



Adobe® InDesign® CS6

The Professional Portfolio

AGAINST THE CLOCK
mastering graphic technology



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AGAINST THE CLOCK
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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 utilize 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, Hagerstown Community College, Kean University, Southern Polytechnic State University, Brenau University, and many other educational institutions.

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CONTRIBUTING AUTHORS, ARTISTS, AND EDITORS

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Walk-Through

project

National Parks Info Pieces

Your client is the marketing manager for the National Parks Service (NPS). She wants to create a series of collateral pieces that will be used at county centers to lure potential visitors. She hired you to produce a one-sheet that will be distributed in print and online, a rack card that can be placed in area hotels, a postcard that will be given away to park visitors, and a folio file that will work on digital tablet devices.

This project incorporates the following skills:

- ❑ Creating an XML file using tagged frames and content
- ❑ Building a layout from InDesign XML content
- ❑ Controlling the structure of a layout to merge XML content into tagged frames
- ❑ Placing linked content into alternate layouts
- ❑ Creating interactive overlays for digital folio file
- ❑ Creating alternate layouts for horizontal and vertical tablet orientations
- ❑ Creating a digital folio file for tablet devices



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

We just heard from the printer that we can only use one spot color based on the quote he provided. The logo uses two different spot colors, and those are used throughout the layout as well. We decided to keep the metallic gold, but we need you to change the other one. Now that it's official, we'd also like to use the actual name “The BLVD” rather than just saying “Downtown Lancaster” in most places. Once you've finalized the print file, we need you to use the same content to create a PDF we can email to people, an e-book we can distribute, and an HTML file that we can add into the content area of our Web site.

We have a lot of great pictures from Charlie Esser, a local photographer. We weren't able to use them all in the print version, but we'd like to show as much as we can in the digital PDF and on the Web site.

We'd also like the form on the final page to actually function as a form in the file we email to people. There's no point making people print something out when they can just submit the form by email.

art director's comments


You have a lot of work to do, but InDesign has the tools to make all of this possible in the same layout. Of course, so many different versions do require some careful planning and attention to detail.

The only thing you won't be able to establish in InDesign is the form distribution settings. We'll have to set that up in Acrobat, but you can still define the necessary form fields in the layout.

Layers are a great choice for managing interactive content that won't work in the print layout. If you set everything up properly, you'll be able to accomplish all four versions without saving separate files for different output media.

project objectives

- ❑ Review the colors in the existing file attributes
- ❑ Search for and change specific content and attributes
- ❑ Export a color-managed PDF file for commercial printing
- ❑ Prepare layers to manage static and interactive content in the same file
- ❑ Define hyperlinks and other interactive elements as necessary for digital document delivery
- ❑ Create PDF form fields
- ❑ Export an interactive PDF file
- ❑ Define a table of contents for EPUB navigation
- ❑ Link images to text for EPUB and HTML export
- ❑ Create an interactive slideshow
- ❑ Export an e-book in EPUB format
- ❑ Export the document to HTML for Web publishing



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 2 Creating Interactive Elements

The print file is now complete, but you still need to repurpose the content into several different versions for digital distribution—a common assignment in the professional market. To complete this type of repurposing, you need to understand the options and capabilities of each format.

You already know that the PDF format can contain all of the elements—text, images, etc.—required to create high-quality printing. Digitally distributed PDF files support interactive elements and multimedia, which are not possible to create in print jobs.

If you completed Project 5, Inland Travel Brochure, you also saw that you can create interactive page transitions for files that are delivered digitally. Those transitions are only one of the interactive and multimedia elements that are supported by the PDF format. In this stage of the project, you are going to create an interactive table of contents, hyperlinks, a slideshow of images, and a form that users can fill out directly in Adobe Acrobat. InDesign allows you to create all of those elements directly in the layout, without the need for additional software.

CREATE VERSIONS WITH LAYERS

Rather than saving and editing multiple versions of the same basic file, you are going to use layers to identify elements that function properly for all output versions, as well as isolating objects that are only appropriate for certain formats.

1. With **buttevard.indd** open, navigate to **Page 1** of the layout.
2. In the **Layers panel (Window>Layers)**, double-click the **Layer 1** name to open the **Layer Options dialog box**.
The default in every file is named “Layer 1”, which is not terribly useful when you use multiple layers. Descriptive names are far better for any user—including layers.
3. Change the Name field to **Common Elements**, then click **OK**.
4. Click the **Create New Layer** button at the bottom of the **Layers panel**.
5. Double-click **Layer 2** in the **Layers panel**. Change the layer name to **Static Print** and click **OK**.
6. In the **Layers panel**, click the arrow to the left of the **Common Elements** layer to expand it.

Note: Layers are also useful for designing the cut dimensions, which are used in non-rectangular shapes or contain an irregular cut-out within the page. The tab on a manual folder and a folded corner are two examples of die-cut jobs.

