

## Get your Photoshop on

The new Effects palette gives you unprecedented artistic options inside InDesign CS3



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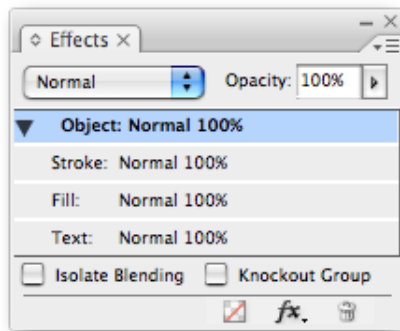


Figure 1: The new Effects panel.

You won't find the Transparency palette in InDesign CS3, but don't worry; Adobe kept the transparency features and added a whole lot more. You can find all transparency features, old and new, in the new Effects panel (Figure 1).

At the top of the palette is the familiar Opacity slider and Blend Mode dropdown menu. Just below that you can see the new level of control designers have over what parts of an object get affected: Just the stroke, just the fill, or just the

text of a selected object; or the entire object itself (which was the only option in CS2). You can even mix it up so that a single object's stroke, fill, and/or text have different opacity settings and blend modes applied for each attribute. Woo-hoo!

This fine-tuned control is not just for transparency. Adobe added nine more object effects to InDesign CS3 that you access either via the fx dropdown menu at the bottom of the panel, from the Object > Effects fly-out menu, or from the Effects menu in the

context sensitive (right-click or Control-click) menu. You can save all of these settings, and more, in an Object Style (see “Effects in Object Style”) for fast, consistent application throughout your layouts.

Using the new effects is fun, as we found out when we played with them to enhance elements in our fake magazine cover (Figure 2, before and after the following effects were applied).

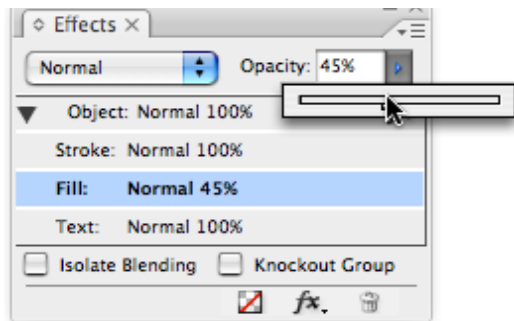


Figure 3: Fill the text frame with Paper, then reduce the Fill opacity in the Effects panel.



Figure 2 (above and right): The cover on the left was designed in CS2. The cover on the right includes several effects you can create in InDesign CS3 without firing up Photoshop once!

### Screen Back a Photo for Readability

Text can be hard to read when there's a busy image behind it. In CS2 you had to sandwich multiple frames with different transparency settings to get the end result that CS3 can accomplish with a single text frame.

Select the hard-to-read text frame with the Selection tool and fill the frame background with Paper from the Swatches panel. Open the Effects panel and click on the Fill attribute. This way, any changes you make in the panel will

only apply to the fill of the selected object.

Reduce the Opacity so that the white fill becomes partially transparent, letting the background image show through, while the text remains 100% opaque (Figure 3).

### Make a Live Text Mask

Would you like text in a frame to be filled with the colors of what's behind it? No need to convert it to

outlines and Paste Inside. Just use this neat trick, possible only in InDesign CS3, and your text becomes a mask while remaining completely editable.

Create a text frame, add text (text color is irrelevant), and place the frame in front of some sort of colored background element. (For the cover of our fictitious report, we began by placing it in front of another text frame filled with a radial gradient and some text.)

Select that top text frame with the Selection tool, open the Swatches panel, and apply a frame fill color (we used Paper in our example) that contrasts with the background object (Figure 4a).

With the top frame still selected, open the Effects panel. Select the Text attribute and change the Opacity to 0%. Since only the Text attribute was selected, the text frame's fill remains solid but the text disappears from view (Figure 4b).

Turn on the Knockout Group checkbox at the bottom of the Effects panel so the transparent text "knocks a hole" in the fill color (Figure 4c). Bam! The live text appears to be filled with whatever's behind the text frame (Figure 4d), acting like a window to the background. (Maybe a better name for the command would be "Knockout Attribute.")

Since this is a live effect, you can easily edit the color of the frames in back or the text itself to create a different look, applying it to the original or to duplicates.

