Adobe® InDesign CS2

Classroom in a Book™ Instructor Notes

Adobe

Introduction

The Adobe® InDesign® CS2 Classroom in a Book™ course presents students with tips, techniques, and solutions for using the Adobe InDesign software.

The Instructor Notes are intended to complement the information in the Adobe InDesign CS2 Classroom in a Book®. The information is organized to follow the sequence of instruction in each lesson.

About the workbooks

It is recommended that each student in the class have an individual copy of the *Adobe InDesign CS2 Classroom in a Book*. Students will use this book as you lead them through projects. Additionally, the book can be used as a self-paced tutorial.

You can buy more copies of the *Adobe InDesign CS2 Classroom in a Book* for your students, or you can refer them to a local bookseller to purchase the book. For more information, call Pearson Education at 800-922-0579.

Course strategy

If you're teaching a 15-week course, you can teach approximately one chapter of this book per class. The book numbers 14 lessons plus an introductory tour. So depending on the actual length of your course, you may want to combine some of the lessons with related lessons in a single class. For example:

The first three lessons provide instruction on the essentials for Adobe InDesign, while Lessons 4 and 5 cover a number of aspects of importing and editing type.

We recommend that, at an absolute minimum, you teach the Quick Tour and Lessons 1 through 8 and also Lesson 12. Most of the basic Adobe InDesign features and the InDesign work environment are covered in these lessons. These aspects of InDesign need to be understood by all students who will need to use InDesign.

In addition to using Adobe InDesign Classroom in a Book to teach beginning and intermediate Adobe InDesign classes, you can use individual lessons to teach specific topics, as suggested below:

To focus on transparency, use Lesson 10.

To focus on text and tables, use Lessons 4, 5, 7, and 9.

To teach color, use Lesson 6.

Managing student projects

One way to simplify file storage and retrieval in classroom situations is to ask students to create a folder on their hard disks, name it (Student name's) Lessons, and then copy each project folder into the main Lessons folder. Having students keep all their working files in their own Lessons folder makes it easy for you to clean up files when a class is over.

Additional resources

Instructors and users of Adobe InDesign rely on various resources to supplement their knowledge of the program. You may find the following resources useful to explore.

Adobe InDesign CS2 User Guide

This guide contains feature descriptions. It's useful for learning about areas of the program that are outside the scope of the Classroom in a Book.

InDesign Help

The online Help installed with InDesign contains a complete descriptions of all features, including topics not covered in the User Guide. You can view online Help by choosing Help > InDesign Help. (In Windows, you can also press F1 to access InDesign Help).

Application CD

The Adobe InDesign application CD also contains additional information.

Adobe Web site

The U.S. Adobe Web site at http://www.adobe.com contains a variety of Illustrator training and support resources. Many step-by-step tutorials are available at the Adobe Web site, and the User-to-User Forums are a great place for students to learn from more experienced users.

Adobe Online

Adobe Online is a quick and easy way to reach Adobe resources at the Adobe Web site, including training resources and downloadable updates to Illustrator. You can start Adobe Online by clicking the icon at the top of the InDesign toolbox, or by choosing InDesign Online from the Help menu in InDesign.

Adobe Certified Expert (ACE) program

This program is designed to validate an expert skill level of Adobe InDesign CS2. Careful testing of candidates ensures that each ACE has demonstrated expert product knowledge of the current release of Adobe InDesign,

resulting in increased marketability and an added credential.

Training for the ACE program is available through Adobe Certified Training Providers and self-study. For more information about this program, send e-mail to certification@adobe.com or visit the Adobe Web site at http://www.adobe.com.

Several resources mentioned here are available directly from the Help menu within InDesign, such as online Help and Adobe Online.

Lesson 1: Getting to Know the Work Area

This lesson provides an overview of the functionality of InDesign. By the end of this lesson, students should understand that they can use InDesign to create page layouts using a variety of elements. They should also understand the overall interface of InDesign, including, how to access palettes, where tools are located, and how objects are placed inside of frames.

Working with tools

Page 47-48 Note that many of the tools have pop-up options. Tools you need to access may be hidden beneath other tools. A complete listing of all the tools, including available selections from each tool group, is provided on page 47. Also, many tools have keyboard shortcuts that you can use to quickly activate them. These are listed adjacent to the tool name in the graphic on this page.

