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The Professional Portfolio

AGAINST THE CLOCK
mastering graphic technology



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The image on the cover shows the Guggenheim Museum Bilbao (Spain), designed by Canadian-American architect Frank Gehry and opened in 1997.

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Acknowledgements

ABOUT AGAINST THE CLOCK

Against The Clock, long recognized as one of the nation's leaders in courseware development, has been publishing high-quality educational materials for the graphic and computer arts industries since 1990. The company has developed a solid and widely-respected approach to teaching people how to effectively use graphics applications, while maintaining a disciplined approach to real-world problems.

Having developed the *Against The Clock* and the *Essentials for Design* series with Prentice Hall/Pearson Education, ATC drew from years of professional experience and instructor feedback to develop *The Professional Portfolio Series*, focusing on the Adobe Creative Suite. These books feature step-by-step explanations, detailed foundational information, and advice and tips from industry professionals that offer practical solutions to technical issues.

Against The Clock works closely with all major software developers to create learning solutions that fulfill both the requirements of instructors and the needs of students. Thousands of graphic arts professionals — designers, illustrators, imaging specialists, prepress experts, and production managers — began their educations with Against The Clock training books. These professionals studied at Baker College, Nossi College of Art, Virginia Tech, Appalachian State University, Keiser College, University of South Carolina, Gress Graphic Arts Institute, Kean University, Southern Polytechnic State University, Brenau University, and many other educational institutions.

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Walk-Through

Project 3

Aerospace Newsletter

Your client is a non-profit foundation that focuses on preserving the history of American innovation in aerospace. It publishes a monthly newsletter for people on various mailing lists, which are purchased from a list management vendor. The editor wants to change the existing newsletter template, and wants you to take over the layout once the template has been revised.

This project incorporates the following skills:

- Opening and modifying an existing layout template
- Managing missing font and link requests
- Replacing graphics files to meet specific color output needs
- Formatting text with template styles
- Controlling text-frame inset, alignment, and wrap attributes
- Creating a table with data from a Microsoft Excel worksheet
- Proofreading the final layout and creating a job package

Project Goals

Each project begins with a clear description of the overall concepts that are explained in the project; these goals closely match the different "stages" of the project workflow.

Project Meeting

In the past our newsletter was printed using two spot colors in our logo. However, the printer just told us that we can save money if we use four-color printing instead.

We also want to go from four columns to three on the front page. Each issue has a highlight image at the top of the front page, which relates to the feature story. The bottom of the front page is a series of photos from one of our affiliates, which are put together by that organization's staff. Half of the back is an ad, and the other half features the same affiliate who provides the photos for the bottom of the front page. If there is room (depending on the content they submit), we can include a table with our A&A contact information.

We'd like you to make any necessary modifications to the template, and then use the template to create the current issue. We sent you all of the files that will be required to complete July's newsletter — photos, ad, three text files (the main article, a sidebar for the front, and the story for the back), and the Microsoft Excel table with our contact information.

client comments

art director comments

project objectives

To complete this project, you will:

- Handle requests for missing fonts and images
- Edit master page elements to meet new layout requirements
- Save a layout file as a template
- Access master page elements on the layout pages
- Format imported text using template styles
- Build and format a table using data from a Microsoft Excel spreadsheet
- Create a final job package for the output provider

The Project Meeting

Each project includes the client's initial comments, which provide valuable information about the job. The Project Art Director, a vital part of any design workflow, also provides fundamental advice and production requirements.

Project Objectives

Each Project Meeting includes a summary of the specific skills required to complete the project.

Stage 3 Working with Tables

Many page layouts incorporate tables of information, from basic tables with a few rows and columns to multi-page catalog spreadsheets with thousands of product numbers and prices. InDesign includes a number of options for building tables, each having advantages and disadvantages depending on what you need to accomplish. Regardless of which method you use to create a table, the same options are available for formatting the table, the cells in the table, and the content in the cells.

When you place an insertion point in an existing text frame, you can create a new table from scratch by choosing **Table-Insert Table**. This method allows you to define your own table parameters, including the number of rows and columns, the number of header and footer rows (top and bottom rows that appear in every instance of the table if the table breaks across multiple columns or frames), and even a defined style for the new table (table styles save formatting options such as guideline weight and color, cell inset, and other attributes that will you learn about in this stage of the project).

You can also create a table by selecting a table object in the text frame of each column is separated by a tab character). Using **Table-Convert Text to Table** (Tab-delimited means that the content of each column is separated by a tab character). Using this method, the new table becomes an inline object in the text frame that contained the original tabbed text.

