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The Professional Portfolio

AGAINST THE CLOCK

mastering graphic technology

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The image on the cover shows the ceiling at the Kogod Courtyard at the National Portrait Gallery in Washington, DC. (©Jon Bilous | Dreamstime.com)

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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.

About the Author

Erika Kendra holds a BA in History and a BA in English Literature from the University of Pittsburgh. She began her career in the graphic communications industry as an editor at Graphic Arts Technical Foundation before moving to Los Angeles in 2000. Erika is the author or co-author of more than thirty books about Adobe graphic design software. She has also written several books about graphic design concepts such as color reproduction and preflighting, and dozens of articles for industry online and print journals. Working with Against The Clock for more than fifteen years, Erika was a key partner in developing *The Professional Portfolio Series* of software training books.

Contributing Authors, Artists, and Editors

A big thank you to the people whose artwork, comments, and expertise contributed to the success of these books:

- **Olwen Bruce,** Creative Backup LLC
- **Beth Rogers,** Nossi College Of Art
- **Matthew Guanciale,** Fanboy Photo
- **Debbie Davidson,** Against The Clock, Inc.
- **Charlie Essers,** photographer

Finally, thanks to **Angelina Kendra**, editor, and **Liz Bleau**, copy editor, for making sure that we all said what we meant to say.

Walk-Through

project 3

Aerospace Newsletter

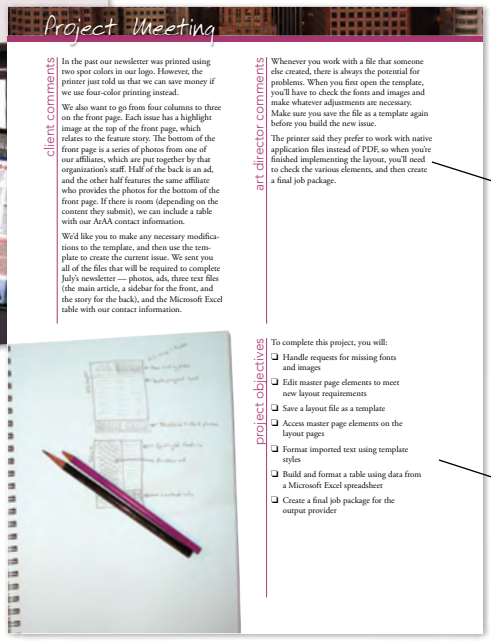
Your client is a non-profit foundation that focuses on preserving the history of American innovation in aerospace. It publishes a monthly newsletter for people on various mailing lists, which are purchased from a list-management vendor. The editor wants to change the existing newsletter template, and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

client comments

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 ArAA 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, ads, 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.

art director comments

Whenever you work with a file that someone else created, there is always the potential for problems. When you first open the template, you'll have to check the fonts and images and make whatever adjustments are necessary. Make sure you save the file as a template again before you build the new issue.

The printer said they prefer to work with native application files instead of PDF, so when you're finished implementing the layout, you'll need to check the various elements, and then create a final job package.

project objectives

To complete this project, you will:

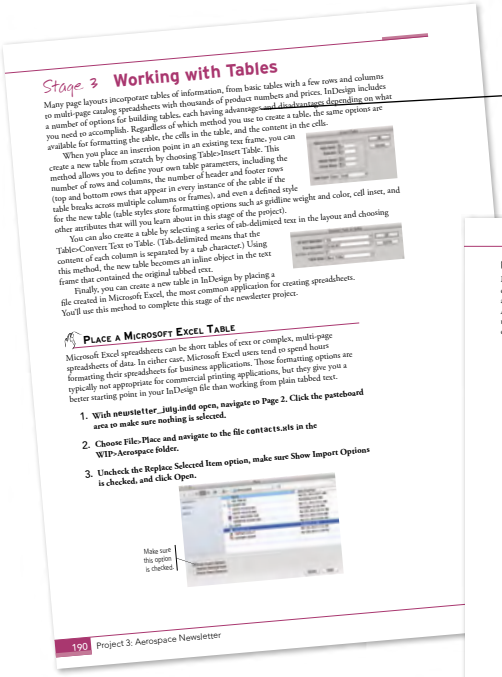
- ❑ Handle requests for missing fonts and images
- ❑ Edit master page elements to meet new layout requirements
- ❑ Save a layout file as a template
- ❑ Access master page elements on the layout pages
- ❑ Format imported text using template styles
- ❑ Build and format a table using data from a Microsoft 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 store formatting options such as gridline 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 series of tab-delimited text in the layout and choosing 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.