Applying Color

Page 49 This section provides an introduction to applying color to objects using InDesign. It is not intended to be a comprehensive examination of colors. See Lesson 6 for a more detailed look at creating, saving, and applying colors and gradients.

New Window

Page 50-51 It is important to note that new windows are not the same as new documents. You can create multiple views of the same document, opening new windows as necessary. Each window is simply a separate view of the same document.

Palettes

Page 53 All palettes are organized under the Window menu. Your students should never be lost looking for palettes once they understand this key concept.

Workspace Management

Page 56 If you have multiple groups of students using the same computers, you can have each student create and save their own workspace. You can also have them restore the default workspace if needed.

Zooming

Page 59 While the Zoom tool works well, you can work more efficiently by holding down the modifier keys to temporarily activate the Zoom tools. Use Command + Spacebar (Mac) or Ctrl + Spacebar (Windows) to temporarily activate the Zoom tool, which allows you to quickly increase your magnification without having to switch tools.

Scrolling

Page 64 Use the space bar to temporarily activate the hand tool to scroll through a document. When entering text, using the Alt (Windows) or Option key (Mac OS) to temporarily access this tool, rather than needing to switch using the Tools palette.

Layers

Page 66 If you are familiar with layers in Photoshop or Illustrator, they operate in a very similar manner within InDesign. You will want to encourage students to organize complex projects using layers, otherwise it becomes unnecessarily difficult to select and manipulate objects.

Context Menus

Page 69 Context menus are widely used throughout InDesign. Use your right mouse button to access these throughout InDesign. You'll find these helpful menus let you avoid the need to remember a large number of key commands or frequently search for items in the menus.

Questions

1 What is the difference between using layers and using the send or bring commands?

2 How can you organize your palettes?

3 If you are looking for a tool and it is not visible, where might it be located?

Answers

1 Stacking order exists on each layer, as you can bring items to the front of a layer (or the back) by changing the stacking order. But event the topmost object in a layer will still be behind any objects in layers that are located above the object. Together layers and stacking order determine the visibility of objects.

2 You can create custom groups of palettes by moving them into their own palettes. You can also create your own custom workspace.

3 Some tools are nested, as they are located behind other tools. You must click and hold down on a tool to select any tools that are nested behind it.

Lesson 2: Setting Up Your Document

This lesson provides the foundation for creating new documents. This lesson is focused on how to create custom page sizes, defining a master page, and applying master pages to a document page.

Document Presets

Page 77 You are not required to create a document preset before creating a new document. You should create these only if you will be frequently re-using a custom page size.

Master Pages

Page 79 Understanding of master pages is critical for anyone who will be creating longer documents. They avoid repetitive formatting tasks, and are widely used by anyone creating longer documents.

Guides

Page 80-85 You can place guides on either document or master pages. All guides can be edited on document pages, whether they are page guides, ruler guides, margins, or columns. It is not necessary to edit them on the master page if they only need to be modified in one instance on a specific document page due to a specific, unique page layout.

Placeholder Frames

Page 88 It is not necessary to create placeholder frames before importing objects. While this lesson uses a foundation of placeholder frames to create a consistent layout, you can also create the frames at the time you import graphics and text.

Text Linking

Page 97, 102-103 This is another key concept, as any document that has text running from one page to another will need to use links. Be certain that your students understand this concept before moving into other longer documents.

Adding Pages

Page 101 As an alternate, you can drag master pages from the top of the Pages palette to the bottom of the palette to add pages into a document.

Questions

1 When are master pages most useful?

2 Where can you create guides that will appear on all pages?

3 How can you avoid repetition when creating documents that will all be the same size?

Answers

1 When you have long documents with repetitive formatting, such as running headers, running footers or a consistent layout used on a number of pages.

2 You can create a master page with guides.

3 You can create a Document Preset or you can create a template document.

Lesson 3: Working with Frames

This is an important chapter, as all objects are placed within frames. Text, graphics and even tables are placed inside of frames. So getting familiar with how they operate enables your students to more efficiently work with both text and graphics.

Cropping

Page 122 Changing the crop of an image does not change the image itself. The visible area is all that is changed.

