

InDesignSecrets Guide To

**What's New In
INDESIGN CS6**

Sample

Includes coverage of all the
new features that were included
with the InDesign CS5.5 release!

by Keith Gilbert

InDesignSecrets Guide To What's New In InDesign CS6

by Keith Gilbert

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Contents

Introduction 1

What's New: For Repurposing Content 2

NOTE: All bookmarks have been deleted, and all linked text and buttons have been disabled in this Sample. The full eBook contains detailed chapter and section bookmarks, linked page navigation, linked cross-references and URLs, and a linked TOC.

The problem 3
Alternate Layouts 3
Liquid Layout 5
Linked Content [New in CS5.5, improved in CS6] 10
The Content Collector and Content Placer tools 15
Primary Text Frame 18
Auto-Size Text Frame 20
Flexible Column Width 21

What's New: Feature Improvements 22

Drag and Drop Anchored Objects [New in CS5.5] 23
Hunspell dictionaries [New in CS5.5, improved in CS6] 25
Keep Options now work with span/split 26
Language-specific placeholder text 27
Improved Fit Frame to Content for text frames 28
Save for older versions of InDesign 28
PANTONE PLUS SERIES color swatch libraries 29

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What's New: User Interface Changes 31

100% view 32
 Panel tweaks: Small but appreciated 32
 Split Window. 33
 Complex calculations 34
 Recently Used Font List. 35

What's New: Export Options 36

Enhanced EPUB export [New in CS5.5, improved in CS6] 37
 Improved Interactive PDF export 42
 Export to PNG 42
 Grayscale Preview and Grayscale PDF Export. 43
 Export to the PDF/X-4:2010 standard [New in CS5.5] 44

What's New: Assorted Goodies 45

Articles panel [New in CS5.5] 46
 PDF Forms authoring 47
 PDF Accessibility enhancements [New in CS5.5, improved in CS6] 48
 Features for Digital Publishing Suite users 49
 CS Live, CS Review, and Share My Screen removed 50
 Small improvements 50

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Introduction

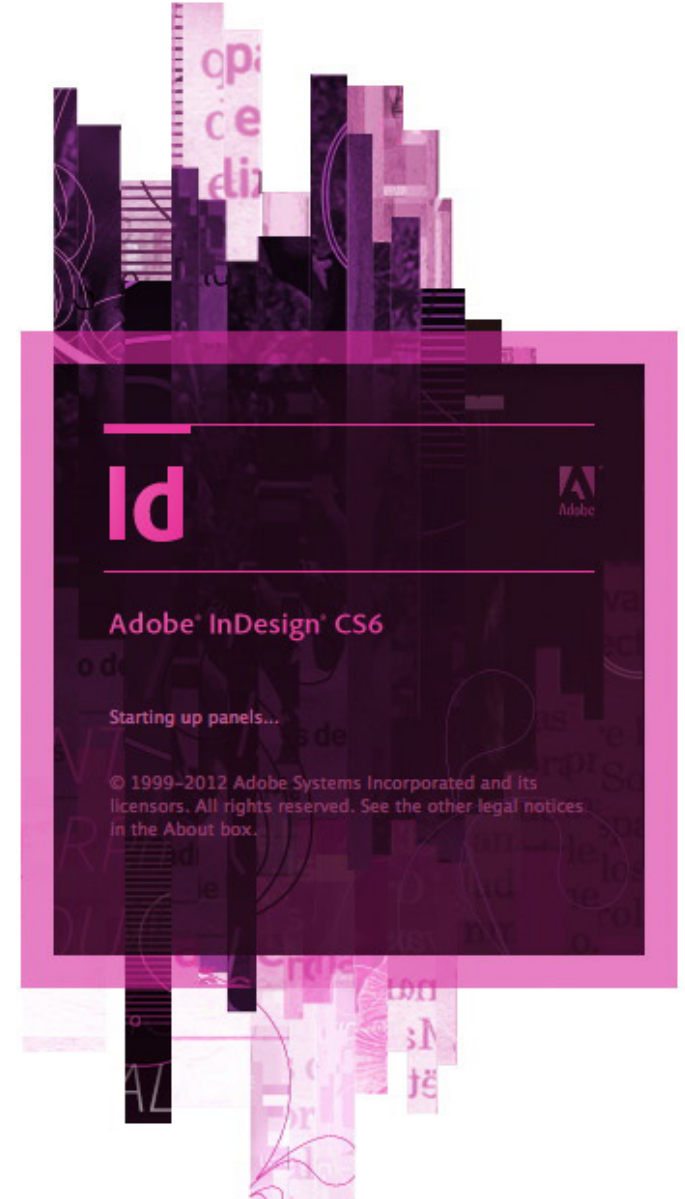
I'm excited that I have the opportunity to give you a tour of all the new goodies in InDesign CS6! As you will discover, there are many additions and improvements in this release — truly something for everyone.

