

Adobe InDesign

2025 Release



Classroom in a Book®

The official training workbook from Adobe

Kelly Kordes Anton & Tina DeJarld

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Orchid Clinic



Monday • January 8 • 7–10 p.m.

**Grow.
Maintain.
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You can create and apply process and spot color swatches to objects, strokes, and text. Color themes make it easy to achieve color harmony in layouts. For consistent color usage across projects and workgroups, you can add color themes to CC Libraries. Using a preflight profile helps ensure that colors output properly.

Getting started

In this lesson, you'll add colors, tints, and gradients to a full-page flyer for a gardening clinic. The flyer consists of CMYK colors and a spot color along with imported CMYK images. (You'll learn more about CMYK later in this lesson.) Before you get started, however, you will do two things to ensure that the document looks as good in print as it does onscreen: You will review color management settings and use a preflight profile to review the color modes of the imported images. When the flyer is finished, you will organize the colors into a color group.

● **Note:** If you have not already downloaded the project files for this lesson to your computer from your Account page, make sure to do so now. See "Getting Started" at the beginning of the book.

● **Note:** To better view the interface onscreen or in print, the screen captures in this book reflect the Medium Light interface rather than the default setting of Medium Dark.

- 1 To ensure that the preferences and default settings of your Adobe InDesign program match those used in this lesson, move the InDesign Defaults file to a different folder following the procedure in "Saving and restoring the InDesign Defaults file" on page 4.
- 2 Start InDesign.
- 3 The InDesign Home screen displays. Click Open at the left. (If the Home screen does not display, choose File > Open from the InDesign menu bar.)
- 4 Open the 05_Start.indd file in the Lesson05 folder, located inside the Lessons folder in the InDesignCIB folder on your hard drive.
- 5 If an alert informs you that the document contains links to sources that have been modified, click Update Modified Links.
- 6 Choose File > Save As, rename the file **05_Color.indd**, and save it in the Lesson05 folder.
- 7 To ensure that the panels and menu commands match those used in this lesson, choose Window > Workspace > [Advanced], and then choose Window > Workspace > Reset Advanced.
- 8 If you want to see what the finished document looks like, open the 05_End.indd file located in the same folder. You can leave this document open to act as a guide as you work.
- 9 When you're ready to resume working on the lesson document, click its tab in the upper-left corner of the document window.



Managing color

Color management works to reproduce colors consistently across a range of output devices, such as screens, laptops, tablets, smartphones, color printers, and high-resolution printing presses. InDesign gives you easy-to-use color management features that help you achieve good, consistent color without needing to become a color management expert. With color management enabled out of the box, you'll be able to view colors consistently while ensuring more accurate colors from edit to proof to final output (print or digital).

Translating colors across devices

No screen, film, printer, copier, or printing press can produce the full range of color visible to the human eye. Each device has specific capabilities and makes different kinds of compromises in reproducing color images. The unique color-rendering abilities of a specific output device are known collectively as its “gamut.” InDesign and other graphics applications, such as Adobe Photoshop and Adobe Illustrator, use color numbers to describe the color for each pixel. The color numbers correspond to the color model, such as the RGB values for red, green, and blue lights, or the CMYK values for cyan, magenta, yellow, and black inks.

Color management is simply a way of translating the color numbers for each pixel from the source (the document or image) to the output device (such as a smartphone or color printer). Because each source and output device has its own specific gamut (or range) of colors that it is capable of reproducing, the aim of the color translation is color accuracy across devices.

► **Tip:** Consider a red sweater you spot in a store’s app on your smartphone, in a printed catalog, and in a web browser on a laptop. You don’t really know what shade of red that sweater is unless you see the real thing. Many factors impact the color displayed, including the quality and lighting of the original picture, any retouching done on the photo, the paper and print quality, the screen resolution, the lighting the screen is viewed under, and more. This is why graphic designers use color management.

► **Tip:** You can find additional information about color management in the InDesign Help file, online at adobe.com (search for “managing color in InDesign”), and in books such as Peachpit’s *The Color Management Primer*.

Creating a viewing environment for color management

Your work environment influences how you see color on your monitor and on printed output. For best results, control the colors and light in your work environment by doing the following:

- View your documents in an environment that provides a consistent light level and color temperature. For example, the color characteristics of sunlight change throughout the day and alter the way colors appear onscreen, so keep shades closed or work in a windowless room.
- To eliminate the blue-green cast from fluorescent lighting, you can install D50 (5000° Kelvin) lighting. You can also view printed documents using a D50 light box.
- View your document in a room with neutral-colored walls and ceiling. A room’s color can affect the perception of both monitor color and printed color. Neutral gray is the best color for a viewing room.
- The color of your clothing reflecting off your monitor may affect the appearance of colors onscreen.
- Remove colorful background patterns on your monitor desktop. Busy or bright patterns surrounding a document interfere with accurate color perception. Set your desktop color to a neutral gray.
- View document proofs in the real-world conditions under which your audience will see the final piece. For example, you might want to see how a housewares catalog looks under the typical light bulbs used in homes, or view an office furniture catalog under the LED or fluorescent lighting used in offices.
- For print, always make final color judgments under the lighting conditions specified by the legal requirements for contract proofs in your country.