Project 6: Digital Layout Vari

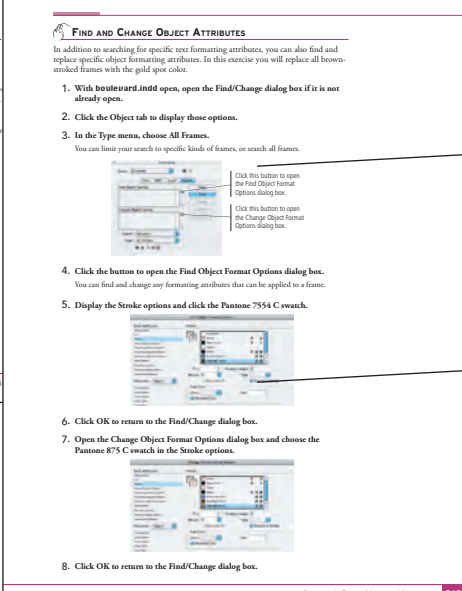
Real-World Workflow

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.

FIND AND CHANGE OBJECT ATTRIBUTES

In addition to searching for specific text formatting attributes, you can also find and replace specific object formatting attributes. In this exercise you will replace all brown-stroked frames with the gold spot color.

1. With **buttevard.indd** open, open the **Find/Change dialog box** if it is not already open.
2. Click the **Object** tab to display those options.
3. In the **Type** menu, choose **All Frames**.
You can limit your search to specific kinds of frames, or search all frames.
4. Click the button to open the **Find Object Format Options dialog box**.
You can find and change any formatting attributes that can be applied to a frame.
5. Display the **Stroke** options and click the **Pantone 7554 C** swatch.
6. Click **OK** to return to the **Find/Change dialog box**.
7. Open the **Change Object Format Options dialog box** and choose the **Pantone 875 C** swatch in the **Stroke** options.
8. Click **OK** to return to the **Find/Change dialog box**.



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 you can quickly identify important information.

The Animation Panel in Depth

The Animation panel offers a variety of options for controlling the details of an animation.

Events defines what event triggers the animation:

- On Page Load, the default, means the animation plays when the page is opened in the SWF file.
- On Page Click triggers when the page is clicked.
- On Click (SWF) and On Roll Over (SWF) trigger the animation when the object is clicked or mouseovered. If you choose On Roll Over (SWF), you can also select Reverse On Roll Out, which reverses the animation when the mouse moves off the object.

Although you will learn about button events later in this project, you should understand that you can also create a button that triggers the animation. In this case, On Button Events is applied to the Events) menu.

You can click **Create Button Triggers** to define an existing object that will trigger the animation. After you click Create Button Triggers, click the object that you want to trigger the animation. The clicked object is connected to a button and the Buttons and Frames panel opens.

The Buttons and Frames panel automatically opens to control the new button's behavior.

Duration defines how much time it takes for the animation to play (start to finish).

Play defines the number of times the animation is played. Check the **Loop** option to play the animation repeatedly.

If you expand the **Properties** section of the Animation panel, you can define additional options.

The effect of the Rotate, Scale, and Opacity depends on which option is selected in the **Animate** menu:

- If From Current Appearance or To is active, the properties define the end of the animated object.
- If To Current Appearance is active, the starting appearance of the animation proxy to how your properties affect the animated object.

You can use the **animation proxy** to how your properties affect the animated object.

Speed controls the change in animation speed over time:

- Using None, the animation speed is a steady rate.
- Using Ease In, the animation speeds up over time.
- Using Ease Out, the animation speeds down over time.

Click here to show the animation proxy on the motion path.

The proxy shows the ending position and scale defined in the Animation panel.

This arrow indicates that the object will move to this position.

Project 6: DGI

InDesign Foundations

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

ENABLE TRACK CHANGES

In many cases, multiple users collaborate on a single document — designers, editors, content providers, and clients all go back and forth throughout the design process. Each person in the process will request changes, from changing the highlight color in a document to rewriting the copy to fit in a defined space. Because the words in a design are a vital part of communicating the client's message, tracking text changes throughout the process can be useful to make sure that all changes are accurate and approved before the job is finalized.

Note: Some text issues, however, have little to do with typography and more to do with "content multiplication" — common errors introduced by the people who created the text (and often, your clients). Regardless of how knowledgeable or careful you are, some problems will inevitably creep into the text elements of your layout.

These options are not available unless the insertion point is currently placed.

- With **bauleward.indd** open, use the **Type tool** to place the insertion point in any story.
- Choose **Type > Track Changes > Enable Tracking in All Stories**.

The **Track Changes** feature can be activated to monitor text editing during development. This allows multiple users to edit the text without permanently altering that text until the changes have been reviewed and approved or rejected. (After you have made all the changes in this stage of the project, you will review and finalize those changes.)

Project 6: DGI

Advice and Warnings

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

Project Review

fill in the blank

- _____ have inside and outside margins instead of left and right margins.
- When _____ is active, InDesign automatically adds pages to accommodate an entire story that is placed in a primary text frame.
- A local formatting override is indicated by _____ next to the style name in the Paragraph Styles panel.
- A negative first-line indent is called a(n) _____.
- A(n) _____ is a single line of a paragraph at the end of a column.

short answer

- Briefly explain the difference between facing pages and non-facing pages.
- Briefly explain the difference between reader's spreads and printer's spreads.
- Briefly explain the advantages and disadvantages of nesting text-formatting styles.

art director comments

The client is very pleased with the pieces you have designed to promote tourism in the national parks. Before she presents the project to her director for approval, she would like to have the same pieces for at least one other park.

