## Learn, Master & Have Fun!

**with Branislav Milić**

# InDesign Tips & Tricks

## Transparency Cool Effects

## Branislav Milić

is one of Europe's most acclaimed InDesign gurus.

Based in Brussels, Branislav is a freelance columnist and journalist for many web sites and magazines, and is known as an experienced DTP operator and editor of the only website completely dedicated to InDesign (since version 1.0 in September, 1999) :

**MILIC.NET/INDESIGN**

Branislav is also an Adobe Certified Expert and Instructor in Acrobat 7.0 Professional, Illustrator CS2, InDesign CS2, Photoshop CS2, and his training center in Brussels is an Adobe Authorized Training Center.

Due to the current "InDesign frenzy" among pressgroups, institutions, and agencies, he works as a full time consultant and trainer in Belgium, Luxemburg, France, Germany, Switzerland, Spain, Italy, Portugal, and Eastern Europe.

Last but not least, he's the proud member of a team of consultants for Adobe Systems, testing the upcoming versions of Adobe's softwares.

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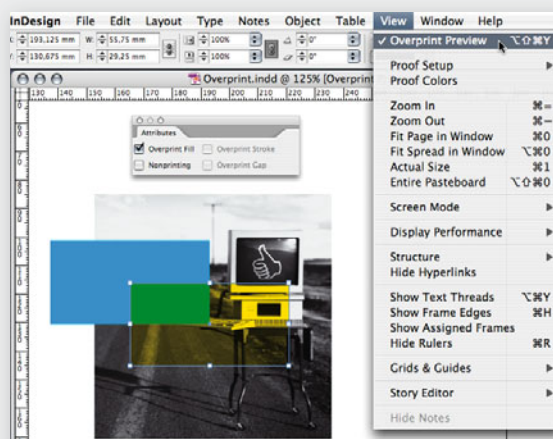Teste Saùde *(Portugal)*
Vers l'Avenir *(Belgium)*

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# Finally, Understand What Transparency Options Are About

**Many designers tell me that they do not really see the purpose of the options in the Transparency palette. OK, let's start from the beginning.**
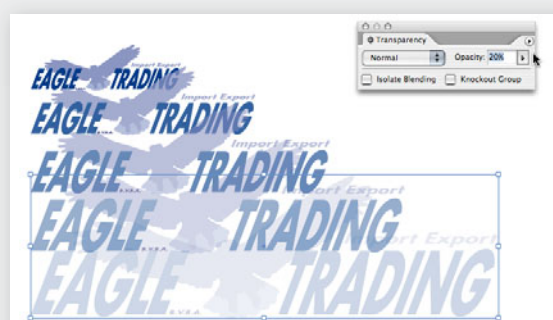
### Isolate Blending

1. A yellow shape is set to overprint the cyan square (select the yellow object and via **Window > Attributes** tick the **Overprint Fill** option). Both objects are placed on top of a picture. You know that if you want to see on screen the final result when printed after color separation, you have to enable **Overprint Preview via the View menu**. The intersection (Cyan + Yellow) is green.
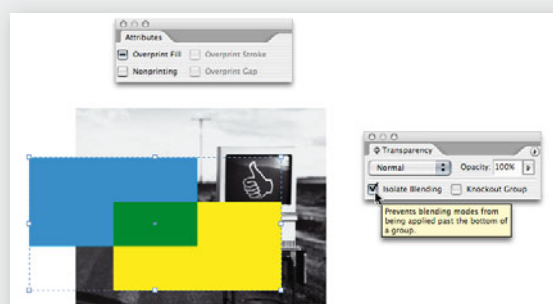
2. Select both shapes and group them ~ **Cmd-G / Ctrl-G**.

3. In the **Transparency palette** tick the **Isolate Blending** option (If you cannot see the Isolate Blending checkbox, choose **More Options** from the palette menu): the yellow shape will only overprint the cyan square.

### Knockout Group

1. Deactivate the Isolate Blending mode and tick the **Knockout Group** option: the yellow shape creates a hole in the cyan square and thus overprints the image. Still dubious about this feature?

