

# **Creating Animations in Adobe InDesign CC**

One Step at a Time

Sandee Cohen



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Dedicated to:

Terry DuPrât

For her patience and understanding  
and for letting me work when we  
should have been out enjoying our  
time together.

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# Introduction

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When InDesign CS5.5 was introduced, the big excitement (at least to me) was the ability to create animated SWF files. I remember Adobe demonstrated creating a brochure where the items on the pages moved, faded when clicked, and otherwise animated.

Sadly, not everyone was pumped up over the new feature. Print designers had no interest or need to animate their layouts. Then came Apple's decision not to allow Flash on iOS phones or tablets. That was the death knell for SWF and InDesign animations.

So after the initial launch of CS 5.5, animations were rarely shown by Adobe employees, and I rarely taught them.

## Introduction of CC 2014

And then InDesign CC 2014 was launched. Quietly, the InDesign team had added support for exporting animations inside fixed-layout (FXL) ePub 3 documents. A short time later, Adobe discontinued the Single Edition version of the Adobe DPS format. They explained that the new FXL export features provide “our powerful, simplified solution for individual designers who want to create interactive, image-rich content.” And boy were they right!

Animations can create rich media, interactive pages that are just as compelling as the DPS that files take much longer to create and post.

## Animations were back!

I immediately started working to create animations to replicate the most popular features of the DPS format. This meant slideshows, buttons, multimedia, sliding

graphics, and more. And as I experimented, I realized that there are many print designers who need to convert print layouts into fixed-layout (FXL) ePubs.

## A book on animations

Speaking with friends at Adobe Press, we all agreed that there was a need for a book devoted to creating animated documents from InDesign to be exported as FXL. These documents don't have to be actual books. They can be presentations, sales reports, and even the newsletter for a theater group.

Later, Adobe Publish Online (Preview) was introduced for InDesign CC 2015. This technology made it easier to distribute and view FXL documents. Now there are even more reasons to create animated FXL documents.

## How to use this book

Whatever your reason, you're interested in creating animations for InDesign documents. But animations are sneaky. At first they seem easy to create. After all, there are just two control panels and a preview panel. But after a short while, you realize there are all sorts of effects that you think you won't be able to create. That's where this book comes in.

The book is divided into chapters that cover different parts of the animation settings. The subjects get progressively more complex as we go through basic presets, motion paths, scaling, rotation, timing, and more. Because each chapter builds on the previous ones, I encourage you to follow the chapters in order.

## EASY or ADV

Each exercise is labeled EASY or ADV (advanced). There is no hard-and-fast rule for how the labels were applied. They are based on years of experience teaching classes, where I would wait to cover certain features until after I had covered others. There are no medium exercises. Easy and advance overlap.

ADV also means that you should finish the previous lesson before you jump into the advanced one. Advanced can also mean there are quite a few steps. So don't start the exercise if you have only a few minutes to spare.

## Using the files

Unlike my other books, this one comes with a set of files you should download to follow along with the exercises. **The instructions for downloading the exercise files are at the end of this introduction.**

Each chapter has its own folder of files. As a general rule, there are two files for each exercise. There is a template (.indt) file that contains the starting art for the exercise. The file is labeled with the chapter number and exercise number. So, the second exercise in Chapter 3 is named *Exercise\_3\_2\_start.indt*.

The start files have been saved as templates so that when you open them, they are untitled documents. This way you won't inadvertently screw up the original start file. Save each start file with a new name. Of course you should also continue to save your work as you go through each exercise.

There are also files that show the results when you finish each exercise. The finished file for Exercise 2 in Chapter 3 is labeled *Exercise-3-2-finished.indd*. These finished files have been included in case you get totally

lost and need to see the final result of the exercise. I also use files like these when I teach myself a program as a jumping-off point to create my own variations of the finished project. That's when I truly get to understand an exercise — when I make it my own.

## Fonts

It's possible that you will get a message that fonts are missing. This could happen if your school or company has removed the default fonts from your computer. It's not a big deal if you don't have the fonts.

Use Typekit (Type>Add Fonts from Typekit) to add the fonts or substitute your own. None of the lessons rely on perfect font alignment.

## 2014, 2015, and beyond?

I'm writing this book in the summer of 2015. InDesign CC 2015 has just been released. The only difference for working on animations is that CC 2015 has the new Publish Online (Preview) feature covered in Chapter 13.

Of course InDesign CC is constantly being updated, so there may be new features in future updates to InDesign that I haven't covered in this book.

## About the art

I could never have created these exercises without the files from Von Glitschka's *Take and Make Art* published by Peachpit Press. The book contains downloads for hundreds of high-quality, Illustrator files that can be modified and transformed any way you want. The book also contains examples of how the art was used by noted designers. It's a great source of art and inspiration. The book is available from Peachpit Press.