Finally, you can create a new table in InDesign by placing a file created in Microsoft Excel, the most common application for creating spreadsheets. You'll use this method to complete this stage of the newsletter project.

PLACE A MICROSOFT EXCEL TABLE

Microsoft Excel spreadsheets can be short tables of text or complex, multi-page spreadsheets of data. In either case, Microsoft Excel uses text to spread hours formatting their spreadsheets for business applications, but they give you a typically not appropriate for commercial printing applications, but they give you a better starting point in your InDesign file than working from plain tabbed text.

- With **newsletter_july.indd** open, navigate to **Page 2**. Click the pasteboard area to make sure nothing is selected.
- Choose **File>Place** and navigate to the file **contacts.xls** in the **WIP>Aerospace** folder.
- Uncheck the **Replace Selected Item** option, make sure **Show Import Options** is checked, and click **Open**.

Make sure this option is checked.

Real-World Workflow

Projects are broken into logical lessons or "stages" of the workflow. Brief introductions at the beginning of each stage provide vital foundational material required to complete the task.

CONTROL AUTOMATIC TEXT FRAME SIZE

Many page layouts have a primary story, as well as related-but-not-connected stories called **sidebars**. These elements are not always linked to the main story, and they are often placed in their own boxes with some unique formatting to draw attention. Amateur designers often create three separate elements to achieve this effect — an unnecessary degree of complexity when you can change multiple-text-frame options to create the effect with a single object.

- On **Page 1** of **newsletter_july.indd**, create a new text frame with the following dimensions (based on the top-left reference point):
X: 5" W: 3.625"
Y: 2" H: 2"
- Fill the text frame with a 20% tint of **Pantone 194 C**.
- Choose **File>Place**. Select **apollo-science.doc**, uncheck the **Show Import Options** box, then click **Open**. Click **OK** if you get a **Missing Font** warning.
- Click the loaded cursor inside the tinted frame you just created.

Because you turned off the **Show Import Options** box in the **Place** dialog box, the file is imported with the last-used import options. In this case, the formatting is maintained, styles are imported, and conflicting styles are automatically retained — resulting in the new **Normal_wtd_1** style, which conflicted with the previously imported **Normal** style.

Underlying text runs directly beneath the color box.

Placed text runs all the way to the edge of the frame.

The frame is not large enough for the entire story.

Use this field to change the frame's fill tint.

Make sure this option is not checked.

Make sure this option is checked.

The Normal style in the imported file conflicted with the Normal that was imported with the first placed document, so it was automatically retained.

Step-By-Step Exercises

Every stage of the workflow is broken into multiple hands-on, step-by-step exercises.

Visual Explanations

Wherever possible, screen shots are annotated so that you can quickly identify important information.



Designing with Placeholder Text

It's always a good idea to begin a project as soon as possible after getting the assignment. When working with clients, however, you will often find that the site for a project comes before the actual content — sometimes long before the client has finalized the text.

With the insertion point placed in a text frame, choosing type fill with Placeholder Text fills the text frame with Lorem Ipsum (suspiciously from a Latin instructor on ethics written by Cicero more than 2000 years ago) using the default text-format settings. If a text frame is linked to other text frames, the placeholder text fills the entire series of linked text frames.

Placeholder text is valuable for experimenting with the appearance of paragraph text, giving you a better idea of what blocks of copy will look like when real content is placed in the layout.

If you press Command/Ctrl while choosing the fill with Placeholder Text command, you can define a different language to use for the placeholder text. These options are useful if you want to experiment with a design for a layout.

Four threaded text frames are filled with Roman alphabet.

Four threaded text frames are filled with Roman alphabet — again, the placeholder more accurately represents what the final copy will look like.

All four threaded text frames are filled with Celtic.

All four threaded text frames are filled with Latin.

All four threaded text frames are filled with Latin.

InDesign Foundations

Additional functionality, related tools, and underlying graphic design concepts are included throughout the book.

9. With the insertion point still in place, click the Main Head style in the Paragraph Styles panel.

A number of styles existed in the original newsletter template, so they also exist in any files that are based on that template. You should be able to guess the purpose of these styles from their names; it's always a good idea to use indicative names when you create styles or other user-defined assets.

Using styles, you can change all formatting attributes of selected text with a single click. Because you are working with paragraph styles, the style definition applies to the entire paragraph where the insertion point is placed.