There are big, flashy, much-publicized features like the new Alternate and Liquid Layouts features and the new Content Collector and Content Placer tools. There are a number of new improvements to plain ol' text frames. My personal favorite is Auto-Size text frames. I've already found that this is a feature I will miss greatly when I'm forced to work in an earlier version.

There are a wide variety of improvements to existing features...some big and some small, and a number of user interface changes. You will also learn about the many new changes for creating EPUB files in InDesign. So many of these changes were introduced in CS5.5 and then refined in CS6, so I've chosen to cover all the new stuff that was introduced in CS5.5 and CS6 in this book.

Be sure to read all the way to the end...I've saved the best for last! In Chapter 5, you'll learn about the new features for authoring interactive PDF forms, right in InDesign. This solves a long-standing pain point for anyone needing to create fillable PDF forms.

I guess I'm a geek, but I always enjoy learning about a new release of my favorite program. I hope you enjoy it too!



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What's New: For Repurposing Content

1

These features, equally useful for print or screen layout, will help you more efficiently reuse content in multiple locations for multiple projects for output to multiple media, and help you synchronize content

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The problem

The need to reuse the content from one document in another is practically a given in the design world. For example, you might have a US (Letter) size page that you need to reformat for a European (A4) size. Or you have a poster that you need to reproduce as a postcard. Or a hardcover book that needs to be redesigned as a smaller-size trade paperback. These situations happen in the print world all the time. Now imagine a day when you are designing not only print pages, but screens for devices like tablets and smartphones...and all these devices have different screen sizes, aspect ratios, and resolutions. You need to create the same content for

all these screens. Not only is this a very difficult task, but equally daunting is then trying to keep all your multiple versions up to date and in sync with each other. Frightening!

This is the problem that Adobe is beginning to address with InDesign CS6. There is a whole list of new features to help you more efficiently reuse content in multiple locations, to make content more flexible and adaptable to different-size outputs, to help reduce the number of different InDesign files you create for all these different outputs, and to help synchronize content between different files. Many of these features are equally useful for work destined for

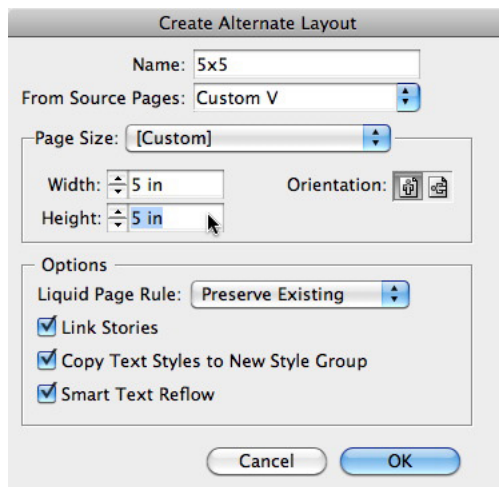


FIGURE 1.1 The Create Alternate Layout dialog box

Alternate Layouts

Previous versions of InDesign allowed you to mix multiple page sizes in a single file as well as to divide a complex file into multiple sections. The new Alternate Layout feature leverages these abilities, allowing you to create multiple layouts for different page or screen sizes in a single InDesign file. This is fantastic for creating multiple sizes of a print project or for creating app screens for different-size tablets.

To create an alternate layout:

- 1 In the Pages panel menu, choose Create Alternate Layout, or choose Layout > Create Alternate Layout.
- 2 In the Create Alternate Layout dialog box, enter a name for the alternate layout, and choose the correct source pages.
- 3 Enter your desired dimensions for width, height, and orientation. In the options section, you'll see various choices for how the page content should be handled in the alternate layout. Note that you can apply Liquid Page Rules, link stories, and control text reflow. See *Figure 1.1*. You'll learn more

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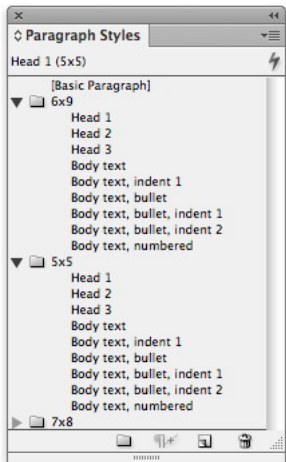


FIGURE 1.2 When you create an alternate layout, you can choose to duplicate the styles in each layout in a layout-specific style group.

