

*Did you ever go to drag out a guide from the left ruler in InDesign and accidentally open a hidden mystery panel with no clue what it is? Jim Maivald will be on hand at our next meeting, April 8 at Schoolcraft College, and will shed some light on that panel's function with his XML presentation. The following day he will hold a*

*quick start seminar on how you can harness the power of XML to automate your workflow. See page 2 for registration information.*

*Thanks to our members who contributed to this issue. Information and book reviews for future issues can be sent to [dgniewek@schoolcraft.edu](mailto:dgniewek@schoolcraft.edu) with "Detroit InDesign User Group Newsletter" in the subject line.*

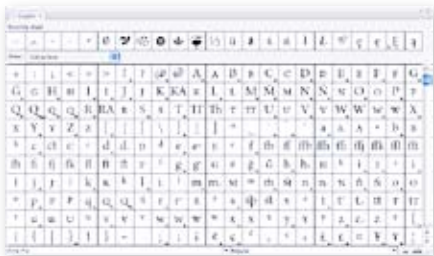
*—Donna Gniewek, Chapter Representative*

## GLYPH AND CHARACTER

—by Chita Hunter, Adobe InDesign Certified Expert

After the IDUG meeting last month on Typography and Font Management, a very nice Q & A session materialized down by the front of the stage. One question had a two-fold dilemma for the users. Associate A was on a Mac, and needed to find certain symbols to use in her document. She would then send the document to Associate B who was on a PC and needed to have the same fonts and symbols. Neither of them were aware of what fonts they shared in common, nor the font types.

Associate A asked how to find the symbol she wanted and select it by the typeface and how it looked. She would be perusing through many fonts to find her perfect or near perfect fit. Now of course, you can easily see fonts available, typefaces and glyphs from the Glyph



panel in InDesign. But this could really become a time-eating, back-and-forth experience for both of them if the font she selected wasn't on Associate B's system. So, how do you make this effort a little easier?

First of all, not all fonts have the same or expected symbols. You might spend a lot of time scrolling through the Glyph panel and not find what you seek, regardless of whether the font has 256 or 65,000 glyphs. To save effort and time, use another item in conjunction with the Glyph panel and you may find yourself going here first. For Mac users, look to the Mac OS Character Palette. The PC has a Character Map application, but it's very similar to the Glyph Panel.



The Character Palette has preset categories to select through at top left, and a section that shows the glyphs at top right. Selecting 'Roman' from the View menu may be the easiest way to sort through. Most important, at the bottom of this palette is a Glyph Variant section. This section not only shows what the glyph looks like in a particular font, it shows what it looks like in all of the fonts on your system and what font has this glyph, all in this one location, side-by-side.

With the Character Palette, Associate A can easily determine what font has the symbol she seeks, make a choice of what look fits her needs, and correspond with Associate B to determine what fonts they share in common, all with minimal time and effort.

## ASK CHITA

**Q:** *I'm on a Mac, and whenever I press the Command-Spacebar keys to access the Zoom Tool, I get the Mac OS Spotlight application. Is there a way around this?*

**A:** *Mac OS has taken over that old friendly shortcut. But there is a way around this. The answer that most might expect would be to remap the shortcuts keys in InDesign. If you don't want to have another keyboard shortcut to add to the many you already have to remember, just use the same one you are familiar with, but in reverse. If your cursor is outside of text, or no item is selected, press Spacebar-Command, to access the Zoom tool and not awaken Spotlight. If your cursor is inside of text, or you are using any other tool, press Command-Spacebar-Spacebar. This will turn off Spotlight immediately and take you back into InDesign, with the Zoom tool selected. Once you release the keys, the last tool you were working with will appear.*

HTH  
CHunter

*For answers to your InDesign questions, email: [askchunterid@mac.com](mailto:askchunterid@mac.com). Chita Hunter is a Software Trainer and Presenter on Adobe products, and is an Adobe Certified Expert in InDesign, Photoshop, Illustrator and InCopy.*

Learn how to harness the power of XML to automate your workflow

# Adobe InDesign and XML ...for the Designer

Jim Maivald is an Adobe Certified Expert in InDesign and author of *A Designer's Guide to Adobe InDesign and XML*. In this seminar you will learn what XML is, what it can do for you and how XML can be used to produce a whole range of push-button projects, including:

- Business cards, letterhead and envelopes
  - Catalogs, pricelists and menus
  - Books, atlases and dictionaries
  - Flyers and brochures
- ...and MORE!