When you apply the style, formatting of the heading changes but the heading now shows a missing-font highlight. When you opened the template file, InDesign warned you about missing fonts. Unfortunately, that warning only includes fonts that are actually used in the existing layout; fonts defined in styles that have not yet been applied are not included in the missing-font warning.

The missing font highlight indicates that the applied style is a type that you don't have installed.

Note: When you import text into InDesign, any number of new styles might appear in the Styles panel; the most common imported style is Normal. Text in a Microsoft Word file is typically formatted with the Normal style — even if you don't notice it. Some styles of formatting is commonly used formatting is applied directly to selected text instead of with a default style.

Advice and Warnings

Where appropriate, sidebars provide shortcuts, warnings, or tips about the topic at hand.

Project Review

fill in the blank

- An image file that has been renamed since it was placed into an InDesign layout shows the status of _____.
- The _____ is used to monitor the status of images that are placed into a layout.
- _____ is the distance between the edge of a frame and the text contained within that frame.
- _____ is the distance between the edge of an object and text in other overlapping frames.
- _____ apply only to selected text characters; this is useful for setting off a few words in a paragraph without affecting the entire paragraph.
- _____ apply to the entire body of text between two ¶ symbols.
- While working in a table, the _____ key has a special function; pressing it also inserts the associated character.
- When the _____ row height method is selected, table rows change height if you add or remove text from the table cells, or if you change the text (connecting in a way that requires more or less space).
- Alt() _____ is a special kind of table row that repeats at the top of every page of the same table.
- _____ is the process of layout for errors before it goes to print.

short answer

- Briefly explain the significance of a Missing Font warning.
- List three advantages of using templates.
- Briefly define "styles" in relation to text formatting.

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Project Review

After completing each project, you can complete these fill-in-the-blank and short-answer questions to test your understanding of the concepts in the project.

Portfolio Builder Project

Use what you learned in this project to complete the following freeform exercise. Carefully read the art director and client comments; then create your own design to meet the needs of the project. Use the space below to sketch ideas; when finished, write a brief explanation of your reasoning behind your final design.

art director comments

Your client is a local food market that sells gourmet and specialty products. To help promote the business, the owners have hired you to create a series of flyers that can be handed out at art festivals and farmers markets. To complete this project, you should:

- Design an 8.5" x 11" template that can be reused to feature different sections of the store. The flyer can be printed on both sides of the paper, but should not include bleeds.
- Include some type of category identifier that will change for each flyer in the series.
- Use the content that has been provided in the **CenterMarket_CHEESE_FLYER_210** archive on the Student Files Web page. You can use some or all of the images that were provided by the client.

client comments

Center Market includes an artisanal cheese market, an old-world bakery that offers traditional breads and desserts, an in-house butcher shop that features a variety of wild game meats, and a large international section with hard-to-find ingredients for just about any type of cuisine.

Our target customers are the home-gourmet "foodies" types, so we want the flyers to speak to that higher-end market. We definitely prefer a cleaner approach than the "Sale! Sale! Sale!" flyers that you see in regular weekly grocery stores.

We already have text and images for the cheese, so start with that one. Once we know what you come up with, we'll gather up what you need for the other pieces.

Other than the text that we already provided, be sure to include the store name, address, phone number prominently on the flyer.

4127 West Alton Drive, Los Angeles
800-555-3663

Portfolio Builder Projects

Each step-by-step project is accompanied by a freeform project, allowing you to practice skills and creativity, resulting in an extensive and diverse portfolio of work.

Project Summary

This project introduced a number of concepts and tools that will be very important as you work on more complex page-layout jobs. Importing text content from other applications — specifically, Microsoft Word and Microsoft Excel — is a foundational skill that you will use in most projects; this newsletter showed you how to control that content on import, and then re-format it as appropriate in the InDesign layout.

Templates, master pages, and styles are all designed to let you do the majority of work once, and you will use them extensively in your career as a graphic designer. This project provided a basic introduction to these productivity tools; you will build on these foundations as you complete the remaining five projects of this book.

- Correct missing and missing graphics
- Import or locate missing files
- Edit master page layout
- Import formatted text from a Microsoft Word file
- Apply style sheets from the template
- Control text wrap to move surrounding text away from image edges
- Control text format to move surrounding text away from image edges
- Place PDF and INDD files as images
- Format bullet and numbered lists
- Check for and correct spelling errors
- Import and format a table from Microsoft Excel
- Pre-flight a file and make corrections based on four-color printing requirements

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Visual Summary

Using an annotated version of the finished project, you can quickly identify the skills used to complete different aspects of the job.