Select and Direct Select Tools

Page 123-125 It is important to understand when to use the Selection tool as opposed to the Direct Selection when looking to manipulate the location of an image. Use the Selection tool to move an image and frame together, while you use the direct select to manipulate the content.

Text Wrap

Page 126 While this exercise has students wrap text around an irregularly shaped polygon, you will most frequently use the second button in the Text Wrap palette to wrap around the bounding box of an object. Text wrap does not require an

object to be positioned above an object, and applies to text regardless of the layer on which an object is placed.

Frames

Page 128 Remember that frames placed on document pages let you place either text or graphics into them, so the tools you use to create frames on document pages are quite flexible.

Duplicating Objects

Page 135 You can hold down the Alt (Windows) or Option (Mac OS) key while dragging an object to duplicate it, or you can also use the Step and Repeat command if you need to create multiple objects. Of course, copy and paste also works.

Questions

1 What are the differences between the Selection and Direct Selection tools?

2 Why should you use the text inset command?

Answers

1 The direct select tool is used to select individual anchor points, line segments and the content of picture frames. Use the selection tool to manipulate an entire frame.

2 Use the text inset when you have a border around the edge of a text frame or if a text frame has a colored background. This provides for distance between the edge of the frame and the location of the text within the frame.

Lesson 4: Importing and Editing Text

Because most InDesign documents include text and graphics that are created using other programs, you should become familiar with the process of importing text.

Missing Fonts

Page 144 InDesign provides a number of additional ways to indicate that fonts are missing. The listing of a missing font in the Character palette is provided inside of parenthesis, a Missing listing is added to the Font command under the Type menu and fonts are also highlighted in pink when displayed in the layout. There should be no mistaking missing fonts in your documents. To avoid missing fonts, use the Package command when assembling a document for delivery to a print service provider or confirm that the person with whom you are sharing the document has the necessary fonts. Fonts are software, and they should only be installed within the rules outlined in the licensing agreements.

Creating Text Frames

Page 145 Pay close attention to the cursor icon when creating text frames. The square icon surrounding the cursor indicates that a box will be created when you click. If only the I-beam is visible, then the cursor will create an insertion point in an already existing frame.

Styles

Page 152 This section provides a quick overview of the benefits of using styles to apply multiple formats to type in a single step. Lesson 7 covers styles in greater depth.

Flowing Text

Page 147-149 One of the most common tasks is to import text and flow it from one page to another. Be certain that students understand automatic flowing of text so that they can import larger passages of type without having to manually add each page in the document.

Columns

Page 159-160 As a variation, you can create one box and divide it into multiple columns using the Text Frame Options command, and then add a text wrap to the picture of the biker. It is often easier to create one box and divide it into multiple

columns as opposed to creating separate, linked boxes.

Missing Fonts

Page 168 While the exercise calls for replacing the missing fonts, it is more typical that you would locate the missing fonts and install them on your computer.

Story Editor

Page 176 The Story Editor may be useful for students producing documents that include a great deal of linked text. The Story Editor makes it much easier to work with longer sections of text.

Text on a Path

Page 177 Text can be placed on almost any path using the Path Type tool. There is no special type of path required, but you do need to choose the Path Type tool to add text to a path.

Questions

1 How can you spell check all the text in a document?

2 Does text on a path require a special type of path?

3 What is the difference between a character style and a paragraph style?

Answers

1 You can choose the Document option in the Check Spelling dialog box (accessed from the Edit menu).

2 You can use any path, but you need the Path Type tool to add text to the path.

3 Paragraph styles apply to an entire paragraph, while Character styles only apply to text that is selected.

Lesson 5: Working with Typography

This chapter provides an introduction to many of InDesign's more refined typographical features such as kerning, tracking, and drop caps.

Line and Paragraph Spacing

Page 185-190 New students frequently use extra paragraph returns to add spaces between lines, or try unusual techniques to increase line spacing. The Space Before and Space After options are the most consistent methods for adding space between two paragraphs. You can also use the Leading options for adjusting line spacing. Additionally, you can use the baseline grid to set the line spacing. All of these can be used with paragraph styles, making it easy to make changes to multiple paragraphs in a single step.

Baseline Grid

Page 185 Because the both the baseline grid and leading control the amount of space between lines, you need to work with both options when using the baseline grid. You can set leading values to be equal to or less than the baseline grid option, otherwise type may skip to the next grid line, which may provide too much space between the lines.

