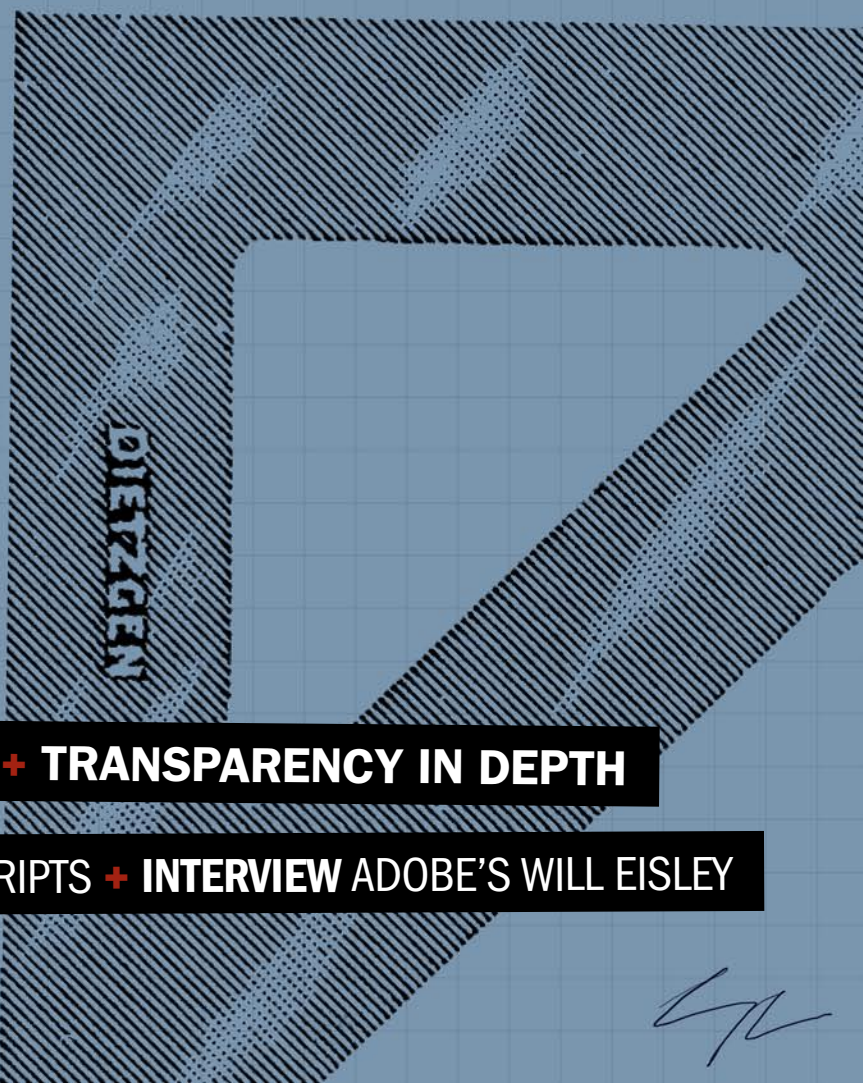
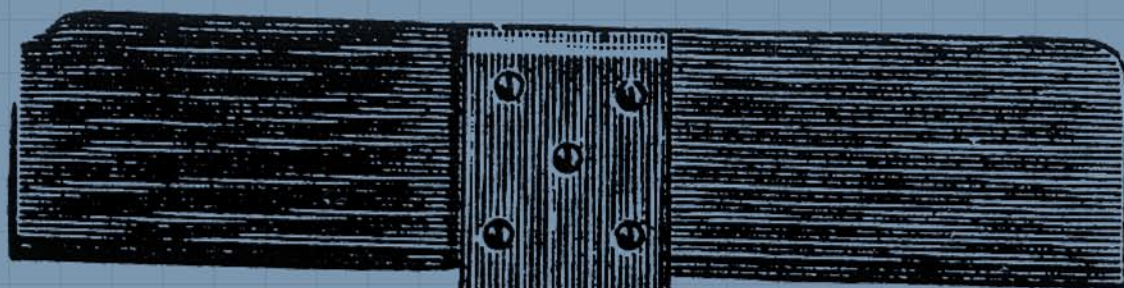


InDesign

MAGAZINE



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From the Editor

InDesign MAGAZINE

July | August 2004 Volume 1, Number 1
The Complete Resource for InDesign Professionals

WELCOME TO THE FIRST ISSUE OF INDESIGN MAGAZINE.

The people contributing to this magazine—co-founder David Blatner and myself included—have been through the desktop-publishing wars and bear the bruises and scars to prove it. We've spent 19 years trying them all: PageMaker, QuarkXPress, MacPublisher, Ventura, Ready! Set! Go!, Ragtime, and a bunch of other upstart pretenders.

But Adobe InDesign is different. For the first time in a decade there is palpable excitement in the publishing industry. It's as if we finally have the publishing application we've always wanted,

one that not only unleashes our design creativity but also forms a stable foundation for production. Some of the credit must be given to InDesign's tight integration with its sibling software Photoshop, Illustrator, GoLive, and Acrobat. Together these applications make it possible to produce pages with rich images, refined typography, and sophisticated effects then print them as rock-solid PDF files or publish them on the Web.

InDesign Magazine was produced with InDesign, of course, and we put its innovations to the test. Designed front to back by Scott Citron, *InDesign Magazine* can be printed out on your desktop printer or read on-screen with equal ease. We took advantage of the interactive features of both InDesign and Acrobat. Click an entry in the table of contents and go straight to that story. Embedded hyperlinks for all the Web sites, e-mail addresses, and ads you see on these pages let you access additional information with one click. Look for these hyperlinks in *red* or just click on an ad. Scott also designed the navigation buttons you see at the bottom of each page. These buttons allow you to move quickly between pages as well as jump to the top of the story you're reading.

Let us know what you think. And if you like what you see, don't forget to subscribe at www.indesignmag.com.

—Pamela Pfifner

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COLOPHON Produced with Macintosh G4 computers running Mac OS X, Adobe InDesign CS, Photoshop CS, Illustrator CS, Acrobat 6 Professional. Fonts are Adobe Minion Pro, ITC Franklin Gothic Standard, and Blackoak Standard (all OpenType). Cover design: Scott Citron

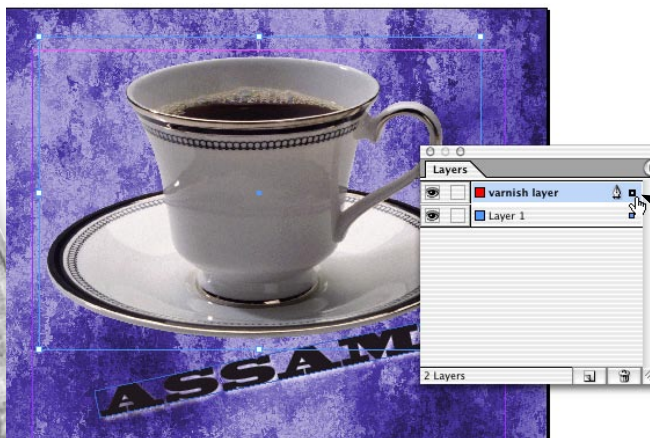


NEW USES FOR OLD CLIPPING PATHS

David Blatner shows how to turn a clipping path into an editable frame that can be used as a varnish plate.

NO ONE ENJOYS DRAWING CLIPPING PATHS (or, if they do, they rarely admit it in public). InDesign's transparency features spare you the headaches of drawing clipping paths because the program honors background transparency in Photoshop files. However, there are still times when a clipping path comes in handy, so don't throw the Bézier out with the bathwater.

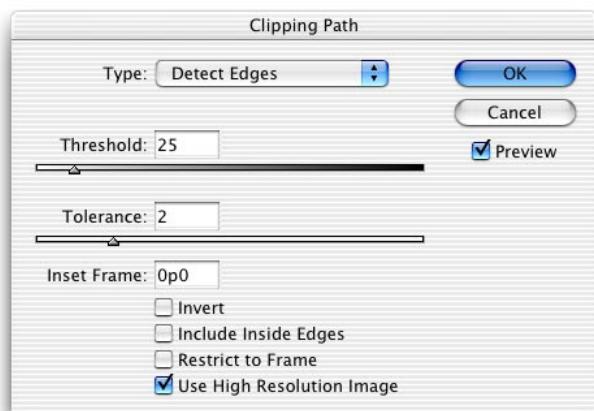
What most people don't realize about clipping paths in InDesign is that you can convert them to editable InDesign frames. This turns out to be extremely useful when you need an InDesign object the same shape as your image—for example, when you need to print a varnish over a silhouetted image, or emboss just the image. Here's how to do it.



STEP 1
Dragging the Proxy Icon while holding down the Option/Alt key duplicates the object on the new layer.

1. DUPLICATE YOUR IMAGE

After importing your image and selecting it on the page, create a new layer (Option/Alt-click on the New Layer button in the Layers palette to name the layer while creating it). Now, select your image and duplicate it onto this new layer in exactly



STEP 2

the same place. To do this, you could copy it and then use Paste in Place. However, I prefer a faster method: Just hold down Option/Alt while dragging the little proxy square to the new layer.

2. TURN ON THE CLIPPING PATH

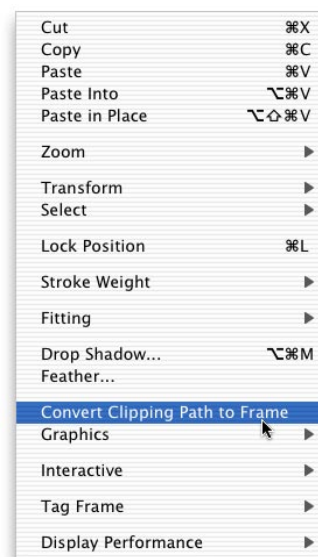
While the duplicate object is still selected, choose **Object > Clipping Path**. If you have already drawn one or more paths in Photoshop and saved them with the image, you can choose Photoshop Path from the Type popup menu in the Clipping Path dialog box.

If, however, you've sworn off drawing clipping paths—but the image is on a pretty clean white background—you can set the Type popup menu to **Detect Edges**. This is trickier, because you have to adjust the Threshold and Tolerance settings until you “knock out” the background without erasing too much of the image itself. I almost never use Detect Edges to build a real clipping path (it's just too blunt an instrument), but it works well for this technique because a varnish or emboss plate rarely needs to be precise.

Either way, turn on the Preview checkbox in the Clipping Path dialog box to make sure the clipping path looks right on screen before pressing OK.

3. CONVERT THE PATH TO A FRAME

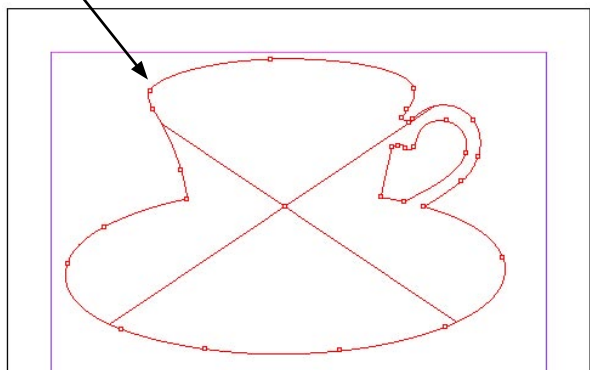
Now that you have your clipping path, you can swap it for a real InDesign frame. Right-click (or Control-click on the Mac) on the image and choose **Convert Clipping Path to Frame** from the context menu. The image shouldn't appear any different, but if you switch to the Direct Select tool you'll see the points and segments of an editable InDesign frame that looks suspiciously like your old clipping path.



STEP 3

STEP 4

Deleting the image from within the frame leaves the shape of the object (based on the clipping path's shape).



Step 4

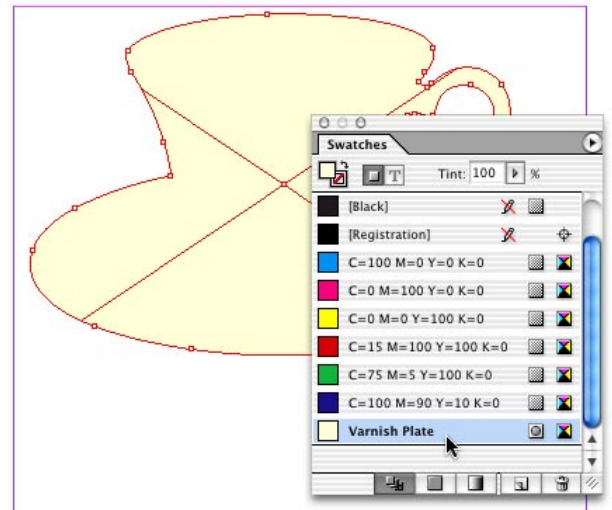
4. DELETE THE IMAGE

While you've got the Direct Select tool, click on the image (not the edge of the frame) to select it. Now delete it. What remains is a frame that looks like a silhouette of the graphic. Here, I've hidden the lower layers to make it more obvious what's on the varnish layer.

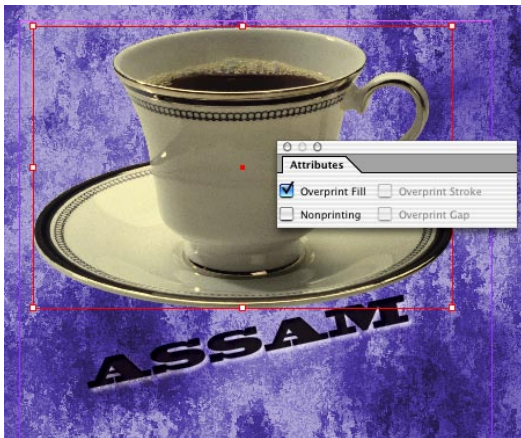
5. FILL WITH A SPOT

The only way to print a separate piece of film for the varnish or embossing plate is to fill your new frame with a spot color. If you don't already have a spot color, take this opportunity to make one. I usually call it something clever like "Varnish Plate" and spec it at 15-percent yellow. (But remember to choose Spot from the Color Type

popup menu in the Edit Color dialog box; you don't want this to be a process color!)



STEP 5



6. MAKE IT OVERPRINT

The problem is that this colored object now knocks out the image beneath it. You can get around that easily enough: Turn on Overprint Fill in the Attributes palette and then select **View > Overprint Preview**. Note that the spot color makes the underlying image appear slightly yellowed (of course, this is just a screen representation of the effect).

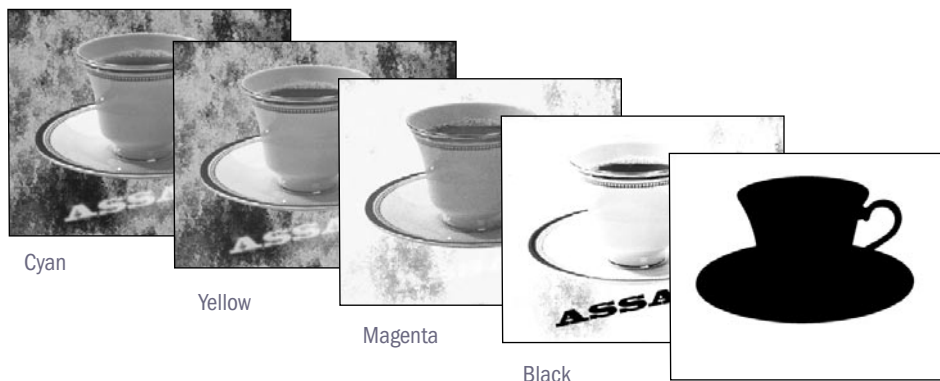
STEP 6

Turning on **Overprint Fill** in the Attributes palette tells InDesign not to knock out the image underneath the varnish plate.

