

# creative PRO WEEK

**JUNE 4-8, 2018  
NEW ORLEANS**

**The "HOW-TO" Conferences  
for CreativePros**



The Photoshop + Illustrator  
Conference for Designers



The  
**InDesign**  
Conference



# Welcome

creative  
PRO WEEK

**We're so pleased you have joined us  
for CreativePro Week 2018!**

**We have brought together 40+ world-class speakers to  
present over 70 amazing sessions. Prepare to fill your brain,  
have your questions answered, and get connected!**

**Speaking of getting connected...  
some of the best tips and tricks  
you'll learn at this conference will  
come from your fellow attendees.  
Don't be shy! During sessions,  
introduce yourself to your seat-  
mates. At lunch, look for table  
signs so you can sit with people  
who have similar interests.**

**Thank you for attending.  
Enjoy the show!**

**—David Blatner &  
Anne-Marie Concepción**

CreativePro Network  
[www.CPN.co](http://www.CPN.co)

Find our schedule and live discussions  
online here: [connect.creativepro.com](http://connect.creativepro.com)  
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**Instagram:** Share your photos on Instagram! Be  
sure to tag your photos [#creativeproweek](https://twitter.com/creativeproweek). Plus,  
don't be shy about asking your favorite speaker  
if you can take a picture with her or him!

**Ask the Expert Table** One of the benefits of this  
conference is the availability of world-class experts.  
The speakers have signed up for slots to take your  
questions. Each day's schedule will be posted at  
the table.

**Session Notes** To find the speaker session notes,  
visit: [cpn.co/g/nola-notes](http://cpn.co/g/nola-notes). Note that this URL us  
for conference attendees only, so please do not  
blog about it or distribute it to other people.

**Feedback Please!** After each session, visit:  
[cpn.co/g/nola-survey](http://cpn.co/g/nola-survey) (You may win a free  
subscription to Adobe Creative Cloud!)

# Monday

## June 4

TIME	NAPOLEON B	NAPOLEON C	NAPOLEON D	BORGNE
9:00 am - 10:00 am	<b>Effective Images for Social Media: How to Make Good Photos Great</b> <i>Russell Brown</i>			9:00 am - 12:00 pm <b>Power Production with GREP and Find/Change</b> <i>Erica Gamet</i>
10:15 am - 10:45 am	<b>Camera Raw for Designers</b> <i>Julieanne Kost</i>	<b>Making it Move in Photoshop</b> <i>Colin Smith</i>		
11:00 am - 11:45 am	<b>Power Tips for Illustrator</b> <i>Dave Cross</i>	<b>3D is for Everyone (yes, even you)</b> <i>Steve Caplin</i>		
11:45 am - 1:00 pm	<b>LUNCH — ARMSTRONG ROOM, 8TH FLOOR</b>			
1:00 pm - 2:00 pm	<b>Photorealistic Imaging</b> <i>Bert Monroy</i>	<b>Creating Web Graphics in Photoshop</b> <i>Jesús Ramirez</i>	<b>Five Delicious Photoshop Recipes</b> <i>Colin Smith</i>	1:00 pm - 4:00 pm <b>Accessibility: Future-Proofing Your Documents</b> <i>Chad Chelius</i>
2:15 pm - 3:00 pm	<b>Creating Product Mockups</b> <i>Khara Plicanic</i>	<b>Speed Up Your Work in Photoshop</b> <i>Steve Caplin</i>	<b>Simple Techniques for Building Complex Shapes in Illustrator</b> <i>Laurie Ruhlin</i>	
3:30 pm - 4:30 pm	<b>Vector Art with Organic Flair</b> <i>Von Glitschka</i>	<b>Selections, Channels, and Masks (Oh my!)</b> <i>Dave Cross</i>	<b>I Wish I'd Known That! Photoshop Power Tips and Tricks for Designers</b> <i>Jesús Ramirez</i>	
4:45 pm - 5:30 pm	<b>Three Minutes Max</b> <i>Mark Heaps, et al</i>			
5:30 pm - 6:30 pm	<b>Welcome Reception</b>			

# Tuesday

## June 5

TIME	NAPOLEON B	NAPOLEON C	NAPOLEON D	BORGNE
9:00 am - 10:00 am	<b>Become an InDesign Superhero!</b> <i>Erica Gamet</i>			9:00 - 12:00 pm <b>Compositing for Creative and Commercial Design</b> <i>Julieanne Kost</i>
10:15 am - 10:45 am	<b>20 Essential Image Techniques</b> <i>Mike Rankin</i>			
11:00 am - 11:45 am	<b>Feeding InDesign with Photoshop and Illustrator</b> <i>Mark Heaps</i>			
11:45 am - 1:00 pm	<b>LUNCH — ARMSTRONG ROOM, 8TH FLOOR</b>			
1:00 pm - 2:00 pm	<b>Super Styling: Automatic Formatting with Nested, Line, and GREP Styles</b> <i>Chad Chelius</i>	<b>Building Albums and Photo Books</b> <i>Khara Pilcanic</i>	<b>The Magic of Anchored Objects</b> <i>Laurie Ruhlin</i>	1:00 - 4:00 pm <b>Vector Master Class</b> <i>Von Glitschka</i>
2:15 pm - 3:00 pm	<b>A Modest Proposal: Choosing RGB Over CMYK</b> <i>David Blatner</i>	<b>Using InDesign for Presentations</b> <i>Mark Heaps</i>	<b>Using InDesign the “Right” Way</b> <i>Nigel French</i>	
3:30 pm - 4:30 pm	<b>Engaging Interactive Documents</b> <i>Diane Burns</i>	<b>Hacking InDesign Templates</b> <i>Sandee Cohen</i>	<b>Designing Forms in InDesign and Acrobat</b> <i>Chad Chelius</i>	
4:45 pm - 5:30 pm	<b>Must-Have InDesign Scripts That Won’t Break the Bank</b> <i>Erica Gamet</i>	<b>Making the Most of the Long Document Features</b> <i>Mike Rankin</i>	<b>From InDesign to Motion Media</b> <i>Jessica Bellamy</i>	
8:00 pm - 9:30 pm	<b>Ignite CreativePro</b> <i>Anne-Marie Concepción &amp; Friends</i>			

# Wednesday

## June 6

TIME	NAPOLEON B	NAPOLEON C	NAPOLEON D	BORGNE
8:15 am - 8:45 am	<b>Breakfast Sponsor Session</b> <b>MAG+ Design: Mobile Apps Made Easy For Creatives</b> <i>Andrew Wong</i>			9:00 am - 12:00 pm <b>CSS/HTML for Designers</b> <i>Nellie McKesson</i>
9:00 am - 10:00 am	<b>Unexplored InDesign: Unearthing Hidden and Forgotten Features</b> <i>David Blatner and Anne-Marie Concepción</i>			
10:15 am - 10:45 am	<b>InDesign and the Creative Cloud</b> <i>Bart Van de Wiele</i>			
11:00 am - 11:45 am	<b>Professional Typography: Top Techniques</b> <i>Nigel French</i>		<b>Deep GREP</b> <i>Erica Gamet and David Blatner</i>	
12:00 pm - 12:45 pm	<b>Special Lunch: Ask Adobe Anything!</b> Lunch served in Napoleon A (3rd floor), Session in Napoleon B/C			
1:00 pm - 2:00 pm	<b>InDesign to HTML</b> <i>Keith Gilbert</i>	<b>InDesign Tables Unbound</b> <i>Nigel French</i>	<b>Infographics with InDesign</b> <i>Jessica Bellamy</i>	1:00 pm - 4:00 pm <b>The Whole Creative Cloud Publishing Toolbox</b> <i>Bart Van de Wiele</i>
2:15 pm - 3:00 pm	<b>One Click to Web with Publish Online</b> <i>Diane Burns</i>	<b>Excel Tricks for InDesign Users</b> <i>Bill Jelen</i>	<b>Trends and Techniques for Print in 2018</b> <i>Trish Witkowski</i>	
3:30 pm - 4:30 pm	<b>Learn How to Learn: Mastering InDesign (and all your other apps)</b> <i>Jeff Witchel</i>	<b>DIY Solutions for Designers</b> <i>Mark Heaps</i>	<b>Better Ways to Work with Editors and Writers</b> <i>Anne-Marie Concepción</i>	
4:45 pm - 5:30 pm	<b>Three Minutes Max + Conclusion</b> <i>David Blatner, et al.</i>			

