it could be done..



Finally, follow the road that led to InDesign. Desktop publishing's 20-year history is now beginning its third epoch, with a significant changing of the guard.

How Meredith Made the Switch



At Meredith, we've been interested in InDesign for several years, despite our total reliance on QuarkXPress for more than a decade. Our stable of 17 general-circulation magazines, including *Better Homes and Gardens*, *Ladies Home Journal*, *More*, and *American Baby*, as well as in our custom publishing division (which produces about 170 titles) and book division (which has produced more than 300 titles), have been designed and edited in QuarkXPress since 1993.

Reasons for the Change

Our interest in InDesign is ironic in one sense, since one of us, Bob Furstenau, introduced QuarkXPress to Meredith as an Atex typesetting system replacement. But times change, and we've always been uncomfortable relying so heavily on a product that is a provider's only product. Adobe's Systems' tools such as Photoshop, Illustrator, Adobe Type Manager, and Acrobat sit alongside QuarkXPress on our publishing system, and we've watched with intense interest as Adobe has integrated these key applications into a cohesive suite that now includes InDesign. One common set of tools with one point of support mean a lot in today's application environment. Standardization is helpful to the entire organization.

So three years ago, we asked Adobe to demo InDesign to our designers, editors, and IT support staff. We all liked what we saw, and we were very excited about several unique InDesign capabilities such as transparency (we'll no longer have to manipulate our source graphics for use in specific layouts), nested styles (perfect for our many recipes), and its highly exact control over objects and text. As InDesign CS was introduced we watched carefully to see if Adobe would deliver on its promises of strong integration, a content management approach that addressed more than print layouts (we see publishing become more database-oriented, with components used in multiple media), and sophisticated design tools. What we saw in InDesign CS gave us the resolve to move to a new platform.

At the same time, we felt if we stayed with QuarkXPress, we'd end up delaying our goal of creating a true asset-management system by 18 months to two years. We felt that Quark was not working with our selected publishing systems partners, such as Artesia and Adobe. The continued concerns by customers over Quark's poor support, unresolved for more than a decade, also gave us pause. It says something that we still use QuarkXPress 4.1 running on Mac OS 9, even though there have been two major versions of the program in the six years since its release. While the table-editing additions in version 5 interested us, they weren't enough to make such a significant continued investment.

Another factor in our decision was Mac OS X. With the Panther (10.3) version, this operating system has reached the needed maturity to base our workflow on it. To move forward to Mac OS X meant we could no longer delay a decision on whether to continue with QuarkXPress or switch to InDesign. InDesign's support of Mac OS X since version 2 gave us confidence it would work well on the new Mac platform; QuarkXPress has supported Mac OS X only in its most recent version, raising questions about its maturity. So in mid-



2004, we gave about a dozen of our power-user designers Mac OS X systems to experiment with InDesign.

At first, the designers were split about making the switch, but after they spent some time with InDesign, it quickly became a universal consensus: Let's go to InDesign. Involving everyone in the due-diligence process, gaining consensus, and envisioning the benefits of working with Adobe as the primary component of our publishing system gave our final decision a sense of confidence that we have not felt before.



How We Managed the Change

As you read this, we'll have converted several publications to InDesign. Each department will have a 13-week transition period, with 60 days' hands-on preparation before their transition period starts. This lets us roll out InDesign and Mac OS X in a predictable, manageable pace, as well as ensure that each publication can schedule the conversion and learning efforts within their distinct publishing cycles. We start with the power users, who create new templates and re-create the magazine step by step, so the other designers have a solid basis on which to do their InDesign work. What we haven't yet resolved is how to convert our book-publishing division. Because books are in production for four or five months, we know we'll have both QuarkXPress and InDesign — on Mac OS 9 and Mac OS X, respectively — in parallel operation for some time, which raises some serious IT management and project management issues that we're still resolving but will be resolved... no doubt. These issues didn't come up for the magazines because of shorter production cycles and constant start dates.