### Composite with a Gradient Feather

The main cherry image on our magazine cover is full color but gradually desaturates to grayscale in its upper right quadrant. All you need to accomplish this effect completely in InDesign are two versions of the same image, one color and one grayscale

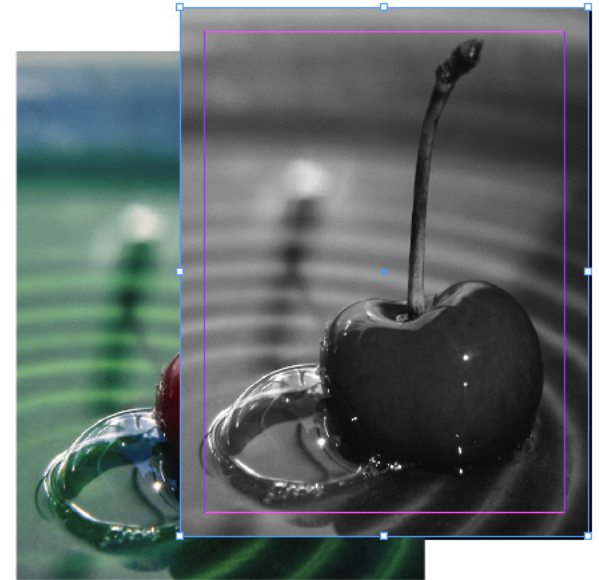


Figure 5: You can now fade from color to grayscale in InDesign.

(Figure 5), or one color image with a grayscale version as a layer, placed twice, using Object > Object Layer Options to hide the unwanted layer for each.

Place the color image in your layout. Copy the image frame and choose Edit > Paste In Place to

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Figure 4a



Figure 4b



Figure 4c

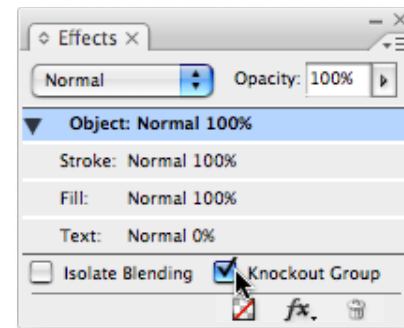


Figure 4d



### Effects in Object Styles

Now that you've learned a little about InDesign CS3's new attribute-level transparency and effects, let's look at my favorite topic: using features efficiently.

Object Styles are not new; InDesign CS2 introduced them to thunderous applause. In this latest incarnation of InDesign, object styles store and apply a whole bunch of new features, such as the new frame-fitting options, per-frame text baseline options, and the improved stroke and corner options. They also handle attribute-level transparency, blending modes, and effects (Figure A).

Each effect pane contains the same options as the Effects dialog box, including a dropdown menu to choose whether the effect should apply to the entire object or just the fill, stroke, or text. And, of course, you can save separate effects for each attribute and for the entire object.

At the top of each effect pane are the activation controls: On, Off, or Ignore. Choosing Off strips away the effect upon application of the object style even if the object already and separately had the effect. Ignore neither applies nor removes the effect, but leaves it alone if the effect was individually applied to the object. If you choose Ignore on some attributes, you can later easily remove any effects not applied by the object style with the Clear Attributes Not Defined by Style command on the Object Style panel flyout menu.—*Pariah Burke*