## License Terms and Conditions

Glitchka Studios is graciously sharing its artwork with the readers of this book. You are free to use the art only to complete the lessons in this book. You do not have permission to use the art for any purpose other than to follow the exercises. You do not have the right to modify, rearrange, or make any other changes to the artwork except to follow the exercises. You cannot use any modified artwork for any other purpose.

You are strongly encouraged to purchase Von Glitschka's *Take and Make Art* book. That purchase lets you download the original art files and use them in certain types of projects. See the Royalty-Free License Terms and Conditions in that book for more information.

The files for my book may be used by teachers in classroom settings exactly or not exactly following the exercises *only if an individual copy of the book has been purchased for each student*. However, the students must be made aware that they cannot use any of the art for commercial projects.

## My special thanks

I have a lot of people to thank for helping me in the creation of this book.

**Chad Chelius**, who did an amazing job in taking many of my animations and translating them into step-by-step exercises and created the before and after versions of the files. Then he went above and beyond those assignments by coming up with his own example of how a feature works, designing the art, and writing out the steps. If you've got a chance to hire him for a training job or a design job, don't hesitate.

**Denise Lever**, my tech reviewer (beta tester). Denise went through every exercise (sometimes more than once) to find bugs, missing steps, incorrect start/finished files, and other glitches. She also suggested text changes to make the exercises easier to follow. Denise is a superb graphic designer who also knows all the tricks and techniques for making great animations.

**Von Glitschka**. Again, I have to thank Von for generously allowing me to include his files from his *Take and Make Art* book. It was fun to use them as inspiration for the exercises. I hope he enjoys seeing his art jump, twist, fade, and zoom across the page.

**Victor Gavenda**, my development editor. Victor has been my right arm and left brain throughout the creation of this book. He helped me organize the chapters, coordinated the editorial work, and calmed me down when I was in a panic about the schedule, due dates, and page count.

**David Van Ness**, the production manager. David has handled all the intricacies of getting the book out for printing.

**Mimi Heft**, the cover designer, who interpreted the lessons and turned them into a cover that truly captures the spirit of the exercises and InDesign's animation features.

**Justin Putney** for the special edition of his text splitter script written especially for the text presentation exercises of the book. All he asks in return is that you sign up for his newsletter. It's worth it. It's also worth looking at his site for the "in5" plug-in for InDesign. Justin has made it possible to convert the animations in InDesign documents into complete HTML5 Web pages that can be posted on the Web or used in DPS and other projects. No one

working on digital publications should be without in5.

**Diane Burns**, my co-author for *Digital Publishing with InDesign CC*. Diane is just as excited as I am about what animations and FXL documents from InDesign can do. As soon as animations for FXL ePubs were added to InDesign, she and I began trading tips and techniques for working with animations. I'm so impressed with the work Diane has done with InDesign animations.

**Bob Levine**, my go-to guy for DPS, MSO, and Windows information. I call him and he answers every one of my questions!

**Terry DuPrât**, who organized and added metadata to the hundreds of illustrations used as source material. And for "minor editing" of the InDesign files for output consistency.

**And the following people in no order of importance:** Copy editor Stephen Nathans-Kelly, proofreader Patricia Pane, Steve Werner, Nancy Davis, Dave Lerner of Tekserve, my personal trainer Pedro, the staff of Adobe Press/Peachpit Press, Adobe Sr. Director Product Management, Web and Graphic Design Michael Ninness, InDesign Product Manager Saurabh Mahajan, the InDesign engineers and beta team, Laurel D'Angelo and the Adobe Max team who have invited me to speak on animations and interactivity at Adobe Max 2015, the staff of InDesign Magazine, InDesign Secrets, PePcon, the InDesign Conference, and CreativePro.com, and all the beta testers for InDesign CC 2014 and CC 2015.

Also, the hundreds of design students and working professionals who have taken my classes over the years. I am a better teacher and writer because of your questions and comments. I hope this book lives up to your expectations.

**And don't forget to have fun!**

**Sandee Cohen**  
**sandee@mac.com**  
**August, 2015**

## How to Download the Exercise Files

1. **Go to [www.peachpit.com/register](http://www.peachpit.com/register).** Create an account or log in to your existing account.
2. **Enter this book's ISBN, 9780134176116, into the ISBN field.** Click Submit. Your *My Registered Products* page opens.
3. **Find the listing for this book.** Click the *Access Bonus Content* download link. The page containing the download link opens.
4. **Click the download link** to access the archive containing the exercises: *Cohen\_Animation\_files.zip*.
5. **Double-click the ZIP file to open it.** The folder *Cohen\_Animation\_files* appears. The folders for each chapter are inside this folder.