Projects at a Glance

The *Against The Clock Portfolio Series* teaches graphic design software tools and techniques entirely within the framework of real-world projects; we introduce and explain skills where they would naturally fall into a real project workflow.

The project-based approach in *The Professional Portfolio Series* allows you to get in depth with the software beginning in Project 1 — you don't have to read several chapters of introductory material before you can start creating finished artwork.

Our approach also prevents “topic tedium” — in other words, we don't require you to read pages and pages of information about text (for example); instead, we explain text tools and options as part of larger projects (in this case, beginning with placing text on a letterhead).

Clear, easy-to-read, step-by-step instructions walk you through every phase of each job, from creating a new file to saving the finished piece. Wherever logical, we also offer practical advice and tips about underlying concepts and graphic design practices that will benefit you as you enter the job market.

The projects in this book reflect a range of different types of InDesign jobs, from creating a client letterhead to implementing a newsletter template to compiling a multi-chapter book. When you finish the eight projects in this book (and the accompanying Portfolio Builder exercises), you will have a substantial body of work that should impress any potential employer.

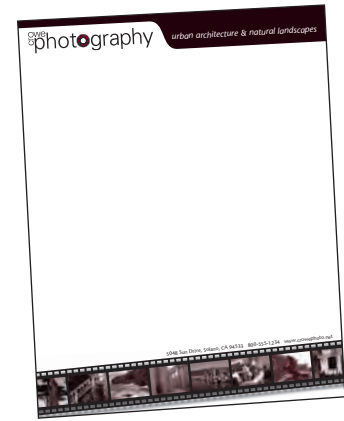
The eight InDesign projects are described briefly here; more detail is provided in the full table of contents (beginning on Page viii).



project 1

Letterhead Design

- ❑ Setting up the Workspace
- ❑ Creating Basic Page Elements
- ❑ Placing External Images
- ❑ Creating and Formatting Basic Text
- ❑ Printing InDesign Files



project 2

Festival Poster

- ❑ Building Graphic Interest
- ❑ Importing and Formatting Text
- ❑ Graphics as Text and Text as Graphics
- ❑ Outputting the File



project 3

Aerospace Newsletter

- ❑ Working with Templates
- ❑ Working with Styles
- ❑ Working with Tables
- ❑ Preflighting and Packaging the Job



project 4

Realtor Collateral Booklet

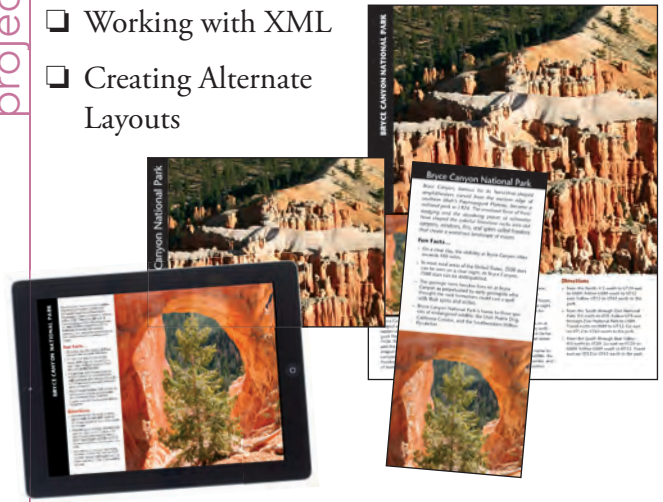
- ❑ Working with Master Pages
- ❑ Controlling the Flow of Text
- ❑ Outputting Variations of Files



project 7

National Parks Info Pieces

- ❑ Working with XML
- ❑ Creating Alternate Layouts



project 5

Ireland Travel Brochure

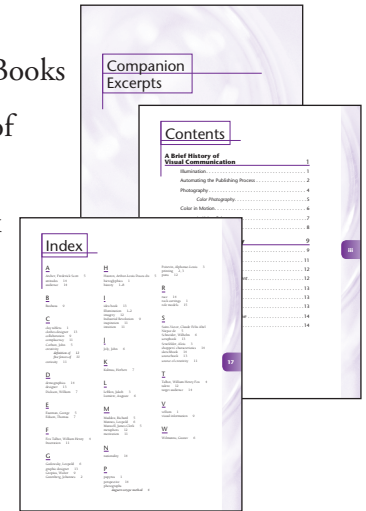
- ❑ Building a Folding Template
- ❑ Advanced Frame Options
- ❑ Advanced Text Formatting



project 8

Multi-Chapter Booklet

- ❑ Combining Documents into Books
- ❑ Building a Table of Contents
- ❑ Building an Index
- ❑ Exporting Book Files
- ❑ Merging Data into an InDesign Layout



project 6

Digital Layout Variations

- ❑ Controlling Color for Output
- ❑ Creating Interactive Elements
- ❑ Creating EPUB and HTML Files



Our goal in this book is to familiarize you with the majority of the InDesign tool set, so you can be more productive and more marketable in your career as a graphic designer.