7. PRINT SEPARATIONS

Because the tip relies on overprinting a color, if you print a proof to a non-PostScript inkjet printer you'll need to turn on **Simulate Overprint** in the Print dialog box. However, when you print final separations, turn that feature off and you'll get an extra plate—the spot varnish plate in just the shape you wanted. #

DAVID BLATNER is co-author of *Real World InDesign CS* (Peachpit Press).



STEP 7

The varnish shape was defined by a spot color so it prints on its own plate

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noir	<i>TF</i> Montauk	TFAdepta	TFADeABC	TF LATTINO
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moderne	TFHôtelmoderne	TFSimper	TFCirgeos	TF CUT-OUT
high&Low	TFMONEYSPOT	TFBrynMawr	<i>TF</i> Raincheck	TF <i>Valentine</i>
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SEEING THE THROUGH CONFUSION

Transparency is one of the most important yet most misunderstood features of InDesign. Here's what you need to know to make transparency work for you.

by MORDY GOLDING



LIKE A CHILD WHO SEES A BIG PLATE OF COOKIES BUT IS told he can't have any, a designer sees the tantalizing transparency features in InDesign CS and is often told not to use them. While completely avoiding transparency may sound like good advice, the reality is that you'll be missing out on key functionality—such as the ability to place native Photoshop (.psd) and Illustrator files (.ai) into an InDesign layout. Additionally, there are many different ways transparency can be introduced into an InDesign file (which we'll cover later in this article), meaning a designer can create transparency in a file without necessarily knowing it. Rather than ignoring it, learning a few key concepts about transparency will give you the confidence you need to use it.

The truth is, designing with transparency is similar in concept to driving a car. There are certain things you need to know, like the accelerator makes the car go faster, and the brake pedal makes the car stop. At the same time there are driving rules you have to follow, like speed limits and traffic signs. But there's certainly no need to know how the engine under the hood actually works. Likewise with transparency, we'll learn some basic rules and concepts that will help us understand what it is. More importantly, we'll discuss the steps necessary to create and print InDesign files reliably, opening the door to the full power of InDesign.

Then again, if you're a printer or a savvy production artist, knowing what goes on underneath the hood with transparency is more important than just about anything. Whether it's InDesign CS or Illustrator CS, the concepts you'll learn here will give you a solid understanding of the facts and help you build and output reliable files every time.

Driver's Ed

You may be wondering what all the confusion is to begin with. Why is transparency such a big deal anyway? Let's start with a simple fact: PostScript doesn't understand transparency.

As you probably know, PostScript is the language that printers and RIPs speak in (a RIP is a Raster Image Processor, used to create film or plates through an imagesetter). Native transparency is understood only by PDF 1.4 or higher (Acrobat 5, Illustrator 9).

Programs like InDesign CS and Illustrator CS, which allow you to design with transparency, use a process called “flattening” to convert transparency to a form that PostScript will understand. If you’ve used Photoshop before, you might think that flattening refers to collapsing all of the layers of a file into a single layer; however in the case of transparency flattening it means breaking art up into pieces so that a PostScript printer can print it. In a simple example where you have two overlapping transparent objects, the flattening process will break the art into three distinct pieces (called *atomic regions*)—the two objects themselves and the part that overlaps each other. The important thing to understand about flattening is that the final visual appearance of the art is unchanged (**Figures 1 and 2**).

The reason why there are so many issues surrounding transparency is because sometimes the flattening process results in parts of your art becoming rasterized. With the

wrong flattener settings, this can result in text that looks chunky or pixelated, noticeable shifts in color between raster and vector elements (called *stitching*), or white boxes—all unacceptable. However, with the correct settings, you can achieve perfect results every time.

Not every document needs flattening—only those with transparency in it. The tricky thing is that transparency can be introduced into an InDesign document in any of several different ways:

- Apply a blend mode or an opacity value other than 100% from the Transparency palette
- Apply the **Object > Drop Shadow** feature
- Apply the **Object > Feather** feature
- Place a native Illustrator file that contains transparency
- Place a native Photoshop file that contains transparency

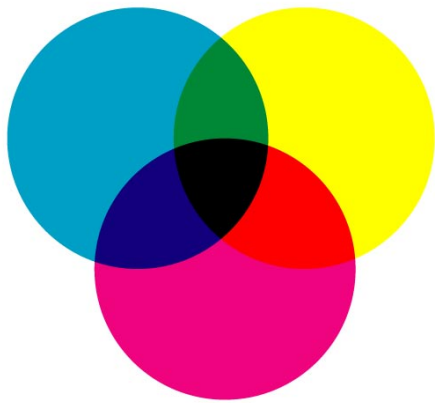


Figure 1: Artwork with transparency applied

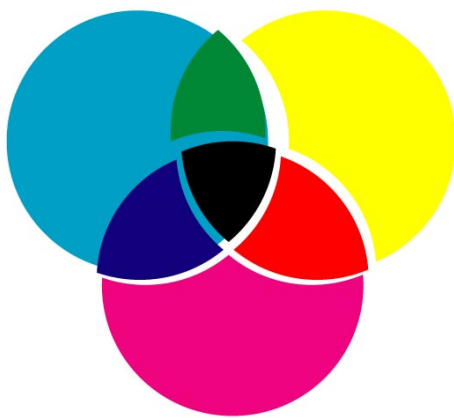


Figure 2: That same artwork, flattened, with the atomic regions pulled apart so you can see the result of the flattening

The easiest way to tell if there’s transparency on your page is to look at the Pages palette. Any page that has a transparent object on it (requiring flattening) will have a checkerboard pattern on its page icon (**Figure 3**). This flattening process occurs whenever you print a file (or choose to export a file in the EPS format). The flattening itself happens on the way to the printer, so it never affects your original InDesign file itself.

High-Performance Driving School

Why does rasterization have to happen at all? And more importantly, who decides where and when rasterization will occur, and is it something that one can even control? The answers to these important questions—and tomorrow’s weather—tonight at 11:00. Seriously

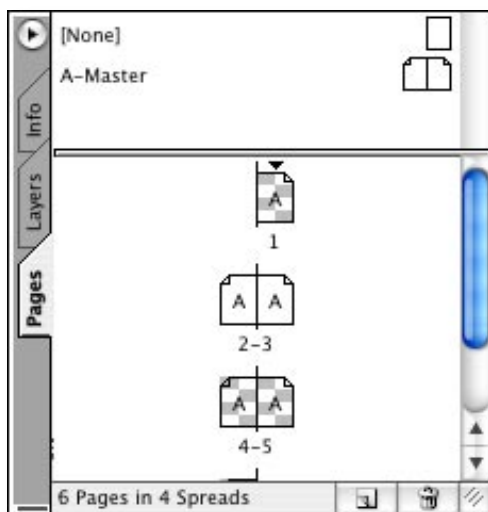


Figure 3: Here you can see that pages 1, 4 and 5 have transparency in them, and will require flattening.

though, it's important to realize that some files won't require rasterization at all. For those files that do require it, the flattening process has two levels of rasterization it can use. Let's talk about these two levels in depth.

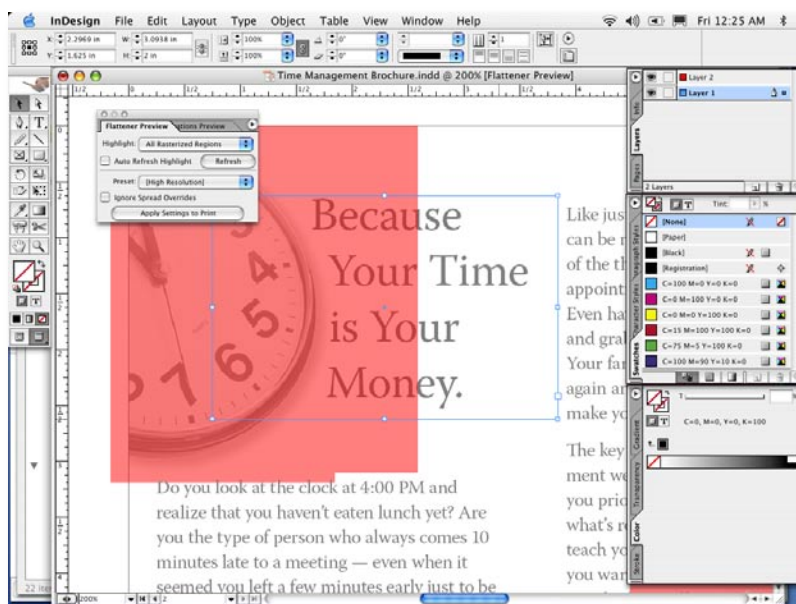
One level is where InDesign will rasterize a region because there is simply no other possible way to preserve the appearance in vector form. For example, you have a photo with a soft drop shadow that overlaps a background. The only way to preserve that appearance is to rasterize the background together with the drop shadow (which is a raster-based effect). By the way, this is why printers or applications that can't support transparency end up displaying a white or black box in an area where a drop shadow should be—the appearance is changed. Think about it this way: before InDesign, you could create the described effect by compositing the drop shadow with the background in Photoshop. The only difference now is that InDesign is doing the compositing for you, and at a later

stage in the design process.

Another level of rasterization is where InDesign analyzes the entire file and looks for complex areas where there are many overlapping objects (which would result in a large number of atomic regions). InDesign then chooses to rasterize those specific areas for performance reasons. These areas are referred to as “complex regions.” While we're trained to know that vector objects are simpler than their bitmapped counterparts, try to imagine an Illustrator graphic filled with a pattern that overlaps several other objects and has transparency applied. While it may only seem like several objects at first glance, once those objects and the pattern are broken up into atomic regions, we may be looking at thousands of vector shapes. That's enough to challenge even some of today's advanced RIPs. In those cases, InDesign can save precious RIP and printer time by rasterizing these complex regions.

As far as the first level goes, we really have no choice but to allow InDesign to rasterize objects where it needs to. What we *can* do however is learn how to build files that work around this issue. For example, if I know text that appears beneath a drop shadow will become rasterized, I will be careful about where I place my text in my design (see later in

Figure 4: Text that is underneath the drop shadow will get rasterized, as indicated by the Flattener Preview with the All Rasterized Regions checked (items in red will become rasterized during the flattening process).



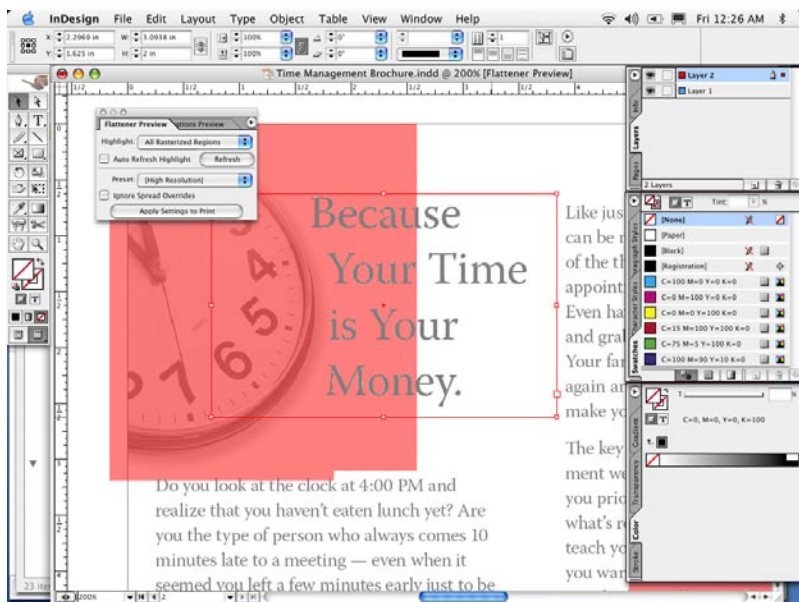


Figure 5: The same text, moved to its own higher-level layer, will not become rasterized. Notice the Flattener Preview indicates that the text itself is not red.

choosing **Window > Output Preview > Flattener**. By choosing an option from the Highlight popup list in the palette, InDesign will highlight specific areas in your file in red, indicating where rasterization will occur.

For example, by choosing Transparent Objects from the Highlight list, InDesign will show you the location of all objects on your page that use transparency—although those regions may not necessarily become rasterized. To see which parts of your file will be rasterized, choose All Rasterized Regions (**Figure 4**). We had also mentioned above that

InDesign looks for complex areas of a document, and you can see where those areas are by choosing Rasterized Complex Regions in the popup. Additionally, the All Affected Objects option shows us all the objects that may not be transparent themselves, but interact with transparency in some way (like the example we mentioned above with the drop shadow over a background: the background itself doesn't have transparency applied to it, but in order to preserve the appearance of the drop shadow, the background will have to be merged with the shadow, hence affecting the background).

This preview palette is more than just a nice way of letting us know what InDesign is doing. It's also a tool we can use to help us make adjustments to our files or our flattener settings to get better results—all before we spend time and money by printing film or plates. For example, if we see that certain text is affected by a nearby or overlapping transparent object, we can make an adjustment in our file to avoid that (**Figure 5**). Additionally, if we see that InDesign is being very liberal about rasterizing complex regions, we can make adjustments to the flattener settings and force InDesign to preserve those areas in vector form.

The Flattener Preview uses one of three “presets” out of the box to flatten files—High Resolution, Medium Resolution, and Low Resolution—and you can choose one of these in the Preset popup in the palette as well (**Figure 6**). In this way, you can see the different results in how InDesign flattens a file with these different settings. By choosing Transparency Flattener Presets from the Flattener Preview palette menu, you can get at the actual flattener settings themselves. Click on the New button and you can even define your own custom presets (which you can share with your friends and clients).



Figure 6: The three flattener settings for the Low, Medium, and High Resolution presets.

this article about placing text on its own top-level layer). With regards to the second level of rasterization, we can control how liberal InDesign is when looking for complex regions. In fact, we can even disable this second level of rasterization altogether. Finally, with either level of rasterization, InDesign always gives us total control as to *how* these areas are rasterized.

Tweaking the Engine

Before we actually discuss the different flattener settings, it would be helpful to know if the document you're working on is even going to require any of the two levels of rasterization we spoke of earlier. InDesign CS has something called the Flattener Preview palette, which you can find by

Let's explore the settings in the Transparency Flattener Preset Options dialog box.

SHIFT INTO HIGH GEAR

Follow these simple steps in InDesign and you'll be on your way to creating high-performance files that print reliably every time.