## Chapter 4

# Growth and Rotation

The first thought most people have for animating objects is moving things across a page. But objects don't need an actual motion path to move. When things grow in size or spin around, that's a type of motion, even though there may not be any obvious motion path associated with the animation.

In this chapter, you'll learn how to apply the animation presets that make objects grow or shrink as well as rotate. You'll also see how to apply rotation and scale properties without any presets. You'll see how changing the default transformation point can customize the path of a rotation. You'll discover a trick using invisible objects to make scaling and rotation look more natural. Finally, you'll learn how to force InDesign to display an animation proxy shadow for objects that only scale or rotate.

### In This Chapter:

Applying the Grow preset. . . . .	49	Creating custom rotations. . . . .	58
Growing into the current appearance . . . . .	51	Changing the rotation point. . . . .	60
Growing, twisting, and unfolding objects. . . . .	53	Setting a custom, external rotation point. . . . .	62
Applying a rotation preset. . . . .	56	Creating an animation proxy . . . . .	65

## Exercise-4-1 Applying the Grow preset

**EASY** It's really quite easy to make things grow or shrink in InDesign with some very impressive results. For this exercise, you'll see how a simple Grow preset can create an eye-popping effect. You'll also learn how to set the preset so objects grow into a specific position.

The finished file for this exercise is *Exercise-4-1-finished.indd*.

Open the file *Exercise-4-1-start.indt*. This file shows a face with glasses, nose, and mustache (A). We want to scale the glasses from small to large.

1 Using the Selection tool, select the Glasses group. Apply the Grow preset at the default settings (B). Use the EIP panel to preview the animation. The glasses grow larger. That's not the effect we want.

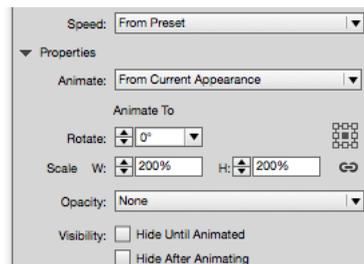
If it's not already open, look in the Properties area of the Animation panel. The Grow preset scales the object up 200%. That's made the glasses larger than the nose and mustache (C). We want them to start small and then grow into the original size.

*Continued on the next page.*

(A)



(B)



(C)



Since the preset scales the objects up 200%, we can fix the effect by setting the glasses to half their size and then using the preset.

- 2 Select the Glasses group on the page and use the Control panel Scale X and Scale Y fields to scale it to 50%. Make sure the glasses are positioned correctly over the nose (D).

- 3 The Grow preset is still applied to the group. Use the EIP panel to preview the animation. The glasses scale up to the original size. But you might not be sure about their position.

Scaling the glasses down 50% and then using the preset to animate them up 200% works for this simple exercise. But in many instances, it's too complicated to do the math and position the objects correctly.

Fortunately, there's an easier way that we'll cover in the next exercise.

---

(D)



## Exercise-4-2 Growing into the current appearance

**ADV** As the previous exercise shows, using the Grow preset to grow an object into its final size and position can be complicated. Fortunately, there is another way to have an object grow into position.

The finished file for this exercise is *Exercise-4-2-finished.indd*.

**1** Open the file *Exercise-4-2-start.indt*. This is the same artwork as in the previous exercise (A). Select the Glasses group and apply the Grow preset. Use the EIP panel to preview the animation.

**2** If it's not already open, click the disclosure triangle to open the Properties area of the Animation panel.

The Grow presets set the Animate menu to From Current Appearance (B). This means that the way the object currently looks is how it will look at the start of the animation.

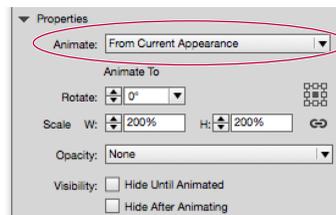
We want the object to end at this position and size.

*Continued on the next page.*

(A)



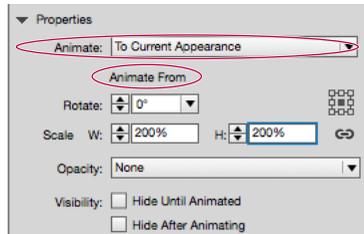
(B)



3 Change the Animate menu to To Current Appearance (C). The way the object currently looks is the way it will look at the *end* of the animation.

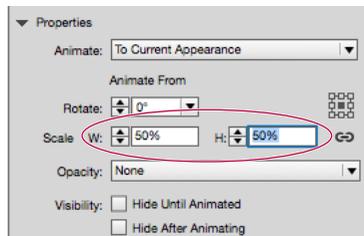
Notice that the label for the properties under the Animate menu now says Animate From. This means that the scale amount that is shown is the size that the object will appear at the *start* of the animation.