Drop Caps

Page 197 Many users do not realize that Drop Caps are a paragraph attribute, and thus do not require you to select the characters you wish to use. Because of this, you can also use them in paragraph styles.

Word and Character Spacing

Page 199-201 Changing the kerning and tracking of headlines and larger type is often necessary. Make certain that your students understand the difference between kerning, which controls the space between character pairs, and tracking, which controls the space between multiple characters.

Tabs

Page 203 You can also prepare your students for tables (Lesson 8) as you discuss tabs. Tabs and tables are two methods for presenting complex text information.

Questions

1 How can you easily apply a drop cap to all of the first characters used in multiple stories across a document?

2 If type is ignoring the baseline grid, how can you correct this situation?

Answers

1 You can create a Paragraph style and apply it to the first paragraphs where you want the drop cap to appear.

2 You may simply need to apply the baseline grid to the type from the Paragraph palette. But if the type has been told to align to the grid and it is working inconsistently, there is probably a leading value, a space before or a space after that is causing the text to not use the grid for alignment. Reduce or remove these values to have the grid work appropriately.

Lesson 6: Working with Color

This lesson provides a more detailed look at the methods for creating, saving and applying colors. Students may note that colors on screen are not necessarily consistent between computer monitors and printed output, which is addressed in the second portion of this chapter.

Saving Color

Page 216 The process is quite similar whether you are mixing CMYK colors, or saving spot colors, such as a PANTONE color. Encourage students to work primarily in the Swatches palette, as it provides one central location for creating, saving, applying, and modifying colors.

Customize Stokes

Page 220 While InDesign provides a great many stroke choices, you can also create customized stroke types by choosing Stroke Styles from the Stroke palette menu. These styles then become available in the Type drop-down menu in the Stroke palette.

Creating a Multiple Color Gradient

Page 221 You may want to have more advanced users create gradients with more than one color. You can click on the bottom of a gradient ramp, between the two stop colors to add an additional stop color. You can then change the additional color to meet your needs. This is covered in detail on page 231.

Colorizing Text

Page 228 Be careful when you first attempt to apply colors to text, as InDesign provides a number of options. You can apply color to the text fill or the stroke, just as you can with frames. And if you have a text frame selected, you need to use the controls in the Swatches palette to direct InDesign to colorize the text and not the frame.

Ensuring Consistent Color

Page 235 The implementation of color management has changed since earlier versions of InDesign, so even if you are familiar with color management concepts, you may wish to review this chapter.

Working Spaces

Page 242 Working spaces may vary if students are using different computers or if they are using different printers for proofing.

File Formats and Profiles

Page 247-249 Not all image file format support embedded profiles. Some that do support profiles include .psd, .ai, .tif and .jpg.

Questions

1 How can you edit the name or attributes of a color swatch?

2 How do you create a new color swatch?

3 How can you change a spot color to a process color?

4 What is the difference between color management and color correction?

5 What is a profile?

Answers

1 You can double-click on a color swatch to edit its name and attributes. Be careful that you do not have an object selected when you do this, as you may apply the color to the object at the time you click the swatch to edit it.

2 You can click the New Color Swatch button or choose New Color Swatch from the Swatches palette menu.

3 You can edit the swatch and change it to a Process color and change its Color Mode to CMYK and its Color Type to Process.

4 Color management helps you to achieve more consistent color, while color correction is used to fix color related problems.

5 A profile is used to identify the characteristics of a device – such as a scanner, a monitor or an output device. The profiles are used by InDesign to render an image so that when it is viewed on screen or on a proof it more closely resembles the final product.

Lesson 7: Working with Styles

Styles are a critical feature for any document that uses repetitive formatting, especially longer documents. Too often styles are under utilized by students, and you should encourage your students to gain a firm grasp of the concepts and features for character, paragraph, and object styles.

Object Styles

Page 265 Object styles are a new feature for InDesign and are a new concept in page layout software. They allow users to save formatting applied to frames - including formatting applied to text inside of a frame.