4 When you click OK, the alternate layout will be created. All the content from the first layout will be duplicated in the second layout, according to the options set in the Create Alternate Layout dialog box. You will need to adjust the formatting of each alternate page by hand to make the content fit. But the Alternate Layout feature hopefully saved you a lot of work copying and pasting, duplicating pages, etc. As shown in *Figure 1.2*, any Paragraph, Character, Object, Table, or Cell styles that you had created in your first layout are copied into new style groups for you. This way, you can leave the paragraph styles assigned to your text, but adjust type sizes and attributes for the styles independently for each layout.

5 If you look at the Pages panel, you'll see that the page thumbnails now appear in two columns, with the two layouts side by side. You can repeat these steps to create a third alternate layout, and so on. Note that each layout you create has its own set of master pages. *Figure 1.3* shows the Pages panel of a document with one primary layout and two alternate layouts.

6 When you're ready to print or export a document with alternate layouts, you can choose the alternate layout you wish to print by name, as shown in

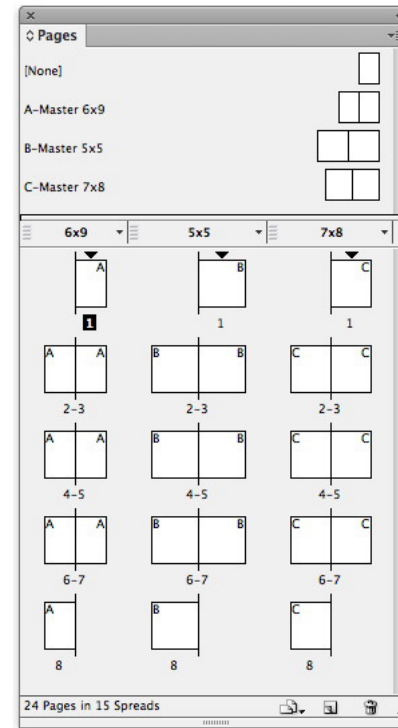


FIGURE 1.3 A 6 x 9 document with a 5 x 5 and a 7 x 8 alternate layout. Note the three corresponding master pages.

View an Adobe TV video about using alternate layouts at <http://adobe.ly/IKH1TE>.

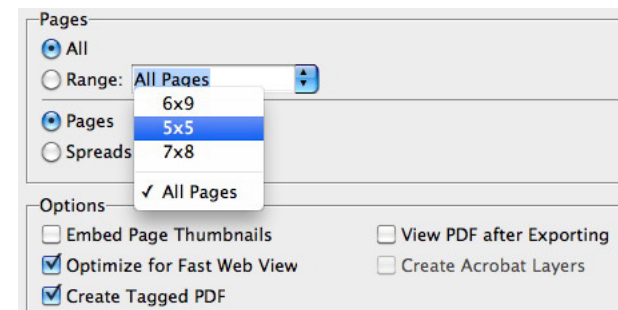


FIGURE 1.4 When printing a document containing alternate

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7 The drop-down menu available by the name of each alternate layout in the Pages panel gives you access to certain options related to the alternate layout, such as the ability to delete the entire alternate layout or split the window. See *Figure 1.5* for an example.

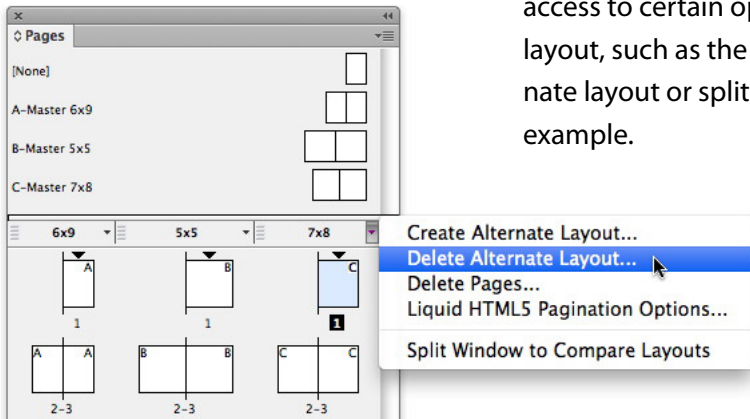


FIGURE 1.5 Don't miss the drop-down menu available next to each alternate layout in the Pages panel.