(C)



4 Change the Scale amounts from 200% to 50% (D). The object will start the animation at 50% of its size and increase to its current size. Use the EIP panel to preview the animation. The glasses start small and grow into place.

(D)



5 Just for fun, change the Scale amounts back to 200%. Use the EIP panel to preview the animation.

The glasses shrink from 200% down to their current size. This technique is very helpful for sizing objects to where you want them to finish, rather than from where they should start.

## Exercise-4-3 Growing, twisting, and unfolding objects

**ADV** Scaling and rotating may seem very simple. But if you understand just a little math combined with a tiny bit of geometry, you can create some unique effects. (Don't panic about the math and geometry. It's really simple.)

The finished file for this exercise is *Exercise-4-3-finished.indd*.

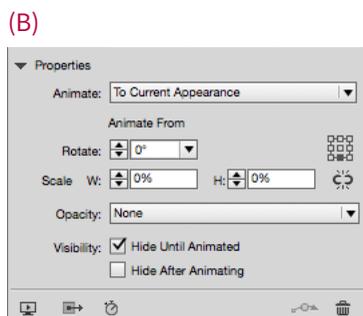
- 1 Open the file *Exercise-4-3-start.indt*. This file has four flowers in flower pots (A). We're going to set the growth options so that the flowers create different animation effects.

The first effect will be to have the cactus grow from the top of the flower pot.

- 2 Select the cactus and set the scale options in the Properties area to W: 0% and H: 0%. Change the Animate menu to To Current Appearance. (The Animate menu is not active until you make a change in the Properties area.) Change the proxy point from the middle to the bottom middle (B).

Use the EIP panel to preview the animation. The cactus grows from its bottom up.

*Continued on the next page.*

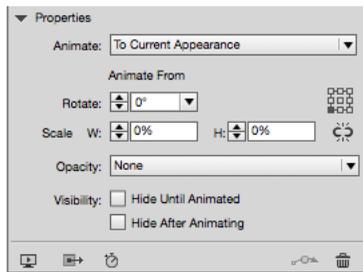


The next effect will be to have the yellow tulip grow from its bottom-left corner.

- 3 Select the yellow tulip and set the properties options to the same amounts as in **step 2**. Don't forget to change the Animate menu to To Current Appearance. Change the proxy point from the middle to the bottom left **(C)**.

Use the EIP panel to preview the animation. The flower grows from the bottom-left corner point.

(C)



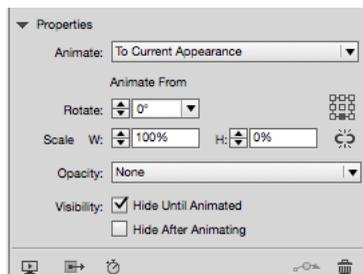
The next effect will unfold the purple flower horizontally into position.

- 4 Select the purple flower. Click to set the Constrain Scale Value icon to the open position. This allows you to set different width and height scale values.

- 5 Set the height (H:) to 0%. Leave the width (W:) at 100%. Change the Animate menu to To Current Appearance. Set the proxy point to the bottom middle **(D)**.

Use the EIP panel to preview the animation. The flower unfolds itself into position.

(D)



*Continued on the next page.*

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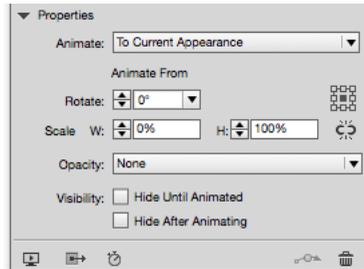
The final effect will fold the sunflower like a book into position.

- 6** Set the width (W:) to 0%, but leave the height (H:) at 100%. Change the Animate menu to To Current Appearance. Leave the proxy point in the middle **(E)**.

Use the EIP panel to preview the animation. Leaving the height at 100% makes the object appear to fold open vertically into position.

---

**(E)**



## Exercise-4-4 Applying a rotation preset

**EASY** In this exercise, you'll learn how to apply the presets that rotate an object as well as change the acceleration of the rotation.

The finished file for this exercise is *Exercise-4-4-finished.indd*.

- 
- 1 Open the file *Exercise-4-4-start.indt*. This file contains dots around a circle (A). Select the circle and apply the Rotate > Rotate 180° CW preset from the Animation panel (B).

Open the Properties area. The preset set the Rotate field to 180°.