2. OK, here is a series of duplicated logos, and each logo has a different level of opacity. The problem is that we see through each logo, revealing the object behind, but you don't want that, you just want to create objects that get lighter and lighter.

3. Select all objects and group them.

4. Check the **Knockout Group** option and there you go.

# A Transparent Object with an Opaque Shadow

**In InDesign, it is impossible to apply a low-level opacity to an object while at the same time keep the shadow 100 % opaque because the effect is applied to the whole frame, effect included. How can we do it ? Veeeerry simple ! We will use the previous trick (Knockout Group).**
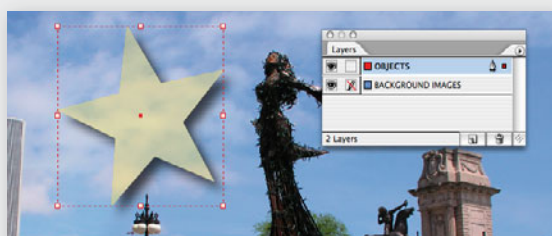


This is the effect that we want to achieve.
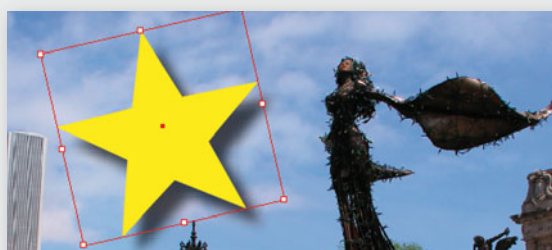


1. On top of the background picture, draw the shape and apply the desired shadow.
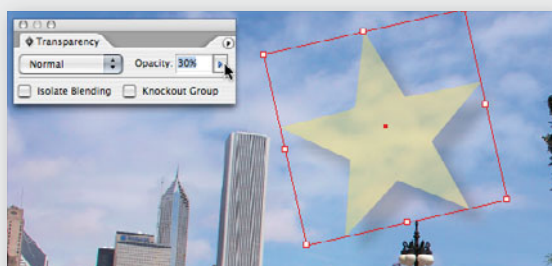


2. As you can see, if I change the opacity of the object, the opacity of the shadow changes with it. Return the object to 100% opacity.

3. Copy the object and paste the copy on top of the very same object via **Edit > Paste in Place**.

4. Keep the overlapping object selected and remove its shadow. Change the object's color and set a different opacity, for instance 50 %.



5. Now select both shapes (don't select the background image) and group them via **Cmd-G / Ctrl-G**.

6. In the Transparency palette, select the **Knockout Group** option. Yes ! The overlapping shape knocks out the bottom shape, and because they have the same shape, the one behind is knocked out, but not completely : a very thin line revealing the underneath object is still visible.

*To avoid to mistakenly select the background image, use layers. And the #1 rule in InDesign is : "Whatever the job, always use layers, whether is it THE catalogue of a lifetime or a business card."*

# A Transparent Object with an Opaque Shadow
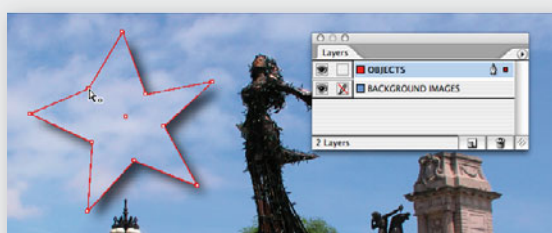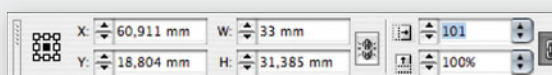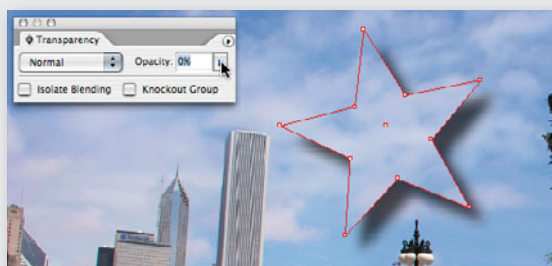


**7.** To change the opacity of the overlapping object, click outside everything (or **Cmd-Shift-A / Ctrl-Shift-A**), select it with the **White Arrow** (Direct Selection Tool) to select it alone even if it is part of a group and set its opacity, for instance, at 0 %. The shadow is still there!