1. Bring text on to its own top-level layer
2. Use the High Resolution flattener preset setting
3. Place native Illustrator and Photoshop files into InDesign layouts
4. Talk to your printer
5. If you're unsure where your file might end up, send a PDF/X-1a file

- **Raster/Vector Balance:** This slider is what actually controls how liberal InDesign is when looking for complex regions to rasterize (what we've defined above as the second level of rasterization). A number closer to 0 will give InDesign more freedom to rasterize at will, resulting in faster print times. Moving the slider closer to 100 will result in fewer rasterized areas, but longer print times. At the 100 setting itself, InDesign will not rasterize any parts of the file for performance reasons, effectively disabling the second level of rasterization altogether. The High Resolution flattener preset uses this setting. In cases where files are taking extremely long to print (or crashing the RIP altogether), adjusting this slider to a slightly lower setting will help.
- **Line Art and Text Resolution:** In cases where InDesign is going to rasterize line art or text, you can specify a resolution that will result in good-looking, sharp output. You'll notice that the High Resolution flattener setting specifies a resolution of 1200 ppi, ensuring that text elements and vector objects will still have nice clean sharp edges in final output.
- **Gradient and Mesh Resolution:** Because gradients and meshes are continuous tone in nature, they don't require a resolution as high as line art or text. In fact, anything twice your line screen is probably getting thrown out anyway. Therefore, InDesign uses this setting to rasterize elements that can afford to be set at a lower resolution. You'll notice that the High Resolution flattener preset uses a value of 300 ppi.
- **Convert All Text to Outlines:** In cases where text is going to be rasterized, chances are that the rasterized text will look a bit chunkier than regular vector text. To compensate for this, you can turn on this option to convert all text to outlines, giving a consistent, chunkier look to all of your text. If you use the method I describe below to move text onto its own layer, you'll rarely need to concern yourself with this setting.
- **Convert All Strokes to Outlines:** Similar to the previous setting, this will compensate for disparity between vector and rasterized strokes by converting all strokes to outlines.
- **Clip Complex Regions:** We mentioned that InDesign can look for complex areas of a file and choose to rasterize them for performance reasons. However, we know that raster images are always rectangular in shape, which means it's possible for "innocent" parts of your file to become rasterized simply because they fall into the rectangular bounding box of the area that is complex. More often than not, this results in stitching, or noticeable boxes and color shifts. The Clip Complex Regions option avoids this issue by creating a clipping mask around any rasterized complex region (so the rectangular-shaped raster is masked by the vector outline of the object). As you can probably understand, this makes for even more complex files and could result in longer print times as well. This option is turned on in the Medium Resolution flattener preset, but isn't applicable at all in the High Resolution preset because no complex regions are rasterized at all with that setting (as it has a Raster/Vector Balance setting of 100).

To take advantage of all that the Flattener Preview can offer, adjust the different flattener settings and preview the results—making changes or adjustments where necessary—all before you actually print the file. As an aside, Illustrator CS also contains a similar Flattener Preview palette and identical flattener settings (in fact, it's the same underlying code).

What Are You Driving?

To throw yet another variable into the mix, the kind of printer or RIP that you use can also render different results. For the most part, any Adobe PostScript Language Level 3 device should be able to handle transparency without issue. Specifically, PostScript version 3015 (which appears in the latest versions of RIPs) has enhanced functionality to process files with transparency in them.

There are some older print devices that are confused by the effects of flattening. For example, Scitex (since acquired by Creo) RIPs look at jobs that are printing and split up the vector and raster elements onto two layers. The rasterized content prints on a CT layer (Continuous Tone) at a lower resolution (like 300 dpi) and line art prints on a separate vector layer at a much higher resolution (like 2400 dpi). Since flattening could cause a vector object to be rasterized, the RIP only sees that raster as a CT image and prints it at the lower resolution. This might cause text that is rasterized to print with noticeably jagged edges. Scitex has since updated its RIPs to address this issue, but that doesn't automatically mean that everyone who owns a Scitex RIP has installed the update (or knows that it exists).

Bottom line, the best advice in any case is to talk with your printer. For any big job, most printers will be happy to run a test file for you, to make sure everything will print correctly. Taking advantage of these opportunities will surely save headaches when press deadlines loom. Adobe also has free specialized training materials for print service providers if your printer needs more information (found online at <http://partners.adobe.com/asn/programs/printserviceprovider/index.jsp>)

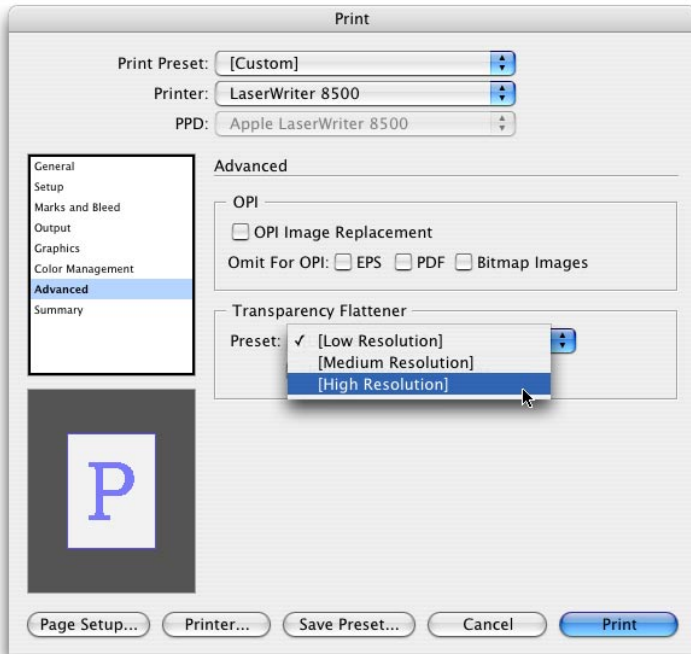
Car Pool Anyone?

Rarely is InDesign used alone, and design layouts pick up numerous Illustrator and Photoshop files along the way. In the past, you may have used EPS or TIF files, but with InDesign, you can take advantage of the common technology between all of these “sweet” applications (sorry, couldn't resist). It's best to place native .ai files from Illustrator (native Illustrator files are really PDF 1.4 files) and native .psd files from Photoshop into your InDesign layouts. Besides all of the benefits you get from using native file formats, like using layered Photoshop files, InDesign is also handling all of the necessary flattening at the latest possible point in your design workflow.

Defensive Driving

One can avoid accidents by learning to anticipate possible problems and learning about driving techniques. The same is true of transparency, so think of this as a defensive driving course for creating files that print.

Pay attention to the flattener presets—Low Resolution, Medium Resolution, and High Resolution. For quick proofs to your laser printer, you can use the Low or Medium setting, but when printing to a high-end proofer or imagesetter, use the High setting (**Figure 7**). You'll find the Transparency Flattener setting in the Advanced panel of the Print dialog. By the way, these same settings are found in Illustrator CS's print dialog as well.



To avoid text becoming rasterized, create a new layer in your InDesign file, and place all of your text on that layer (Figure 8). As long as you keep that text layer as the top layer in your document, you won't have to worry about chunky or pixelated text.

A potential problem is that even if you as a designer are aware of transparency, there are still plenty of printers out there who aren't. If you are sending out a file, and aren't sure who will be printing it or what they will be using to print it, I've found that the most reliable way to send the file is as a PDF/X-1a file. PDF/X is a standard that was defined for validating a PDF file with minimum print requirements (for example, a validated PDF/X-1a file has no RGB or transparency info in it, and all fonts must be embedded in the document, etc.). You can export a PDF/X-1a file directly from InDesign CS by choosing **File > PDF Export Presets > [PDF/X-1a]** (Figure 9).

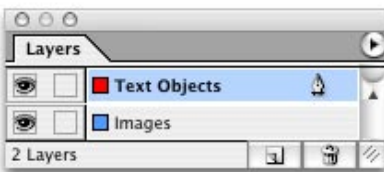


Figure 8: Adding a layer for text objects at the top level of the document.

Step on the Gas

Finally, just like you join an organization like AAA to help you when your car has trouble, it's always best to keep in touch with others in the design community who can help. Subscribe to magazines (such as this one), join your local InDesign User Group (www.indesignusergroup.com), and participate in an online forum, such as www.printplanet.com or Adobe's User to User forums.

Designing with transparency will allow you to create things that were previously prohibitive and difficult to implement, allowing you to save valuable time while being even more creative. Now that you know how transparency works and what's necessary to use it in your workflow, give it a test drive. You'll be happy you did. #

MORDY GOLDING is an author, trainer, and consultant in New York and has recently started www.designresponsibly.com, a site dedicated to helping designers create print-ready files. His latest works are *SAMS Teach Yourself Adobe Creative Suite All in One* and *The Complete Guide to Adobe Illustrator CS (DVD)*.

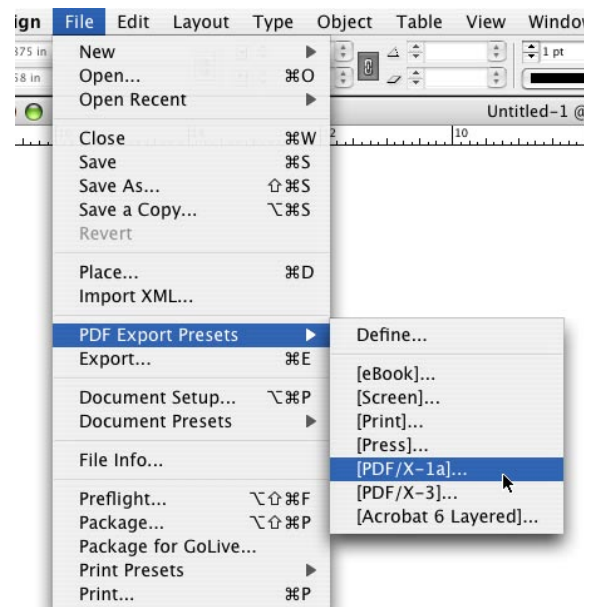
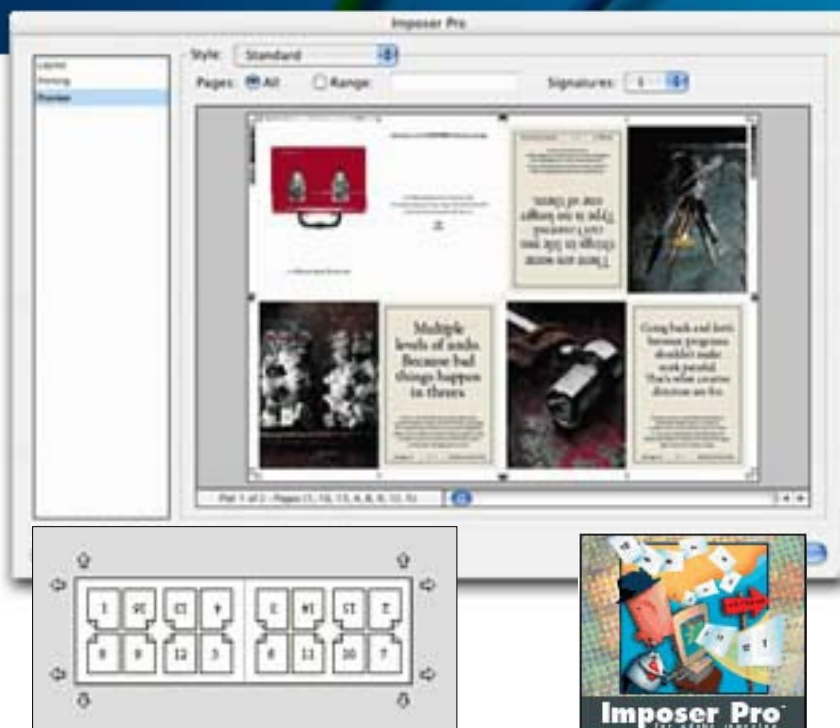


Figure 9: Choosing to export a PDF using the PDF/X-1a standard.

Imposer Pro 1.1.1

Create Imposed Printer Flats in Adobe® InDesign®



With new support for InDesign Books and CS, **Imposer Pro** is a plug-in for Adobe InDesign that imposes document pages into printer flats. Imposer Pro offers six sheet types (2-Up, 4-Up, 8-Up, 2-Up Consecutive, 3-Up Consecutive, and 4-Up Consecutive), four binding types (Saddle Stitch, Perfect Bound, Stacked, and None) and five imposition types (Standard, Work and Turn, Work and Tumble, Split Web, and Sheet Wise). To meet all your imposition needs — such as using different imposition methods for the same document — you can choose which pages to impose and how many signatures to create.

Imposer Pro can save imposed documents as separate InDesign files or handle all the imposition in the print stream, leaving the document itself untouched. Either way, you don't need to add, shuffle, or rotate pages — Imposer Pro will handle everything for you.

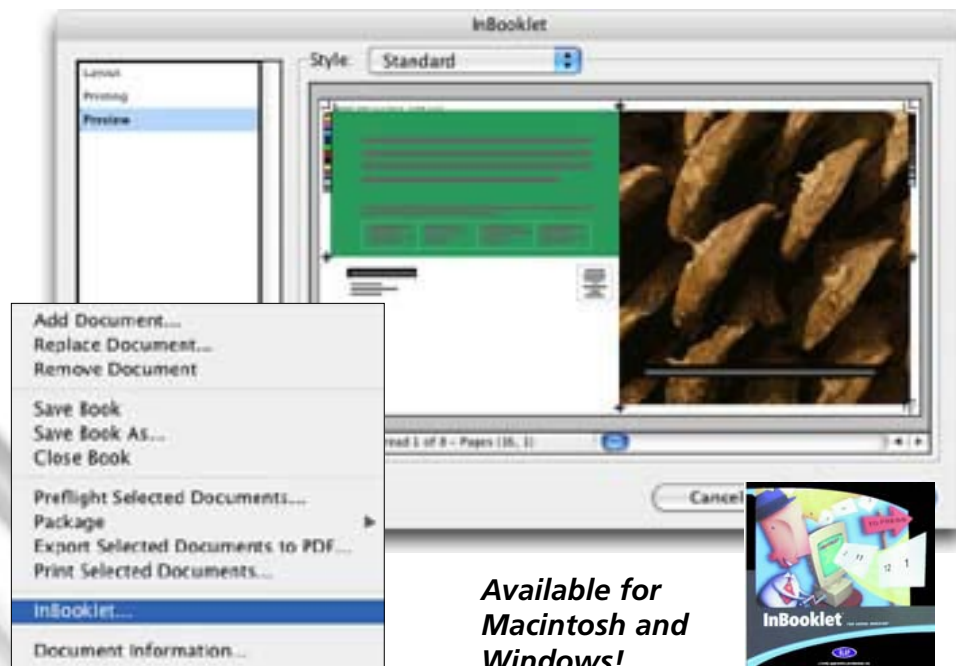
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Scaling Strokes, Flowing Text, Unlocking Items, and the Case of the Missing Pasteboard

By **SANDEE COHEN**

InQuestion is a regular column devoted to answering subscribers' questions about working with InDesign.

Scaling Strokes?

Q: *Why on earth can't I scale a ruled box and have its line-weight scale proportionately? In Illustrator, this is a breeze, but InDesign doesn't seem to scale the stroke. Strangely, the only way I've found to scale a stroke is when it's applied to text. Surely there must be a way to scale strokes applied to objects.*

—Thomas Bricker, New York City

A: You've stumbled on an InDesign "feature" that makes me crazy. It all has to do with the Scale Strokes command in the Transform or Control palette menu.