Character Styles

Page 270 Character Styles serve as the foundation for text styles. Character Styles can be used for the easy application of multiple attributes–like font, size, and style. You can also create a character style to easily apply a single attribute - like Bold or Italic. When creating a Character Style, any formatting attribute not explicitly identified in the New Character Style window will remain as-is after the application of the style. So a single style that applies the Bold attribute can be used to

create Minion Pro Bold and also Adobe Garamond Pro Bold (providing that both of these fonts are installed).

Nested Styles

Page 282-285 If your paragraphs always start with a certain formatting pattern, you can combine character and paragraph styles together to build a nested style. Nested Styles allow you to automatically style the first several words or characters of a paragraph using a character style, then format the remaining portion of a paragraph using a paragraph style. The formatting occurs in a single click. If your students are advanced, you may want to have them add multiple character styles as a nested style.

Updating Styles

Page 286 You can update character, paragraph, and object styles using the same technique.

Loading Styles

Page 288 If you've already created styles in another document, you can import them into another InDesign file using the Load command from the palette menu.

Questions

1 How do character styles differ from paragraph styles?

2 When applying a character style, what steps are necessary, and how does this differ from applying a paragraph style?

Answers

1 Character styles include only character attributes (font, size, color, scaling, kerning, etc.)–the attributes that are located in the Character palette and not those located in the Paragraph palette

2 When applying a character style you must first highlight the text to be formatted. Only the highlighted text is styled when applying a character style. Alternatively, paragraph styles apply formatting to an entire paragraph, even if the cursor is only inserted in the paragraph. No text needs to be highlighted when applying a paragraph style.

Lesson 8: Importing and Linking Graphics

By default InDesign links to graphic files that are placed in an InDesign layout. This lesson provides a foundation for managing imported graphics using the Links palette and also using the Library for handling frequently used objects.

Missing and Modified Images

Page 299-303 The links palette shows all objects that have been imported into a file that might be needed for printing. Watch for yellow triangles, which indicate images that may have changed since the time they were imported and red stop signs, which indicate that InDesign can no longer locate the image that was imported. A file should not be printed or exported if it has missing or modified images. By default, text files are not listed here, as they are not needed for printing. However, you can change this option.

View Quality

Page 304 The Typical setting is the best option unless you have a need to see the original, high-quality artwork. When you are done viewing artwork at a higher resolution, you can set it back to the Typical mode.

Clipping Paths

Page 305-308 You can also use work paths, clipping paths and alpha channels – all built into a graphic- to define the visible portion of an image.

Alpha Channels

Page 310-313 This section requires the use of Photoshop. If you are teaching a class focused on typography, you may want this section to be optional. The features discussed in this section are good for users to understand, as the image preparation in Photoshop impacts the ability to display a silhouette within InDesign.

File Formats

Page 314, 320 While we work with .psd, .ai and .pdf files in this lesson, you can use virtually any file format. InDesign supports formats such as TIFF, EPS and JPEG, to name a few. The native file formats offer some advantages, such as the ability to work with a Photoshop file that includes layers.

Questions

1 Why is it important for links to graphic files to be maintained?

2 What is the benefit of a clipping path or alpha channel?

Answers

1 Because InDesign relies on the original source file for printing, most graphics will not print correctly (nor will they export correctly to PDF) if the original source file can not be located.

2 Creating a clipping path or alpha channel lets you save selections and determine which portions of an image will print. Because these are most-often created using an image-editing program, such as Photoshop, you can print the image exactly as it was intended by the designer or photographer.

Lesson 9: Creating Tables

Tables make it easier to present large amounts of data. Tables are created within text frames, and can be easily controlled through the Tables palette and the Table menu. You can also use the Control palette to manipulate tables. You can import tables from Excel and Microsoft Word or you can convert existing text to a table.

Importing Tables

Page 332 You can import tables created in Microsoft Word or Excel directly into InDesign. You can choose the import options to select which Excel sheet is being imported and even choose a cell range.

Cell Attributes

Page 336 Table cells can be formatted independent of the rest of the table. Individual cells are formatted using the Cell options. You can format all of the cells by using Table options.

Table Palette

Page 341 While the Table palette provides a comprehensive set of options for creating and manipulating tables, you can also use the Control palette for many of the options covered in this section. You may want to have your students learn the concepts with the Table palette and then let them experiment with the Control palette.

Graphics in Tables

Page 341 Graphics placed into a table are in-line and need to be copied and pasted into the cell or they are imported while you have a text insertion point (blinking cursor).