It is important to keep in mind that InDesign is an extremely versatile and powerful application. The sheer volume of available tools, panels, and features can seem intimidating when you first look at the software interface. Most of these tools, however, are fairly simple to use with a bit of background information and a little practice.

Wherever necessary, we explain the underlying concepts and terms that are required for understanding the software. We're confident that these projects provide the practice you need to be able to create sophisticated artwork by the end of the very first project.

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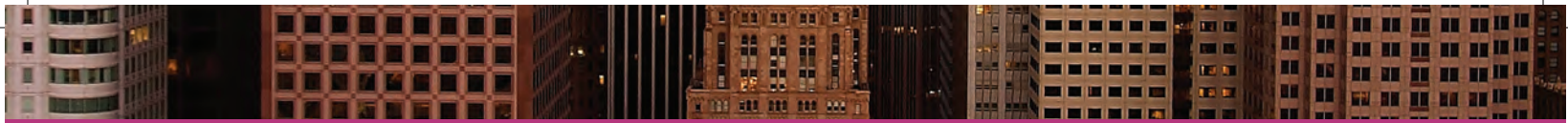
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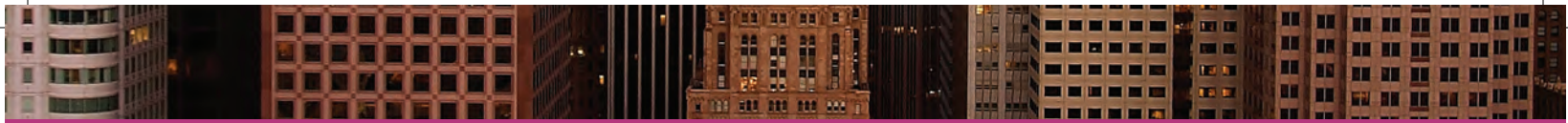


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Getting Started

PREREQUISITES

To use *The Professional Portfolio Series*, you should know how to use your mouse to point and click, as well as how to drag items around the screen. You should be able to resize and arrange windows on your desktop to maximize your available space. You should know how to access drop-down menus, and understand how check boxes and radio buttons work. It also doesn't hurt to have a good understanding of how your operating system organizes files and folders, and how to navigate your way around them. If you're familiar with these fundamental skills, then you know all that's necessary to use the Portfolio Series.

RESOURCE FILES

All of the files you need to complete the projects in this book — except, of course, the application files — are on the Student Files Web page at againsttheclock.com. See the inside back cover of this book for access information.

Each archive (ZIP) file is named according to the related project (e.g., **Letterhead_IDCC14_RF.zip**). At the beginning of each project, you must download the archive file for that project and expand it to access the resource files that you need to complete the exercises. Detailed instructions for this process are included in the Interface chapter.

Files required for the related Portfolio Builder exercises at the end of each project are also available on the Student Files page; these archives are also named by project (e.g., **Market_IDCC14_PB.zip**).

ATC FONTS

You must download and install the ATC fonts from the Student Files Web page to ensure that your exercises and projects will work as described in the book. You should replace older (pre-2013) ATC fonts with the ones on the Student Files Web page.

SOFTWARE VERSIONS

This book was written and tested using the 2014 release of Adobe InDesign CC (v 10.0) software, as released in June 2014. (You can find the specific version number in the Splash Screen that appears while your application is launching.)

Because Adobe has announced periodic upgrades rather than releasing new full versions, some features and functionality might have changed since publication. Please check the Errata section of the Against The Clock Web site for any significant issues that might have arisen from these periodic upgrades.

SYSTEM REQUIREMENTS

The Professional Portfolio Series was designed to work on both Macintosh or Windows computers; where differences exist from one platform to another, we include specific instructions relative to each platform. One issue that remains different from Macintosh to Windows is the use of different modifier keys (Control, Shift, etc.) to accomplish the same task. When we present key commands, we always follow the same Macintosh/Windows format — Macintosh keys are listed first, then a slash, followed by the Windows key commands.