# Thursday

## June 7

TIME	NAPOLEON B	NAPOLEON C	NAPOLEON D	BORGNE
9:00 am - 10:00 am	<b>Don't Bleed on the Pasteups and Other Life Lessons Learned</b> <i>Gene Gable</i>			9:00 am - 12:00 pm <b>Hub and Spokes: Leveraging InDesign, Photoshop, Illustrator, and Bridge</b> <i>Bart Van de Wiele</i>
10:15 am - 10:45 am	<b>Current Choices for Digital Publishing in 2018</b> <i>Keith Gilbert</i>		<b>PDF Beyond Printing &amp; Viewing: PDF for Archiving</b> <i>Dov Isaacs</i>	
11:00 am - 11:45 am	<b>PWP: The Future of Digital Books</b> <i>Leonard Rosenthal</i>			
11:45 am - 1:00 pm	<b>LUNCH — ARMSTRONG ROOM, 8TH FLOOR</b>			
1:00 pm - 2:00 pm	<b>The Power of Print</b> <i>Trish Witkowski</i>	<b>Secrets of the Acrobat Masters</b> <i>Jeff Witchel</i>	<b>Ebook Design Is Not an Oxymoron</b> <i>Laura Brady</i>	1:00 pm - 4:00 pm <b>From 0 to 60 with the InCopy/InDesign Workflow</b> <i>Anne-Marie Concepción</i>
2:15 pm - 3:00 pm	<b>Lies Your Printer Has Told You</b> <i>Dov Isaacs</i>	<b>HTML Beyond Web Sites: Digital Magazines, Presentations, and Mobile Apps</b> <i>Justin Putney</i>	<b>Essential EPUB Cleanup Steps</b> <i>Ron Bilodeau</i>	
3:30 pm - 4:30 pm	<b>What's New in PDF</b> <i>Leonard Rosenthal</i>	<b>3 Forward-Looking Publishing Processes</b> <i>Bilodeau, Coppieters, McKesson</i>	<b>Publishing EPUBs to your Website with Radium</b> <i>Ken Jones</i>	
4:45 pm - 5:30 pm	<b>The Future of Publishing: What You Need to Know Today</b> <i>David Blatner and Anne-Marie Concepción</i>			
7:30 pm - 9:00 pm	<b>CreativeWow! Sneak Peeks by Creative Developers</b> <i>Chuck Weger, emcee</i>			

# Friday

## June 8

TIME	NAPOLEON B	NAPOLEON D	BORGNE
9:00 am - 12:00 pm	<b>Design Deep Dive Tutorial: Before &amp; After</b> <i>John McWade</i>	<b>Make a Mobile App with InDesign</b> <i>Keith Gilbert</i>	<b>Creative Developers Summit</b>
12:00 pm - 1:00 pm	<b>LUNCH — NAPOLEON A, 3RD FLOOR</b>		
1:00 pm - 4:00 pm	<b>Design Deep Dive Tutorial: Before &amp; After</b> <i>John McWade</i>	<b>New Orleans Photo Walk</b> <i>Mike Rankin and Nigel French</i>	<b>Creative Developers Summit</b>

TIME	NAPOLEON C
9:00 am - 9:45 am	<b>My Life in Presentations: From Ginormous to Intimate</b> <i>Joe Buchwald</i>
9:45 am - 10:15 am	<b>Just Say No: Ten Alternatives to Bullets</b> <i>Kristina Heaps</i>
10:30 am - 11:15 am	<b>Secrets of Silicon Valley Presentations</b> <i>Jole Simmons</i>
11:15 am - 12:00 pm	<b>Beautiful Typography for Presentations</b> <i>Mark Heaps</i>
12:15 pm - 1:15 pm	<b>Lunch Panel: Presentation Design, E-Learning, and the Future of Communication</b> <i>David Blatner (moderator), Rick Altman, Mike Taylor, Joe Buchwald, Richard Goring</i>
1:30 pm - 2:15 pm	<b>Graphiti: Data, Design, Deliver</b> <i>Dan Gard</i>
2:30 pm - 3:15 pm	<b>Simple PowerPoint Tricks for Effective Presentations</b> <i>Richard Goring</i>
3:30 pm - 4:15 pm	<b>The Power of a Great Template</b> <i>Dan Gard</i>
4:15 pm - 4:30 pm	<b>Closing Remarks</b> <i>Mark Heaps</i>

# Ask the Experts



**ANNE-MARIE CONCEPCIÓN** is co-host of CreativePro Week and the owner of Seneca Design & Training in Chicago. She's also a certified Adobe instructor and consultant specializing in InDesign and InCopy workflows. She has authored over 25 titles on Lynda.com and is the co-publisher of InDesignSecrets.com and CreativePro.com.



**BART VAN DE WIELE** is a Senior Solution Consultant at Adobe, where he shares his passion for design and technology on stages all around the world. He's a design specialist with 15+ years of experience as a designer and trainer. He has written and spoken extensively and was awarded as an Adobe MAX 2017 Master.



**BERT MONROY** is a pioneer of digital art and a hyper-realistic digital painter. He is a veteran of the advertising industry and spent 40 years as a commercial illustrator. He coauthored the first book on Photoshop and has authored several books since. He has been a regular on Tech TV and until recently hosted the podcast Pixel Perfect with Bert Monroy.



**BILL JELEN** is the host of MrExcel.com and the author of 54 books about Microsoft Excel including Excel Gurus Gone Wild. He has made over 80 guest appearances on TV's Call for Help with Leo Laporte and was voted guest of the year on the Computer America radio show. Bill will entertain you while showing you the powerful tricks in Excel.



**CHAD CHELIUS** is an Adobe Certified Instructor who teaches classes throughout the United States. Chad helps major publishing clients implement Adobe software into their business processes and assists them in streamlining their workflows. In addition to being a Lynda.com author, he is also the Editor of incopysecrets.com.



**COLIN SMITH** is a best-selling author, trainer, and award-winning digital artist. Colin is also known as a pioneer of HDR and drone photography. Colin is an Adobe ACP (Adobe Community Professional), He is founder of one the world's most popular Photoshop resource sites, PhotoshopCAFE.com, which boasts over 30 million visitors.



**DAN GARD** is the Senior Production Designer at the world's largest presentation design and communications agency, Duarte Inc. Dan has produced work for the boardrooms, conferences, and pitches of Silicon Valley's elite. He makes Presentation Design a blend of graphic design, UI, UX, and engineering all composed with Microsoft PowerPoint.



**DAVE CROSS** has been helping photographers and creative pros get the most out of Photoshop, Illustrator, and InDesign for over 25 years. He is an Adobe Certified Instructor, and a Certified Technical Trainer. Dave has written dozens of articles, multiple books, and videos for Kelby Training, CreativeLive, and Photoshop Cafe.



**DAVID BLATNER** is the co-host of CreativePro Week and InDesignSecrets.com, the founder of *InDesign Magazine*, and the author or co-author of 15 books, including *Real World InDesign* and *Spectrums: Our Mind-Boggling Universe From Infinitesimal to Infinity*. He is also the author of a dozen titles at Lynda.com/LinkedIn Learning.



**DIANE BURNS** is an author, trainer, consultant, and founder of San Francisco-based TransPacific Digital, a leading print and digital localization company. She's also an author of several courses for Lynda.com, a regular contributor to *InDesign Magazine*, and the co-author of the Adobe Press book, *Digital Publishing with Adobe InDesign CC*.



**DOV ISAACS** is a Principal Scientist at Adobe, with responsibility for end-to-end PDF publishing workflow and product interoperability issues. Dov also serves as Adobe's representative to the Ghent Workgroup and several ISO TC130 committees, including PDF/X and PDF/VT for which he serves as the chairperson and co-chairperson, respectively.



**ERICA GAMET** is a speaker, writer, and trainer, focusing on Adobe InDesign and Illustrator, Apple Keynote and iBooks Author, and other print- and production-related topics. She is a regular presence at CreativePro Week, has spoken at ebookcraft in Canada and Making Design in Norway, and is the author of several CreativeLive courses.



**GENE GABLE** is formerly President of *Publish* magazine, President of Seybold Seminars and Publications, and Publisher of *Sporting Times* magazine. He currently works in the field of venture capital. For ten years he wrote the columns “Heavy Metal Madness” and “Scanning Around With Gene” for Creativepro.com.



**JEFF WITCHEL** is an Adobe Certified Instructor for InDesign and Illustrator, with over 30 years of experience, and trains clients across the USA. He’s best known for his tips and tricks video tutorials, which you can view on at JeffWitchel.net. Jeff wrote “*Layers Magazine* Tip of the Day” for five years, which were later compiled into a book.



**JESSICA BELLAMY** tells visual stories using data and personal narratives. Jessica was recently an Adobe Creative Resident, and has traveled around the country teaching creatives how to make information graphics in partnership with nonprofits. In 2017, she created a hands-on workshop called Infographics for Social Change.



**JESÚS RAMIREZ** is a San Francisco-based Adobe Community Professional and online digital graphics educator specializing in Adobe Photoshop. His YouTube channel, Photoshop Training Channel, has over 250,000 subscribers and over 9,000,000 views. Jesus also has over eight years of professional experience in web development.



**JOE BUCHWALD** is the Creative Director for the Adobe Events Team where he oversees earth shattering, mind bending, incredible presentations on the world’s largest screens... and small screens too. He is the Creative Director for Adobe MAX and SUMMIT. His favorite part of the job is collaborating with other creatives and making inspiring visuals.



**JOHN MCWADE** is a senior staff author at Lynda.com/LinkedIn Learning, where he creates educational video courses in the field of graphic design. A designer, teacher, and author, John created the world’s first desktop publishing studio in 1985, and founded *Before & After* magazine in 1990 to teach graphic design to desktop publishers.



**JOLE SIMMONS** is an experienced presentation designer with a strong background in graphic design, marketing, and advertising. He has developed Keynote and PowerPoint decks for Facebook, Google, Microsoft, Cisco, YouTube, Salesforce, Airbnb, and many other companies in Silicon Valley. Jole recently became a Lynda.com author.



**JULIEANNE KOST** is a Principal Evangelist at Adobe Systems, and was named one of Fast Company’s “100 Most Creative People in Business.” She is also the author of *Window Seat — The Art of Digital Photography and Creative Thinking*, and creator and host of the popular “Photoshop CC Essential Training” for LinkedIn Learning/Lynda.com.