When Scale Strokes is turned on, then the line width changes when you scale the object using the Scale tool, the Transform palette, or the Control palette (not when you just drag the corner or side handles). What's confusing you is that the @#\$%^&! stroke width doesn't change in the Stroke or Control palette! What's worse, if you scale the object disproportionately, the stroke is thinner in some places and thicker in others. Obviously this is insane. (Figure 1).

Now, you may ask why would the InDesign engineers allow this situation to exist. My answer is that I have found it better not to ask why about any of the decisions that engineers make. The answers always make my head hurt.

Okay, now here's the solution: With the object still selected, choose Reset Scaling to 100% from the Transform or Control palette menu. The stroke weight will now show the correct size and the thickness will be consistent around the whole object.

Where's My Pasteboard?

Q: *Help! Suddenly the entire pasteboard area of my document has disappeared and has been replaced with a gray background. And all my columns, and guides, and invisibles are gone, too. I tried closing and reopening the document, but that hasn't worked. Is my document corrupted?*

—Panicked in Peoria

A: Relax, there's nothing wrong with your document. Make sure you don't have an insertion point in a

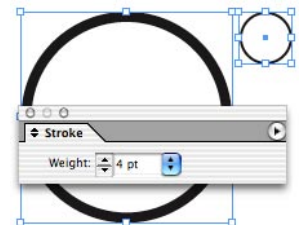


Figure 1: Surely the scaled-down frame looks thinner, but according to the readout in the Stroke palette, its weight is still 4 points.

text frame, and then press the W key. Your pasteboard and non-printing elements will reappear.

What has happened is that somewhere you clicked the W key, which is the shortcut for the Preview mode. You can also get out of the Preview mode by clicking the Normal View mode icon at the bottom of the toolbox (Figure 2).

By the way, the Preview mode is a great way to present your work to clients and/or bosses. It also hides any non-printing objects.

Flowing Text onto Specific Masters

Q: Our organization has a problem. We have a catalog template that uses two master pages (A and B) and applies them to every other spread—1A-2A-3B-4B-5A-6A-7B-8B, and so on. Unfortunately, when we autoflow the text onto the first page (1A), it flows onto pages 1, 2, 5, 6, and then onto page 9. It seems to skip all the pages set with the B-Master.

We've tried manually unlocking the master text frames and then linking them by hand, but that seems like an awful lot of work. And considering that Brand X would flow the text automatically, my staff is starting to feel that we've made a mistake moving to InDesign. Is there any way to get the text to flow automatically through all the master pages?

—Cindy, Production Supervisor



Figure 2: Clicking on the Normal View icon on the bottom left will restore a lost pasteboard.

A: You're not the first one to complain about this. What happens is that InDesign adds pages based on the first page that the text flowed onto.

I had just about given up on being able to fix this, when your request appeared on my desk. And I decided to try one more solution. Amazingly, I found it!

The solution is to stop using master text frames on your master pages. As a former Brand X user, I have always insisted on applying a master text frame. But I've just discovered that if you don't use a master text frame, InDesign will flow the text properly through all

the pages.

Create your InDesign template and master pages as usual, but don't check Master Text Frame (Figure 3). Then, on the document page, use the

Place command to load the text cursor. Place the cursor in the top-left corner of the margin and hold the Shift key as you click. The text will flow automatically through all the pages. Of course, this only works if you want the text frame to extend all the way out to the margins.

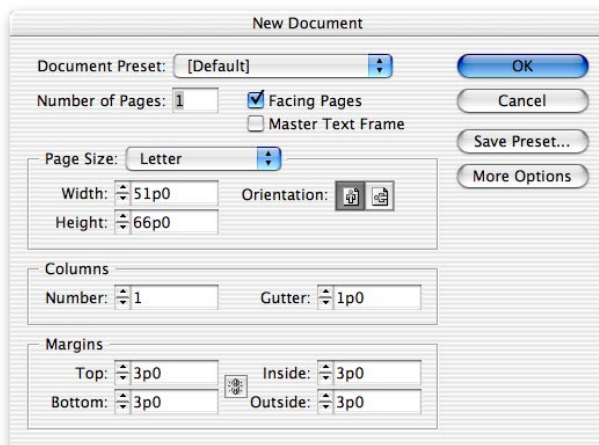
Unlocking Master Page Items

Q: How the heck am I supposed to place pictures in my master page picture boxes when I can't select them? There seems to be some sort of lock on the items from the master. How do I unlock them?

—Confused in Connecticut

A: Hold Cmd/Ctrl-Shift and then click on the object you want to release. Master page items are protected from being inadvertently moved. You can also choose Override All Master Page Items from the Pages palette menu to release all the master page items on a spread. #

SANDEE COHEN is the only third-party author to have written educational materials for all four versions of InDesign. Her latest book is the *InDesign CS Visual QuickStart Guide* (Peachpit Press).



Have a question for Sandee? Send your questions to sandee@indesignmag.com. Please indicate if you don't want your name used. We reserve the right to edit questions for space and clarity. Not all questions can be answered, nor will they be

Figure 3: To autoflow text onto multiple master pages, keep Master text Frame unchecked when creating the document.

WHILE INDESIGN CS IS A FINE PIECE OF SOFTWARE, what makes it special are the people who use it—the designers and production artists—and those who make it—the Adobe engineers, product managers, and support staff.

InPerson is a regular feature in which we interview the people behind the product to see what makes them and InDesign tick. In this issue, David Blatner talks to Adobe's Will Eisley, Group Product Manager for InDesign and related products.



DAVID BLATNER: Can you give a brief overview of your involvement with Adobe and InDesign?

WILL EISLEY: After getting an undergraduate degree in journalism, I went to RIT [Rochester Institute of Technology] for its program for graphic arts publishing. I came to Adobe from there, working in the Printing Group on a couple of projects, PressReady—which I'm sure you remember—and InProduction. Then, in about March of 2000—right around the time InDesign 1.5 was coming out—I moved to Adobe's Seattle office and started working on InDesign. Maria Yap was the lead product manager on InDesign 2, and I worked closely with her. For the InDesign 2 release, I focused a lot on the print experience (like the Print dialog box), the PDF export area, the graphics area.

For InDesign CS, I became the lead product manager, so I helped to oversee all the areas the team focused on: print, graphics, all the new CS features. My role now is Group Products Manager, so I manage the development teams for InDesign, InCopy, and GoLive. We recently moved GoLive under the layout design team because Web layouts and print layouts are, to some

degree, still based on a layout metaphor. So, while InDesign and GoLive have different uses, it makes a lot of sense to have them under one product management team.

DB: While you were working

on InDesign CS, what was the primary development philosophy?

WE: We actually had a “zen” for the product: make this the most usable, best-performing, most innovative page-layout product on the planet. Sort of a grand goal, but really, the idea was productivity. How do you increase user productivity? And there are lots of little ways you can do it, so we spent a lot of time focusing on what I call “little things.” Like double-clicking on text with the Selection tool to switch to the Text tool, the Control palette, the common keyboard shortcut for the grabber hand [Option/Alt-spacebar], those types of things. Added up as a whole, these ended up representing huge time savings for many users from either their QuarkXPress workflow or from using earlier versions of InDesign.

In addition, we listened to customers and we heard that performance in InDesign 1.0 and 1.5 was not acceptable. So we spent tons of effort to make InDesign 2 much faster than InDesign 1.5, and our goal was to make CS faster than 2. It's sort of atypical for a product, because as most companies add features, their programs tend to slow down.

DB: Right. So increased usability and increased performance?

WE: We call it “productivity.” Productivity is performance *and* usability—because usability is user performance, right? If it takes the user five steps to do something, that's a performance problem on our side. We need to figure out how to make that into two steps. Increase the user's productivity, which increases performance. They're really two sides of the same coin.

Another goal was network publishing, so we focused a lot on XML—supporting things like support for DTDs within InDesign. I think many publishers

are still trying to figure how they're going integrate XML in their workflow. And rather than be rigid like some other tools, our notion is to be as flexible as possible and give the users the tools the way they want.

DB: Most people use InDesign for print applications. Is InDesign really the place to handle new media, too?

WE: Absolutely. We added the multimedia ability to play movie and sound files in InDesign CS. We're finding that this is something advertisers are starting to move towards. How do they take their print ads and make them interactive? I know a couple of designers who are working on interactive brochures for auto manufacturers that include video of the car they're trying to advertise.

DB: What are your favorite aspects of InDesign, parts that you may have worked on particularly hard, or that you had a lot of interest in?

WE: That's so hard, because there are so many aspects of InDesign I find so refreshing—I mean, I was a QuarkXPress user for many years! I think the integration with the other Adobe applications is just such a key differentiator. That you can work so



Adobe's Seattle campus photographed on a rare, sunny day.

now, to see people become passionate about the product, and then see them become evangelists... It's rewarding to see that network—the infrastructure around the product—continue to grow as the product matures: Seeing over 10,000 [Adobe Solution Network] service providers, with 92 percent of them accepting InDesign files. Seeing the design schools [RIT, School of Visual Arts, Carnegie Mellon] switch over to InDesign. Seeing major customers switch over: Macy's West, Wal-mart, Fossil...

DB: Is it true that there are a number of developers on the InDesign team who used to develop for QuarkXPress?

customers' problems? How do we innovate in ways that haven't been done before?" If the end result is that InDesign is the thought leader, or is taking market share from Quark, then that's the end result. But we're not motivated by a desire to kill Quark. We're motivated by a desire to build the best page layout software product for our creative-pro customers.

DB: So where does the InDesign team go from here? What's the "zen" that drives you forward?

WE: We could still be better. I mean, yes, we're best of class, but there are still areas that we could help address better. I remember reading that someone

“IF IT TAKES THE USER FIVE STEPS TO DO SOMETHING, THAT’S A PERFORMANCE PROBLEM ON OUR SIDE. WE NEED TO FIGURE OUT HOW TO MAKE THAT INTO TWO STEPS.”

smoothly among these applications, place native Photoshop and Illustrator files in InDesign—that alone is a huge timesaver for many people. I think InDesign's approach to XML and some of the new technologies is also really innovative, and what I think is so powerful is that we've been able to accomplish that without losing focus on our print customers; because we know that, for many customers, it starts with print today.

It's also been exciting to see the transition in the industry. You know, a couple years ago people may have been struggling to find each other—"where are the other InDesign users?" But

WE: We really do have, in my mind, some of the best engineers in the industry working on this product right now. They're former PageMaker developers, other Adobe engineers, former Quark engineers—including some of the initial QuarkXPress development team. It's exciting because Adobe's customer focus along with deep innovation and a strong technical talent just makes for a great work environment to build a product.

DB: Is it your goal to kill QuarkXPress?

WE: I don't think we approach it that way at all. We approach it from "How do we build the best-of-class page layout software? How do we solve

in the industry said, "Innovation for page layout is dead." And that came as such a foreign thought to us, because we looked and there are so many areas, it's hard to prioritize the ones you want to hit first. Especially as we continue to move forward with the Creative Suite. That's only going to continue to get stronger and stronger: you know, the relationship and integration among the applications in the Creative Suite. #

DAVID BLATNER is the Editorial Director of *InDesign Magazine* and the co-author of *Real World InDesign CS*.

Recipes for Applying—and Ignoring—Text Wrap

Whip Up a Few Tasty Treats Using InDesign's Text Wrap Features


By DIANE BURNS

It doesn't take long to discover the usefulness of InDesign's Text Wrap feature.

After all, text wrap is that lovely feature that, among other things, allows our text to have a, shall we say, *very compatible* relationship to adjacent graphics or even other text. Text Wrap is simply applied by selecting a

frame or object around which you want text to wrap, then setting the desired wrap using controls in the Text Wrap palette by choosing **Window > Text > Text Wrap**. Applying a text wrap creates an editable text wrap boundary around an object.

The icons across the top of the palette indicate the basic text wrap shape (**Figure 1**).

Once the basic shape is selected, you can set the inset values, and in the case of Wrap Around Object Shape , known as *contour wrapping*, you can also set the text wrap boundary to be the same as the image's clipping path or alpha channel. Unlike in QuarkXPress, text wrap in InDesign takes effect regardless of the layering order of objects.

However, even though text wrap can be essential to achieving a certain effect, there are times when we need text wrap around one area of an object, but not another.

For example, we might need body text to wrap around a graphic, but not a headline. That's

when a little check box, located far away from the Text Wrap palette, comes into play. This little text wrap helper, *Ignore Text Wrap*, can be found at the very bottom of the Text Frame Options dialog box under **Object > Text Frame Options** (**Figure 2**). To use

this handy feature, select the frame containing the text that you don't want to be affected by an overlying item that has Text Wrap applied, and check *Ignore Text Wrap*. With *Text Wrap* and *Ignore Text Wrap*, you really can have it both ways. Use *Ignore Text Wrap* when you want to create interesting pull quotes, headlines with graphics slightly overlapping them, or even to put a price on your products! #



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llesed er irit vendiamcon ut-
pat, quis amcommy nullaorero
dolorpe raestis alisim et venis
ea consed tie ea feugiamet alis-
modiam, sustin utpatis cilismo
lutpat, velit venit lut et atum-
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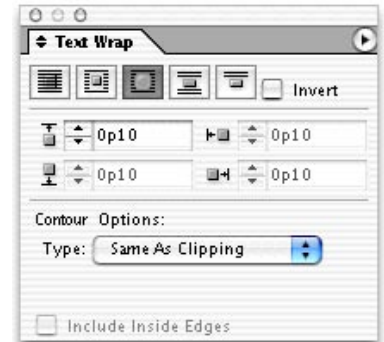


Figure 1: Text Wrap palette

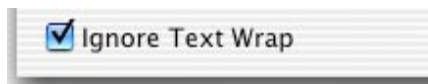


Figure 2: Text Frame Options dialog (detail)




Ignore Text Wrap is applied to the frame containing the headline, which would otherwise be pushed out of its frame.

Wrapped Graphics Over Text

Ingredients

- 1 Headline
- 1 Graphic
- Body text to taste
- The Text Wrap palette
- The Text Frame Options dialog box


DIRECTIONS: Take one headline and one two-column frame of body text; position on page. Place graphic. Apply text wrap to the graphic by clicking the  icon in the Text Wrap palette. Position the graphic over the text frames. The headline text will momentarily be pushed out of its frame by the text wrap on the graphic; select the headline text frame, open the **Object > Text Frame Options** dialog box, and click Ignore Text Wrap. The headline will flow back into its frame, and the graphic can be positioned over it freely without displacing the text.

Serve chilled with garnish. Perfect with margaritas on the rocks.