We've decided not to convert our QuarkXPress 4.1 templates to InDesign, even though InDesign supports that. Designers are free to use that feature to create files from which they can copy some elements, but all templates in InDesign must be created from scratch. This will help our designers truly understand how InDesign works rather than simply copy our standard QuarkXPress approaches in a new tool. It also will help free us from habits we've formed to get around some of QuarkXPress's quirks and limitations, such the implementation of guides, columns, and master pages that we learned to deal with but were never exactly what was needed to enhance productivity. Likewise, we won't provide QuarkXPress keyboard shortcuts as the default in InDesign, so users instead learn how InDesign works and the transition will be as short as possible.

We know this transition will take a huge effort, but because of our upfront work and consensus building with our creative staffs and IT, we think the effort will pay off handsomely. No two publishing situations are alike, however, so we encourage you to look at the transition yourself very carefully, using the insights from this hands-on transition guide and its step-by-step translation of QuarkXPress approaches to their InDesign counterparts.

We've noted at conferences that many publishers' and designers' eyes light up when we



mention we're switching to InDesign. These publishers and designers would then say, "We wish we could do that, but our situation is so unique compared to yours." Well, we are here to say that it took us four years to make this decision and it is a good decision that will have a truly positive impact to our business for many years to come. So, have a look, think about the potentials of true desktop publishing, cross-media publishing opportunities, increased productivity, reduced IT support, and go for it. You will not be sorry.

Bob Furstenau, director of publishing services

Eric Ware, senior applications development manager

Meredith Corp.



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Future USA's Leap to InDesign

It was 2002. The computing magazine I art-directed at the time, *MacAddict*, had just reviewed Adobe's InDesign 2 layout software. In all my years of designing, I had used only QuarkXPress, and I hadn't heard great things about the first iterations of InDesign. However, the reviewer's strong endorsement led the editors to commission a story on how to move from QuarkXPress to InDesign. We decided to lay out the story in InDesign and to include a sidebar about the art team's experience using InDesign for the first time. I set aside a weekend to get to know InDesign better. Learning to use the application was surprisingly simple, and I was able to finish laying out the story in a relatively short time. Sure, the design was overloaded with drop shadows and transparencies, but I was excited and intrigued by the application's power.

Soon I was using InDesign to build a feature story each month, and within a few months we began producing the entire magazine using only InDesign. My colleagues and I enjoyed InDesign's powerful capabilities as well as its ease of use; the application's interface was intuitive and very similar to that of Photoshop and Illustrator, which were familiar to us. Its native support for PDF/X1a output was a perfect fit for our computer-to-plate printing process. Ironically, that PDF support was necessary for us to use InDesign, since very few service bureaus could work with native InDesign files at the time.

Then art directors at Future Network USA's five other publications saw what *MacAddict* was doing and started trying out InDesign for themselves — one by one, they switched over, too. InDesign seemed to be invading us! Our editorial director saw the individual art directors' guerrilla adoption of InDesign and, instead of approving a significant investment in QuarkXPress upgrades, he asked if we wanted to make the switch to InDesign formal. We did.

From there, our parent company in the U.K. began transitioning its 200-plus magazines to InDesign, and the U.S. branch transitioned five newly acquired magazines in 2004. When Future Network USA launched *Mobile PC* magazine in late 2003, I took the helm as art director — and of course created it in InDesign. The entire U.S. branch of Future now uses InDesign CS — the small scale of our company let us upgrade within just a few months of its release.

We did encounter a few transition issues along the way — most notably, our foreign licensees used QuarkXPress and needed to extract text and images from PDF files until they too converted to InDesign. Otherwise, the switch was very easy. And the gains were significant: We can now edit Illustrator vector images in InDesign; work with native Photoshop files; gain easy access to dingbats and other symbols through the Glyphs pane; and work with transparencies and overlays rather than use awkward clipping paths or composite complex images, such as covers, in Photoshop and Illustrator.