Table Headers

Tables can be linked across multiple text frames, and table headers appear at the top of each frame containing the table. You can have your more advanced students experiment with creating tables that span multiple text frames, and add table headers that appear in each frame.

Questions

1 How are graphics imported into a table?

2 How do you easily select an entire row, a column or the entire table?

3 How do you add or delete rows and columns?

Answers

1 You can choose the Place command when the cursor is inserted in a table cell, or you can choose the Paste command after copying a graphic.

2 You can move your mouse to the outside portion of a row or column and click when the black arrow appears. You can also move your cursor to the upper left corner of a table and click when the arrow appears to select the entire table.

3 You can add or delete rows by entering a larger or smaller number in the rows or columns section of the Tables palette. You can also choose the Insert or Delete commands from the Table palette menu.

Lesson 10: Working with Transparency

InDesign supports transparency whether it is created in another program, such as an image imported from Photoshop, or created using InDesign. This lesson shows some of the ways in which transparency can be added to objects using InDesign.

Colorizing Black and White Images

Page 355 As with the exercise in the last lesson, you can colorize grayscale images. Note that you can colorize the image and you can also colorize the background color of the frame containing the image.

Pen Tool Shapes

Page 361 You can have your more experienced users create another spiral, similar to the one on this page using the pen tool.

Drop Shadow

Page 367 A drop shadow can be applied to images or text, as it is an attribute of the frame. For the text to have a visible shadow, the frame color needs to be set to none.

Questions

1 What is the advantage of creating drop shadows using InDesign?

2 Why is it important for a page-layout program to support transparency?

Answers

1 You can avoid returning to Illustrator or Photoshop to create drop shadows. You can also create fully editable type, such as headlines, using drop shadows within InDesign. While you can achieve similar results in both Photoshop and Illustrator, this involves making the element and importing into InDesign. Any edits need to be done in these other programs.

2 Because transparent elements can be created using Photoshop and Illustrator, it is important that page layout programs understand how to handle these items. Images with feathered edges or pictures with transparent elements (such as a glass) can only be successfully used in a page layout program that can recognize transparency.

Lesson 11: Working with Long Documents

You can use books to more easily manage long documents. It becomes impractical to have one document that is hundreds of pages in length. Using the book feature you can break longer documents into sections, and add each section to the Book palette. You can create multiple book files, which reference individual InDesign files. This chapter is focused entirely on long-document features of InDesign.

Book Palette

Page 374-376 The book file links to the individual InDesign files that have been added to the book. The sequence of the files in the palette is important, as it determines page numbering if automatic page numbering is being used in any of the files. You can use the synchronization options in the palette menu to determine how synchronization of the files occurs-establishing one document as the source for all definitions of styles and colors. Multiple individuals can work on various portions of a book at the same time, although each file can only be open for editing by one individual at a time. However, the same book palette can be opened by several users concurrently.

Table of Contents

Page 377 You can create a custom set of styles for the text in a table of contents before you build the TOC. This lets you choose the style when building the TOC, and have it automatically formatted. InDesign also includes some default TOC styles that become available when you create the TOC.

Index

Page 382 You can also create index topics, as opposed to references. Use this option to determine what will be in the index, and then create the references to conform to the topics you have added.

Questions

1 Are index entries automatically updated?

2 How do you specify that a TOC and Index will include all chapters in a book?

3 Why create a book?

Answers

1 Index entries are not automatically updated. You must add individual entries or use the add all option to have them added.

2 You must check the box in the Index palette for it to include book chapters. For you to include all book chapters in a TOC, use the checkbox in the TOC dialog box.

3 Books make it easy to work with longer documents and to make certain that styles and colors are defines consistently across multiple files.

Lesson 12: Printing and PDF Exporting

As a page-layout program, the primary destination for most files will be a printed product. Whether this is a brochure, package design, or newsletter, you need to know how to print effectively and check the file for possible errors. A large and ever-growing number of print service providers accept InDesign files, and this chapter covers the tools for successfully printing with InDesign.

You can also create PDF files for a variety of purposes—including distribution on-line and for high quality printing.