Text Wrap à la New York Times

Ingredients

- 1 Capital letterform in your favorite font (e.g., Berthold City)
- The Create Outlines command (optional)
- The Text Wrap palette
- The Text Frame Options dialog box

DIRECTIONS: Type a capital letter in a text frame. Increase size as desired. Optionally, you can convert the character to outlines to make easier to work with: Click on the frame with the Selection tool and covert to outlines using the *Create Outlines* command. Create a separate text frame containing the pull quote text, and apply text wrap to the pull quote text frame by clicking the  icon in the Text Wrap palette. Position the pull quote text within the main story, and set the desired insets for the wrap. Position the outlined capital within the pull quote and main story. Apply text wrap to this frame. The pull quote text will momentarily be pushed out of its frame by the text wrap on the capital; select the pull quote text frame, open the **Object > Text Frame Options** dialog box, and click Ignore Text Wrap.

Serves thousands of readers every Sunday.

Text Wrap is applied to the capital letter, causing the body text to wrap around it.



Ignore Text Wrap is applied to the frame containing the pull quote, which would otherwise be pushed out of its frame by the text wrap applied to the capital letter.

Text Wrap is applied to the graphic, causing the body text to wrap around it.

Prix d'une Pêche


Ingredients

Body or other text

1 Image (e.g., a pretty peach)

Text for topping

The Text Frame Options or Preferences dialog box

DIRECTIONS: Take one image, and apply text wrap to it by clicking the icon  in the Text Wrap palette. Position the image over text. Next, create a text frame that will be positioned over the image. If you position the text frame over the image, the text will be displaced by the Text Wrap applied to the image. Instead, open the Text Frame Options dialog box (**Object > Text Frame Options**) and check Ignore Text Wrap. You can now freely position the text over the image, without displacing the topping text! If you're putting the entire store on sale, you can save time by simply turning on the Text Wrap Only Affects Text Beneath preference (**InDesign > Preferences > Composition > Text Wrap**). By this method, you don't have to use the Ignore Text Wrap option in each instance.

Use when you want the cool, refreshing pleasures of text sitting on top of an object to which Text Wrap has been applied.

DIANE BURNS is a pioneer in electronic publishing, founding TechArt International in 1984. One of the first Macintosh-based design firms in the country, TechArt today is one of the leaders in print and web design, specializing in East Asian languages. She is also the author of many books on publishing, and loves to cook.

Text Wrap is applied to the graphic, causing the body copy to wrap around it.

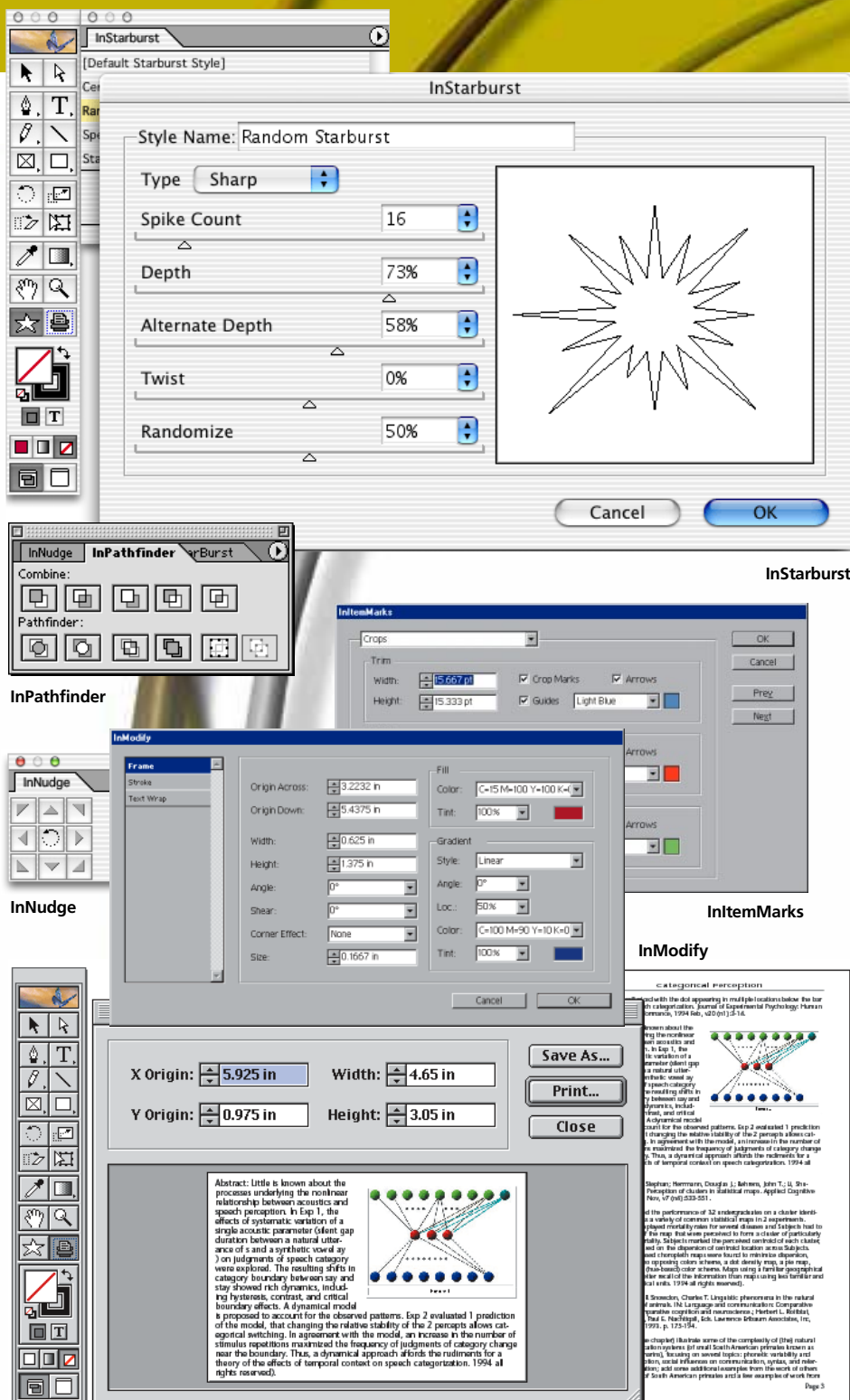


Nothing is sweeter than a Georgia peach, and our fine organic fruit is grown with lots of love and kisses from the warm Southern sun.

Ignore Text Wrap is applied to the frame containing the pricing text, which would otherwise be pushed out of its frame.

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Harry Potter and the Secret of InDesign

A quick look at InDesign's scariest feature



by OLAV MARTIN KVERN

IN THE HARRY POTTER SERIES OF YOUNG ADULT NOVELS, THE VILLAIN, the dark wizard Voldemort, is so evil that the characters will not speak his name. Instead, they say “You Know Who” when they refer to him.

This reminds me of one of my favorite features in InDesign, “You Know What.” Unlike Voldemort, this feature isn’t evil. It’s just misunderstood.

“You Know What” is a great feature, and has the ability to make virtually everything about working with InDesign easier, faster, and better. In fact, your copy of InDesign comes with a set of useful features implemented using “You Know What” that you probably don’t even know you have. You don’t even have to know anything about “You Know What” to use these features—once you’ve installed them, they work just like any other feature in InDesign.

“You Know What,” of course, is InDesign scripting. If you learn one thing from this article, it should be: You do not need to know how to *write* scripts to be able to *run* scripts. This is a misunderstanding that prevents many people from even trying scripting, even though existing scripts might save them enormous amounts of time and trouble. You can find hundreds of InDesign scripts online—most are available for download for free—and it’s easy to install them.

For that matter, chances are quite good that you can find someone who will write scripts for you, and would be willing to do so for the occasional expression of admiration or a small fee.

Great Features You May Have Missed

Want to draw crop marks around the selected objects on a page? Or convert an oval to a rectangle? Run a bunch of find/change operations all at once? Select all of the image frames on a page or spread? Sort a list of paragraphs alphabetically? All of these things, and more, can be done using the example scripts that are on your InDesign CS disc. But first, you’ll have to find and install them.

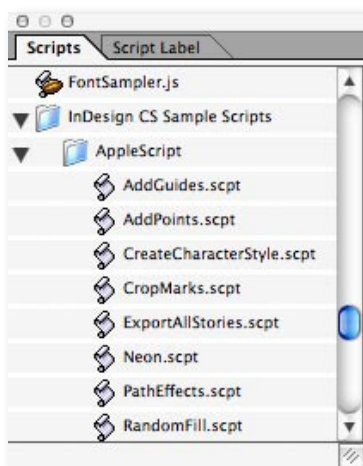
To find the scripts, open the Adobe Technical Info folder on your InDesign CS CD—the example scripts are in the Scripting folder. If your copy of InDesign came as part of the Creative Suite, you’ll find the scripts on the Resources and Extras disc.

If you're using the Mac OS, you can use either the AppleScript (.as files) or JavaScript (.js) versions of the scripts; if you're using Windows, you can use either the VBScript (.vbs) or JavaScript versions. (Because InDesign supports platform standard automation, you can also use other languages, such as Python or C#, but that's beyond the scope of this article.)

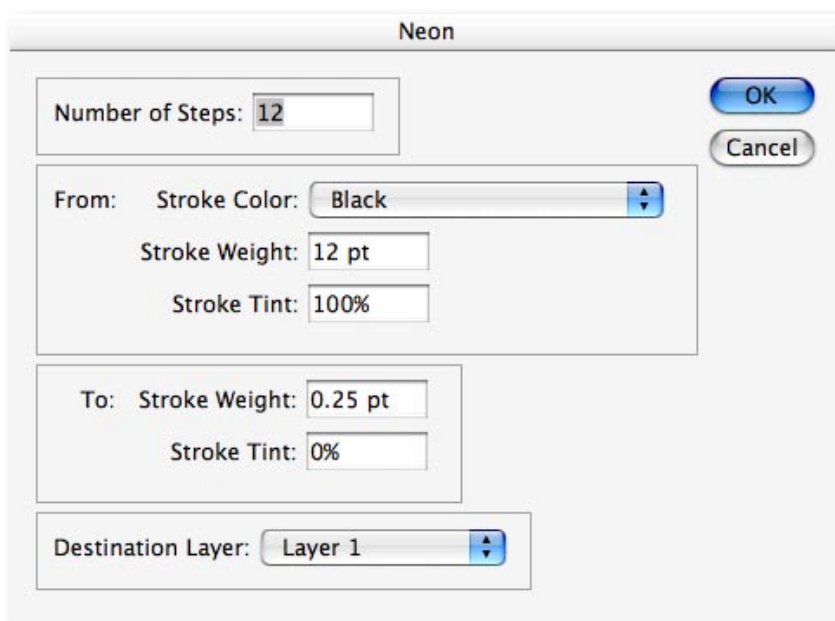
Installing an InDesign script is easy: Put the script file (or an alias/shortcut to the file) in the Scripts folder (which lives inside the Presets folder within your InDesign folder). Create the Scripts folder if it does not already exist.

Once the script is in the folder, it will appear in the Scripts palette inside InDesign—choose Scripts from the Scripting submenu of the Window menu to display the palette (**Figure 1**). To run the script, double-click the script name in the Scripts palette. Most of the scripts have a user interface to make them look like any other software option, which of course is what they are (**Figure 2**). You can even assign a keyboard shortcut to a script using the Edit Shortcuts dialog box: Choose Scripts from the Product Area popup menu inside the Edit Keyboard Shortcuts dialog box and you'll see all the scripts listed.

That's pretty simple, right? If not, we're not certain you should be using a computer at all (or driving a car, for that matter).



ABOVE: Figure 1: Scripts palette with scripts installed



RIGHT: Figure 2: Most of the example scripts include a user interface

What the Example Scripts Do

Here's a brief description of each of the example scripts on the InDesign CD:

- **AddGuides** draws guides around the selected object or objects.
- **AddPoints** adds additional editable points to the paths of the selected objects.
- **CreateCharacterStyle:** When you create a character style by example in InDesign, only the properties of the selected text that differ from the default

formatting of the text surrounding it are added to the character style. This script creates a complete character style based on the formatting of the selected text.

- **CropMarks** draws crop marks and/or registration marks around the selected object or objects (**Figure 3**). The AppleScript version of this script has a minor error—you need to set your measurement units to points before you run it, or you'll be looking at very large printers marks. (Or, you can download the updated version Adobe has posted; see the URL at the end of this article).
- **ExportAllStories** exports all of the stories in a document to a specified folder as text, RTF, or InDesign tagged text.
- **Neon** creates a “glow” effect around the selected paths. Something like a blend in Illustrator.
- **PathEffects** changes the shape of the paths of the selected objects. Includes the ever-popular Illustrator effects “Bloat,” “Twirl,” and “Punk,” and the ability to convert objects to rectangles or ovals (as you can in QuarkXPress).
- **RandomFill** fills the selected frame or frames with random objects.
- **SortParagraphs** sorts the paragraphs in the selection alphabetically.
- **TabUtilities** sets a tab or an indent at the current cursor position, or sets a right tab exactly at the right edge of the text column.
- **TextCleanup** performs a series of find/change operations—you can define the changes using a simple text file.
- **TextCounter** counts the characters, words, or lines of text in the selection, in the text frame containing the selection, or in the story containing the selection. It's about the same as the word count feature of the Info palette, but has a few additional capabilities.

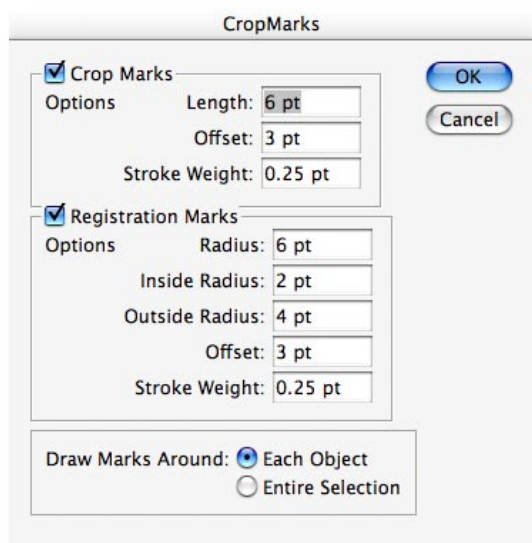


Figure 3: CropMarks dialog box.

What Else Can Scripts Do?

Scripts can do just about anything that you can do using InDesign's user interface, and a few things that you can't do. Don't think about scripting only in terms of automating tedious, repetitive tasks. Scripting's good for that, but you can also use it to speed up the smaller tasks that drive you crazy during the course of the day. When you take a common task that involves some number of actions and replace it with a simple double-click or keystroke (all it takes to run a script), you reduce the difficulty and complexity of your work.

Like what? Here's an example: it can be a chore tracking down the original graphics files you've placed in your document. Sure, you can use the Links palette to show you the file path to a graphic, but it's quite another thing to find that location on disk. Below is a simple JavaScript that opens the folder containing the selected graphic in the Finder (on the Mac OS) or in Windows Explorer.