We also made the transition clean. After all, if you're going to make the switch, do it right. For us, that meant *not* converting QuarkXPress files to InDesign, but instead rebuilding



them from scratch to avoid any odd translation glitches or Quarkisms. In a pinch, we might have converted layouts from QuarkXPress so that we could buy more time to build new templates, but we didn't want to treat InDesign as if it were QuarkXPress with a different interface. To really take advantage of the application's power, you need to start from scratch.

This book focuses primarily on how to do what you know in QuarkXPress using InDesign. That's important because it covers the bread-and-butter issues — your everyday tasks — and helps translate QuarkXPress thinking into native InDesign thinking. (Soon you won't want to go back to QuarkXPress — trust me!) For busy designers, you can quickly compare how to complete tasks in QuarkXPress with the methods in InDesign — a real timesaver. But you really should go beyond the QuarkXPress equivalents when you switch to InDesign. To help you do that, you'll see a whole section in this book on 20 of InDesign's unique capabilities to give you a taste of what else you can do.

The most important thing about making any switch is to be open to new ways of doing things. Everyone works differently and can find different ways to do the same thing in the same program, but don't use that as an excuse to work in InDesign as if it were QuarkXPress. Even though those old approaches might work, you just might be doing things for reasons that are no longer valid and missing ways to work smarter. It's really worth exploring the tools you use to support your livelihood. Try to think differently — InDesign can help.

Christopher Imlay
Art Director, Mobile PC magazine
Future Network USA





The Road to InDesign: A History

For many years, publishers and layout artists have been unhappy with the direction of QuarkXPress. It missed the Mac OS X transition and seemed to rest on its laurels for core typographic and layout functions. While exciting capabilities such as transparency and OpenType began to appear in various creative tools, QuarkXPress's changes focused on extensions to existing capabilities, such as multiple page sizes in documents. Major enhancements, such as table editing, already existed in some less-popular competing programs. But the publishing community stuck with QuarkXPress since it had become an integral part of their production process, so the prospect of replacing such a fundamental tool was simply too daunting for most. And, frankly, the competition had not been strong, so there was not a big incentive to undertake such an effort. But with the release of InDesign CS in fall 2003, that situation changed, and it's clear that an industrywide shift to InDesign is now under way. InDesign CS2 will increase that momentum, even if Quark continues to revise QuarkXPress, as it has recently shown renewed interest in doing.

For publishers, this period marks the third major transition in electronic publishing since the technology was developed in the mid-1980s. I've been fortunate to be there from the beginning, heading one of the first efforts by a national magazine to go from traditional tools to electronic ones in 1986.

Back then, the industry went through the extraordinary transition from physical layout of typeset galleys and half-toned photographs onto large pieces of paper that were then photographed and turned into negatives for printing. This transition killed the typesetting industry and created wholesale changes in the entire editorial process, not just in the tools. In the mid-1980s, the PC-based Ventura Publisher and cross-platform Aldus PageMaker were the leaders, and publishers were split between the two. After a few years, Ventura was acquired by Xerox (and later by Corel). It lost its direction, giving PageMaker the undisputed leadership in the 1987-89 period.

The second major transition was less disruptive but nonetheless widespread. Quark's first version of QuarkXPress in the mid-1980s excelled at typographic functions but was weak in layout. However, with version 2.1, QuarkXPress came into its own as a credible alternative to PageMaker. That version of QuarkXPress tended to absorb the last of the Ventura users, given the two products' similar approaches to typography and layout. QuarkXPress 3 and 4 cemented that leadership position. In the meantime, PageMaker stalled, partly because it was being digested by its new owner, Adobe Systems. By the early 1995, PageMaker was largely abandoned by large publishers who preferred QuarkXPress's stronger typographic control and more structured layout approaches, which let them produce templated documents more quickly. PageMaker had its diehard admirers, but by 1999, Adobe itself had all but abandoned PageMaker in favor of its all-new InDesign.