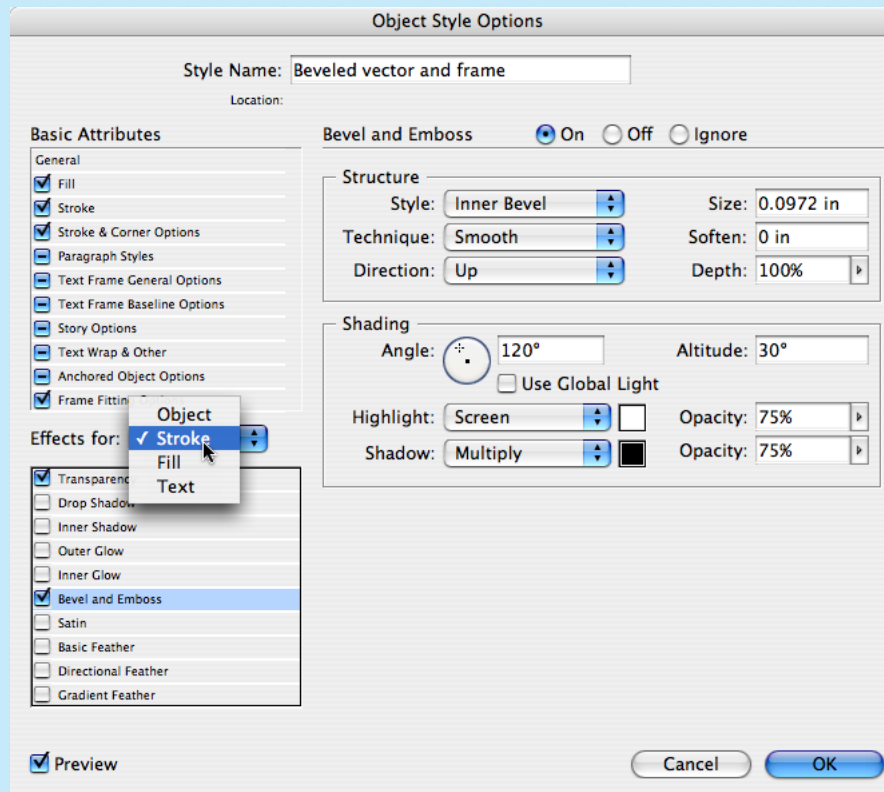


Figure A: The Object Style Options dialog now includes transparency effects.

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position a duplicate directly on top of the first. With the duplicate still selected, relink it to the grayscale version to preserve and match positioning, scaling, and fitting to the original. With the grayscale image still selected, choose **Object > Effects > Gradient Feather** and turn on the Preview checkbox when the Effects dialog box opens (Figure 6).

You can think of a Gradient Feather as something that works just like a Gradient Color, except you use levels of opacity instead of colors for the Stops. In our example, we applied a Radial gradient to the grayscale image and moved the 0% Opacity Stop to the right, so the image is mostly

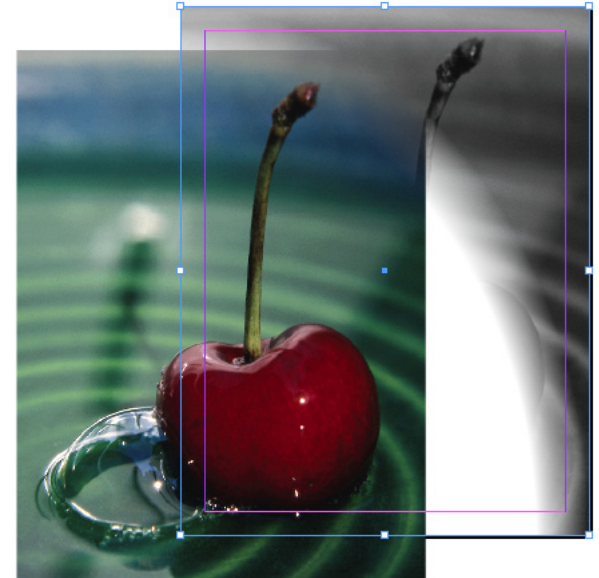
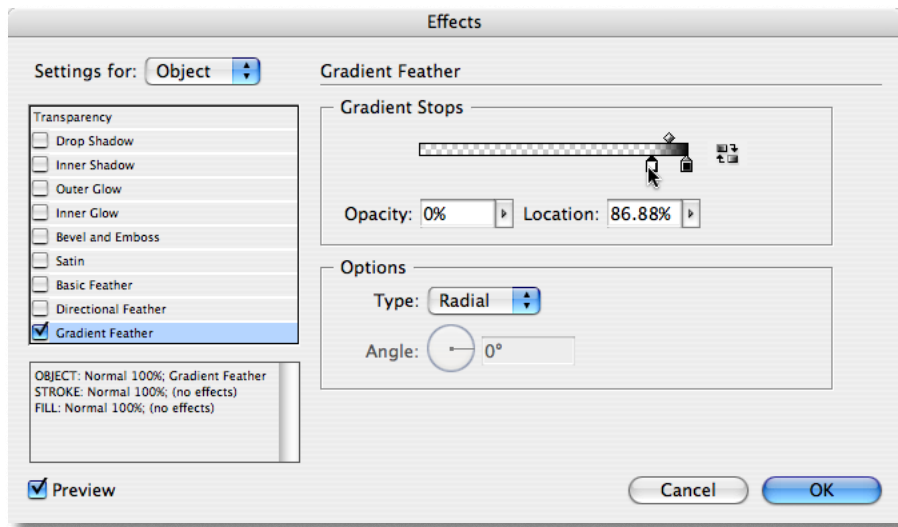
transparent (Figure 7). Figure 8 shows the color image directly underneath the grayscale one.

Note that you can drag the Gradient Tool across gradient-feathered objects to change how the effect is applied, just as it's used to modify how gradient color fills are applied.

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**Figure 6:** Bring up this dialog box by choosing **Object > Effects > Gradient Feather**.



**Figures 7 (top right) and 8 (bottom right):** Slowly drag the mostly transparent grayscale image over the color image, ending with the grayscale image directly on top of the color version.