Adobe®
InDesign CS3
Classroom In A Book® Instructor Notes

Adobe

Introduction

The Adobe¨ InDesign¨ CS3 3 Classroom in a Book™ course presents students with tips, techniques, and solutions for using the Adobe InDesign CS3 software. The Instructor Notes are intended to complement the information in the Adobe InDesign CS3 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 CS3 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.

Course Strategy

If you're teaching a 13-session class, you can teach approximately one chapter of this book per class. The book contains 14 lessons (including the Quick Start lesson), some of which may take a while to complete. If you are teaching a 10-session class, you may want to combine some of the lessons in a single class. For example:

- Lessons 4 and 5 and 7 are focused on different aspects of working with importing and formatting text.

- Lessons 3 and 8 are both focused on working with graphics and frames.

The following lessons cover enhanced or new features in InDesign CS3:

- Lesson 1 covers the new interface, streamlined across the Adobe Creative Suite 3 products, and illustrates the updated workspace and panels.

- Lesson 3 details enhancements to fitting frames to content as well as alignment options including aligning objects to the page.

- Lesson 7 covers the new table and cell styles features.

- Lesson 10 shows new effects and transparency options that can be applied to and shared between objects.

We recommend that, at an absolute minimum, you teach Lessons 1 through 8. The majority of the most basic Adobe InDesign features and the InDesign work environment are covered in these lessons. However, completing all the lessons through Lesson 9 and including Lesson 12 would make a far superior introduction. Before beginning a lesson, encourage students to browse through it, and read any sidebars

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's, for the student's name] 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 a variety of resources to supplement their knowledge of the program. You may find the following resources useful to explore:

InDesign Help: The Help installed with InDesign contains a complete descriptions of all features, including topics not covered in the User Guide. It also contains links to movies that showcase new CS3 features, and techniques for using the software.

Adobe InDesign CS3 User Guide: This guide, a subset of Help, contains feature descriptions. It's useful for learning about areas of the program that are outside the scope of the Classroom in a Book. Printed copies of Adobe InDesign CS3 documentation are available for purchase from www.adobe.com/go/buy_books.

Application DVD: The Adobe InDesign CS3 application DVD contains the Adobe Press folder, the Adobe Certified folder, lesson files, Adobe Design Center info, and movies.

Adobe CS3 Video Workshop DVD: Included in the product box, this DVD provides lots of instructional movies on InDesign CS3 and other products across the Adobe Creative Suite 3 lineup.

Adobe Web site

The U.S. Adobe Web site at www.adobe.com contains a variety of InDesign training and support resources, including the Adobe Design Center for InDesign.

Many step-by-step tutorials, galleries, and other resources 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 Design Center provides hundreds of tutorials from experts and authors in the community, as well as thoughtful articles about design and technology.

Go to: www.adobe.com/designcenter/.

Adobe Certified Expert (ACE) program

This program is designed to validate an expert skill level of Adobe InDesign CS3. 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 Authorized Training Center (AATC) and self-study.

For more information about this program, send an e-mail to certification@adobe.com or visit the Adobe Web site at: http://www.adobe.com.

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 panels, where tools are located, and how objects are placed inside of frames.

Working with the Tools panel

Pages 49–52: 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 49. 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.

New Window

Page 55: 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.

Panels

Page 56: All panels are organized under the Window menu. Your students should never be lost looking for panels once they understand this key concept.

Working with Panels

Page 58: Panels and the workspace in general have undergone a lot of change in CS3. Working with the panels by minimizing, collapsing to icons and more are very important in order to work efficiently in InDesign. Getting students to open, close and dock panels will be very beneficial. Allow students to explore by docking and collapsing panels in other groups as well as on the left side of the workspace.

Customizing your Workspace

Page 61: 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 a default workspace if needed.

Zooming

Page 64: 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 70: 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 panel. Another shortcut option is to simply use Alt+Spacebar (Windows) or Option+Spacebar (Mac OS) any time, no matter what context.

Context Menus

Page 73: 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.