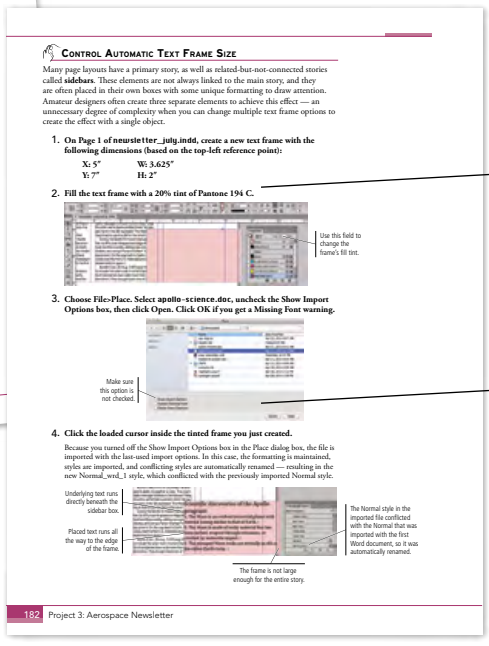
Place a Microsoft Excel Table

Microsoft Excel spreadsheets can be short tables of text or complex, multi-page spreadsheets of data. In either case, Microsoft Excel users tend to spend hours formatting their spreadsheets for business applications. Those formatting options are 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.

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

Make sure this option is checked.

190 Project 3: Aerospace Newsletter


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.

1. **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: 7" **H: 2"**
2. **Fill the text frame with a 20% tint of Pantone 194 C.**

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

3. **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.**

Make sure this option is not checked.

4. **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 renamed — resulting in the new Normal_wrd_1 style, which conflicted with the previously imported Normal style.

Underlying text runs directly beneath the sidebar box.

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

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

The frame is not large enough for the entire story.

182 Project 3: Aerospace Newsletter

Real-World Workflow

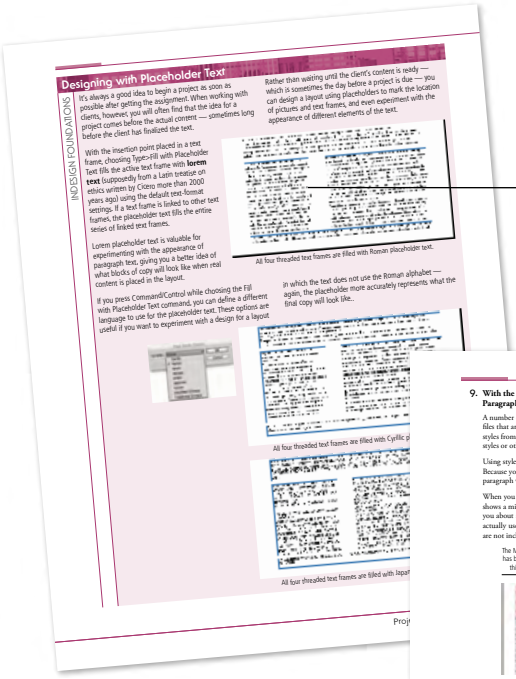
Projects are broken into logical lessons or "stages" of the workflow. Brief introductions at the beginning of each stage provide vital foundational material required to complete the task.