**JUSTIN PUTNEY** runs Ajar Productions, a software company that helps designers and publishers reach a larger audience. Through his company, Justin brings developer tools and know-how to visual thinkers—helping his customers publish interactive HTML sites and apps using Adobe InDesign. Justin is also a Lynda.com and Adobe Press author.



**KEITH GILBERT** is a digital publishing consultant and educator, Adobe Certified Instructor, Lynda.com author, and contributing writer for various publications. During his 30 years as a consultant, his clients have included Adobe, Apple, Target, the United Nations, Best Buy, General Mills, and Lands’ End.



**KEN JONES** is a publishing software expert with over ten years experience as Technical Production Manager, software trainer, and developer at Penguin Group UK. Ken’s company, Circular Software, provides software tools and services for a range of illustrated book publishing customers including Hachette, Pan Macmillan, and Thames & Hudson.



**KHARA PLICANIC** is a professional photographer turned celebrated instructor, and taught more than 30 courses on CreativeLive, Udemy, and Brit+Co. She’s the author of several books including *Album Moxie: The Savvy Photographer’s Guide to Album Design and More with InDesign*, and is a veteran speaker at many industry conferences.

# Ask the Experts



**KRIS COPPIETERS** is an accomplished software coach and engineer based in New Zealand. His forte: simple, stable, maintainable, flexible solutions for complex problems. His clients range from Fortune 100 companies to independent designers. Kris also excels at coaching and stimulating other developers. He is also the founder of Rorohiko.



**KRISTINA HEAPS** is a presentation designer with a background in marketing and graphic design. She received two Addy's and a Webby for her work. As the CEO of Heaps LLC, a small communications design production group in Austin, TX, Kristina loves mixing the world of corporate communications, rapid return production, and client collaboration.



**LAURA BRADY** is an ebook developer, the principal of Brady Type, and the Cross Media Manager at House of Anansi Press. She consults on workflow, tools, specifications, and production best practices with a special focus on accessibility. In her spare time she helps plan the ebookcraft conference and edits EPUBsecrets.com.



**LAURIE RUHLIN** is an Adobe Certified Instructor in InDesign and Illustrator, as well as a graphic designer, developing brochures, catalogs, logos and interactive documents for a wide variety of clients. She is an author of several courses for Pluralsight, including "InDesign CC Editorial Tools," and "Drawing with Illustrator's Perspective Tool."



**LEONARD ROSENTHOL** is a Senior Principal Scientist with Adobe Systems and serves as their PDF Architect. He represents Adobe on various international standards bodies including the ISO, ICC, and the W3C. In the 1990s Leonard was a director at Aladdin Systems, where he was responsible for the development of Stuffit.



**MARK HEAPS** is the Executive Director for Heaps LLC in Austin, a digital communications studio. Mark has worked with Google, Apple, HP, Dell and many other clients. Mark was previously the Director of Development for Duarte. He's an Adobe Community Professional and an Adobe MAX Masters Award Recipient.



**MIKE RANKIN** is the Editor in Chief of *InDesign Magazine*, InDesignSecrets.com, and CreativePro. He's also the author of several Lynda.com video training series, including "Font Management Essential Training," "InDesign FX," and "InDesign CC: Interactive Documents Fundamentals."



**NELLIE MCKESSON** likes solving problems. She is the founder of Hederis, where she's building a Web- and AI-based platform for book publishing. Previously she worked at O'Reilly Media (where she pioneered an HTML/CSS-centric workflow), and Macmillan. She enjoys finding technological and workflow solutions for the publishing industry.



**NIGEL FRENCH** is a graphic designer, author, artist, and trainer based in Lewes, UK. He's author of *InDesign Type: Professional Typography with Adobe InDesign*, published in its third edition by Adobe Press, and more than fifty titles in the Lynda.com library, including "Photoshop for Designers." He also writes for *InDesign Magazine*.



**RICHARD GORING** is a Director at BrightCarbon, the specialist presentation and eLearning agency. He's passionate about improving the way that people present and believes that anyone can deliver a great presentation if given the right techniques and a bit of practice.



**RICK ALTMAN** is a Director at the Presentation Guild and the host of the Presentation Summit. He has been hired by hundreds of companies, listened to by tens of thousands of professionals, and read by millions of people, all of whom seek better results with their presentation content and delivery.



**RON BILODEAU** is the Production & Design Specialist for O'Reilly Media, where he develops workflows for exporting print- and web-ready PDFs, and ePub/Mobi files. Ron also works with the O'Reilly Atlas team where he is developing custom stylesheets for this new and exciting (fully automated) digital publishing platform.



**RUSSELL BROWN** is the Senior Creative Director at Adobe Systems, and an Emmy Award-winning instructor. He shares his delight in testing the creative limits of his tools, and his in-depth design knowledge and zany presentation style has won him a regular following among beginning, intermediate, and advanced users alike.



**SANDEE COHEN** is the author of the *InDesign Visual Quickstart Guide* and *Creating Animations with Adobe InDesign CC*, and is the co-author, with Diane Burns, of *Digital Publishing with InDesign CC*. She has also created a course for Lynda.com on the three Adobe Spark programs.



**STEVE CAPLIN** is a freelance photomontage artist based in London whose work has appeared in newspapers and magazines around the world. He is the author of the best-selling *How to Cheat in Photoshop*, and is the creator of “2 Minute Photoshop” on YouTube and CreativePro.com.



**TRISH WITKOWSKI** is Chief Folding Fanatic at [foldfactory.com](http://foldfactory.com) and president of Rock the Mailbox. An educator, author, speaker and award-winning designer, Trish has a specialized expertise in creative solutions for direct mail and marketing, and is the curator of the world’s most exciting collection of folded print and direct mail samples.



**VON GLITSCHKA** is the creative director and owner of Glitschka Studios, a multi-disciplinary boutique design firm with clients such as Adobe, HGTV, Rock and Roll Hall of Fame, Major League Baseball, Microsoft, Pepsi, Disney, and Ogilvy & Mather. Von is the author of videos at Lynda.com and several books, including *Vector Basic Training*.

# creative PRO NETWORK

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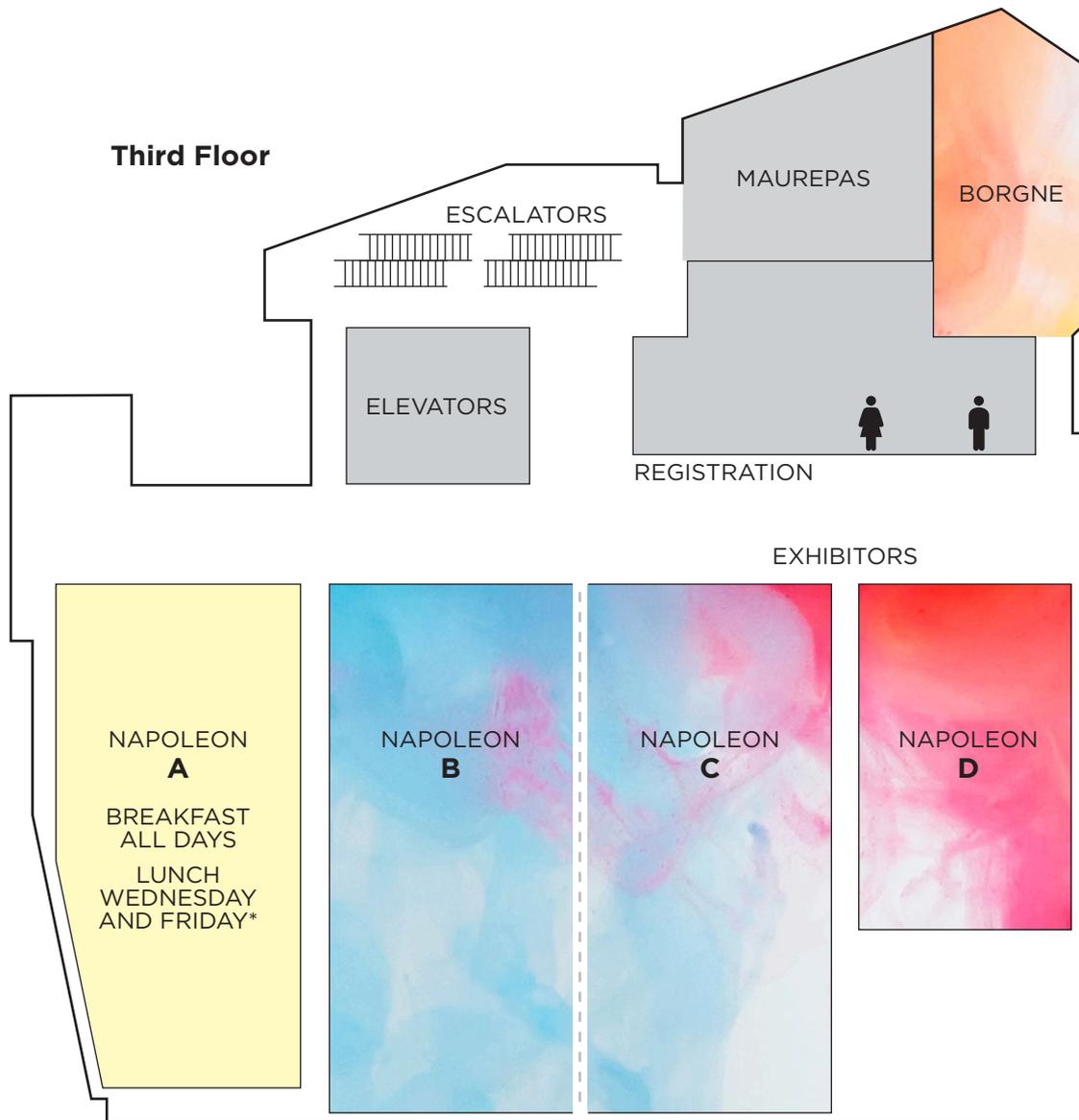
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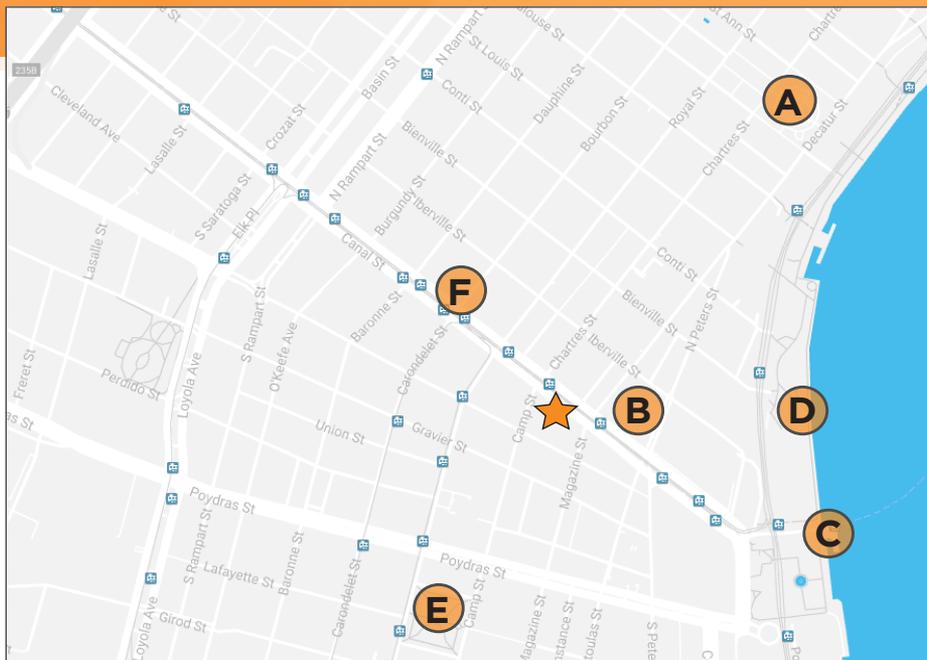
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# Venue *Sheraton New Orleans*