Help

Page 75: Encourage students to actively use the InDesign Help Center. It has a wealth of program information and the topics are easily divided into understandable categories.

Questions

1. How can you organize your panels?

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

Answers

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

2. 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.

Creating and Saving Custom Page Settings

Page 82: 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 custom page settings such as bleed and page size.

Master Pages

Page 85: 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

Pages 86–89: 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.

Notice that when a guide is placed on a master page that it is not editable (you cannot select it) on a regular page in your document. Students may either need to break the master link to the guide or edit it on the master page.

Placeholder Frames

Page 94: 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

Pages 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 107: As an alternate, you can drag master pages from the top of the Pages panel to the bottom of the panel to add pages into a document. Students may also wish to use the menu item Layout > Pages > Insert Pages as an alternative.

Placing Text and Graphics

Page 108: When students attempt to place the palm tree image, in step 3, it may prove difficult. Tell students to watch the cursor (the loaded picture icon) to tell when to place the image. If they click too low on the graphics frame, they will place the picture in the text frame that is on top of it on the master page. Tell them to click on the very top portion of the graphics frame where it doesn't overlap the text frame. Edit > Undo can pull the graphic out of the frame if they choose the wrong one!

Eyedropper tool

Page 112: The Eyedropper can be tricky. Make sure that the students select the correct text and the Fill of the text otherwise problems may arise.

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.

Working with Layers

Pages 119-122: Layers are another key concept. These pages take students through the basics of layers and make them aware of what layer they are working on at any moment. If layers are initially setup, they are too easily forgotten about later when design or production begins.

One thing that continually trips students up is a locked layer. Looking to the Layers panel for locked layers is another place to look when an object cannot be selected (like a master item).

Fitting Frames

Page 123, step 4: New in CS3 is the ability to fit frames to content by double-clicking on a frame handle. Allow students to practice with text and pictures and double-click on different frame handles to see different results (especially with pictures).

Select and Direct Selection tools

Page 125: It is important to understand when to use the Selection tool as opposed to the Direct Selection when looking to manipulate a text frame. Use the Selection tool to move text and frame together, while you use the direct select to manipulate the anchor points of the frame. It's easy to forget which tool you are currently using.

Frames

Page 130: 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 131: 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.

Resizing a Graphics Frame (cropping)

Page 132: Changing the crop of an image does not change the image itself. The visible area is all that is changed.

Select and Direct Selection Tools

Page 132-133: 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.

Changing the Shape of a Frame

Page 137, step 6: When students attempt to manipulate the upper-right corner of the frame, make sure that only the upper-right point is selected. This may require clicking off of, then on the upper-right corner point with the Direct Selection tool.

Text Wrap

Page 138: While this exercise has students wrap text around an irregularly shaped polygon, you will most frequently use the second button in the Text Wrap panel 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.

Aligning

Page 146: Students (us included) tend to forget to check the new align to menu and just click the align option. Make sure that the Align to Page or Align to Selection is selected when performing these alignment operations.

Select within a group

Page 148: There are other ways to select within a group. Another method is to double-click on a group of objects with the Selection tool. The Direct Selection tool is chosen and you can click on any of the objects independently within the group.

Questions

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

2. Why should you use the text inset command?

3. Name two ways to fit a frame to it's contents.

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.

3. By double-clicking on a frame handle or choosing an Object > Fitting command.

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 154: InDesign provides a number of additional ways to indicate that fonts are missing. The listing of a missing font in the Character panel is provided inside of brackets, 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.

Remind students that the pink highlighting will not appear when looking at a layout in Preview mode.

Creating Text Frames

Page 157: 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.

Flowing Text

Pages 159–161: 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. Also remind students that if they misplace or replace text when placing or threading that Edit > Undo will work wonders.

Styles

Pages 161–163: 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.

Adding a Page Continuation Note

Pages 166–167: These jump lines can be fussy. Make sure that there is no text wrap turned on for any objects that the text jump line frame comes near. Also, make sure that students fully touch the two frames to get the next page number to work.