To complete this project, you should:

- Create the flyer, rack card, postcard, and iPad layouts for Yosemite National Park. Use the images and text that are provided in the **FILE > PROJECT > ZIP** archive on the Student Files Web page.
- Create one additional layout for a letterfold brochure that will include the same content as the other pieces. The inside of the brochure should have only the park name and space for a map of the park. (If you completed Project 5, National Parks Brochure, you can use the same basic 499* template that you created in that project.)

client comments

These pieces are exactly what I had in mind. When I pitch the project to my superiors, I want to be able to show them all the same pieces for at least two different parks. That way the committee will see how different colors and pictures will affect the individual pieces, but still have a consistent look and feel. I've sent you the text and images for Yosemite for this second set of files.

I'd also like to see one additional layout — redesigning our park map brochure to include this same content, but also with a large map-specific park. We already have the maps, so you have to find the files for you, for now, space on the inside of the brochure.

project justification

Project 4: Re

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.

Project Summary

Repurposing the same content in multiple different layouts is becoming increasingly common in the design world. This project explored two different methods for repurposing content, both for multiple uses: unstructured XML and structured XML.

You used unstructured XML to drag specific types of content into a layout, and you used a structured approach to automatically place content into tagged frames of a different layout. By changing in the text.

You also used the content sharing and alternate layout capabilities that are built into InDesign CS6 to create different layouts from existing content. You also added interactive overlays to take better advantage of the capabilities of digital media.

- Use unstructured XML to create a layout from all content.
- Use unstructured XML to create a layout from selected content.
- Use content sharing tools to create a layout for digital media.
- Change an interactive overlay for digital media.
- Create alternate layouts for different device orientations.
- Create a digital kiosk for cable display.

Project 7: National Parks Info Pieces

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 CS6 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

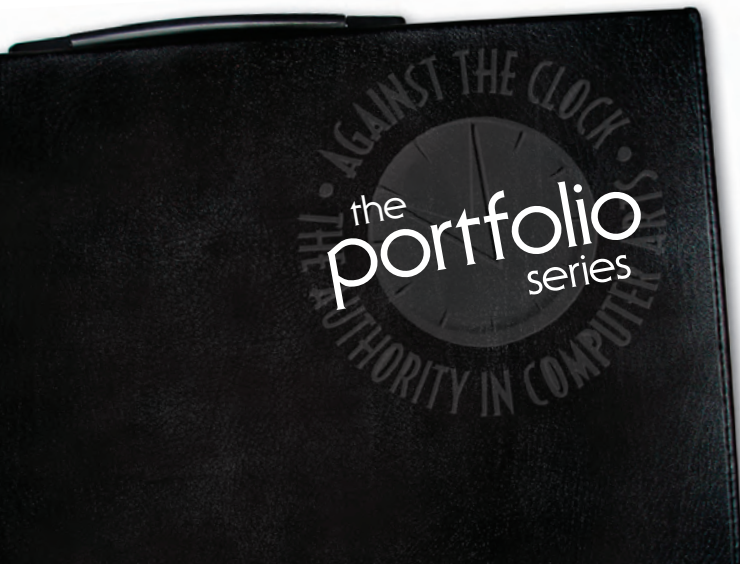
- ❑ Building Graphic Interest
- ❑ Importing and Formatting Text
- ❑ Graphics as Text and Text as Graphics
- ❑ Outputting the File



project 3

HeartSmart Newsletter

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



project 4

Realtor Collateral Booklet

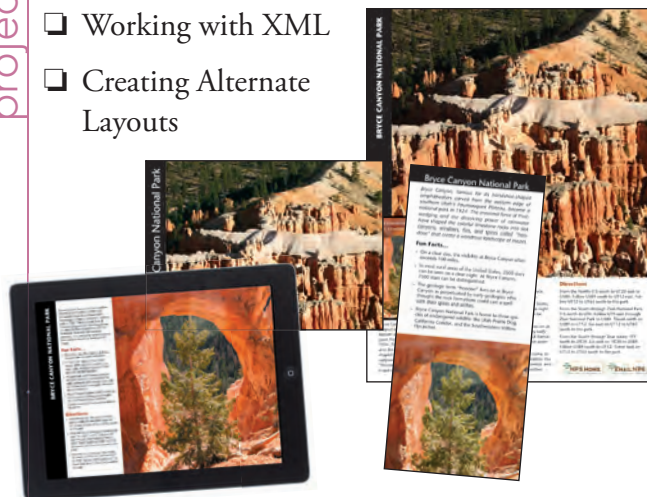
- ❑ Working with Master Pages
- ❑ Controlling the Flow of Text
- ❑ Outputting Variations of Files



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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