\*LUNCH ON 8TH FLOOR MONDAY, TUESDAY, THURSDAY

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## Hi there!

I'm so glad you've decided to attend Creative Pro Week. You're in great hands with Anne-Marie, David, and the rest of the Creative Publishing Network crew.

### Are you interested in applying all of your InDesign skills to digital designs?

I have an *exclusive offer* for you as a Creative Pro Week attendee. Sign up to get both offers at the right, as well as updates and tips about creating interactivity with InDesign.

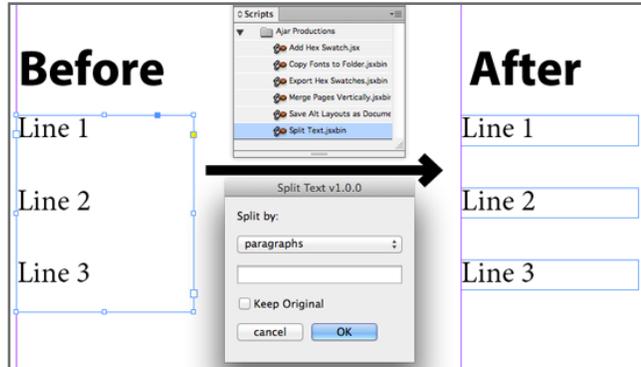
Best regards,  
Justin Putney



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## ASTUTE GRAPHICS - A BRIEF HISTORY

The story so far...

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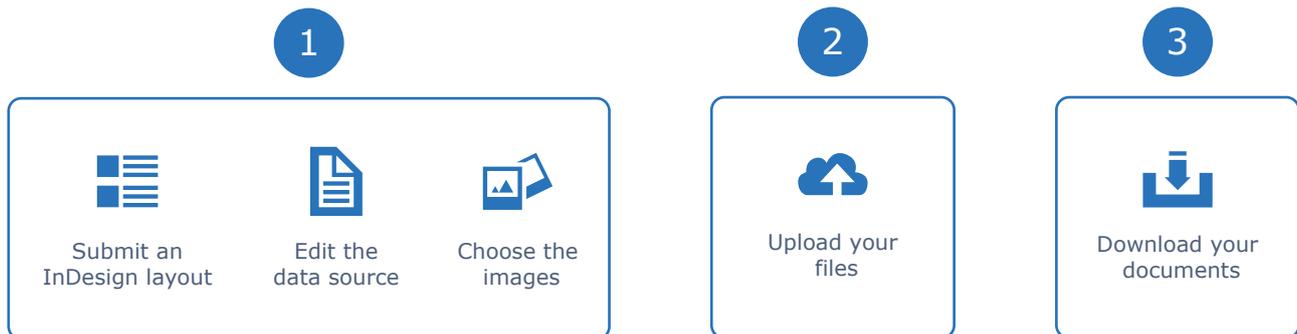
Pagination is a privately owned company founded in 2009. In only seven years, it has grown into a market-leading provider of database publishing solutions.

## The Pagination approach to data publishing

Pagination's new approach defines "database publishing solutions-as-a-service" (SaaS). A solution that lets you take data from any source and convert it automatically into documents.

The entire system is cloud-based and works through a simple structure of shared folders.

**The workflow is agile:**



Pagination takes care of data transformation, library field mapping, creating chapters or versions of the documents based on the available data, and merging them in complete, cross-referenced documents.

This approach resolves the three main inefficiencies of data publishing:



With Pagination database publishing becomes a cloud-based service: **fast, flexible, and effective.**

## Pagination pros

The Pagination approach defines a new set of advantages and innovations in the data publishing process:

- ✓ **User-friendliness** The training required to use the system is near zero.
- ✓ **Any data** The service can process data from any source (Excel, Access, SQL, XML, Magento, etc.).
- ✓ **Automatic updates** Update finished documents by uploading data or images in the cloud folders.
- ✓ **High performance** Automatic updates of InDesign reduce the need to reopen the finished document, increasing the efficiency and effectiveness of the process.
- ✓ **Anywhere, anytime** As a cloud-based system, the customer can access the shared folders anywhere, anytime.
- ✓ **Less time, lower costs** Reduces the time need for publishing a document from days to minutes.
- ✓ **Wide customization** Allows wide personalization in terms of layouts and file formats.
- ✓ **Multi-channel strategy** Finished documents will be ready for print, online, and mobile devices.

## Customer base

Pagination has worked on more than 300 database-publishing projects, serving customers (from Fortune's caliber corporations to SMEs) operating in a wide range of industries: **automotive, distribution, fashion and luxury, home and furniture, and manufacturing.**



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- ☞ Fine-tune the conversion result using the options available

<http://www.recosoft.com>

The Wrike logo is centered in the upper half of the image. It features the word "Wrike" in a white, sans-serif font. The letter "i" is stylized with a checkmark-like shape above it. The background is a teal-to-green gradient with a white grid pattern and geometric line art.

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# Don't Bleed on the Paste-up, and Other Life Lessons Learned

Gene Gable

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## Definition of Publishing Professional

There was a time when access to publishing production tools was one of the primary definitions of a professional publisher – someone who had the resources and tools to disseminate information or entertainment. And while everyone could eventually be a publisher, or could be a publisher on a small scale, it is only recently that the tools of publishing are available to nearly everyone without a large barrier to entry. Removing the barriers to publishing has left us with a situation where value has been challenged and a re-definition of “professional” needs to occur.

In the era when the tools more broadly defined what it was to be a publisher, the selection of those tools and the subsequent training of individuals to use those tools, distinguished professional publishers from amateur ones. Access to the various distribution channels of publishing (books, newspapers, magazines, etc.), reasonably assured that most publishing was up to a minimal standard, though, of course, content has always been a big variable. As the tools and distribution channels for publishing have become more available (or new ones have emerged), it is harder to define or distinguish what it is that makes something professional (which I equate with value). This creates a dilemma for those who consider themselves professionals and wish to be treated like, and paid like, a professional.

### **How we defined professional in the past:**

- Someone who got paid for the work
- Someone with access to publishing tools

- Someone with special skills or training
- Someone who worked on projects of scale

### The new definition of professional

While many of those definitions are still true, with access to publishing tools and distribution channels much more available, I believe we need to come up with some new definitions of professional, especially as we try to maintain value for professional services. I believe the new definition of professional needs to include:

- Someone who has special skills or training, either in regards to the content being produced, or the technical skills needed to produce it.
- Someone who has a personal set of standards for their work and doesn't compromise those, regardless of the publishing effort at hand.
- Someone who stands behind their work and takes responsibility for it.
- Someone who keeps up with new developments and is always looking to improve their results and skills.