TIP Give me space

Before testing the liquid layout feature, it might be useful to make your Pasteboard larger using Preferences > Pasteboard, so that you have at least five inches of pasteboard to the left, right, top, and bottom of your page. You may need this extra elbow room when you wish to quickly preview a new page size with

Liquid Layout

So now you're probably thinking "Alternate Layouts promise to save me a lot of work setting up and managing multiple layouts and copy/pasting content between them. But could I automate this even more?" The answer is yes, you can. For at least some simpler, more template-directed layouts, the new Liquid Layout features can add further automation to your workflow.

Liquid Layout is intended to help reduce the amount of work it takes to reformat pages, or portions of pages, for different sizes and aspect ratios. It's a way to bring a form of "responsive design" (that is, design

between multiple sizes of tablet screens, or creating a series of ads at different sizes, or even for reformatting a book into a different trim size. There is some configuration and setup involved in Liquid Layout, so it's particularly beneficial for template-driven, repetitive workflows.

To use liquid layout, you apply various rules to page items that specify how these objects should react (move or resize) when you change the page dimensions. You test these rules by temporarily tugging on the page edges with the Page tool. Once you have the rules established, then you either permanently change the page size with the Page tool and the Control panel, or create an Alternate Layout with a new page size, telling InDesign to apply your liquid layout rules as the alternate layout is created.

There are five different liquid layout rules:

- ▶ Scale
- ▶ Re-center
- ▶ Object-based
- ▶ Guide-based
- ▶ Controlled by Master

To apply these rules, select a page with the Page tool, and then use the Liquid Page Rule drop-down menu in the Control panel, or the Liquid Layout panel, or right-click with the Page tool.

A key concept to understand is that the liquid layout rules specify how objects relate to the *page*, not to other

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TIP Quick change

The liquid layout feature uses the Page tool intensively. I'd encourage you to learn to love the keyboard shortcut for this tool (Shift+P), as you will find yourself switching to it often when using liquid layout.

Scale

The Scale rule is easy to understand. It simply scales all the page objects when the page is resized. There are two things to keep in mind:

- ▶ All of the page items are scaled, including stroke weights and type in frames. In fact, this is the only liquid layout rule that ever resizes type. The other three rules may change the size of text frames, but will never resize the type within the frames.

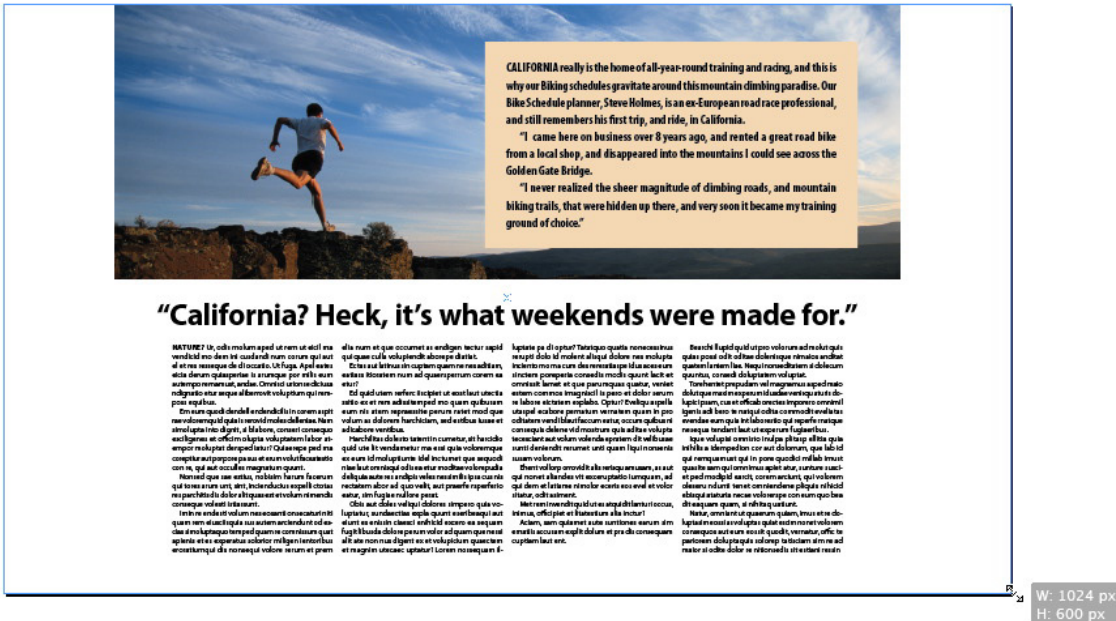


FIGURE 1.6 When you disproportionately stretch a page with the Scale liquid layout rule applied, you will end up with pill