You can copy this out and save it as a text file in your Scripts folder (make sure the file's name ends with .js), or download it from <http://downloads.indesignmag.com/scripts/0704.zip>.

```
//SimpleShowLink.js
//Opens the folder containing the selected graphic.
//Assumes that the graphic is selected using the Direct Selection tool.
var myFilePath = app.selection[0].itemLink.filePath;
myFilePath.parent.execute();
```

The above script will fail if you've selected the graphic with the Selection tool (rather than the Direct Selection tool). What if you want to select a graphic using the Selection tool, or select a series of graphics? To do that, we need to add a little bit more to the script. Something like this:

```
//ShowFolder.js
//An InDesign CS JavaScript
//
//This script opens the folder containing the selected linked file.
//
//Create a list--we'll use it to store the qualifying graphics.
var myObjectList = new Array;
if(app.documents.length != 0){
    if(app.selection.length != 0){
        for(var myCounter = 0; myCounter < app.selection.length; myCounter++){
            switch(app.selection[myCounter].constructor.name){
                case "Rectangle":
                case "Oval":
                case "Polygon":
                case "GraphicLine":
                case "Image":
                case "EPS":
                case "PDF":
                    switch(app.selection[myCounter].constructor.name){
                        //If a frame was selected with the Selection tool, and the frame
                        //contains a graphic, then add the graphic to the list.
                        case "Rectangle":
                        case "Oval":
                        case "Polygon":
                        case "GraphicLine":
                            if(app.selection[myCounter].contentType == ContentType.graphicType){
                                myObjectList.push(app.selection[myCounter].graphics.item(0));
                            }
                            break;
                        //If a graphic was selected with the Direct Selection tool,
                        //then add it to the list.
                        default:
                            myObjectList.push(app.selection[myCounter]);
                            break;
                    }
                }
            }
        }
    }
    if(myObjectList.length != 0){
        for(myCounter = 0; myCounter < myObjectList.length; myCounter++){
            myOpenLinkFolder(myObjectList[myCounter]);
        }
    }
}
function myOpenLinkFolder(myGraphic){
    var myLink = myGraphic.itemLink;
    var myFilePath = myLink.filePath;
    myFilePath.parent.execute();
}
```

Learning More about Scripting

In addition to the example scripts, the same folder on the CD contains the *InDesign CS Scripting Guide*. Don't be daunted by the size of it (1800+ pages)—most of it is reference material (do you worry about the page count of a dictionary when you need to look up a single word?). If you want to learn more about writing your own scripts, the tutorial chapter of the *Scripting Guide* is the place to start. In it, you'll learn how to create a document, add a text frame, and enter and format text—and then move on to more complicated topics, such as displaying dialog boxes. Once you've worked your way through the tutorial, you'll find more tutorials at: <http://partners.adobe.com/asn/indesign/scripting.jsp>

You can also find lots of scripts on the Internet. For example, <http://studio.adobe.com> has lots of them that you can use for free, like one that adds a "Make Fraction" feature (in case you use a lot of fractions but aren't currently using OpenType fonts). Another one runs Photoshop actions on selected images from within InDesign. Dave Saunders, an independent InDesign scripter, has posted a number of script examples and scripting tips at his site <http://www.pdsassoc.com>, and the dynamic duo of Shane Stanley and Ray Robertson provide a number of InDesign scripting examples and case studies at their site <http://www.scriptingmatters.com>. These folks also write custom scripts for a fee.

Now That You Know What...

Just as you probably don't think about the millions of lines of C++ code that make up InDesign every time you choose a menu option or click a button in a palette, you don't need to think about AppleScript, JavaScript, or VBScript when you run a script. But I'm hoping that once you see what InDesign scripting can do for you, you'll want to learn how to write your own scripts.

After all, you can wait—possibly forever—for Adobe to add the features you want to InDesign, or you can add them yourself, today, using InDesign scripting. #

OLAV MARTIN KVERN never thought his weird urge to make computers make pictures would result in a paying job, much less a career spanning more than 20 years. He's authored or co-authored a whole bunch of computer books, including *Real World PageMaker*, *Real World FreeHand*, and *Real World Adobe InDesign*, and many magazine articles and columns, including his column "Desktop Science" in *Adobe Magazine*. He's been involved in the development of a number of software titles, including PageMaker, Visio, and InDesign. He's designed and illustrated hundreds of books. All of this is still very surprising to him. He currently lives in Seattle and works for Adobe.

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New InDesign Workflow Solution

Knowbody will present a new kind of workflow solution never seen before at MacWorld in Boston. It is based on XMP (XML data stored within the InDesign document). The workflow solution will allow you to register different stages for a document. You can then search your harddrive for any document with a specific stage: "In correction", "Ready for PDF", "Approved" etc.

Below is a sample of what the product also will do for you. Point the program to a folder and it will show you all the documents that uses pictures that need your attention - think of it as an external Link palette.



The scan is done within seconds since the solution only has to look for the XMP data. You will also be able to search your harddrive for documents that contain images that contain part of a string.

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S

COTT CITRON belongs to an elite group: designers who have used InDesign from the beginning. “InDesign 1.0 crashed all the time,” he remembers. With a more-stable version 1.5, Citron retired his other page-layout applications to use InDesign exclusively in his design business. Now Citron is an in-demand InDesign instructor and trainer—he’s an Adobe Certified Expert—in addition to designing print publications, corporate identities, and advertising collateral.

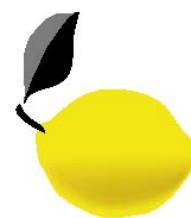
A former television producer whose credits include “Sex & The City,” Citron specializes in illustrated books, such as *Four-Star Movies* (Black Dog & Leventhal Publishers, 2004) and his current project *Broadway Musicals: The 101 Greatest Shows of All Time* to be published by Black Dog & Leventhal, a division of Workman. Citron recalls handing off the InDesign 1.5 files of *Game Day* by baseball star Derek Jeter (Three Rivers Press, 2001), to Crown Publishing and hearing the predictable reply: Can you send Quark files? “It wasn’t always easy to get InDesign accepted back then. Often I’d have to send EPS or PDF files instead.” Citron notes that many of his book projects are printed in Canada or Asia where InDesign files are readily accepted. “They were ahead of the curve compared to here,” he observes.

“Designing book interiors is hard work. It’s just page after page after page,” Citron says. “But InDesign makes it easier with features such as ‘make book,’ nested styles, and native Photoshop import.”

Citron, who is also chair of the New York City InDesign User Group—the world’s largest with more than 1,000 members—says the demand for InDesign teachers and designers has “sky rocketed” in the last 18 months.

“When I’m teaching InDesign, I see a lot of anxiety in QuarkXPress users who have been using that program for years, but within two to three hours they turn to me and say ‘this is really cool,’” he says. “I always felt that QuarkXPress with its rigid tools and rules put a wall between me and the computer. InDesign is much more fluid. It reflects the designer’s way of thinking and becomes part of the creative process. It lets the design dictates itself.”

He pauses. “In fact, InDesign gives you so many options that you start spinning with possibilities.” —*Pamela Pfiffner*



scott citron design



LEFT: Three covers from the *Common Reader Mystery* book series. **BELOW:** Spreads and cover art from *Broadway Musicals: The 101 Greatest Shows of All Time*. **BOTTOM RIGHT:** Cover art, *The Hemmingway/Dos Passos Wars* (Engadine Books, 2002)



TYPE TOOLS

COOL KERNING AND COOL TRACKING

Knowbody ApS, Denmark

<http://www.knowbody.dk>

Price: Each plug-in costs \$150/year or €119,00/year for a single-user license; multi-user pricing available. Download demo versions of each product from <http://www.knowbody.dk>

By JOHN CRUISE

When it comes to typographic features, InDesign has distanced itself from the competition (read QuarkXPress) by offering such goodies as optical kerning, optical margin alignment, nested styles, and full support for OpenType fonts. However, it does lack a pair of useful typographic features that are available in QuarkXPress—the ability to create custom kerning tables and custom tracking tables.

If you're the kind of detail-oriented typographer who likes to get your fingers dirty by creating your own kerning and tracking tables, I have some good news and some bad news for you. The good news is that a pair of plug-ins for InDesign CS called Cool Kerning and Cool Tracking let you do this, and in some ways they exceed the QuarkXPress kerning and tracking editors. The bad news is they have some flaws that compromise their value.

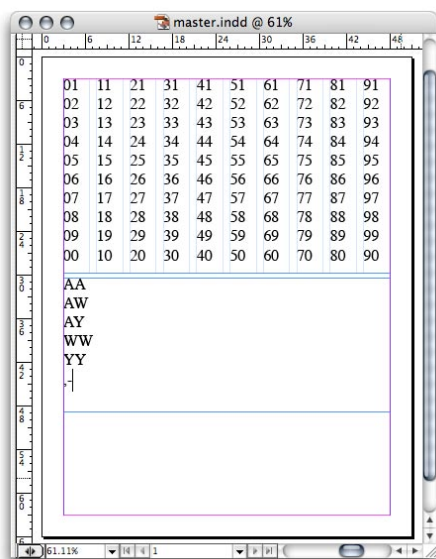


Figure 1: Cool Kerning's "master" document contains all custom kern pairs.

Cool Kerning

If you've come to InDesign via QuarkXPress and are familiar with the latter's kerning editor, the first thing you'll notice about Cool Kerning is that the interface is quite different, as is the process of creating kern pairs. With Cool Kerning, the first thing you do is create a "master" InDesign document and enter all the kern pairs you want to modify (you don't specify custom kerning values until later). You then save the document to a central location—on your hard disk if you're working alone or on a server if it will be used by others—and specify the file as the master.

The next step is to create one or more kerning "packages." If you're accustomed to the QuarkXPress kern editor, the concept of packages can be a little tough. Each Cool Kerning package is a complete set of custom kern pairs for one or more font styles (bold, italic, etc.). For example, a design agency with several clients could create a separate package for each client. Each package can contain custom kern pairs for a different set of fonts. This is a major improvement over the QuarkXPress kerning editor, which lets you create only one kerning table (and one tracking table) per font style. Kerning packages are password-protected to prevent unauthorized modifications.

Each time you create a new package you assign a name (e.g., "Client A") and a password. Next, you add font tables to the package. All kerning values for a specific font/family are stored in a font table. Each time you create a new font table, the master document opens. You then select all the text and choose a font family and style. The next task is to enter cus-

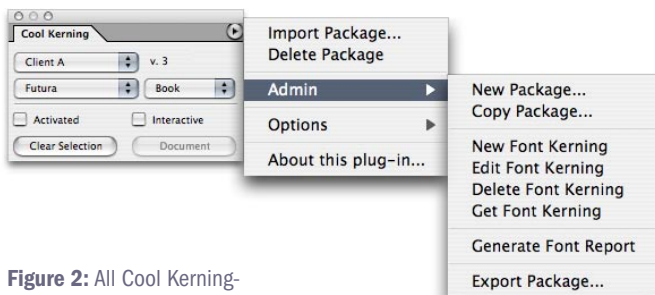


Figure 2: All Cool Kerning-related controls and commands are found in the Cool Kerning palette.

tom kern values for the character pairs using the Kerning field in the Control palette or the Character palette. During this process, you can print proofs of the master document—preferably to the printer you’ll be using for final output—to check the appearance of the kerning values you’ve specified. (The ability to print proofs of custom kern pairs is another improvement over QuarkXPress.)

When you’re happy with the results, you save the font table to the package. After you’ve added all the font fami-

lies/styles you want to include in a package, you can export it so it can be used by others. You’re now ready to begin using your custom kerning values—almost (**Figure 2**). (Note: Cool Kerning saves its custom kerning values in the InDesign Defaults file, as well as in documents that use Cool Kerning.)

You enable Cool Kerning for a document by clicking the Activated button in the Cool Kerning palette. You would think that once you enable Cool Kerning, it would kick in and start applying your custom kerning values as you enter text—but you’d be wrong. You must either save the document or click the Document button in the Cool Kerning palette to apply custom kerning values. If you enable the Interactive checkbox, the Update Next button replaces the Document button, and you can apply custom kerning values one at a time by clicking the button—a cumbersome option if a document has more than a few custom kerning pairs. Although Cool Kerning is smart enough not to override custom kerning applied manually, its inability to apply custom kerning automatically is a serious limitation.

Because Cool Kerning is a little tricky to use, a well-written manual would be useful. Unfortunately, the PDF manual covers the previous version of the software and is skimpy, poorly translated, and has numerous spelling errors. The Knowbody Web site includes a set of helpful instructional movies, but they don’t make up for the lack of good written documentation.

If Cool Kerning were an inexpensive product, some of the aforementioned problems might be forgivable, however, its \$150 single-user price is a little steep. To make matters worse, the license is only good for one year, after which you have to shell out another 150 bucks.

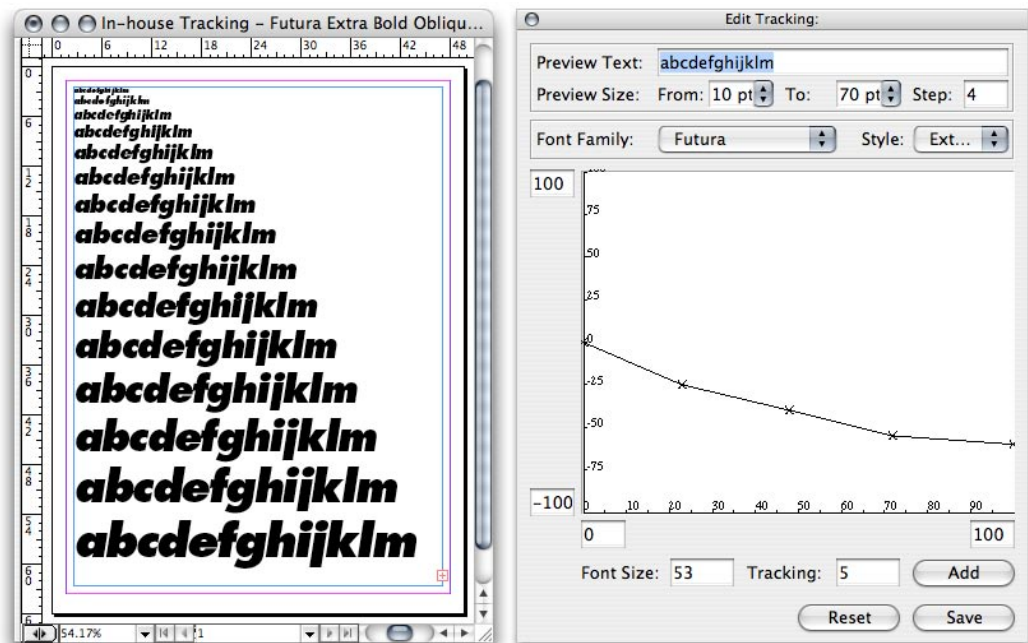
Cool Tracking

Cool Tracking is a lot like Cool Kerning. The user interfaces are nearly identical, and while you don’t create a master tracking document as you do with Cool Kerning, you can create multiple tracking packages and use them for different clients or different publications. Each time you add a font family/style to a package, the Edit Tracking dialog box and a temporary document are displayed. The controls in the dialog box let you choose a font family and a font style, and then adjust its tracking curve.

When you’re done adding and editing tracking curves, you apply the modified tracking values the same way you apply Cool Kerning-adjusted kerning values. If you’ve specified a tracking value as part of any paragraph styles or character styles, Cool Tracking will not

override any text formatted with those styles. However, if you want to override the tracking value in text that's been formatted with a paragraph or character style, you can highlight the text and click the Clear Selection button. The next time you save the document, Cool Tracking will apply custom tracking values (**Figure 3**).