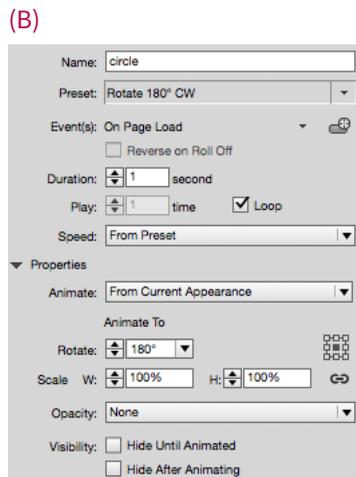
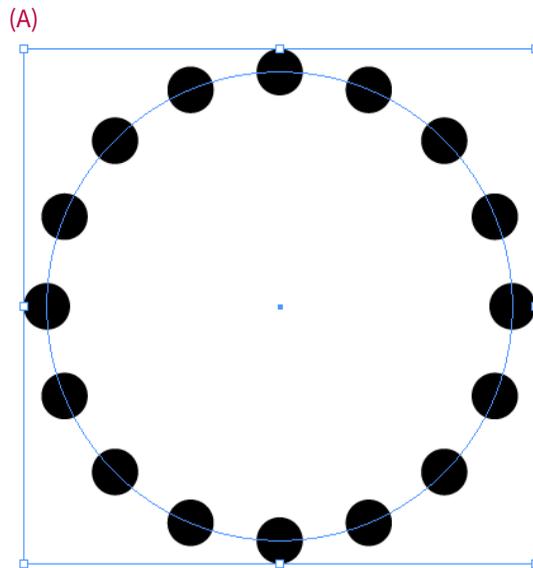
- 
- 2 Set the animation to loop. Use the EIP panel to preview the animation.

Even though the dots rotate only 180°, it looks like they rotate 360° because the dots are symmetrical.

- 
- 3 Experiment with the other rotation presets. Use the EIP panel to preview the animations. In each instance, the symmetry of the design makes the start and stop points of the rotation look the same.

*Continued on the next page.*

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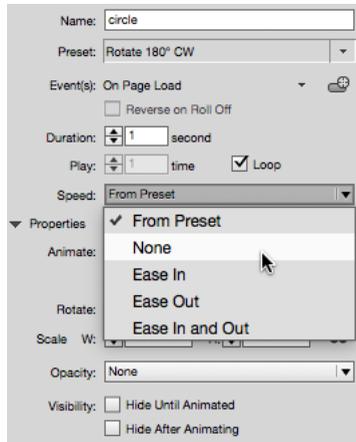


---

As you preview the animation, you may notice that the speed of the rotation is not constant. That's because the Speed setting is listed as From Preset. This setting changes the acceleration during the rotation.

- 4 Change the Speed setting to None (C). Use the EIP panel to preview the animation. Now the rotation is smooth.
- 

(C)



## Exercise-4-5 Creating custom rotations

**EASY** It took me a long time to realize that I didn't need to go through the Rotation presets to rotate objects. I had been struggling with adjusting the presets. Finally I discovered how to set the rotations directly without starting with a preset. Fortunately, you don't have to struggle. You've got this book.

The finished file for this exercise is *Exercise-4-5-finished.indd*.

- 1 Open the file *Exercise-4-5-start.indt*. This art contains two gears inside a man's head (A).

We want one gear to spin 360° clockwise and the other gear to spin 360° counterclockwise.

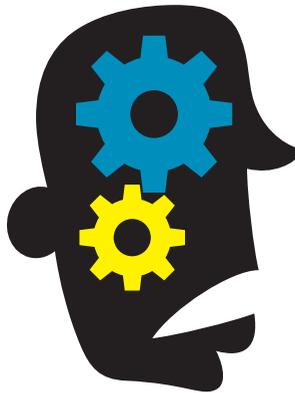
- 2 If it's not open, click the Properties disclosure triangle (B) in the Animation panel to open the Properties area. This opens up the controls for custom rotation amounts.

As a general rule, I always keep the Properties area open. It contains important controls for custom animations.

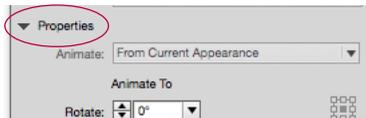
- 3 Select the blue gear and set the Rotate field to 360° (C). This automatically applies an animation to the object.

*Continued on the next page.*

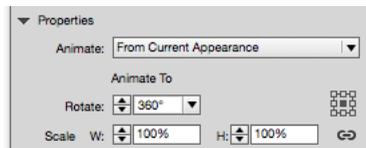
(A)



(B)



(C)



---

**4** Set the duration to 3 seconds and set the object to loop. Use the EIP panel to preview the animation.

The blue gear spins clockwise because positive numbers cause clockwise rotations (D).

---

**5** Select the yellow gear and repeat **step 3** and **step 4**. But instead of a positive number, enter  $-360^\circ$  (negative number) in the Rotate field.