- ▶ The page items are scaled proportionally, which means that if the page size is stretched disproportionately, white space will be added either above and below the page items (referred to as *letter-boxing*), or, as shown in *Figure 1.6*, beside the page items (referred to as *pillar-boxing*).

Re-center

Re-center is another simple liquid layout rule. When Re-center is selected, the page objects are not scaled—they are just moved to the center of the new page size. This isn't really useful if you need to make the page smaller, but if you only want to have the page items land in the center of a new larger page size, this is the option to choose.

Object-based

To use the Object-based liquid layout rules, you first select a page item with the Page tool. Then you will see some new visual indicators appear on the screen. These visual indicators are pins, locks, and springs. By clicking on these indicators, or by using the checkboxes in the Liquid Layout panel, you have a very fine degree of control over how each page item will react to a change in

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- ▶ Clicking a hollow pin changes it to a solid pin, pinning the object to the edge of the page. This tells InDesign to keep the space between the object and the page edge static.
- ▶ Clicking a lock inside an object changes the lock to a spring. Clicking on a spring changes the spring to a lock. A spring specifies that the object can resize in that direction. A lock prohibits the object from resizing in that direction.

So each object will always have three controls in each direction, and at most only two of the controls can be pinned or locked, because you need to allow something to “give.” In other words, you can pin an object to the left and right edges of the page, but then you need to allow the width to resize. Or, you can pin an object to the left edge of the page and lock the width of the object, but then you must leave the right edge unpinned. See *Figure 1.7*.