**8.** To completely cover the very thin line, be sure that the **Center Reference Point** is selected and set the **Scale X** and Y Percentage of the selected object (the top one) to 101 %.



**9.** At this point you can use again the White Arrow to select two overlapping anchor points and modify the shape of the objects; visually it looks like you're working on a single transparent object with an opaque shadow.

# A Real-Time Reversed Text

**Due to the way blending modes work, and depending the colors you will use to create this effect, there are two ways to achieve this effect.**

## A Text Interacts With
## A Colored Shape
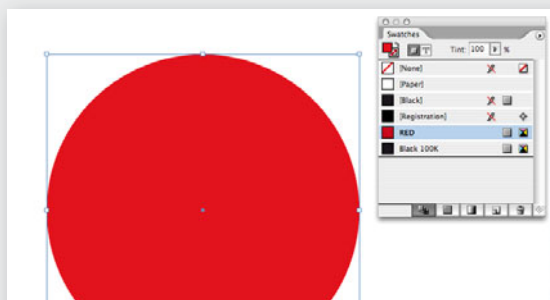
1. Very important, via the **View menu**, **Overprint Preview** must be enabled.

2. Draw a shape and colorize it in any color but do not use the Black (K) in the swatche's composition, otherwise the trick will not work.

3. On top of the shape, draw a text frame and fill it with some text. Colorize the text with a Black color, not the default [Black] between brackets, just select the [Black] and by clicking on the **New Swatch button** at the bottom of the Swatches palette create a new "Black 2". You can change its name to "Black 100K" for instance.

4. Now select the text frame with the Black Arrow. In the **Transparency palette**, choose the **Lighten** blending mode.

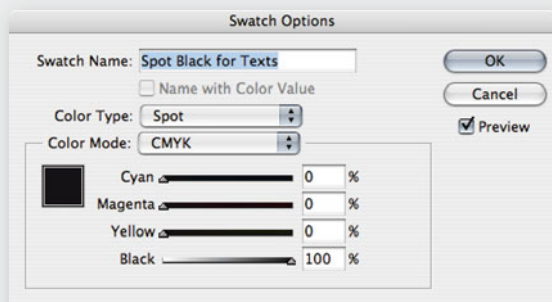5. Move the text frame to see a real-time effect.

6. **Warning** : if you have reproduced the steps to create this effect on a white background, it works perfectly. But if you place the logo on a colored background like in this document, the black text will disappear. The workaround is simple :

   - select the text frame and the red circle, not the background object,
   - group them : **Cmd-G / Ctrl-G**,
   - tick the **Isolate Blending** option in the Transparency palette.

# A Real-Time Reversed Text

**A Text Interacts
With A Black Shape**

1. Let's start again from the beginning. Very important, via the **VIEW MENU**, **OVERPRINT PREVIEW** must be enabled.

2. Draw a shape and colorize it with a Black color, not the default [Black] between brackets, just select the [Black] and by clicking on the **NEW SWATCH BUTTON** at the bottom of the Swatches palette create a new "Black 2". You can change its name to "Black 100K" for instance.

3. Deselect everything with **CMD-SHIFT-A / CTRL-SHIFT-A** and **IN THE SWATCHES PALETTE'S FLY-OUT MENU > NEW COLOR SWATCH...**
   - Color Type : **SPOT**
   - Name : **SPOT BLACK FOR TEXTS**
   and click **OK**.

4. Now select the text with the Text Tool and colorize its **FILL** with the "Spot Black for Texts" spot color.

5. Select the Black Arrow so the text frame is selected. **RIGHT-CLICK > ARRANGE > SEND TO BACK** so the text frame is behind the black circle.
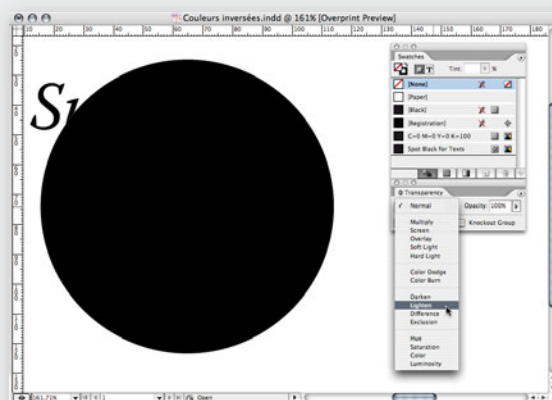
6. Select the black circle alone and in the **TRANSPARENCY PALETTE**, choose the **LIGHTEN** blending mode. Turn this page to see the final result...