Figure 3: When you create or edit tracking for a font family/style, Cool Tracking opens a temporary document that displays tracked sample text at several font sizes. As with Cool Kerning, you can print proof as you modify a tracking curve.



Although Cool Tracking is a little easier to use than Cool Kerning, it suffers from nearly all the same problems with poor documentation and high license fees. And because custom tracking values aren't applied until you save a document, you don't get true WYSIWYG display of custom-tracked fonts as you work on text.

To their credit, Cool Kerning and Cool Tracking provide several useful features, particularly the ability to print proofs and save multiple kerning and tracking packages. If you've relied on QuarkXPress' kerning and tracking editors in the past and can't function without comparable tools in InDesign, Cool Kerning and Cool Tracking fit the bill. However, given their limitations and pricing structure, you might want to consider the alternative of buying a dedicated font-editing program, such as FontLab, which lets you customize your fonts however you want and use them in all of your applications.

GRAPHIC TOOLS

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Price: \$99.99 Download 15-day demo version from <http://www.alap.com/indesign.html>.

If you adhere to the motto that too much is never enough, then you'll want to check out InEffects, a nifty plug-in from A Lowly Apprentice Productions (alap) that adds several Photoshop transparency effects to InDesign's built-in effects (i.e., drop shadows, feathered edges, opacity, and blending modes).



Figure 1: The original image at top is a Photoshop JPEG file that includes an embedded clipping path. An inner bevel is applied to the example in the center. The variation at bottom includes both an inner bevel and an outer glow.



Figure 2: InEffects' Drop Shadow controls let you vary such attributes as blends modes, noise and intensity.



Figure 3: The gray drop shadow was created with InEffects; the pink drop shadow was created with InDesign's Drop Shadow feature.

InEffects includes five special effects that you can apply to any placed graphics and native InDesign object. It also one-ups InDesign's transparency capabilities by letting you save and apply InEffects styles, much the same as you can save and apply character and paragraph styles (more about this later). Each of the effects includes a set of controls for modifying the appearance of the effect, and most effects have similar controls. As you can with InDesign's drop-shadow feature, you can specify the blending mode, opacity value, color, and blur amount for any effect, as well as noise and intensity in most cases. You can also apply multiple effects to a single object (**Figure 1**).

Here's a description of each of the transparency effects that InEffects adds to InDesign:

DROP SHADOW Although InDesign has its own drop-shadow feature, the ability to create drop shadows with InEffects offers a few additional benefits. One is that InEffects lets you add noise, which randomly redistributes pixels to give drop shadows a slightly more natural appearance than those you get with InDesign's drop-shadow feature. InEffects also provides intensity controls for strengthening or softening a shadow (**Figure 2**). (Note: With the exception of the Bevel and Emboss effect, all other effects include noise and intensity controls.) Another benefit is that you can use InDesign's drop-shadow feature (Object > Drop Shadow) to add a second drop shadow to any object that has an InEffects drop shadow (or vice versa). The ability to apply a double-drop shadow to a single object opens up some interesting design possibilities (**Figure 3**).

It's worth noting that the InEffects dialog box, which you use to create effects for individual objects as well as InEffects styles, looks and feels more like Photoshop than InDesign. For example, with InDesign you position a drop shadow by specifying X and Y offsets, while with InEffects you specify a distance and an angle. The differences aren't confusing, but it would have made more sense to model InEffects on the InDesign interface than the Photoshop interface.

INNER SHADOW An inner shadow is similar to a drop shadow except that the shadow is applied along the inside rather than outside edge of an object, creating a hollow, 3D-like appearance (**Figure 4**).

OUTER GLOW An outer glow is essentially a drop shadow without an offset. The Outer Glow pane is similar to the Drop Shadow pane but lacks the Distance and Angle controls (**Figure 5**).

INNER GLOW An inner glow is similar to an outer glow, which is why the inner glow and outer glow panes are almost identical (**Figure 6**).

BEVEL AND EMBOSS When you apply this effect to an object, shadows and highlights are added to produce a raised, 3D appearance (**Figure 7**).

The InEffects Styles palette (**Window > InEffects**) lets you save InEffects styles and apply them to any object—a significant improvement over InDesign, which lets you change the default settings for drop shadows and feathered edges but doesn't let you save styles. Creating an InEffects style is similar to creating a character or paragraph style. If no object is selected, you can start from scratch by choosing New InEffects Style from the InEffects Styles palette menu. If an object is selected when you choose New InEffects Style, any



Figure 4: Inner Shadow



Figure 5: Outer Glow



Figure 6: Inner Glow



Figure 7: Bevel and Emboss

applied InEffects settings are retained in the InEffects dialog box. If you modify an InEffects style, any objects to which it's applied are automatically updated (**Figure 8**).

If you intend to share InDesign files that use InEffects with colleagues, clients, or output providers, you can provide them with the free InEffects Viewer plug-in, which allows them

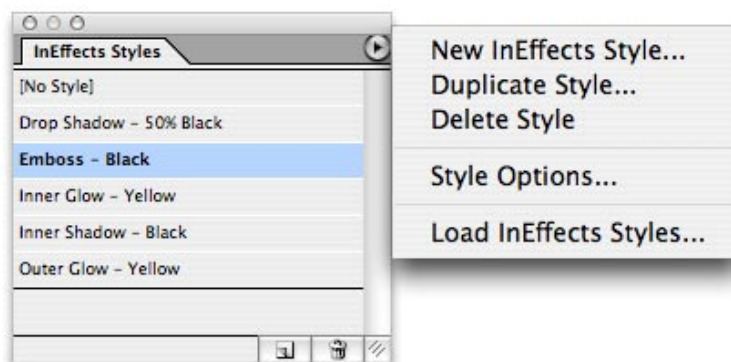


Figure 8: InEffects Styles Palette

to open, display, and print documents that use InEffects without having the full product. (The Viewer does not allow you to modify InEffects settings, however.)

The value of InEffects depends on how much you'll use it. If you currently use Photoshop to create graphics with similar effects that you place in InDesign layouts, changing to InEffects will save you the time and hassle of switching between programs. The file management overhead involved with placed graphics will be lessened as well. And if you change your mind and need to modify an effect created with InEffects, it's a lot easier to change InEffects settings within InDesign than it is to open and modify a separate graphic file in a separate program.

The option to save and apply InEffects styles is another valuable productivity enhancer. If you currently use InDesign to create a significant number of drop shadows with a variety of settings, then you spend considerable time fiddling with the controls in the Drop Shadow dialog box. By automating the task of creating drop shadows—and any of the other effects this plug-in offers—using InEffects styles you can save gobs of manual formatting time.

The only drawback with InEffects is that there's not enough of it. Given that InDesign already lets you create drop shadows and outer glows (which are essentially drop shadows with no offsets), InEffects adds only three additional transparency effects to InDesign. That's not a whole lot for a hundred bucks. If alap wants to make InEffects even more appealing, it would be smart to include a few more Photoshop effects—like, for example, Gradient Overlay (something the off-the-shelf version of InDesign can't do). Now that would be too cool. #

JOHN CRUISE is a Denver-based writer and trainer who has co-authored books about InDesign and QuarkXPress.

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By KACEY CROUCH

As an Adobe Certified Trainer for InDesign, I'm always leery of training CD-ROMs. Of course, I have a vested interest in keeping my schedule crammed with training appointments, but mostly I wonder if the experience of a self-paced curriculum is as effective as classroom instruction. "Learning Adobe InDesign CS" is one of several CDs currently available for teaching the novice user how to use InDesign.

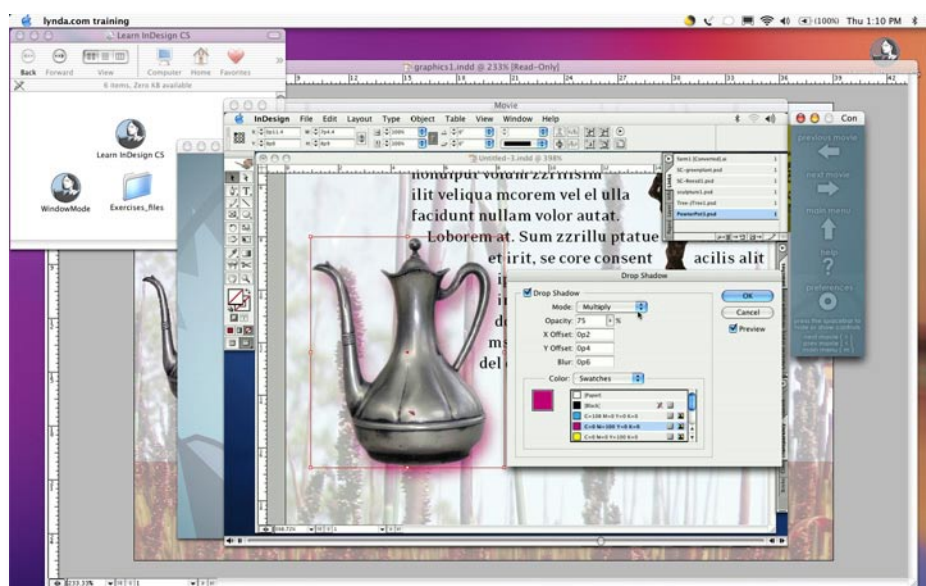
Designed for both the Macintosh and Windows platforms, this single-disc package contains a series of QuickTime movies that describe the software along with lesson files that you use to work with in InDesign CS.

Interface Issues

While the interface has a very creative, attractive design, initially I did not find it to be especially user friendly. The CD automatically plays in full-screen mode, which inhibits the viewer from following along in InDesign while the movie is playing. To get around this, you must either change your preferences (which is a little scary because it states that a restart is necessary), or in the initial CD window, you can play the file called WindowMode, which makes it possible to toggle back and forth from the presentation to InDesign.

After becoming accustomed to the methodology, I found the CD quite simple to work with. As long as you keep the movie window open, it tracks which chapters have been viewed, and it allows you to jump around from one chapter to the next fairly easily (**Figure 1**).

Figure 1: The movie controls at right let you navigate easily through the lessons, such as this one about graphics and drop shadows. The InDesign practice file for this lesson is shown in the background.



A glossary of terminology would have been helpful. As the tutorial was geared for beginners, there are times when technical terms are used without definitions.

I was very pleased to find all of the files that the commentator was working with on the CD, but the narrator didn't state the name of each file as he worked with them. This would have allowed me, in some instances, to follow along with the audio portion of the movie running in the background. After trying to jump back and forth between the presentation and InDesign, I decided it was much easier to watch a portion of the movie, absorb it, and then go into InDesign to try out what I learned.

For a "beginner level" tutorial, I found the content selection to be appropriate, and well thought out. The order in which it is presented is also suitable. The images selected throughout the projects were interesting, although working with some real, "non-greeked" text would make the projects a bit more exciting.

The movie begins with a fine overview of the work area, moves on to setting up pages, and working with text and graphics. Some more advanced topics such as tables, books and interactive PDFs are even touched on.

There are a few areas that could have been made a little clearer. For example, the sections relating to the different selection tools, and the difference between frames and paths are a bit convoluted. The section describing the Pen Tool should either be simplified, or moved to a later point in the movie.

David Reeser has a very pleasant tone. I did not tire of listening to him during the five-hour movie. He is quite articulate, and uses good inflection. I wouldn't object to the use of a little humor interspersed, but Mr. Reeser makes a very professional presentation. To view a clip of Mr. Reeser discussing the Swatches palette, click here: http://movielibrary.lynda.com/html/modDemoPlayer.asp?ModID=89&ModMovieID=5169&chap_num=2&s=

There are a few areas of the movie that need some editing. For example, small slips of the tongue occur. The section on the selection tools was confusing because Reeser mixed up the names of the Selection Tool and the Direct Selection Tool on multiple occasions—again, a little editing would fix that.

All in all, "Learning Adobe InDesign CS" is a solid lesson course for a beginner. The viewer should enjoy sitting back and observing—rather than doing. I would recommend this CD-ROM for an individual looking for a foundation before moving on to more in-depth training.

KACEY CROUCH, Adobe Certified Instructor, operates PixelDot, Inc., a graphics-training company based in South Florida.



Peachpit

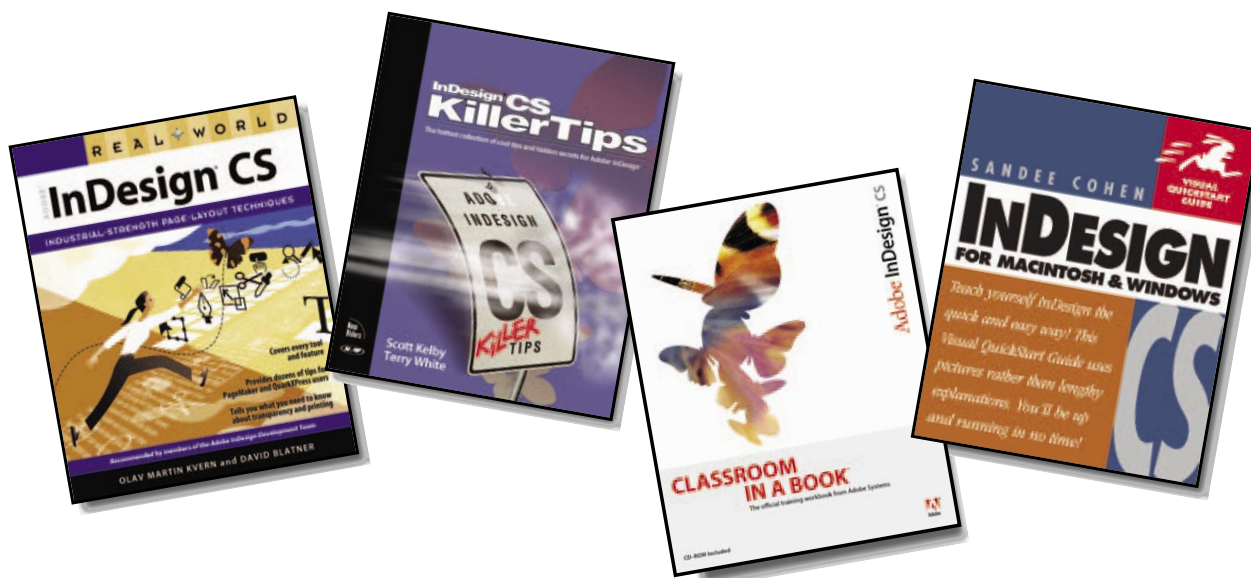
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In the News

Meredith Publishing, Hearst Magazines take the InDesign plunge

Confirming what has long been rumored in InDesign circles, Hearst Magazines and Meredith Publishing both announced that they are switching to InDesign CS and an all Adobe Creative Suite workflow.

Hearst titles include such newsstand mainstays as *Esquire*, *Good Housekeeping*, *Harper's Bazaar*, *Oprah Magazine*, *Redbook*, and *Seventeen*. Meredith, based in Des Moines, Iowa, publishes *Better Homes and Gardens*, *Ladies' Home Journal*, and *MORE*, among others.