In this one day quick-start seminar, you will be led through a basic understanding of XML and guided around the pitfalls of implementing this technology. Learn how to avoid the mistakes common with new applications. You do not have to have any knowledge of XML or any experience with programming or coding. Computers are not supplied or necessary for this seminar, however you may bring your own laptop.

## Wednesday, April 9, 2008

9 AM-5 PM

Schoolcraft College  
VisTaTech Center  
18600 Haggerty Road  
Livonia, MI



ID

Normally this seminar costs  
more than \$300 per day!

*For a limited time you can attend for only \$99.00.*

Register at [www.xmlfordesigners.com/xmlclass.asp](http://www.xmlfordesigners.com/xmlclass.asp)

Space is limited; reserve your spot today!

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**RESOURCE CORNER**

After viewing the *Helvetica* movie before our February meeting, member Jacki Lynn Cohen was inspired to send along some interesting type articles to share:

***The Helvetica Hegemony***

By Mia Fineman

How an unassuming font took over the world..

[www.slate.com/id/2166887/](http://www.slate.com/id/2166887/)

***The Road to Clarity***

By Joshua Yaffa

The evolution of a font choice for highway signs.

[www.nytimes.com](http://www.nytimes.com)

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**MEMBER REVIEWS*****Adobe InDesign CS3 HOW-TOs—100 Essential Techniques  
Real World InDesign CS3***

Authors: Olav Martin Kvern & David Blatner

Publisher: Peachpit Press © 2008

ISBN: 978-0-321-49170-1

Kvern and Blatner's book serves two invaluable functions: it's an excellent resource and a tremendous educational tool. Talent is innate, but skill is acquired and these two have put their talent to work to help us enhance our InDesign skill.

The book is well organized and written in a tone that navigates nicely the area between "patronizing" and "over our heads." For instance, Chapter 1, "Workspace," says, "The most obvious, least convenient, and slowest way to change your view of your publication is to use a scroll bar..." (p. 4). The authors promise "better ways to get around" later in the chapter. And they deliver. On page 64, the discussion of Publication Navigation begins and covers everything from Alt-spacebar (to temporarily access the hand tool) to zooming.

The conversational, personable language contributes to the structure of a very comprehensive, very intuitive and user-friendly index. In scanning the index I spotted the entry *scowling, of typesetters* and turned to page 304. The authors warn that if the InDesign user chooses large Glyph Scaling values as a "wacky design effect...you'll have to endure the scowls of virtually everyone." I also discovered that the authors don't always agree (in this case about whether Glyph Scaling is appropriate) and are polite and gracious about acknowledging the fact while explaining their individual reasoning in order to let the reader choose. The index would be an even better tool if the authors would consider putting alpha markers on the index pages—upper outside corners or outside margins—to facilitate searching for a particular entry.

Since the item on Glyph Scaling was informative and useful, I started scanning ahead and ran across the heading "Hyphenate Last Words." The paragraph begins, "We pride ourselves on having open minds and strong stomachs..." In a few more words the authors tell us "you should at least turn off the Hyphenate Last Words checkbox" (p. 301). Of course, a fraction of a word all by itself on the last line of a paragraph is unacceptable, but I did not know until that moment that there was an option to prevent it. So with a simple, single click, thanks to Ole (as he's nicknamed in the book) and David, my work is more efficient and professional.