Columns

Page 170: As a variation, you can create one box and divide it into multiple columns using the Number of Columns command in the Control panel. It is often easier to create one box and divide it into multiple columns as opposed to creating separate, linked boxes.

Finding and Changing

Page 174: The new Find/Change capabilities can be overwhelming. Make sure that students focus on what it is they are attempting to find. Also make sure that students clear the formatting they were looking for in the Find/Change dialog box when they are done by clicking on the Clear Specified Attributes button. It's a good habit

to get into since it is remembered for the next search.

Checking Spelling Dynamically

Page 179: Tell students that they can turn this feature on and off, depending on if they need it at that moment.

Using the Story Editor

Page 182: 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.

Questions

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

2. Name two ways that you can turn a single column text frame into a multiple column text frame?

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. Either by choosing Object > Text Frame Options or by accessing the Number of Columns box in the Control panel.

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.

Baseline Grid

Pages 189–192: 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.

Space Above and Below Paragraphs

Pages 192–194: 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.

Creating a Drop Cap

Page 199: 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.

Adjusting Letter and Word Spacing

Pages 202–203: 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.

Working with Tabs

Page 205: 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. Tabs can be tricky for new students. It's best to lay the ground work by defining what a tab stop is.

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 panel. 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 218: 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 panel, as it provides one central location for creating, saving, applying, and modifying colors.

Creating Dashed Strokes

Pages 222–223: While InDesign provides a great many stroke choices, you can also create customized stroke types by choosing Stroke Styles from the Stroke panel menu. These styles then become available in the Type drop-down menu in the Stroke panel.

Creating and Applying a Gradient Swatch

Page 224: 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 234.

Applying Color to Text

Page 231: 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 panel to direct InDesign to colorize the text and not the frame.

Dragging a Color to Apply to Text

Page 232: Make sure that students are careful when dragging colors out onto objects. If they miss, other things may be colorized.

Ensuring Consistent Color

Page 237: The implementation of color management has changed since earlier versions of InDesign (but very similar to CS2), so even if you are familiar with color management concepts, you may wish to review this chapter.

Working Spaces

Page 244: Working spaces may vary if students are using different computers or if they are using different printers for proofing.

File Formats and Profiles

Pages 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 panel 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. Also, it is important to distinguish early on between paragraph and character styles and what each is used for.

Creating a Paragraph Style

Page 267: Make students aware that they do not have to select text in order to apply a paragraph style.

Character Styles

Page 271: 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

Pages 277–280: 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.

Creating an Object Style

Pages 281–284: Object styles allow users to save formatting applied to frames - including formatting applied to text inside of a frame. Notice in CS3 that the Effects are now added to the object style formatting options. Allow students to select Preview in the New Object Style dialog box and try other effects.

Table and Cell Styles

Page 286–291: Table and cell styles, which are new in CS3, allow users to save formatting applied to tables and cells - including formatting applied to text inside of a cell.

Globally Updating Styles

Page 291: You can update character, paragraph, object, table and cell styles using the same technique.

Loading Styles From Another Document

Page 293: If you've already created styles in another document, you can import them into another InDesign file using the Load command from the panel 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?

3. What two types of styles are involved in creating a nested style?

Answers

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

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.

3. A paragraph style and a character 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 panel and also using the Library for handling frequently used objects.

Missing and Modified Images

Pages 301-305: The Links panel 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. Also, be on the lookout for an eye icon in the Links panel. This indicates that a linked object has had it's layer options changed.

A nice shortcut for Go to Link is to Alt (Windows) or Option (Mac OS)-double-click on a link name.

Adjusting View Quality

Page 305: 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.

Caution students about working in High Quality mode all of the time as it may impact running performance.

Working with Clipping Paths

Pages 306-309: You can also use work paths, clipping paths and alpha channels – all built into a graphic- to define the visible portion of an image. Caution students against using the built–in clipping path option in InDesign for every image that requires one. Photoshop is still the best option for most objects that require a clipping path.

Working with Alpha Channels

Page 309-315: 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 316, 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.