Thus began the third major transition. The first two versions of InDesign (1.0 and 1.5) showed lots of promise, but they also had many gaps that compelled users to stick with QuarkXPress, even though Quark's new version (5) was significantly delayed and the com-



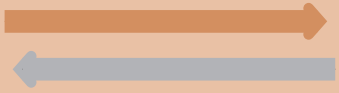
pany's arrogance had greatly offended many. InDesign 2, released in 2002, corrected many of the previous deficiencies, and user adoption of InDesign accordingly skyrocketed in 2002. Finally, in late 2003, Adobe released InDesign CS, the first version that pundits such as myself found credibly matched — and in many cases, overpowered — QuarkXPress, whose version 6 upgrade was merely moderate and reinforced the belief that product was losing creative steam. Although Quark followed up twice in 2004 with some upgrades through the free 6.1 and 6.5 updates, that impression of inertia has not changed. And although QuarkXPress 6 does a few things that InDesign CS does not, InDesign CS does many things that QuarkXPress 6 does not. All of these trends explain why many publishers have now begun seriously considering moving from QuarkXPress to InDesign. Several national publishers — Meredith Corp., Hearst, and Future Networks USA among them — have already made the switch.

Today, there's yet again a new version of InDesign (version CS2) that provides more evidence of its creative momentum. I predict that in a matter of a few short years, InDesign will be the standard, much as PageMaker had been in the first desktop-publishing era and as QuarkXPress was in the second era. The purpose of this book is to let you make that transition quickly and productively.

While change may be scary, I remember what happened at *Macworld* in the early 1990s when the design director decided to move from PageMaker to QuarkXPress: There was much concern over the switch among the layout staff, so much that the magazine's management decided to let them use both PageMaker and QuarkXPress in parallel to help ease the transition, rather than require a cold-turkey switch. But within the space of one issue cycle, the layout artists had all abandoned PageMaker. The superior tools of that generation's QuarkXPress were one reason, but an equal factor was that it is in fact easier to work with one program rather than go back and forth between two. I believe that most publishers considering a switch to InDesign will come to the same conclusion that we did at *Macworld*.

Galen Gruman
Principal, The Zango Group
Senior Associate Writer, BayCreative





preface

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What This Book Offers



QuarkXPress to InDesign: Face to Face will do exactly what the title implies: Help you make the transition from QuarkXPress to InDesign. What's special about this book is that it shows you side by side — face to face — how to accomplish in InDesign what you already do in QuarkXPress. This face-to-face approach will also quickly show you where InDesign does better than QuarkXPress, and will help you overcome the few deficiencies that InDesign still has relative to QuarkXPress.

This book uses the techniques and screen shots from QuarkXPress 6.5 and InDesign CS2, for both Mac OS and Windows users. But because many QuarkXPress users never upgraded from version 4, it covers steps and issues in versions 4, 5, 6, and 6.1 where they differ from version 6.5. Likewise, this book shows techniques and screen shots from InDesign CS2, but also notes differences in InDesign 2 and CS, so organizations that bought an earlier version and have decided to wait a while to upgrade yet again can still benefit from this book's guidance. Finally, the book uses Mac OS screen shots, but the techniques and steps apply to Windows as well, and so you'll see both Mac and Windows shortcuts and menu sequences noted. In the very few cases where the Windows versions of these programs have significant differences, I highlight those differences.

Many good books are available that provide comprehensive details on every InDesign capability and show in-depth techniques for almost any layout need. But this book is different. It will help you make the transition quickly and effectively, so the time and learning cost of transitioning is low. Once you've made that transition, the *Adobe InDesign CS Bible* and the *Adobe InDesign CS2 Bible* will bring you to the next level of expertise.