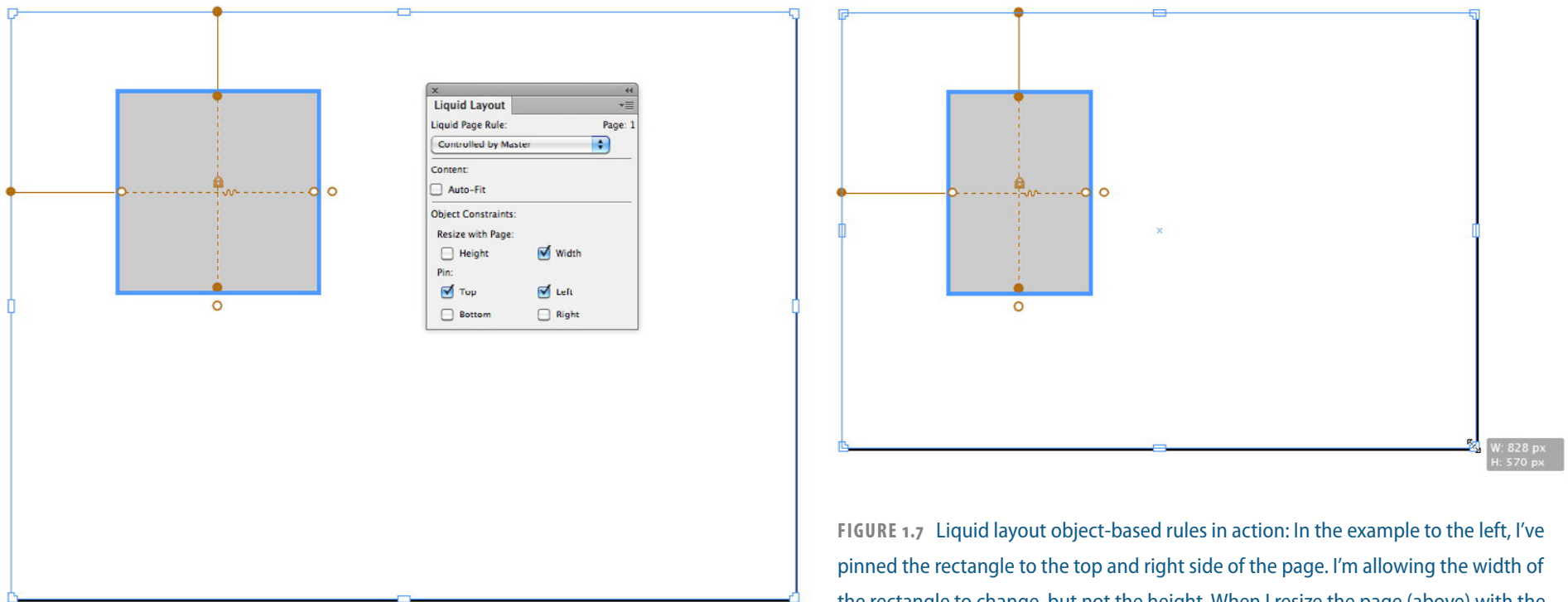


FIGURE 1.7 Liquid layout object-based rules in action: In the example to the left, I've pinned the rectangle to the top and right side of the page. I'm allowing the width of the rectangle to change, but not the height. When I resize the page (above) with the

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TIP One tool to rule them all

One reason that the liquid layout rules are applied with the Page tool is to reinforce the idea that the rules are page-based. All the objects on a page must follow the same liquid layout rule.

Guide-based

There are now two kinds of guides in InDesign: regular ruler guides, and liquid guides. To create a liquid guide, you drag a guide out of either ruler with the Page tool. Or, you can create a regular guide, and then click the small icon that adorns the left or top edge of the guide shown in *Figure 1.8*.

When the Guide-based liquid layout rule is applied to a page, by default nothing happens when you change the page size. But check this out: When you drag out a horizontal liquid guide, and this special type of guide touches a page object, then the height of the object will change with the page size. If an object intersects with a vertical liquid guide, then the width of the object will change with the page size, as demonstrated in *Figure 1.9*.

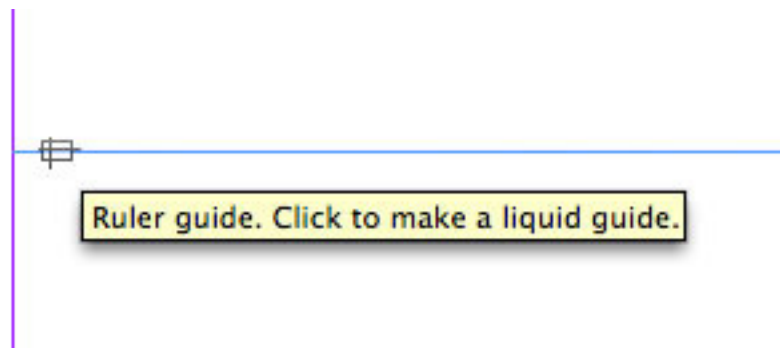


FIGURE 1.8 To switch from a regular ruler guide to a liquid guide, click the small icon on the left or top end of a ruler guide.