—From Adobe Help

Displaying images at full resolution

In a color management workflow, even using default color settings, you should display images at high quality for the best possible color representation that your screen is capable of showing.

► **Tip:** You can change the Display Performance of individual images, which is helpful when you are editing text in a document that contains distracting images.

To see the difference in one of your documents, experiment with the options in the View > Display Performance menu.

- **Fast Display:** Ideal for quick text editing because images do not display.
- **Typical Display:** Displays images more quickly, but colors are less precise.
- **High Quality Display:** Displays images at high resolution; this is the InDesign default setting.

For this lesson, be sure View > Display Performance > High Quality Display is selected. You can specify Display Performance defaults in the Preferences dialog, and you can change the display of an individual object using the Object > Display Performance menu.

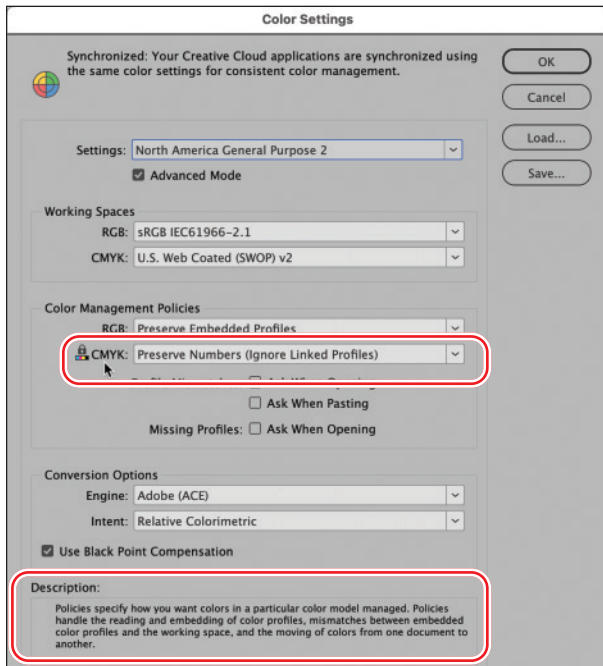
Specifying color settings in InDesign

For consistent color in InDesign, you can specify a color settings file (CSF) with preset color management policies and default profiles. The default setting is North America General Purpose 2, which is the best option for beginners.

In this section, we review some of the preset color settings in InDesign that you can use to help achieve consistent color in your projects. However, you will not change any color settings.

- 1 Choose Edit > Color Settings. These settings apply to the InDesign application rather than to individual documents.
- 2 Click the various options in the Color Settings dialog to see what is available.
- 3 Point at the Working Spaces title to see a description of this feature in the Description box at the bottom of the dialog.
- 4 Point at various other features to see their descriptions.

► **Tip:** According to Adobe, only those who are knowledgeable about color management should change color settings. The preset color settings have been tested by Adobe Systems. A graphic design firm or ad agency may have a color-managed workflow and provide specifications for you.



- 5 Click Cancel to close the Color Settings dialog without making changes.

Proofing colors onscreen

► **Tip:** To be sure that your screen is displaying colors to the best of its ability, calibrate it according to information supplied with your monitor.

► **Tip:** The Proof Setup default is Document CMYK - U.S. Web Coated (SWOP) V2, which reflects the typical output method for print documents in the United States. SWOP stands for Web Specifications for Web Offset Publications.

When you proof colors onscreen, also known as “soft proofing,” InDesign attempts to display colors according to specific output conditions. The accuracy of the simulation depends on various factors, including the lighting conditions of the room and whether your monitor is calibrated. To experiment with soft proofing, do the following:

- 1 Choose Window > Arrange > New Window for 05_Color.indd to open a second window for your lesson document.
 - 2 If necessary, click the 05_Color.indd:2 window to activate it.
 - 3 Choose View > Proof Colors. This displays a soft proof of the colors according to the current settings under View > Proof Setup. Notice the minor differences between the original view of the document and the soft proof view.
 - 4 To customize the soft proof, choose View > Proof Setup > Custom.
 - 5 In the Customize Proof Condition dialog, click the Device To Simulate menu and review the available presses, desktop printers, and output devices such as monitors and HDTV.
 - 6 Scroll down in the menu and select Dot Gain 20% from the Device To Simulate menu, and click OK.
- Grayscale profiles such as Dot Gain 20% let you preview how a document will print in black and white. Notice that the InDesign document's title bar shows which device is being simulated, such as (Dot Gain 20%) or (Document CMYK).
- 7 Try different soft-proofing options. When you're finished, click the 05_Color.indd:2's close box to close the second window.