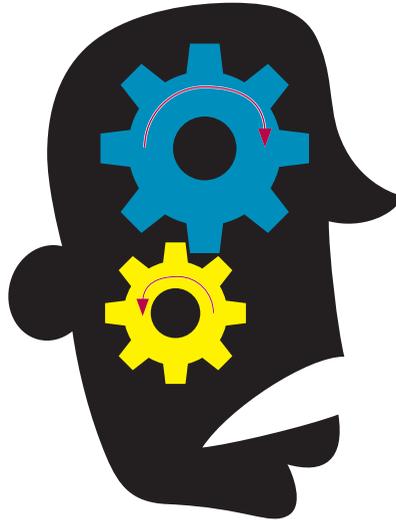
The yellow gear spins counterclockwise. Negative numbers cause counterclockwise rotations (D).

---

Notice that the first gear starts 3 seconds before the second gear. This can be fixed in the Timing panel, covered in Chapter 7.

---

(D)



## Exercise-4-6 Changing the rotation point

**ADV** If you've been using InDesign regularly, you should be aware of InDesign's Transformation Reference Point in the Control panel. These are the points around which objects rotate, scale, or transform on the InDesign page. There is a similar set of points for rotations and scaling in the Animations panel.

The finished file for this exercise is *Exercise-4-6-finished.indd*.

---

**1** Open the file *Exercise-4-6-start.indt*. This is a soccer player and soccer ball (A). We're going to have the player do a backward flip so he can kick the ball at the top of the page.

(My apologies to everyone outside the U.S. I know the proper name is football.)

(A)



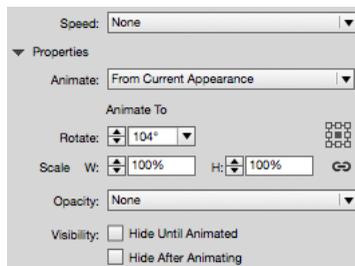

---

**2** Select the player and change the Rotate field to 104° (B) in the Properties area of the Animation panel. Use the EIP panel to preview the animation.

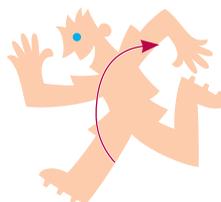
The player spins but doesn't get anywhere near the ball (C). This is because he is spinning around the center of his body.

*Continued on the next page.*

(B)



(C)



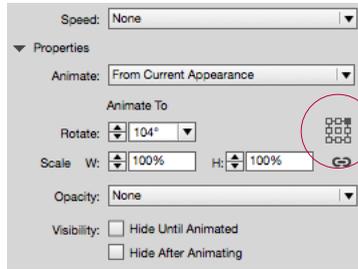
**3** Click the upper-right point in the Transformation Reference Point Proxy (D). Use the EIP panel to preview the animation.

The player rotates around the upper-right corner of the art. A microscopic green dot inside the bounding box handle indicates where the rotation is located (E).

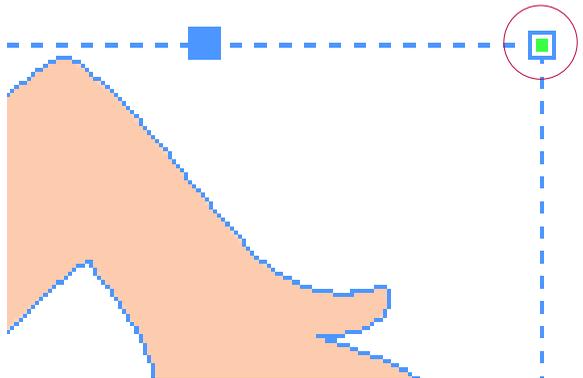
We're lucky that the built-in transformation point rotated the player correctly. But what if you want an object to rotate around a point outside the object? We'll cover that in the next exercise.

**Optional:** Apply a motion path to send the ball off the page (F). Because you created the animation after you animated the soccer player, the ball plays after the player rotates. This order is set using the Timing panel, covered in Chapter 7.

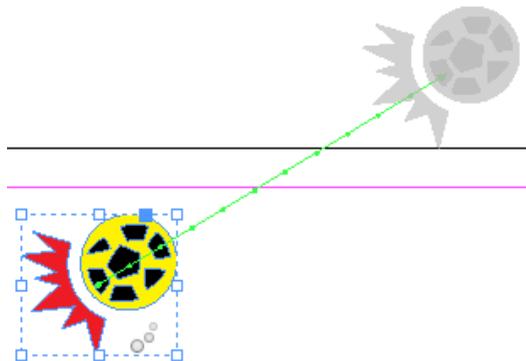
(D)



(E)



(F)



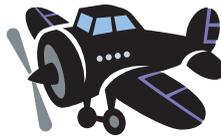
## Exercise-4-7 Setting a custom, external rotation point

**ADV** Sometimes you want to set a specific point around which an object rotates. But you need to specify a rotation point *outside* the bounding box of the object. Fortunately, there is a trick for creating invisible objects that you can use to specify your own custom rotation point. This is the trick I'm most proud of in this book.

