

Adobe InDesign 1

classroom
Cyndi Reese • Fall 2009

Working with Color

Part 1: Explore Kuler

There are two methods to work with Kuler:

1. **Window>Extensions>Kuler** menu which adds a Kuler panel to your InDesign session. This is a “local” session with Kuler and useful for finding a Kuler theme of colors and applying those colors into your InDesign Swatches panel. The most popular button in this panel is the **Add selected theme to swatches** in the bottom right corner.
2. Using the Kuler website at <http://kuler.adobe.com>. This is a more powerful environment as it enhances your Kuler skills with the ability to create .ase (Adobe Swatch Exchange) files that can be shared between InDesign, Illustrator, and Photoshop. Imagine that — in a multi-program project, everyone could use the same set of colors for consistency. Or, could you see the benefit of a common Kuler set in the Variations on a Theme lab available to all of your InDesign documents?

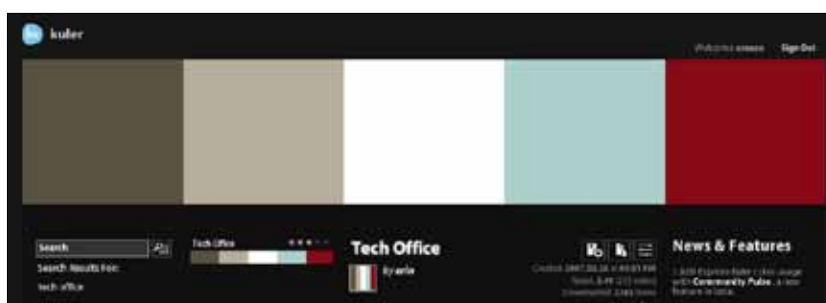
Using your Adobe username (created when you registered the software), then you can sign in to the Kuler website. These buttons will then be available:



- 1 Add to Favorites
- 2 Download this theme as an Adobe Swatch Exchange file (loads into Swatches panels)
- 3 Make changes to this theme and view color values (customizes and changes color mode)
- 4 Delete this theme completely from Kuler

I've included some sample Kuler sets on the class website for you to experiment with. Try loading these colors into InDesign using the **Load Swatches** menu on the Swatches panel. If desired, you can double-click on the Kuler color in the Swatches panel and change its color mode (i.e. CMYK into RGB)

Watch an Adobe TV movie on the Kuler website at <http://tv.adobe.com/#vi+f1495v1625>. In this tutorial, you'll see how to extract a set of colors from an image, and this technique can be used on graphics of your own stored on your hard drive. Way cool!



Tech Office is the public Kuler theme that I use for this class, including Big Steps With InDesign and PDF lab instructional handouts. I created both a custom CMYK and RGB version of this theme.

Part 2: Learn more about color theory

At the class website is a link to the Adobe whitepaper *Color Workflows for Adobe Creative Suite 2*. I've also included my own personal PDF summary of the Color Workflow. Here are some additional resources if you'd like to do more research on color theory:

http://dx.sheridan.com/advisor/cmyk_color.html (Digital Expert)

<http://www.pantone.com> (Pantone)