*Real World InDesign CS3* tells the user not only how to use a feature, but why one would/should choose to use it. For instance, in flipping through I found the discussion on Inline Frames and Anchored Objects (p. 454). The section starts with an entertaining vignette and continues to explain the new the enhanced ability to create inline frames, above line frames, and anchored objects. So... I know how to create all these whiz-bang features, but why would I want to? Ole and David cite several examples of how the new features take the headache and drudgery out of familiar tasks.

*Real World InDesign CS3* might not be for the neophyte, but it is a most valuable tool for the user even the least familiar with page layout software. Olav Kvern and David Blatner have managed to put into clear language their wealth of experience and expertise such that readers at nearly any level of experience can learn new techniques, streamline old ones, and make their output better looking and easier to produce. It may seem an investment because of the cost, but a few dollars and a few minutes spent with the book will save tremendous time beginning immediately. Just don't tell the client.

—Ione Skaggs, *InDesign User Group Member, Detroit*

## UPCOMING EVENTS

### **Adobe® InDesign® CS3 Productivity Tour**

March 27, 2008; 10 a.m.–5 p.m.

Burton Manor

Livonia, MI

Unlock your hidden talents and raise your InDesign® skills to new heights. In one day of hard-hitting training, Terry White will show you how to put sizzle in your layouts with advanced typography and graphics techniques. You'll manage workflow better and more efficiently from pre-planning to pre-press, and become the InDesign power user you've always wanted to be!

[www.kelbytraining.com/seminars/index.html](http://www.kelbytraining.com/seminars/index.html)

### **Photoshop World Conference & Expo**

April 2–4, 2008

Orlando, FL

The largest Adobe Photoshop, digital imaging, and design educational event for creative professionals offering more than 100 class sessions in 11 learning tracks covering everything from photography and graphic art to motion graphics and Web design. Learn from 40 of the most recognized and respected names in the industry. IDUG members are eligible to receive an extra \$50 off the conference registration when you sign up using this special discount code: PE08-AI.

[www.photoshopworld.com](http://www.photoshopworld.com)

### **Detroit InDesign User Group Meeting**

April 8, 2008; 6:30–9:15 p.m.

Schoolcraft College

Livonia, MI

Topic: InDesign and XML for the Designer  
with author Jim Maivaid

[www.indesignusergroup.com/chapters/detroit/](http://www.indesignusergroup.com/chapters/detroit/)

### **Seminar: InDesign and XML for the Designer**

April 9, 2008; 9 a.m.–5 p.m.

Schoolcraft College

Livonia, MI

see page 2 for more information

[www.xmlfordesigners.com/xmlclass.asp](http://www.xmlfordesigners.com/xmlclass.asp)

### **A Type Design Process**

April 15, 2008, 2 p.m.

Free Educational Webcast/2008 series

Additional upcoming webcasts and previous ones available on demand.

[www.dynamicgraphics.com](http://www.dynamicgraphics.com)

### **The InDesign Conference/The Creative Suite Conference**

April 29–May 1, 2008

Toronto, Canada

[www.mogo-media.com/events/](http://www.mogo-media.com/events/)

### **The Creative Suite Conference**

May 19–22, 2008

Nashville, TN

[www.mogo-media.com/events/](http://www.mogo-media.com/events/)

### **AIGA Third Thursdays**

Join us for the monthly AIGA meet and greet.

For dates and location, go to [www.detroit.aiga.org](http://www.detroit.aiga.org).

If you are hosting an event in the area, or know of something happening that is relevant to Detroit graphic designers, please send your information to [programming@detroit.aiga.org](mailto:programming@detroit.aiga.org), and we will pass it along in our monthly missive to our membership.



### **Central Michigan University Graphic Design Senior Portfolio Exhibition**

April 5–15, 2008

Central Michigan University Art Gallery

Mount Pleasant, MI

Free

Gallery Hours:

Tuesday–Friday 11 a.m.–6 p.m.

Saturday 11 a.m.–3 p.m.

[www.detroit.aiga.org/events/480/](http://www.detroit.aiga.org/events/480/)