Preflight

Page 393 This step is essential before handing-off a file. Whether you are delivering the file to a commercial printer or a colleague, this option confirms that all assets necessary for printing or editing the document are available. The preflight step is run automatically whenever you choose the Package command.

Package

Page 396 Packaging a file is also a great way to create an archived version of a document, as it includes all necessary elements.

PDF Quality Options

Page 398 Note that there are a variety of settings that control the quality of the final PDF document. It is important to select a setting that matches your needs for the final PDF. A high quality PDF might be suitable for sending to a printer, but might be impractically large to post on-line.

Separation Preview

Page 399 You can confirm the actual printing breakdown of a file to confirm that it is exactly as you intended by using the Separation Preview palette.

Questions

1 How do you save your print settings?

2 How can you confirm what ink separations will be printing?

3 What are some of the advantages of InDesign's integrated PDF export?

4 Are all PDF files the same quality?

Answers

1 You can create a Print Preset.

2 You can use the Separation Preview or use the Ink Manager.

3 Because you do not need to generate PostScript files and use Acrobat Distiller, you tend to create PDF files much faster. The integrated PDF export also provides for enhanced PDF options, such as the inclusion of multimedia elements and buttons that would otherwise not be possible.

4 You can choose from a number of preset options that determine the quality (and file size) of the resulting PDF. There are high quality and low quality PDF options that are available, so all PDF files are not the same. In fact, you may need to export a PDF file multiple times if you intend to distribute the file on-line and also for printing.

Lesson 13: Using XML

Larger organizations are increasing using XML to repurpose the content that they create. InDesign's integrated XML import and export capabilities allow you to either import XML that was created previously, or convert your document contents into XML that can be re-used in other forms–whether print or on-line.

This chapter covers the basics of working with InDesign's XML capabilities.

Importing and Applying XML Tags

Page 417 Most XML workflow require the tagging of objects, and the tags must be consistent from one document to the next. For this reason, the tags are generally created once and then imported and applied to each document. This keeps the tag name.

Structure

Page 421 Because the structure sequence indicates the order and relationship of the elements in the layout, it is important to pay close attention to the way in which items are listed. Recipients of the XML may not have the layout as a reference, so they need to clearly understand the relationship of items by viewing their structure in the XML file.

Snippets

Page 429 While technically these are XML items, you should encourage students to take advantage of snippets the way they might use an object library. Snippets can be used with no knowledge of XML as a simple way to share items between documents.

Questions

1 Why export XML?

2 Do designers generally create their own XML tags?

Answers

1 XML provides a format for sharing document content so it can be reused in other formats. The exported XML is independent of the layout, so it is important for the structure and tags to accurately reflect the layout.

2 Tags are generally created once and then imported, this keeps the tags consistent between documents.

Lesson 14: Working with Adobe Bridge and Version Cue

Using Adobe Bridge

Page 434 Bridge is one of the most significant enhancements to the CS2 applications. You may actually want to teach this section first, providing students with an overview of this effective way to manage their files. Because Adobe Bridge can be used in place of the traditional File > Open command (or even the traditional File > Place command), it is a unique way for users to work. Create additional exercises where users drag and drop items from the bridge into their layout–such as Photoshop or Illustrator files, or even word processing files.

Using Version Cue

Page 436 Version Cue is more appropriate for advanced users who are already familiar with InDesign essentials and now need to manage their documents and track their revisions. Version Cue and Bridge are separate applications, and do require additional memory and processing power on your computers. Version Cue must be installed as a part of the Creative Suite. If you only installed InDesign, you will not have access to Version Cue.

If you are teaching in a computer lab with older computers, Version Cue may be too intense an application to run at the same time as other Creative Suite applications, and you may notice a degradation in performance if it is running. If this occurs, you can turn off Version Cue using the Control Panels (Windows) or System Preferences (Mac OS).

Questions

1 When can you use Adobe Bridge?

2 When would Version Cue be appropriate?

Answers

1 Use Adobe Bridge to find files, import them, and open them. Because Adobe Bridge can also provide preview information and metadata, it is more useful than the traditional File > Open command or even browsing files through the operating system.

2 Version Cue is useful for designers who need to create multiple versions of a document or when a document is going through multiple revision cycles and you want to keep past versions. You do not need to have multiple users to take advantage of Version Cue–it can be equally as effective for a single designer keeping track of file versions in an involved project.