The finished file for this exercise is *Exercise-4-7-finished.indd*.

- 
- 1** Open the file *Exercise-4-7-start.indt*. This file is a prop plane and a globe. We want the plane to circle around the globe (A).

(A)



The ordinary transformation points in the Animation panel won't work as we need the plane to rotate around the globe, outside the plane.

- 2** Select the plane group. Choose the Rotation tool from the Tools panel.

(B)

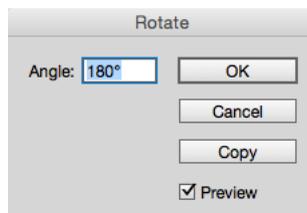


- 3** Hold the Opt/Alt key and click in the center of the globe (B). This opens the Rotate dialog box (C).



*Continued on the next page.*

(C)



---

4 Enter 180° in the Angle field. Click the Copy button. A clone of the plane appears on the other side of the globe **(D)**.

---

5 With the duplicate selected, apply the None swatch to both the fill and the stroke. You should now have a “ghost” plane on the other side of the globe **(E)**.

---

6 Group the original and the ghost planes together. Name this Plane group in the Animation panel.

You have just created a larger object **(F)** that just happens to have its center right on the center of the globe. This is where the default rotation point is located.

If you look very carefully, you’ll see a small green dot in the center of the globe. This is the transformation point for the animation.

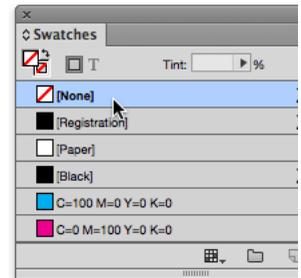
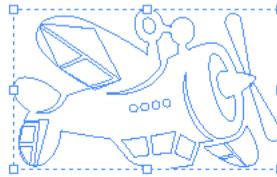
*Continued on the next page.*

---

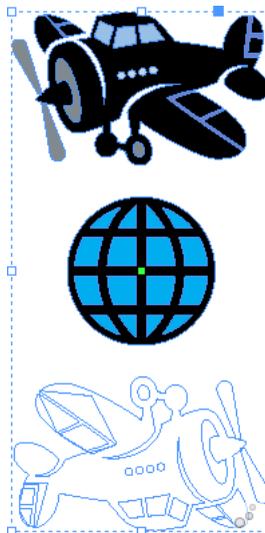
**(D)**



**(E)**



**(F)**



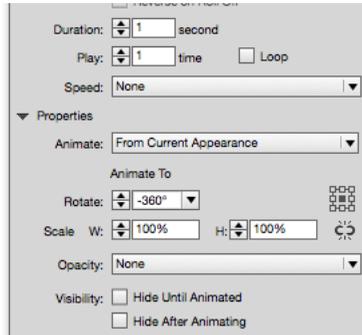
7 Change the setting in the Rotate field in the Properties area to  $-360^\circ$  rotation (G).

You set the Rotate field to a negative number so the plane circles counterclockwise.

8 Leave the rotation point at the center of the Transformation Reference Points. Use the EIP panel to preview the animation.

By creating the ghost object, you made the center of the animated object line up with the center of the globe. The plane circles the globe correctly.

(G)



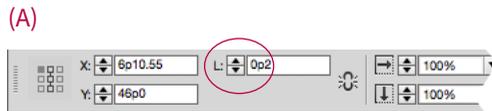
## Exercise-4-8 Creating an animation proxy

**ADV** The Scale and Rotate properties options give you a lot of flexibility when working with objects. However, they don't have a motion path. And without a motion path, there's no animation proxy shadow. This makes it difficult to judge what your settings will look like. Fortunately, you can use a slight trick (workaround) to see the shadow as you work.

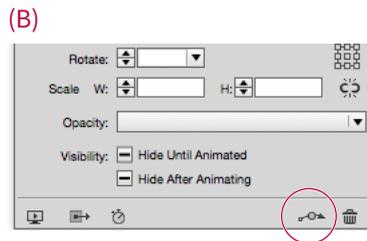
The finished file for this exercise is *Exercise-4-8-finished.indd*.

Open the file *Exercise-4-8-start.indt*. We're going to start by creating a really short motion path for the Glasses group.