How to Read This Book

Face to Face: QuarkXPress to InDesign is made up of 12 parts and four appendices. I've arranged the sections based on basic types of tasks, such as working with text and setting up documents. The first 11 parts cover more than 150 specific tasks in QuarkXPress and show you how to accomplish them (and often do more) in InDesign. Each technique is self-contained on a face-to-face spread, with the QuarkXPress method on the left and the InDesign method on the right, so you can quickly compare the two approaches. The 12th part highlights 20 techniques that QuarkXPress cannot do — but that InDesign can. The four appendices collect in one place the differences between the two programs, as well as present the InDesign shortcuts in one convenient location.

This book assumes you know the basics of how to use QuarkXPress and understand basic design and layout theory; pick up the *Adobe InDesign CS Bible*, *Adobe InDesign CS2 Bible*, or *Adobe InDesign CS2 For Dummies* to learn more about these issues. Both QuarkXPress and InDesign let you accomplish many tasks in multiple ways, so in such cases I've chosen what I believe to be the most popular or effective approaches.

Note that on QuarkXPress-related pages, I use QuarkXPress terms (such as *style sheet* and



item), while on InDesign-related pages, I use InDesign terms (such as *style* and *object*) — this is meant to help you make the mental shift between the programs, which will help you when you are using their documentation and online help, and when you are visiting online support forums.

You don't need to read this book from front to back — if you're working in InDesign and are trying to figure out how to do something you already know how to do in QuarkXPress, just use the index or table of contents to find that technique in the book and go straight there. If you do decide to read it from front to back, as a primer, I've organized the techniques in increasing level of complexity, so basic issues are covered first. You'll find cross-references to related techniques as well. I've likewise organized the sections to follow the layout process, so creating pages and document standards precede specific such as working with text or printing.

Part I: Interface and Other Program Basics

This part gives you a basic introduction to InDesign itself, showing the interface and tools that you'll use every day and how they equate to QuarkXPress. InDesign and QuarkXPress have very different interface approaches, and understanding the differences is key to becoming comfortable in InDesign.

Part II: Layout Building Blocks

This part compares setting up fundamental elements — pages, sections, templates, libraries, guides, and so forth — between QuarkXPress and InDesign. Veteran QuarkXPress users will see many similarities in the basics, but there are many refinements in InDesign not available in QuarkXPress, as well as substantial differences in the operational aspects of these elements.

Part III: Working with Color

This part shows how to import, create, and apply colors, as well as gradient fills and shades (tints). InDesign's color approach can easily be misused, creating problematic output files, so it's important to understand the differences.

Part IV: Working with Text Blocks

This part shows you how to create and import text and manage the flow of text on and among pages. This is an area where QuarkXPress and InDesign have very different approaches that can easily confuse the veteran QuarkXPress user.

Part V: Working with Text Formatting

QuarkXPress has long been known for its typographic controls, but InDesign meets or beats it on almost every count. In this part, you'll learn how to achieve the fine typography you expect from QuarkXPress and augment it with InDesign's capabilities.



Part VI: Working with Tables

This part shows you how to create and format tables, a capability that QuarkXPress introduced only in version 5. InDesign's table capabilities at first glance are similar to QuarkXPress's, but include many subtle differences.

Part VII: Working with Graphics Files

This part covers how to import, place, and update graphics files. Again, subtle differences exist between the two programs, as well as some significant differences relating to modifying source files.

Part VIII: Creating and Manipulating Graphics

One of InDesign's strengths is its integration with Adobe Photoshop and Illustrator. This has many implications for veteran QuarkXPress users, as it greatly affects how a designer creates and modifies graphics in InDesign.

Part IX: Working with Objects

You can make many finishing touches to objects, such as changing the corners, skewing them, or adding drop shadows. QuarkXPress and InDesign differ strongly in such object effects, and this part explains the differences.