Saving Money at Hearst

Currently, the only Hearst publications to use InDesign are *Cosmopolitan*, *Popular Mechanics*, *Marie Claire*, and *House Beautiful*. A new magazine premiering in August—*Shop Etc.*—will be produced from its inception with InDesign. *Popular Mechanics* recently underwent an InDesign overhaul by noted publication designer Roger Black, while *Marie Claire* has been using InDesign for “the last eight or nine months,” according to Creative Director Paul Martinez.

The rest of Hearst's titles—18 total in the U.S. and 137 international editions—will convert by 2005.

According to a July 6 press release, Hearst cited the cost benefits of working with an integrated product suite as a main reason for converting. “In addition to implementing a color-managed workflow and bringing prepress in-house, Hearst Magazines is



This spread in Hearst's *Marie Claire* magazine was designed by Creative Director Paul Martinez in InDesign 2.0

leveraging the capabilities of Adobe PDF and InDesign CS to become more competitive,” said Ellen Payne, director of editorial operations for Hearst Magazines. She noted that InDesign CS lets more magazines do prepress in-house, “saving significant amounts of time and money in design and production.”

Making a Transition at Meredith

At Meredith, the decision to adopt InDesign CS emerged after “extensive research” by a committee of designers, editors, and IT personnel, according to Bob Furstenau, IT Director of Publishing Services.

“After several months of testing, the committee determined that InDesign is a superior layout program to QuarkXPress,” noted Fur-

stenau. “The new software will offer many benefits and function most effectively with Mac OS X, Apple's newest operating system which will be installed as an upgrade later this year.”

The Meredith Publishing Group includes 17 magazine brands, more than 160 special interest publications, and nearly 300 books in print.

Furstenau acknowledged that the simultaneous transition to a new operating system and new page-layout application present “some challenges.” Migration plans are underway, with an eye toward launching a pilot program in October. The rest of Meredith's magazines and book titles will follow suit in early 2005.

Reports show InDesign CS gives productivity edge

An extensive study conducted by independent research firm Pfeiffer Consulting reports that Adobe InDesign CS offers significant gains in productivity over QuarkXPress 6.1 in most publishing and design tasks.

The *Adobe InDesign CS Benchmark Project*, commissioned by Adobe Systems, was based on a series of benchmark tests Pfeiffer conducted in real-world environments, such as creative design and magazine publishing. Among the tasks were producing page spreads, applying drop shadows, styling text, and generating PDFs.

Productivity vs. Performance

InDesign CS showed a clear advan-

tage in areas of design creativity, thanks to its integration with Illustrator and Photoshop. Tasks that in QuarkXPress require exiting the page-layout environment—such as editing images in Photoshop—were accomplished more than three times faster in InDesign CS.

InDesign's built-in support for common effects excelled as well.

"During the productivity benchmarks, the creation of frequently used design effects such as transparency or drop shadows took up to seven times longer with QuarkXPress and Photoshop than with InDesign CS," the report says.

Overall, the Pfeiffer report found InDesign CS to offer a two-to-one edge in design productivity over QuarkXPress 6.x. Pfeiffer did find QuarkXPress to be faster in some areas such as text and image import, but InDesign CS excelled at generating screen displays and exporting PDF files.

But as the report notes, productivity, while critical, isn't everything. "What's interesting in terms of design is that an effect, say a drop shadow, which is the result or endpoint of the creative process in a classic workflow, becomes the starting point for new design experimentation when working with InDesign," Andreas Pfeiffer, author of the study, told *InDesign Magazine*.

The Cost of Creativity

A second Pfeiffer Consulting study



analyzing the cost of switching to InDesign indicates that 50 percent of publishing sites using InDesign found the transition to be less difficult than expected. "This is an important point," notes the report entitled *Adobe InDesign CS: ROI and Migration Strategies*, "for most technology managers in larger corporations, one of the major barriers to adoption of InDesign is the anticipated complexity of migration."

The ROI analysis dovetails with the productivity report, for example, pointing out that fewer steps in a production workflow reduces the potential for error, which ultimately saves time and therefore money.

The calculations for creative work are even more interesting. Pfeiffer proposes that for a designer who charges \$100 per hour, each minute is worth \$1.60. Based on the productivity report findings, a drop shadow created in InDesign CS yields an ROI

of \$2.99 when compared to using the QuarkXPress 6-Photoshop combo.

Ultimately, the report found, saving money isn't InDesign's only return on investment: "For many design professionals, saving billable hours is not nearly as important as gaining or maintaining the creative edge in a highly competitive marketplace. While most respondents in this research project agree that their current workflows more or less answer their needs for print production, they may assess the situation differently once they lose a client project to a competitor who's using InDesign."

To download a copy of the reports, including the detailed results and the methodology used, go to <http://www.pfeifferreport.com/dtalabs.html>.

Releasing a new product? Know about a company that's making the switch? Send news tips to editor@indesignmag.com.

InEffective? InCoherent?

CLEANING OUT a cluttered kitchen drawer the other day, I stumbled across an early piece of InDesign marketing: a magnet set commemorating the release of InDesign 1.0. As with promotional posters before them, the magnets played on words that, like the

product itself, begin with "in," such as "inspire." I had never opened the package, but assumed that like most fridge art all pieces were magnetized, allowing me to couple the big red I-N letters with any of the truncated words. Much to my surprise, the individual letters are not magnets at all, but paper cutouts surrounded by glitter and sealed in plastic.

In other words, my ticket stubs, yoga schedules, and shopping lists would be stuck to the door with SPIRE, TEGRATE, NOVATE, TUITIVE and GENIOUS.

No "IN" in sight.—PAMELA PFIFFNER



Calendar

InDesign User Group Meetings

Note that meeting dates are subject to change. Please check with your chapter for updates. For more information about InDesign User Groups, see <http://www.indesignusergroup.com>.

CHAPTER	MEMBERS	MEETINGS HELD	NEXT MEETING	CHAIR	CHAIR CONTACT	CHAPTER URL
ATLANTA	340+	Second Monday, every other month	09.13.04	Claudia McCue	cmcue@mindspring.com	http://www.indesignusergroup.com/atlanta
BOSTON	240+	Every other month	09.xx.04 (TBD)	Meg Young	megyoung@massart.edu	http://www.indesignusergroup.com/boston
CHICAGO	390+		09.xx.04 (TBD)	Clint Funk	ClintF@aol.com	http://www.indesignusergroup.com/chicago
MILWAUKEE	30+	Second Tuesday	09.09.04	James Wamser	wamser@sells.com	http://www.indesignusergroup.com/milwaukee
MINNEAPOLIS	Just Launched		TBD	Keith Gilbert	kgilbert@gilbertconsulting.com	http://www.indesignusergroup.com/minneapolis
NEW YORK CITY	1,000+	Every other month	09.xx.04 (TBD)	Scott Citron	scott@scottcitrondesign.com	http://www.indesignusergroup.com/newyorkcity
PORTLAND	60+	Second Monday or Tuesday, every other month,	08.09.04	Gabriel Powell	portland_idug@comcast.com	http://www.indesignusergroup.com/portland
RENO	90+		09.06.04	Allycia Lindsay	allycia@macorama.com	http://www.indesignusergroup.com/reno
SAN FRANCISCO	400+	First Wednesday, every other month	09.15.04	Mark Atchley	mark@atchley.biz	http://www.indesignusergroup.com/sanfrancisco
SEATTLE	500+	Every other month	09.xx.04 (TBD)	Colin Fleming	colin@octothorp.net	http://www.indesignusergroup.com/seattle
WASHINGTON, DC	700+	Every other month	09.14.04	Ken Chaletsky	ken@copygeneral.com	http://www.indesignusergroup.com/washingtondc
AUSTRALIA (SYDNEY)	60	Every quarter	09.xx.04 (TBD)	Eliot Harper	email@eliotharper.net	http://www.indesignusergroup.com/sydney

Conferences & Events

ADOBE CREATIVE SUITE TOUR AND ONLINE SEMINARS

VARIOUS LOCATIONS

SEE DESCRIPTION FOR TIMES

Live tour combines information for creative professionals and print service providers. Covers Photoshop CS, InDesign CS, Illustrator CS, GoLive CS, Acrobat 6.0 Professional and Version Cue. Cities and dates: Orlando, July 21-22; San Antonio, July 28-29; Greenbelt, MD, August 3-4; Madison, August 10-11; Durham, August 11-12; Sacramento, August 11-12.

INFO: <http://adobe.regsvc.com/cssptour>

Online seminars are geared for print service providers who need to produce documents with latest software versions.

AUGUST 5: 9-10:30 a.m. InDesign CS; 12-1:30 p.m. Acrobat 6.0 Professional. **AUGUST 17:** 9-10:30 a.m. Illustrator CS; 12-1:30 p.m. Creative Suite. **AUGUST 19:** 9-10:30 a.m. Acrobat 6.0 Professional; 12-1:30 p.m. InDesign CS. **AUGUST 24:** 9-10:30 a.m. Creative Suite; 12-1:30 p.m. Illustrator CS

INFO: <http://www.adobe.com/spseminars>

SEYBOLD SEMINARS SAN FRANCISCO 2004

MOSCONE WEST, SAN FRANCISCO

AUGUST 16-19

Includes conference session entitled "Face-Off: Adobe InDesign and QuarkXPress" as part of Cross-Media Design Day. Tutorials include: "InDesign for Quark-experienced Users"; "Advanced QuarkXPress and InDesign Techniques"; "Tips and Tricks for

Adobe Products"—all taught by David Blatner—and "Printing and PDF: Using the Creative Suite" with Steve Werner.

INFO: <http://www.seybold365.com/sf2004/>

PHOTOSHOPWORLD

ORANGE COUNTY CONVENTION CENTER, ORLANDO

SEPTEMBER 1-3

Includes "Adobe InDesign CS Tips and Tricks" with Adobe's Terry White, "Unlocking the Power of Adobe's Creative Suite" with Taz Tally, plus Photoshop sessions galore taught by the likes of Scott Kelby, Bert Monroy, Katrin Eismann, Deke McClelland, Dan Margulis, Ben Willmore, and Adobe's Julieanne Kost. Intriguing session titles: "The Art of Photographing Women LIVE!" and "The Art of Retouching Women LIVE!"

INFO: <http://www.photoshopworld.com/>

THE INDESIGN CONFERENCE AUSTRALIA

CROWN PROMENADE HOTEL, MELBOURNE

OCTOBER 14-16 (RESCHEDULED FROM AUGUST)

Includes sessions on every aspect of InDesign, from text to tables, from PageMaker to PDF. Speakers include David Blatner, Sandee Cohen, Tim Cole, and Deke McClelland from the U.S. and Matt Davis, Eliot Harper, and Mike McHugh from Down Under.

INFO: <http://www.theindesignconference.com/australia/indexa.html>

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Classifieds: For InDesign Users

TRAINING

CUSTOMIZED CORPORATE INDESIGN TRAINING:

Sandee Cohen, author of the *InDesign Visual QuickStart Guide*, is available for corporate training in InDesign, InCopy, Acrobat. Previous clients include book and magazine publishers, design firms, advertising agencies, newspapers, and financial companies. Let me help you design a customized training environment which includes on-site hands-on classes, lecture/demonstration seminars, one-on-one instructions, or group refresher courses. Special attention given for ex-Quark users looking to make the transition to InDesign. Training also includes at-cost purchases for books and video support material. Contact sandee@vectorbabe.com for available dates and rates.

INDESIGN CS EXPERT TRAINING:

Adobe Certified Expert and designer with top credentials available for training anytime/anywhere. For more info please go to <http://scottcitrondesign.com> or e-mail me at scott@scottcitrondesign.com.

NY AREA ADOBE TRAINER: Available for Illustrator, InDesign, and Photoshop. Adobe Certified Expert. Contact Mordy at www.designresponsibly.com or mordy@mordy.com.

INDESIGN TRAINING VIDEOS: By Sandee Cohen and David Blatner available on CD from Software Cinema, including titles such as "InDesign for QuarkXPress Users" and "Page Layout

Tips and Tricks." See www.software-cinema.com for more information or call 858-538-9957. Use promotion code DBo4 for 15% off any title, including Photoshop training!

SOFTWARE

FREE PLUG-IN: Gives you an InDesign tip-of-the-day from author David Blatner. Available for Mac and Windows from alap. Go to www.alap.com/products/intips.html.

COOL PATTERNS: InDesign plug-in gives you fully customizable patterns and textures inside any InDesign frame. See <http://www.teacupsoftware.com> for more information.

FREE TEMPLATES: Download free templates for InDesign documents at <http://desktoppub.about.com/od/templatesindesign/>.

BUY PLUG-INS HERE: Find the plug-ins you need in one central location. Go to www.thepowerxchange.com.

SOLUTIONS

INDESIGN AUTOMATION & TRAINING:

SF Bay Area consultants with extensive experience in Adobe InDesign 2 and CS training, scripting, and workflow automation: from one student to many; from simple standalone scripts to complex systems with sophisticated user interfaces. InDesign Adobe Certified Expert. Premedia Systems, Inc. <http://www.premediasystems.com>.

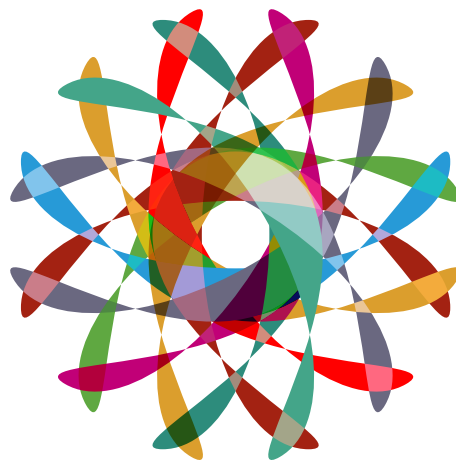
SERVICES

FOREIGN LANGUAGE DESIGN AND PRODUCTION SERVICES:

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RATES & INFO

InDesign Magazine publishes classified ads in the following categories: *Training* (for InDesign and Adobe instructors); *Services* (for print providers who accept InDesign files); *Solutions* (for workflow consultants and systems integrators); *Software* (for InDesign resources); and *Seekers* (for those looking for design or production work in the InDesign field). **Cost: \$25 for up to 25 words; \$50 for up to 50 words.** Next due date: September 1, 2004. Send copy to production@indesignmag.com.





After 35 years, the Association Typographique Internationale (ATypI) is returning to Prague, Czech Republic, for its 48th annual conference. The Conference is co-produced by the Academy of Arts, Architecture and Design in Prague (Vysoká škola umeleckoprumyslová, AAAD/VŠUP, www.vsup.cz), and will be conducted in the famous Archa Theatre (www.archatheatre.cz), an avant-garde underground theater complex in the middle of Prague. The Conference will focus on the special creative contribution of the Central and Eastern European design world and its relation to international design. In addition, a major Conference theme focuses on newspaper design and typography, and there will be papers on a host of other international typographic and design subjects. Rick Poyner, founding editor of *Eye* magazine, will be the keynote speaker. He will speak about the new spirit in the design and typography field which is coming from the countries of Central and Eastern Europe and influencing the West, and the designer's responsibility for the visual environment.

http://www.atypi.org/08_prague

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