**WARNING** : if you have reproduced the steps to create this effect on a white background, it works perfectly. But if you place the logo on a colored background, the black text will disappear. The workaround is simple and is explained on the previous page (step 6).

# A Real-Time Reversed Text
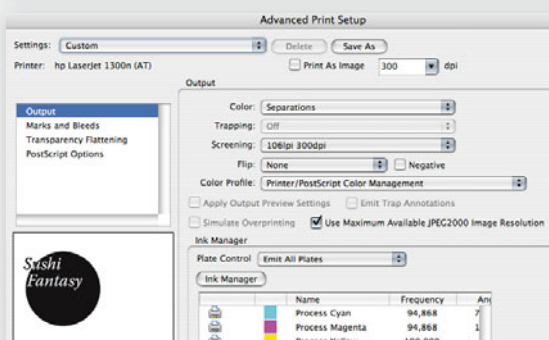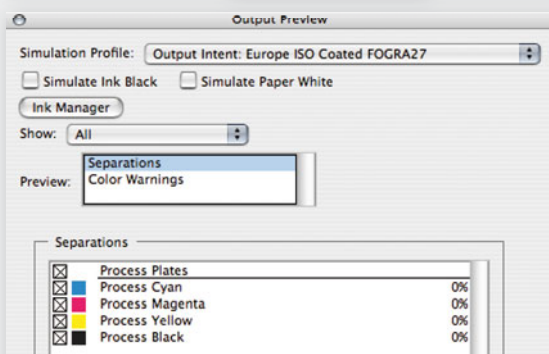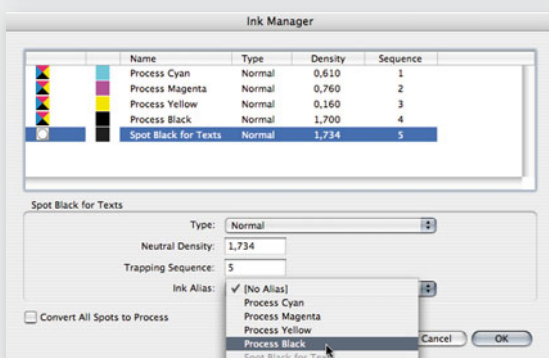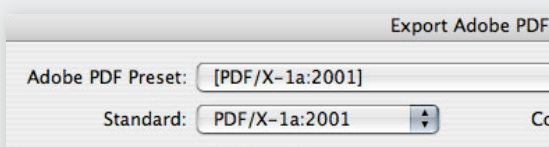


**7.** Move the text frame to see a real-time reversed text effect. The problem now is that a spot color is involved but the goal is usually to print in CMYK mode without a Black spot color. InDesign's Ink Manager and "Ink Aliases" features can't convert all spot inks to process inks without discarding the reversed text effect. Fortunately, Acrobat Professional will do it perfectly. Thus...

**8.** Export the document in PDF format using the [**PDF/X-1a:2001**] preset for instance and add other options like bleed and cropmarks.

**9.** Open the PDF in Acrobat Professional and display **Tools > Print Production > Ink Manager...**

**10.** Select the "Spot Black for Texts" spot ink and at the bottom of the window > **Ink alias** > **Process Black** then click **OK**.

**11.** **Tools > Print Production > Output Preview...** The PDF is indeed in CMYK mode and both Blacks are on the Process Black plate; no more spot ink.

**12.** Check the color separation: **File > Print > Advanced... (button)** then **Output > Color > Separations** then close the dialog box with **OK** and then **OK** to print. The black objects will only appear on the Black plate. **File > Save as...** the PDF.