Creating a Library

Page 325: As stated in the book, caution students about image linking in the library. A way around that is to embed the image in the Links panel, then drag a copy into the Library panel. It will be embedded in any document you later drag it into from the library.

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 panel and the Table menu. You can also use the Control panel to manipulate tables. You can import tables from Excel and Microsoft Word, copy and paste a table into a layout, or you can convert existing text to a table.

Importing Tables

Page 334: 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 or from a Microsoft Word document whether tables are formatted or are turned into text.

Cell Attributes

Page 338: 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 Headers

Page 339: 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.

Table Panel

Page 342: While the Table panel provides a comprehensive set of options for creating and manipulating tables, you can also use the Control panel for many, but not all, of the options covered in this section. You may want to have your students learn the concepts with the Table panel and then let them experiment with the Control panel.

Placing Graphics in Table Cells

Page 343: 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).

Dragging to Adjust Column Size

Page 350–351: When dragging columns and row with the Type tool, holding down the Shift key will resize just the columns or rows affected, not the overall width or height of the table.

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 panel. You can also choose the Insert or Delete commands from the Table panel 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 effects and transparency options.

Colorizing Black and White Images

Page 359: Note that you can colorize the image and you can also colorize the background color of the frame containing the image.

Layers

Layers are turned on and off throughout this lesson. Make sure to have students follow this closely. If they discover that they cannot access something in the lesson because it is locked or hidden, have them go to the Layers panel and deal with it.

Adjusting Transparency

Page 366: When using the new Effects panel in InDesign CS3, make sure that the correct level is chosen (stroke, fill, etc.).

Applying a Gradient Feather

Page 372: A gradient feather can be applied to objects in several ways. One of the easy ways is to select an object, then select the Gradient Feather tool and drag across the object. This will apply the effect. You can then edit the effect in the Effects panel. Have students experiment with images on the page as well.

Applying Effects to Other Objects

Page 376: Students may miss the mark when dragging the effect onto the other green half–circle. It's easy to undo and try again.

Editing and Removing Effects

Pages 376–377: Make sure that students realize that by using the Clear Effects button, ALL effects are removed including transparency and blending modes.

Questions

1. What is the advantage of applying effects 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 certain effects supported in InDesign. 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 panel. You can create multiple book files, which reference individual InDesign files. This chapter is focused entirely on long-document features of InDesign.

Creating a Book

Pages 382-384: The book file links to the individual InDesign files that have been added to the book. The sequence of the files in the panel 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 panel 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 panel can be opened by several users concurrently.

Working with a Table of Contents

Page 385: 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.

Synchronizing Book Documents

Page 389: When using the synchronize feature, you can select several, all, or none (which applies to all) of the documents in a book. Also, make students aware that once the synchronize takes place, it's difficult to undo.

Indexing the Book

Page 390: 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. Index topics can be shared between multiple InDesign documents as well.

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 panel 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: Output 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 online and for press printing.

Using Preflight

Page 401: 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.

Using Package

Page 404: Packaging a file is also a great way to create an archived version of a document, as it includes all necessary elements.

Do make students aware that every time they Package a file, they are creating copies of all of the linked objects. This can make people lazy and wind up with lots of copies taking up space.

PDF Quality Options

Page 406: 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 If students have questions on the PDF/X file options, and you are unsure, visit the InDesign Help Center and search for PDF/X.

Separation Preview

Page 407: You can confirm the actual printing breakdown of a file to confirm that it is exactly as you intended by using the Separation Preview panel.

Printing a Laser or Inkjet Proof

Pages 410–418: When going through this section, it is important that if students are not connected to a printer that you have them choose either PostScript file for Printer and a PPD besides Device Independent or they choose an installed print driver to see all of the options.

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. You may want to consider your audience when teaching this section as it's contents are not suitable for everyone.

Importing and Applying XML Tags

Page 427: 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.

Viewing and Organizing Structure

Page 431: 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.

Using XML Snippets

Page 439: 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.

Relate to students that snippets can also be created by selecting objects then choosing File > Export and choose InDesign Snippet from the formatting menu. They can also be placed by choosing File > Place.

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.