Step-By-Step Exercises

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

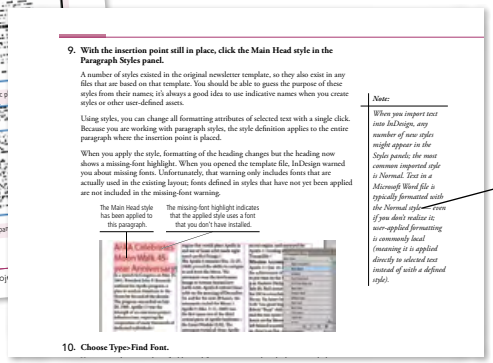
Visual Explanations

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



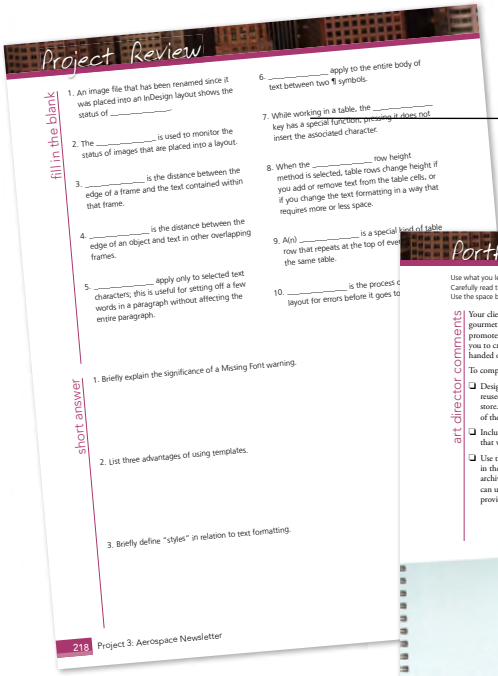
InDesign Foundations

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



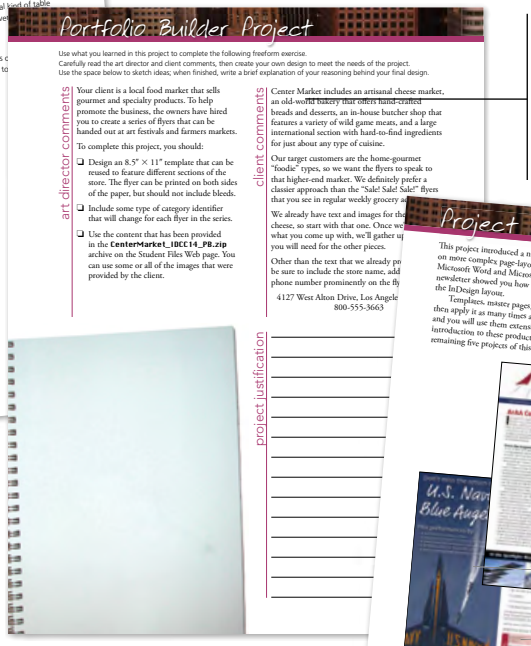
Advice and Warnings

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



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 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.

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.

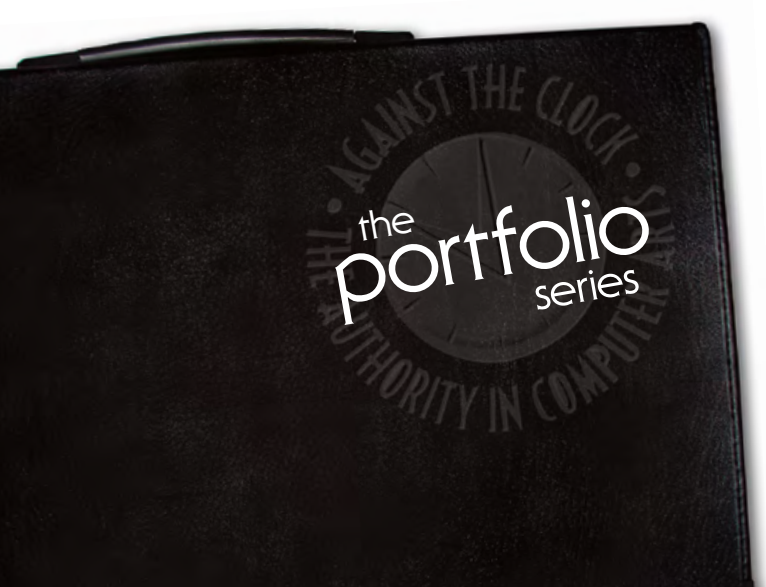
The project-based approach in *The Professional Portfolio Series* allows you to get in depth with the software beginning in Project 1 — you don't have to read several chapters of introductory material before you can start creating finished artwork.

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.