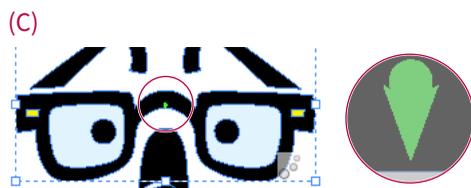
**1** Use the Ellipse tool to draw a line no greater than 2 points from top to bottom. Use the Control panel at the top of the screen to set the amount **(A)**.



**2** Select both the glasses and line and click the Convert To Motion Path button at the bottom of the Animation panel **(B)**.



**3** A microscopic motion path appears **(C)**. Zoom in and you'll see it's got an arrow at the end — just like any other motion path.



*Continued on the next page.*

**The length of the motion path:** Converting the line into a motion path actually changes its length to 6.325 points. That's the shortest it can be. But since you're going to be applying scale and/or rotation settings, that's not enough to affect the appearance of the animation.

4 With the Glasses group still selected, click the Show Animation Proxy button (D).

The shadow appears. Since there are no other animation settings applied to the Glasses group, the proxy is over the glasses (E).

You may want to use this preset in the future on other objects.

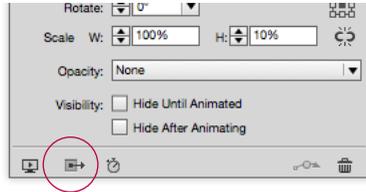
5 Choose Save from the Animation panel menu. The Save Preset dialog box appears. Name the preset (2 point path) and click OK (F).

From now on you'll be able to apply this preset from the Preset menu before you change any of the rotation or scale settings (G).

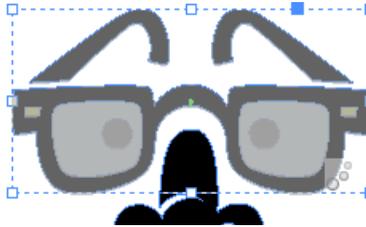
6 Select the glasses. Change the Rotate field to 125° and set the width and height scale to 50%. Also change the transformation point to bottom left (H).

*Continued on the next page.*

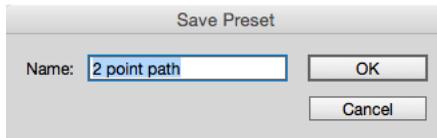
(D)



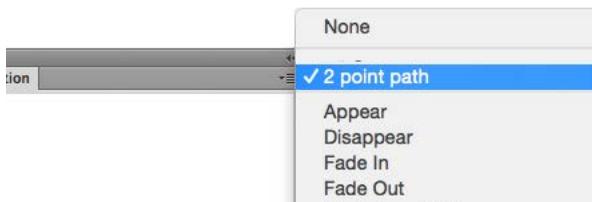
(E)



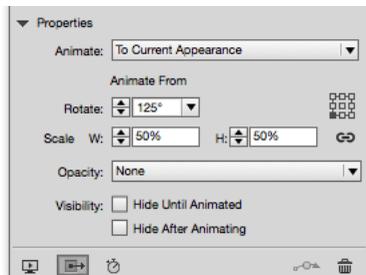
(F)



(G)



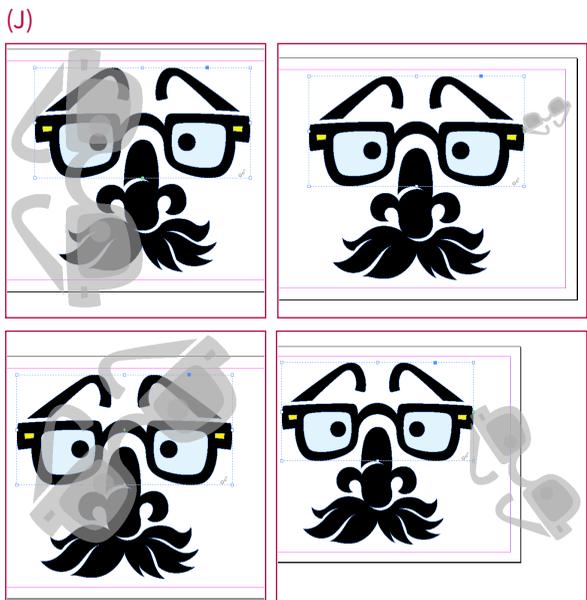
(H)



You now see the proxy shadow appears outside the glasses (I). This shows the size of the glasses and where they will start the animation. Use the EIP panel to preview the animation.

- 7 Experiment with negative and positive rotations, scale amounts from 0% to 200%, and changing each of the nine transformation points.

As you change the settings, the proxy shadow moves to give you a better idea of how they will affect the animation (J). It's faster and easier than constantly using the EIP panel.



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