Unfortunately, when it comes to determining value and engaging in commerce around publishing skills, those new definitions are harder to quantify and have a tendency to be diminished by some. That's why it is so important that each individual work to establish and maintain value, not just for the quality of the work they produce, but for the attitude and engagement skills that accompany that work. There are no longer many external criteria for determining a professional publisher – it's really about behavior.

### Tools will change, people not so much.

Over the decades the tools of publishing have changed several times, often with profound impact on the industry and the people who work in it. And while it may seem that the transition from analog to digital publishing

tools has been complete, that does not mean that the primary tools of publishing will not change again, perhaps significantly. Amazon, Google and Facebook are providing publishing tools to their users now with many of them able to produce impressive results. So once again, the professional publishing community is left to mostly self-define what constitutes value.

It is also true that many of the things we do as publishers today will be automated in the future, forcing a refinement of individual skills and a renewed focus on the things that are less able to be automated or have artificial intelligence applied to them.

- Creative decision making and aesthetics
- The importance of context in making publishing decisions
- Knowledge of the audience and insight into how they behave
- How to produce distinctive material in a crowded content market
- The creative use of anarchy: breaking rules to provide more value

The reason there will always be a need for professionals in the publishing process is because very often people don't really know what they want, what they like, and what is effective. Even as we gain massive amounts of data regarding how people behave after viewing something, there is always an unknown or variable that makes a difference. Magazine publishers have known for years, for example, which colors or even which words tend to generate better newsstand sales. And yet, even armed with this information, many new publications fail, while others, which break those rules and flaunt convention, become runaway successes. Some of the best ideas come from situations where an individual or team are not aware of convention and don't realize their approach is, by conventional standards, wrong.

## Ideas for professionals

Let's assume everyone reading this is, by all of the definitions above, a true professional, and takes both their craft and their art seriously. The mere participation in an event such as this would satisfy some of the criteria already. So what advice, based on my experience maneuvering through several waves of publishing technology, do I have to share?

### 1. Get a good keyboard.

My first tip is a practical one and perhaps a bit light, but I think important. One of my personal definitions of a professional publisher is someone who cares about words and images, and is certainly involved in presenting and perhaps finessing those words and images. A good-quality keyboard is, I think, an essential component of a professional workspace, and will make your life much better. There are many to recommend -- some of the gaming keyboards are actually quite wonderful with all sorts of tactile feel, great speed, and things like customizable keys, backlighting, etc.

<http://matias.ca/products/>

### 2. If you can see it in your mind, you can make it with your hands.

Throughout every era of publishing production, the ability to visualize the finished product has been the single most important success factor that I have seen. This is where some of the old publishing methods were stronger than today's tools. You once had to see the finished project/layout in your mind and then build it by going backwards: first drawing it out, then specifying type, ordering half-tones, drawing rules, etc. By the time you started any execution, you were already clear what the final result would, or should be. Now, you can start with a blank space and make things up as you go along. In some regards this is terrific as it gives you flexibility and a limitless canvas. But each step in the process then becomes part of the design and definition of the final result. I've always admired those people, in every era, who knew exactly what they wanted and visualized it, and sometimes even verbalized it, as a finished thing or fete. These are the people who tend to be more productive, are higher



regarded, and often command higher fees -- the execution is just a process, not part of the creativity. Alfred Hitchcock use to say that he didn't like making the actual movies -- he liked seeing the entire movie in his mind beforehand.

### **3. Always maintain high personal standards.**

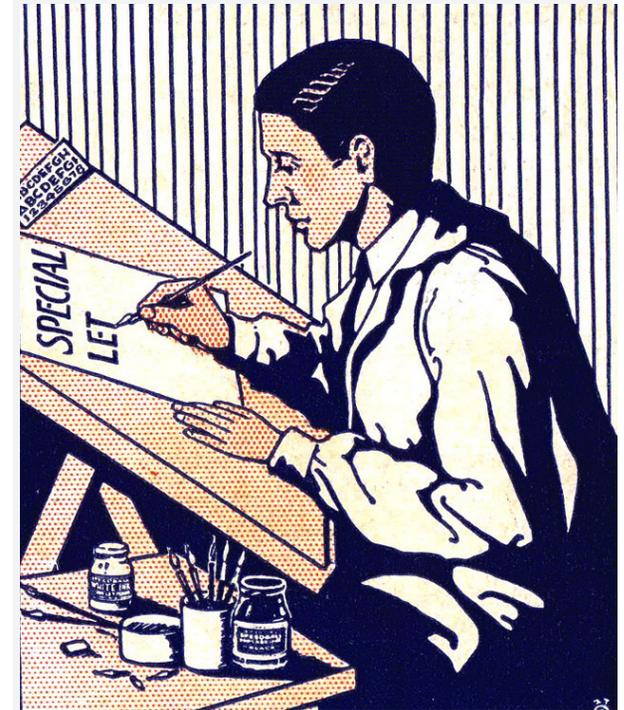
Whether doing a highly critical document or a jam label for a friend, the only standards that are left in this world are the ones you bring to the table. You will be measured by the results you generate, even if there is a checklist of requirements or other external measure. People don't remember the challenges you had, like a short deadline, bad equipment, or the flu. They only remember what you produced and, in time, that is all that will remain. Don't put out sloppy work, no matter your enthusiasm for the job. If you don't want to do something well, don't do it at all (unless your boss asks you to, but then there are still choices).

### **4. Sometimes the most helpful answer is to say "no."**

We don't often get the chance to say "no," but I wish we could all say it more. I have found over the years that the jobs that get me in trouble or don't go well, were usually predictable from the start. It's hard to say no to customers, even harder to say it to a boss, and I'm not suggesting you quit your job every time you have to do something you don't want to do. But sometimes, whether directly or indirectly ("that job might be better for so-and-so,"), it's best to take a pass on something than to witness it go down in flames.

### **5. Master your tools, but promote your craft.**

It's really terrific that you are at this event (see above definition of professional), and it's great to be a master of all your tools, but I have seen in the past that too much focus on tools is one of the traits of the people who get left behind during technology upheaval. Talk about the results of your efforts. Show the results. Try not to get too enamored with the technology, unless that's your specific job. The tools will change in your lifetime, I believe, and your career may be better off when you leave some beloved tools behind. You must define yourself the way you want others to see you.



*Motorized mechanical waxing machine.*

## 6. Act like the publisher, but think like the reader.

It is your job as publisher of anything to make it as effective as possible and professional as possible. That requires that you always think like the reader or recipient of the material. Who am I? Why am I reading this? What am I suppose to do when I'm done? Good design and good writing may soon become commodities (they already are to some degree), with little inherent value. The value comes in making those things effective, in targeting them properly and in framing them in the right context. Publishers are often skilled marketers as well. If you don't think like a marketing person, then you should start. The first question shouldn't be "when is it due?" or something similar, it should be "Who is this for?" Understanding the audience and being able to put yourself in their shoes, is a critical component of success moving forward no matter what role you play in the process. Learn the tech skills, for sure, but also learn some of the marketing ones. Study UI Design. Learn everything you can about readability and type design. Take a class in advertising. All of this will help distinguish your work by making your work more effective.



# Current Choices for Digital Publishing in 2018

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*InDesign isn't just for print. It can be used to design many types of digital output to be viewed on desktop and laptop computers, tablets, phones, and E-readers. But how do you know which output type is best for your audience and your content? In this session, we'll examine 7 different digital publishing options: HTML, Mobile apps, Mobile Web apps, Reflowable EPUB, Fixed-Layout EPUB, Publish Online, and PDF.*

## Seeking the perfect solution

We all want a digital format that...

- Is a single, universal file format
- Can be easily output from InDesign
- Is easy to learn, produce, and update
- Allows content to be read offline
- Allows for rich interactivity and media
- Can be easily and widely distributed
- Look great on any device and screen
- Features searchable and selectable text
- Works great with social sharing

...is this too much to ask?

InDesign outputs virtually flawless print files. But exporting layouts to some sort of digital format is another matter. The main challenge is that **there is no single perfect digital output format that “checks all the boxes”** for everyone on all the different reading devices available.

## A “phone first” world

- 77% of Americans own a smart phone ([pewrsr.ch/2Hvvh8r](http://pewrsr.ch/2Hvvh8r))
- Mobile accounts for 52% of all Web traffic worldwide ([bit.ly/2JmkBJO](http://bit.ly/2JmkBJO))

- 68% of digital media time now spent on mobile devices ([bit.ly/2phfqEk](http://bit.ly/2phfqEk)).
- Apps account for 89% of mobile media time, with the other 11% spent on websites ([bit.ly/2phtMEJ](http://bit.ly/2phtMEJ)).
- 83% of mobile users say that a seamless experience across all devices is very important ([bit.ly/2phtMEJ](http://bit.ly/2phtMEJ)).
- 91% of mobile users say that access to content is very important ([bit.ly/2phtMEJ](http://bit.ly/2phtMEJ)).

## So what should you do?

To produce meaningful digital content today, you must be willing and ready to:

- Frequently assess (and reassess) your audience
- Clearly define your requirements
- Expect to adapt and change course frequently
- Be ready to compromise
- Be prepared to output to multiple formats

On the following pages I compare and contrast 7 different digital publishing options, listing the pros and cons of each. I’ve also assigned a “degree of difficulty” to each option to give you a sense of the time and resources necessary to learn and produce files with that solution.