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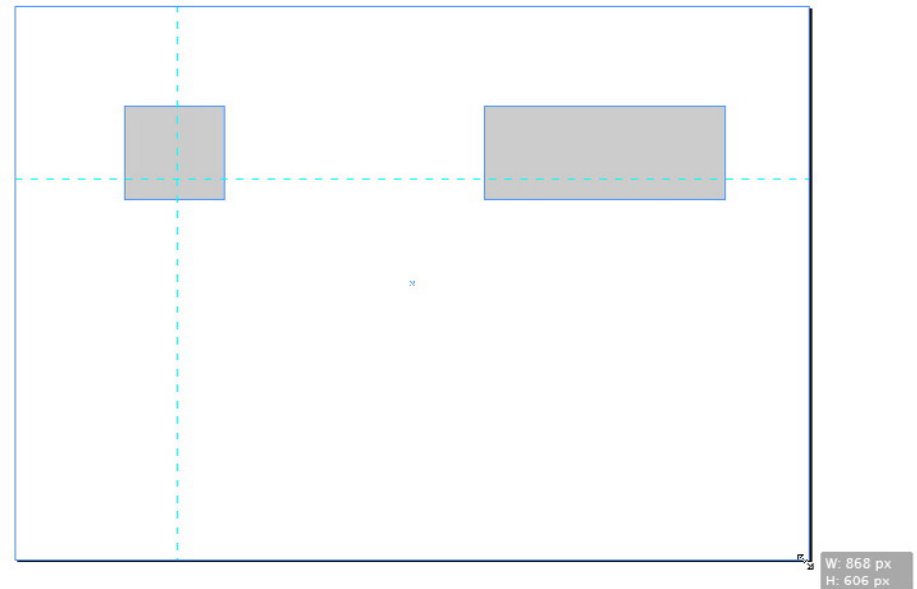
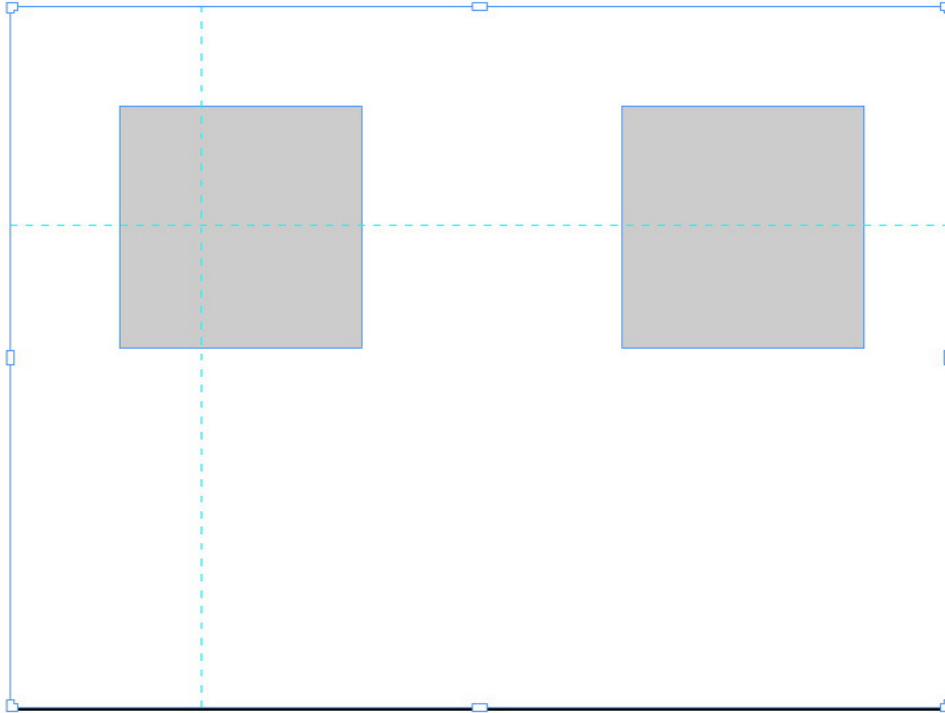


FIGURE 1.9 In the example at left, both squares are touched by a horizontal guide, and only the left square is touched by a vertical guide. So when the page is resized (above), the height of both squares changes, but only the left square changes in width.

One interface behavior that takes some getting used to is that you can create and move liquid guides with the Page tool, but you can't select and delete guides with the Page tool by just clicking on them. To select a liquid guide with the Page tool, you must Command-click (Mac) or Ctrl-click (Windows) on the guide using the Page tool.

Controlled by Master

The final liquid layout rule is Controlled by Master, which simply applies whatever rule is used by the currently applied master page to the document page when the page is resized. If this option isn't selected, you can have one liquid layout rule that affects the master page

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View Adobe TV videos about using Liquid Layout at <http://adobe.ly/l8O5ay> and <http://adobe.ly/HWmsSJ>.

Once you have applied one of the liquid layout rules with the Page tool, you can use the Page tool to grab the corner or side handles of the page and drag to see how the page objects react to changes in page size. When you release the mouse, the page snaps back to the original size. If you want to resize a page permanently with the Page tool, just Option/Alt-drag the edge of the page.

You may notice that in the Layout menu, liquid layout has replaced the Layout Adjustment menu option. If you still want to use the Layout Adjustment feature, it can still be turned on in the Layout > Margins and Columns dialog box, or in the Liquid Layout panel menu. However, this feature cannot be applied at the same time as liquid layout rules.

When using liquid layout to create new document sizes, there are two other particularly useful features: flexible-width columns (described on page 21) and Auto-fit for images (introduced in CS5). If you have Auto-fit selected for an image, then as the image frame grows and shrinks, InDesign will resize the image with the frame. If the frame is scaled disproportionately, the content will maintain its proportions.

Linked Content

Kind of like the “soft launch” of a new restaurant or retail store, Adobe quietly added Linked Content to CS5.5, but

opening. This feature allows you to have “parent” content that is linked to “child” content that can appear in several places in a single document, or spread across several documents. When parent content is edited, you are given the option to update the content in all the other locations.