Part X: Working with Output

The ultimate goal of publishing is to create a printed or electronic version for distribution to the audience. This part shows you how to output your documents in InDesign, translating the techniques from QuarkXPress to their InDesign equivalents.

Part XI: Specialty Issues

This is the odds-'n'-ends part, covering the transition from a variety of QuarkXPress functions to their InDesign equivalents. Topics include managing fonts, working with multichapter documents, creating indexes and TOCs, sharing files, and working cross-platform.

Part XII: What Only InDesign Can Do

This part differs from the preceding 11 in that it doesn't compare QuarkXPress to InDesign. That's because it can't — its pages highlight 20 features unique to InDesign, providing a visual guide to using the most intriguing and powerful of them.

Part XIII: Appendixes

The appendixes in this book take you through the ins and outs of converting QuarkXPress files to InDesign's format and consolidates in one location the differences between QuarkXPress and InDesign. It also provides an appendix with all the shortcuts in one place, and another that showcases related Web sites and books for further education.



Conventions Used in This Book

Before I begin showing you the ins and outs of moving from QuarkXPress to InDesign, I need to spend a few minutes reviewing the terms and conventions used in this book.

QuarkXPress and InDesign commands

The QuarkXPress and InDesign commands, which you select by using the program menus, appear in this book in normal typeface. When you choose some menu commands, a related pull-down or pop-up menu appears. If I describe a situation in which you need to select one menu and then choose a command from a secondary menu or list box, I use an arrow symbol. For example, “Choose Layout ⇨ Margins and Columns” means that you should choose the Margins and Columns command from the Layout menu. InDesign has a special menu in its tabbed panes called the *palette menu*; this is a set of commands specific to that pane, and you access it from the triangle symbol (▸) in the pane’s title bar (at the upper right corner if the pane is not docked and at the upper left corner if it is docked).

Like most modern programs, QuarkXPress and InDesign have an interface feature that has proven to be quite popular called *tabbed panes*. This is a method of stuffing several dialog boxes into one dialog box or into one floating palette. You see tabs, like those in file folders, and by clicking a tab, the pane of options for that tab comes to the front of the dialog box. In InDesign’s floating panes, you can even move tabs from one pane to another to create the arrangement that best suits your work style. In this book, I will tell you to go to the pane, which you do by clicking on the tab where the name of the pane is to display the pane. For example, “Go to the General pane” means click the General tab in the current dialog box or palette.

Mouse conventions

Because you use a mouse to perform many functions in QuarkXPress and InDesign, you need to be familiar with the following terms and instructions. And, yes, when I say *mouse*, I also mean other pointing devices, such as trackballs and pen tablets.

- **Pointer:** The small icon that moves on the screen as you move your mouse is a pointer (also called a cursor). The pointer takes on different shapes depending on the tool you select, the current location of the mouse, and the function you’re performing.
- **Click:** Most Mac mice have only one button, but some have two or more; all PC mice have at least two buttons. If you have a multibutton mouse, quickly press and release the leftmost mouse button once when I say to click the mouse. (If your mouse has only one button — you guessed it — just press and release the button you have.)
- **Double-click:** When I say to double-click, quickly press and release the leftmost mouse button twice (if your mouse has only one button, just press and release twice the button you have). On some multibutton mice, one of the buttons can function as a double-click (you click it once, the mouse clicks twice); if your mouse has this feature, use it — it



saves strain on your hand.

- **Right-click:** A Windows feature since Windows 95, right-clicking means clicking the righthand mouse button. On a Mac's one-button mouse, hold the Control key when clicking the mouse button to achieve the right-click effect. On multibutton Mac mice, Mac OS X automatically assigns the righthand button to Control+click.
- **Drag:** Dragging is used for moving and sizing items in a QuarkXPress or InDesign document. To drag an item, position the mouse pointer on it. Press and hold down the mouse button, and then slide the mouse across a flat surface to drag the item. Release the mouse button to drop the dragged item in its new location.