## Output option 1: HTML, CSS & JavaScript

HyperText Markup Language (HTML), Cascading Style Sheets (CSS) and JavaScript are the technologies that make every Web site work. The HTML language by itself contains only very simple formatting instructions. But the addition of CSS makes it possible to include rich formatting that nearly rivals print typography and layout in variety and precision. Adding JavaScript into the mix allows for rich interactive experiences.



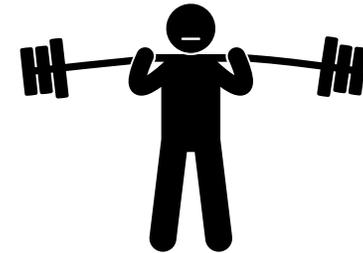
HTML, CSS, and JavaScript are used to some extent by all of the other technologies we're talking about in today's session except for PDF. Its a safe bet that some "flavor" of HTML output will be at the core of all future digital publishing solutions.

Nowadays, most people expect HTML to be "responsive". This is HTML that is created in such a way that the layout changes depending on the size of the screen on which the page is being viewed. As you can imagine, this type of HTML is more time consuming to create. Someone has to decide what the layout should look like at the various screen sizes. And, InDesign doesn't really have the tooling to create complex responsive HTML.

Choosing InDesign's Export command and selecting HTML for the output will generate "reflowable" HTML for very structured, repetitive documents that are carefully laid out following certain rigid rules.

If you want "fixed-layout" HTML output that mimics your print layouts exactly, you can try a free script I wrote that does the job quite nicely ([bit.ly/2jkE7cQ](http://bit.ly/2jkE7cQ)).

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3

The InDesign Plug-in in5 ([bit.ly/2g62XjB](http://bit.ly/2g62XjB)), does an excellent job of translating the richness and complexity of an InDesign layout into corresponding HTML, CSS, and JavaScript, and features many output and customization options. in5 can create both fixed-layout HTML output as well as reflowable HTML output using some of InDesign's "Liquid Layout" features.



### Pros

- Output viewable on virtually any device, anywhere.
- Selectable, editable, accessible text.

### Cons

- No simple, standard way to distribute via email or other "ad hoc" methods. Must be put on a Web server.
- Difficult to monetize.

## Output option 2: Mobile app

Mobile apps are usually created by programmers. However, solutions such as AEM Mobile ([adobe.ly/1Zxmcyq](https://adobe.ly/1Zxmcyq)), Twixl Publisher ([bit.ly/2a3riDO](https://bit.ly/2a3riDO)), Aquafadas ([www.aquafadas.com](http://www.aquafadas.com)), or Mag+ Design ([www.magplus.com](http://www.magplus.com)) allow you to create a mobile app without any programming, and then populate the app with content from InDesign. Services such as Paperlit ([paperlit.com](http://paperlit.com)) are similar, but can work with content exported from InDesign using in5, as well as PDF content. All of these solutions make periodical content easy to distribute, “pushing” your periodical content into the app whenever you are ready to publish.

These types of apps seem to work best in 3 situations. 1) periodicals that publish frequently enough so that people are driven to return to the app for fresh content. 2) One-off apps that aren’t periodical in nature, such as interactive travel guides, annual reports, cookbooks, and the like. 3) Sales-enablement apps that equip a sales force with all the latest product literature, demos, videos and other sales tools. Many of the early adopters of these types of apps have abandon them due to limited success with readers. It’s telling that Adobe has all but walked away from their AEM Mobile (formerly DPS) product.

In my post-conference session on Friday titled “Make a Mobile App with InDesign”, I’ll be showing how to build a complete “content-first” mobile app for less than \$200, using InDesign to create the app content, screens, and interaction, in5 to convert the content to HTML, and Adobe PhoneGap Build (included with Creative Cloud) to build the app.

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### Pros

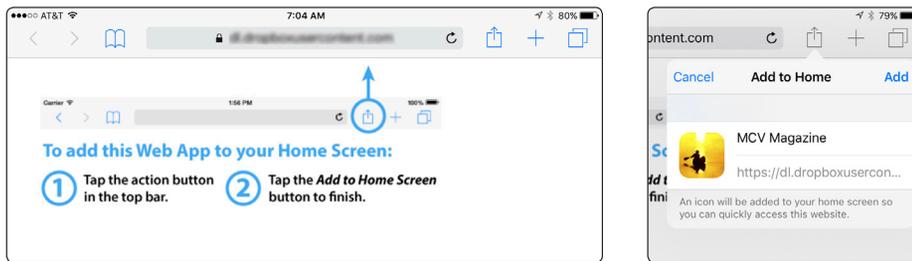
- Easy to monetize in an app store.
- Great for periodicals.

### Cons

- App distribution outside app stores is difficult.
- Restricted to mobile devices only.
- Must keep app updated as technology changes

## Output option 3: Mobile Web App

A mobile Web app is a Web site that contains some special code that prompts the user to add the site as an icon to the home screen of their tablet or smartphone. This causes the app to occupy some valuable screen real estate on the user's device, hopefully reminding them to revisit the app again and again.



The in5 plugin for InDesign has the ability to create a Web app from InDesign-generated content without any HTML or JavaScript coding knowledge necessary. Or, see this Lynda.com video ([bit.ly/2HzpHSy](http://bit.ly/2HzpHSy)) to learn the coding necessary that you could add to any type of HTML output from InDesign to turn it into a Mobile Web App.

### Pros

- Many of the advantages of a "real" mobile app without the complexities and costs of app store distribution.

### Cons

- Unlike a true mobile app, mobile Web apps require a Web server and internet connection.



## Output option 4: Reflowable EPUB

Reflowable EPUB is an open-standard file format for publishing, distributing, and reading content on e-readers such as Nook and Kobo devices, as well as e-reader apps on tablets, smartphones, laptop, and desktop computers. Amazon Kindle e-readers use their own proprietary “mobi” and “kf8” file formats. EPUB files cannot be read on Kindle e-readers. Thankfully, once you’ve created a reflowable EPUB file, converting it to Amazon’s file format is not terribly difficult.

Reflowable EPUB files dynamically reformat to fit the device on which they are being viewed. The reader, not the designer, controls the typeface, type size, line spacing, and margins. In-line graphics can be included, but options for embedding video and interactivity are very limited. For these reasons, reflowable EPUBs are typically used for novels and other long, text intensive documents.

With skilled file construction and proper training, InDesign content can be reliably exported to reflowable EPUB format without any additional plugins or software needed.

### Pros

- Easy to monetize and distribute through e-book stores such as iTunes or Kobo.

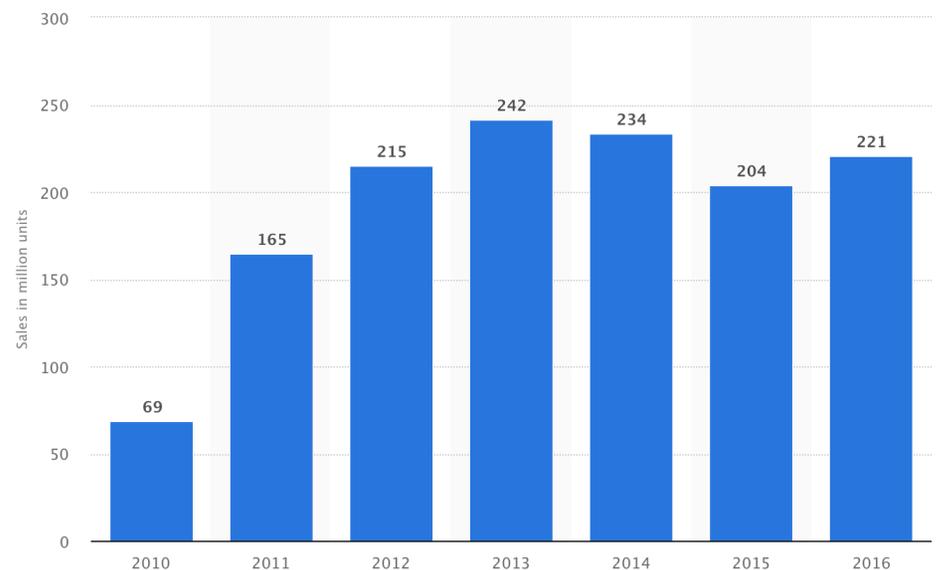
### Cons

- Very little control over layout and appearance. Complex layouts are impossible. Support for media and interactive content very limited.

EPUB doesn’t appear to be a growing format. Year-over-year sales of eBooks appear to be fairly flat. See the chart at right. For other perspectives, see [bit.ly/2r4UDTN](http://bit.ly/2r4UDTN) and [lat.ms/2r2zYQg](http://lat.ms/2r2zYQg).



Number of eBooks sold in the United States from 2010–2016



<https://www.statista.com/statistics/426799/e-book-unit-sales-usa/>

## Output option 5: Fixed-Layout EPUB

Fixed-layout EPUB files are very easy to create from InDesign, and the result looks exactly like your InDesign layout. And, the resulting file can be viewed on desktop and mobile devices and will scale to fit the screen. What could be better than that?

Unfortunately, fixed-layout EPUB files created from InDesign can only be read in the iBooks app for iPhone and iPad, the iBooks app for Mac laptops and desktops, and the Kobo reader. Specifically, they aren't supported by any of the Kindle e-readers or tablets. Furthermore, converting an InDesign-generated fixed layout EPUB file to the kf8 format required by Amazon is very difficult.