This is a pretty simple concept. But the complexity increases when you edit the content or appearance of some of the child text or one of the child objects. When the parent text or object is later edited, what should happen to the edits that you made to the child text or objects? As we will see, some of these local edits can be preserved, and some will be stripped out when the parent text or object is edited.

It's worth clarifying one term right at the start. InDesign has always allowed you to create a set of two or more frames whose content flows from one to the other. Some people refer to these as linked frames, but the correct term is “threaded” frames. I'm going to reserve the term “linked” frames here to mean two or more text frames that have a parent-child relationship. When you change the content or appearance of the parent, the content and appearance of the child changes also.

Three types of content-linking are possible in CS6:

- ▶ Story linking
- ▶ Object linking
- ▶ A combination of Story and Object Linking

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To create a linked story:

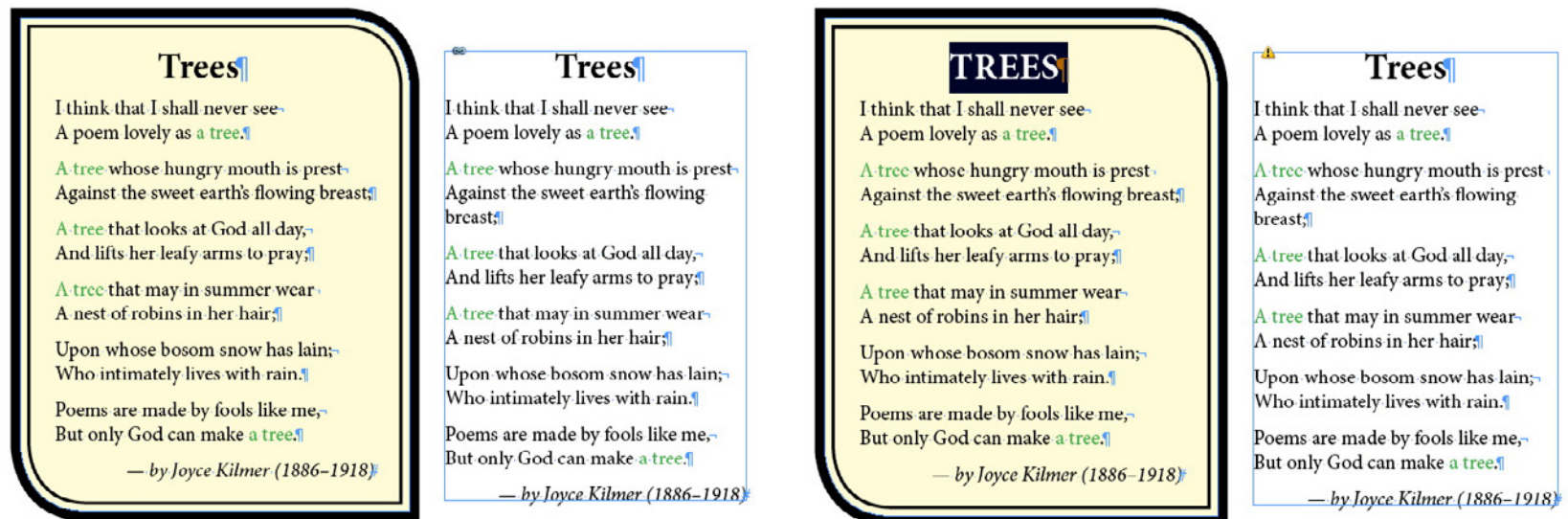
TIP Link control

Regular placed images also display a blue link icon in their upper left corner. If you hover over this icon, the filename of the linked file will be displayed. If you Option/Alt-click the icon, the Links panel will open. If you don't want this icon to display at all, then choose View > Extras > Hide Link Badge.

- 1 Click inside a story with the Type tool, and choose Edit > Place and Link.
- 2 You will be switched to the Content Placer tool, and the loaded place cursor will appear. Click or drag where you want the linked text to go. A new "child" frame will be created. If you have frame edges showing, you'll see a small blue "link" indicator in the upper left corner of each child frame you create. The linked text can be put on the same

page, on another page of the same document, or in another open document. The text frames for the linked text frames can be different sizes, and have different appearances. See *Figure 1.10*.

- 3 If you change the text in the parent frame, a yellow warning symbol appears in the upper left corner of the child frame (as shown in *Figure 1.11*), and also in the Links panel. If you want the child text to update to match the parent text, click the warning icon.



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