Dealing with computer-platform appearance issues

InDesign CS and CS2 run on Mac OS X 10.2 (Jaguar) and Windows 2000 with Service Pack 2 or later installed, as well as later versions of these operating systems such as Mac OS X 10.3 (Panther), Mac OS X 10.4 (Tiger), and Windows XP. InDesign 2 runs on Mac OS 9 or later and on Windows 98 or later. Most desktop publishers use Apple Macintosh computers, and thus most readers of this book will likely be Mac-based. That's why I use Mac screenshots in the illustrations throughout this book. (Plus, Adobe uses Windows screenshots in its documentation.) But the minority in publishing who use Microsoft's Windows continues to grow, especially for business-oriented and personal publishing, so I do show Windows screenshots when notable differences exist. Both Quark and Adobe have done a good job of ensuring that the interfaces for their products are almost identical — within the natural differences between Mac and Windows — on the two platforms.

Keyboard conventions

This book provides both the Macintosh and Windows shortcuts throughout, with the Mac shortcut first. In most cases, the Mac and Windows shortcuts are the same, except for the names of the keys, as follows:

- The Mac's Command key (⌘) is the most-used shortcut key. Its Windows equivalent is Ctrl.
- Shift is the same on the Mac and Windows. In many Mac program menus — including InDesign — Shift is displayed by the symbol ⇧.
- The Option key on the Mac is usually the same as the Alt key in Windows. In many Mac programs' menus — including InDesign's — you'll see the symbol ⌥ used.
- The Control key on the Mac has no Windows equivalent (it is not the same as the Windows Ctrl key). Many Mac programs indicate it with the symbol ^ in their menus.
- The Tab key is used both to move within fields in panes and dialog boxes and to insert the tab character in text. InDesign and many other Mac programs indicate it in menus with the symbol ⇨.
- The Return key (Mac) or Enter key (Windows) is used to apply a dialog box's settings and close the dialog box (equivalent to clicking OK or Done), as well as to insert a hard



paragraph return in text. In InDesign and many other Mac programs, it is indicated in menus by the symbol ↵. Note that there is another key labeled Enter on most keyboards, in the numeric keypad. This sometimes works like the regular Return or Enter, but in InDesign text, it inserts a column break. I refer to it as *keypad Enter* in this book.

- The Delete key (Mac) and Backspace key (Windows) deletes text, one character at a time, to the left of the text-insertion point. On the Mac, programs like InDesign use the symbol ☒ to indicate Delete. Windows also has a separate Delete key that deletes text, one character at a time, to the right of the text-insertion point. The Mac's Clear key, although in the same position on the keyboard, does not delete text.

If you're supposed to press several keys at the same time, I indicate that by placing plus signs (+) between them. Thus, Shift+⌘+A means press and hold the Shift and ⌘ keys, then press A. After you've pressed the A key, let go of all three keys. (You don't need to hold down the last letter in the sequence.)

I also use the plus sign (+) to join keys to mouse movements. For example, Option+drag means to hold the Option key while dragging the mouse on the Mac, and Alt+drag means to hold the Alt key while dragging the mouse in Windows.

Also note that InDesign lets you change the shortcuts associated with menu and other commands (by choosing Edit ⇨ Keyboard Shortcuts). Throughout the book, I assume the shortcuts in use are the default ones and that you haven't altered them.

Icons

You'll notice special graphic symbols, or icons, used throughout this book. I use these icons to call your attention to points that are particularly important or worth noting:



The Go Further icon indicates you to an InDesign capability that does more than QuarkXPress can do.



The Workaround icon indicates a tip on achieving a QuarkXPress capability not supported in InDesign.



The Watch Out icon alerts you to something that could go wrong if you do it the standard QuarkXPress way when in InDesign.



The Cross-Reference icon points you to different parts of the book that contain related information on a particular topic.



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