A really good alternate method for creating fixed layout EPUB files from InDesign is the software and service Circular Flo ([bit.ly/2eJE3kA](http://bit.ly/2eJE3kA)). Circular Flo can output InDesign layouts to both EPUB and Amazon's KF8 format, offers automatic "read -aloud" features, and supports a wider variety of interaction and animation than InDesign's built-in tools.

Unfortunately, there is no widely-distributed desktop reader for fixed-layout EPUB files. Modern Macintosh computers include the iBooks reader, but there is no widely distributed counterpart on Windows computers.

**The ability to easily include rich animation and media, the pixel-perfect layout control, and the ability to easily create content that works well on iPads makes this format perfect for children's books.**

**DEGREE OF  
DIFFICULTY**



### Pros

- Very easy to create, good support for interactivity and media, easy to monetize.

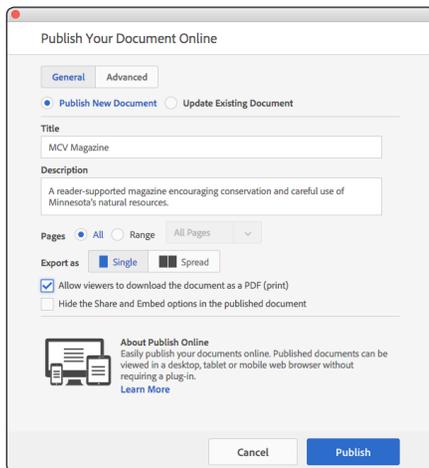
### Cons

- Supported by a limited number of e-readers and e-reading apps.

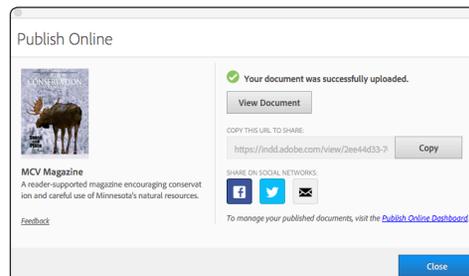
The Radium project [readium.org](http://readium.org) is an open-source effort to create EPUB readers for Web browsers and desktops. The Radium Cloud Reader offers a way to display fixed layout EPUB content on your Web site.

## Output option 6: Publish Online

Publish Online is far and away the simplest way to make your content available to a wide audience digitally. Just click the Publish Online button, answer a few questions, the layout is uploaded to a Web site hosted by Adobe, and the URL for the document is returned to you. You can then include this URL on your Web site, in an email, or whatever you want to do with it to drive people to your content.

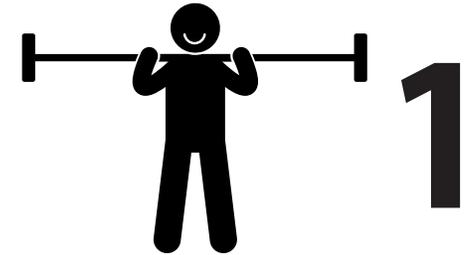


After clicking the Publish Online button, you can specify a Title, Description, and a few other publishing options.



Once the Publish Online upload is finished, you are given a unique URL for the document.

# DEGREE OF DIFFICULTY



### Pros

- Free and easy to create, good support for interactivity and media.

### Cons

- Content must be hosted on Adobe's servers, text is not selectable or searchable.

See [adobe.ly/29TE7Qf](https://adobe.ly/29TE7Qf) for a curated list of examples of Publish Online documents.

**Publish Online works really well. But the main drawback for many people is that the content must be hosted on Adobe's servers. You cannot download the code and put it on your own Web server. (You can, however, embed it as an iFrame on your Web site). Nor can you customize the URL. It will begin with the domain indd.adobe.com.**

## Output option 7: PDF

The venerable Portable Document Format (PDF) still has a place in digital publishing. PDFs are easy to create and can be easily distributed in a number of ways. Most people know what to do with a PDF when they encounter one.

But as mobile devices have proliferated, so too have the number of different PDF “reader” apps. As a result, the on-screen fidelity of a PDF and support for interactive features isn’t as robust as it once was. In fact interactivity, animation, and video in PDF is so poorly supported in most mobile PDF reading apps that unless you can dictate which PDF reader app your audience uses, its best to avoid including most types of interactivity, animation, and video in PDFs. The only interactive elements that are really safe to use are button actions, forms, bookmarks, and page transitions.

### Pros

- Easy to create, distribute, and share. Selectable, accessible text.

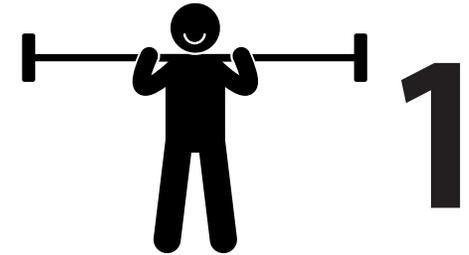
### Cons

- Not responsive, poor support for interactivity and media.

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**Keith Gilbert** is a consultant, educator, speaker, and author based in St. Paul, MN. He helps solve design and production problems by writing custom InDesign scripts, provides on-site and remote training, and is an author of several popular Lynda.com/LinkedIn Learning courses. *GilbertConsulting.com*

**DEGREE OF DIFFICULTY**



## Want more?

Much more detail is available in the *Digital Publishing Technology Guide* that I wrote with Justin Putney. You can download a free copy of the guide at [bit.ly/2phIDju](http://bit.ly/2phIDju).

**Digital Publishing Technology Guide**

by Keith Gilbert & Justin Putney

# PDF Beyond Printing & Viewing – PDF for Archiving and Data

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Dov Isaacs

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isaacs@adobe.com

## PDF is Not Just for Printing or Where Data Goes to Die

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Everyone knows that PDF excels as a format for presentation – both printing and viewing – of final form textual and graphical content. And most seasoned InDesign, Illustrator, and Photoshop users are well aware of the ISO PDF/X standards supported by these applications that are used to ensure reliable printing.

However, governmental, academic, and research organizations are increasingly requiring submission of PDF files conforming to one of the PDF/A standards designed to be “safe” for document archiving. And likewise, there are increasing calls for PDF files to be more accommodating in terms of supporting access to “underlying data” associated with that beautiful PDF final form content.

This session makes the case not only for designers and publishers to concern themselves with not only printability, but also archivability of their PDF. We explore the various PDF/A standards as well as methods of creating PDF that supports PDF/A now and directions for PDF/A and jointly tagged PDF/X and PDF/A files in the future.

***But wait, THERE'S MORE!***

We also study the issues of “PDF Open Data” and provide techniques that can be applied today to create such PDF files. We will prove by a very realistic example that you can relate to that PDF is *not* “where data goes to die.”

## Handouts

There is way too much that will be presented in the presentation to do any justice by trying to condense 34 slides onto a few pages here.

The slides (print-ready fully color-managed PDF/X-4 file with live transparency – no copies of PowerPoint were even touched in preparation of the slides) and the sample files will be available for you concurrent with the presentation session.

But to pique your curiosity, some pretty figures from the presentation slides are presented here.

*Dov's slides and sample PGE files are now available on the Attendee Assets page at <http://cpn.co/g/nola-notes> under the "Speaker Extras" heading. — The Management*

## The Challenge – Combating Ignorance & Misconceptions



**PDFs are where data goes to die!**

**ENERGY STATEMENT**  
www.pge.com/MyEnergy

Account No: 4011164719-0  
Statement Date: 12/29/2017  
Due Date: 01/19/2018

**Service For:**  
GUSTAV HUNKLEIDORFLE  
20821 LEBANAC AVE  
ACCORDIA, CA 95119

**Your Account Summary**

Amount Due on Previous Statement	\$18.89
Payments Received Since Last Statement	-18.89
Previous Unpaid Balance	\$0.00
Current PG&E Electric Delivery Charges	\$137.46
Silicon Valley Clean Energy Electric Generation Charges	\$5.45
Current Gas Charges	\$28.05
<b>Total Amount Due by 01/19/2018</b>	<b>\$426.99</b>

**Local Office Address**  
10000 BELLEVUE AVE  
CLIFTON, CA 95014

**Monthly Billing History**  
Daily Usage Comparison  
Tier 1 Usage: 337.80 kWh (31 days x 10.9 kWh/day)  
Tier 2 Usage: 337.80 kWh (31 days x 10.9 kWh/day)  
Tier 3 Usage: 446.100 kWh (31 days x 14.4 kWh/day)  
Power Charge Indifference Adjustment: 27.45  
Fuel Cost Surcharge: 3.60

**Total PG&E Electric Delivery Charges \$137.46**

**Electricity Consumption by Day and Hour**

**Electric Usage This Period: 787.000000 kWh, 31 billing days**  
Average Daily Usage: 25.38

Page 1 of 6

**ENERGY STATEMENT**  
www.pge.com/MyEnergy

Account No: 4011164719-0  
Statement Date: 12/29/2017  
Due Date: 01/19/2018

**Details of PG&E Electric Delivery Charges**  
11/22/2017 - 12/22/2017 (31 billing days)

**Service Information**  
Meter # 100870543  
Current Meter Reading 70246  
Prev Meter Reading 66550  
Total Usage 3600000 kWh  
Service Territory  
Heat Source Not Electric  
Retrofit Usage Block 0