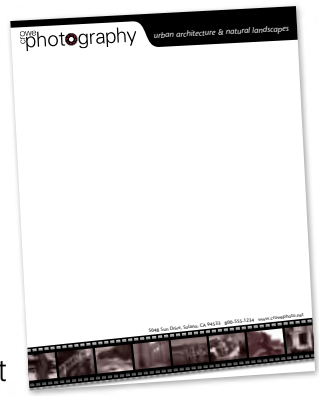
The eight InDesign projects are described briefly here; more detail is provided in the full table of contents (beginning on Page viii).



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

Museum Exhibits Booklet

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

project 5

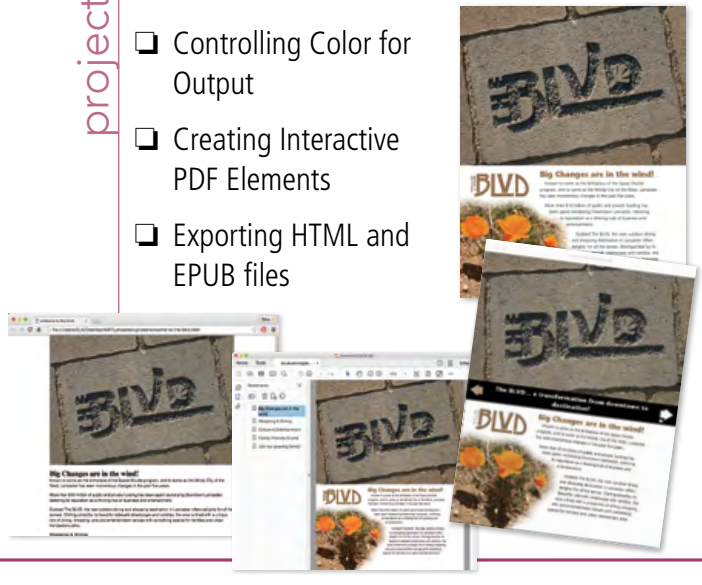
Ireland Travel Brochure

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

project 6

Digital Layout Variations

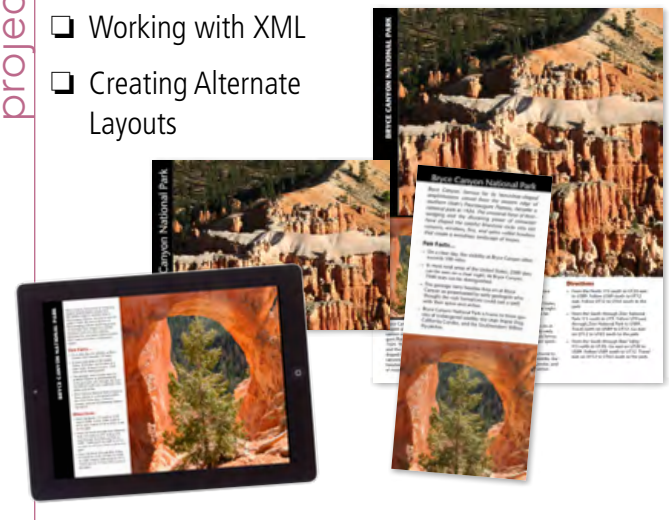
- ❑ Controlling Color for Output
- ❑ Creating Interactive PDF Elements
- ❑ Exporting HTML and EPUB files



project 7

National Parks Info Pieces

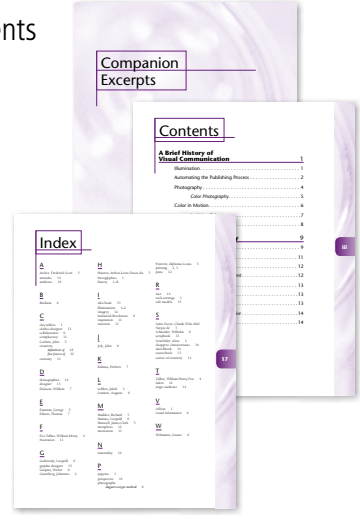
- ❑ Working with XML
- ❑ Creating Alternate Layouts



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



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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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_IDCC16_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_IDCC16_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 June 2016 release of Adobe InDesign CC (v 11.4) software. You can find the specific version number in the Splash Screen that appears while your application is launching, or by choosing About InDesign in the InDesign CC menu (Macintosh) or Help menu (Windows).

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.