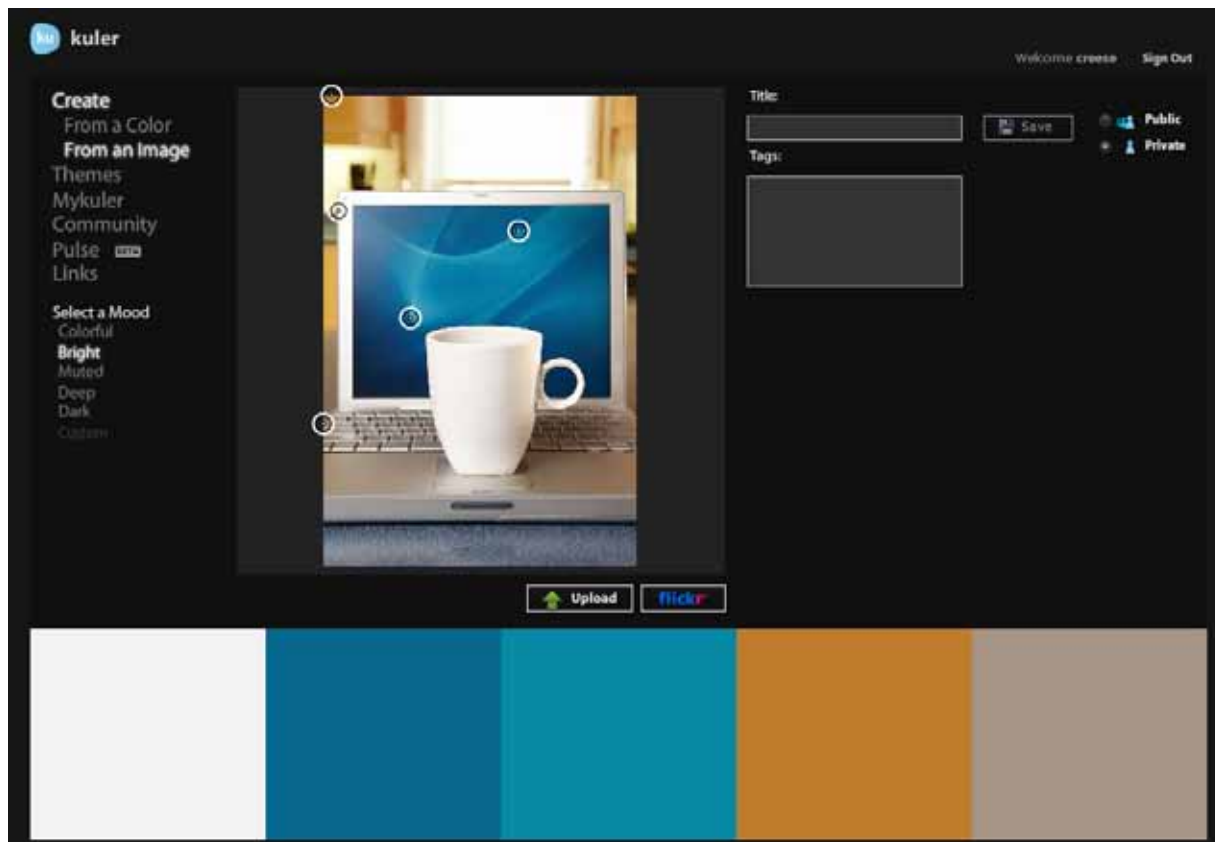
<http://en.wikipedia.org/wiki/CMYK> (Wikipedia on CMYK)

<http://en.wikipedia.org/wiki/RGB> (Wikipedia on RGB)

Part 3: Design two postcards

Complete Exercise 10 Postcard with CMYK and Spot Colors in *Stepping Out With InDesign*.

If you have time, use an image and create/apply matching Swatch colors in Lab 10a. This can be accomplished using the Eyedropper tool or by using the Kuler website **Create From an Image** option on the left side of the window as displayed below. This latter feature is not available from the Kuler extension accessed from InDesign.



Do you remember the workflow Exercise 4 where you created different types of PDFs? If you were actually submitting your postcard to a printshop in a PDF workflow, you would probably create a Press Quality PDF with any required marks and/or bleed settings (*note: always check with the printshop first as to their workflow requirements and minimum effective resolution for imported images*). Check out the options in Press Quality, Smallest File Size and High Quality Print, especially for Output and Compression settings.

Part 4: Observe RGB color shifts on printed output

At the class website is a link to a Color shift sample PDF that I created from RGB ingredients: RGB colors, RGB placed images and RGB placed vector graphics. Download this PDF and follow the instructions on page 1. Your job is to observe any color shift where noted on both the printed hardcopy from your inkjet printer and when professionally printed in *Stepping Out With InDesign*.

Note: SOWI was printed professionally on a digital printer and not using an offset printer (for those of you who know the difference)

The 3 pages of the color shift sample were printed on several inkjet printers and the observed hardcopy was pretty much the same. I hope that your inkjet printer gives you a good simulation of color shift issues. Color management, the process of seeing the same color on the screen as in print, is a *huge* topic. Look for a course on color management in the Graphic Design program soon.

Checklist:

- Turn in the printed CMYK postcard (Lab10a) and spot color postcard (Lab10b)

Remember, you're printing on an inkjet printer that is considered a RGB device. When your spot color is printed, it is a CMYK simulation.