**11/22/2017 - 12/22/2017 Your Tier Usage**

Tier	Usage
Tier 1 Allowance	337.80 kWh (31 days x 10.9 kWh/day)
Tier 1 Usage	337.80 kWh (31 days x 10.9 kWh/day)
Tier 2 Usage	446.100 kWh (31 days x 14.4 kWh/day)
Generation Credit	27.45
Power Charge Indifference Adjustment	27.45
Fuel Cost Surcharge	3.60

**Total PG&E Electric Delivery Charges \$137.46**

2017 Vintaged Power Charge Indifference Adjustment

**Electricity Consumption by Day and Hour**

**Electric Usage This Period: 787.000000 kWh, 31 billing days**  
Average Daily Usage: 25.38

Page 3 of 6

**ENERGY STATEMENT**  
www.pge.com/MyEnergy

Account No: 4011164719-0  
Statement Date: 12/29/2017  
Due Date: 01/19/2018

**Details of Gas Charges**  
11/22/2017 - 12/22/2017 (31 billing days)

**Service Information**  
Meter # 51000000  
Current Meter Reading 4259  
Prev Meter Reading 4259  
Difference 139  
Multiplier 1.000000  
Total Usage 543.000000 Therms  
Billing Territory X  
Serial B

**11/22/2017 - 12/22/2017 Your Tier Usage**

Tier	Usage
Tier 1 Allowance	110.000 Therms (31 days x 3.55 Therms/day)
Tier 1 Usage	110.000000 Therms (\$1,222.50)
Tier 2 Usage	25.891337 Therms (\$1,769.85)
Gas PIP Surcharge (0.0369/Therm)	3.98

**12/01/2017 - 12/22/2017 Your Tier Usage**

Tier	Usage
Tier 1 Allowance	43.567 Therms (22 days x 1.98 Therms/day)
Tier 1 Usage	43.566000 Therms (\$1,201.80)
Tier 2 Usage	57.028707 Therms (\$1,700.00)
Gas PIP Surcharge (0.0369/Therm)	3.73

**Total Gas Charges \$236.08**

**Natural Gas Consumption by Day**

**Gas Usage This Period: 143.000000 Therms, 31 billing days**  
Average Daily Usage: 4.61

Page 5 of 6

**ENERGY STATEMENT**  
www.pge.com/MyEnergy

Account No: 4011164719-0  
Statement Date: 12/29/2017  
Due Date: 01/19/2018

**Important Messages (continued from page 1)**

**Energy Savings Assistance Program:** provides free home improvements to help keep your home more energy efficient, safe and comfortable. Visit us online at [www.pge.com/energy](http://www.pge.com/energy) or call 1-800-858-9344.

**Program Energy Savings Assistance:** preconditions must be met. For an in-home energy audit, please call 1-800-858-9344.

**Find Ways to Save:** The contribution of solar, wind, more time indoors and fewer daylight hours can increase your energy costs. For energy savings tips, visit [www.pge.com/energysave](http://www.pge.com/energysave).

**Regulatory Notifications**

These notifications were included with mailed paper bills.

Click to view:

- NOTIFICATION OF PACIFIC GAS AND ELECTRIC COMPANY'S REQUEST TO INCREASE RATES FOR ENERGY STORAGE APPLICATION (A-17-12-005)
- NOTIFICATION OF PACIFIC GAS AND ELECTRIC COMPANY'S REQUEST TO INCREASE RATES FOR GAS TRANSMISSION AND STORAGE APPLICATION (A-17-11-008)

Page 6 of 6

# 10

# BIG IDEAS

TRISH WITKOWSKI

## For Adding “WOW” To Your Print



## 1 CREATE TEXTURE

As humans, touch is one of our strongest senses. Our minds can register how something feels before we even look at it, and marketers are jumping on this opportunity by creating textured print. Case in point — have you ever received a catalog in the mail from a high-end retailer that had “soft touch” coating, and you found yourself running your hand over the cover multiple times? Gotcha!

Whether it's an embossed pattern or a press coating, the ability to distract and engage us with touch is one of print's greatest strengths, so leverage it for all it's worth.

In direct mail, there is a huge trend in textured paper and embossed envelopes, as well as in press coatings and textural ink effects. These textures really stand out in the mail, and when you're carrying a handful of mail, you're likely going to choose the interesting ones first. Texture applied to the outside of the mailer will grab your attention before you even realize that your senses are being manipulated.

## 2 INTEGRATE TECHNOLOGY

Many see print as just its name implies—ink on paper—while others on the cutting edge see print as a medium to deliver different forms of technology that can greatly enhance the consumers experience with the printed piece.

If you're on a tight budget, try technologies like variable data personalization (VDP), QR codes and personalized URLs to drive customers to the next step — online engagement — where you can continue the personalized consumer experience with additional messaging and offers.

On the higher end of the spectrum, there are wafer-thin high-definition LCD screens embedded into printed materials, fiber optics, RFID tracking devices, near-field communications (NFC), electroluminescence, Augmented Reality (AR), sound chips, and more. Imagine your customer opening their mailpiece and using the latest in print-integrated technology to learn about your new product. Now, that's powerful.

Adding sophisticated technology to your printed mailpiece definitely adds to the cost, however, if positioned correctly and sent to a targeted audience of interested parties, technology can elevate visibility, greatly increase engagement, create heightened brand awareness, and dramatically increase response.

## 3 ADD A HUMAN TOUCH

In a world of high-speed automation, a personal touch is a guaranteed attention-grabber. Whether it is as simple as choosing a custom first-class stamp, or adding a handwritten note or address to a piece of mail, the sense that a person took the time to interact is a powerful tool we can use as marketers. Going “old school” can pay off big time.

“In a world of high-speed automation, a personal touch is a guaranteed attention-grabber.”

Although we can't, as marketers, make every response and touch point a personal one—it just wouldn't be efficient, scalable or cost-effective—we can instead give the effect of personalized interaction with our brands. The humanization of a brand symbolizes the crossover from intellectual relationships to more emotional ones. We can do this by letting the customer get to know the people who work for the company, and through storytelling. For example, when an order ships, you could send an insert (bounce back) that says “Your order was packed with care by Jennifer” and include a photo of her and a scan of her handwritten signature. Your catalog could identify staff favorites in the product line, or the models could be actual employees. Let your customers get to know your company and the people who work at it to enhance the customer experience and build brand loyalty.



## 4 USE VISUAL TRICKS

Sometimes the way to create impact is to do so with a snazzy visual trick. The key is to create a situation where one image integrates with another—maybe perhaps something is changed or revealed, maybe there's humor, or a new message.

In the example pictured above, WFG dresses a gate fold as a set of subway doors. When you open the piece, you're opening the doors to the interior of the subway and powerful statistics. So, utilizing a basic gate fold and interesting imagery, you can entice the recipient to open and explore. Cheap, easy and fun!

You can also combine visual tricks with interaction devices like zip strips and pull tabs to reveal interesting changes in imagery. You can apply these devices to folded formats and envelopes to make them instantly more engaging. Interaction is key for this type of engagement, and getting them physically involved in doing more than just “opening” the direct mail is the secret.

## 5 CHOOSE A GREAT PAPER

Utilizing the tactile quality of paper can be a great way has been proven to keep a printed piece in the hands of the recipient longer than the average “handling” of a printed piece. There is an undeniable physicality to print that gives it the power to captivate the recipient. Intentionally choosing papers that are different from the norm in some way—brighter and whiter, smoother and glossier, colored and textural—can send subliminal messages to your recipients. You can leverage paper choice (and weight) to communicate sophistication, eco-consciousness, style, and personality. You can even deliberately choose low budget papers to look “bargain basement.” It all depends upon what you’re trying to accomplish from a brand perspective.

And don’t underestimate the relationship between design and paper. Properly chosen paper, complimented by a strategic design direction can support the message, the brand, and the offer as effectively as well-developed copy. Take for example Eddie Bauer. They recently printed a piece that fit the company’s personality perfectly. The texture and feel of the uncoated stock gave the impression of a sketchbook or diary kept while on a relaxing trip through the great outdoors.

If you’re choosing white paper for your project, don’t just go for the house stock by default. Think about cream whites (warm) versus blue whites (cool) and true whites (neutral), and how those tones will affect your imagery. Regardless of what color or finish you choose,

think about how the paper feels and how it folds. Always request paper dummies and remember that you’re creating a sensory experience that is tactile and visual, and extremely powerful.

## 6 GO WILD WITH INK

We’ve all heard and used the term “pop” when it comes to print, but there’s “pop” and then there’s “POP”! And you have two ways to achieve this – varnishes and coatings, and specialty inks.

Varnishes no longer fall into two categories – overall or spot, gloss or dull. There are more varnish and coating techniques than you can shake a stick at, and they come in all kinds of flavors! Matte, dull, satin, gloss, scented, tinted, spot, overall, UV, aqueous, and any combination of the aforementioned. We have varnish techniques for traditional offset presses, digital presses, and UV presses, and there are in-line and off-line applications, just to mention a few options. If you want to enhance the appearance of the paper (or the imagery on it), your choices have never been better.

Varnish—in dull, gloss or satin finish—is ink that is either without pigment, or lightly tinted with pigment for a more subtle wash of color. Varnish can be applied as a flood or spot application. Often dull and gloss varnishes are used together to create contrast on the sheet. You can also use it merely to protect the surface. And of course, the paper you choose will come into play as to how the varnish or coating will appear on the final product.

For stronger protection and, in some cases, more drama, you can use a press coating instead. There are two kinds of coatings—aqueous and UV. An aqueous coating is a fast-drying coating that is usually a flood application in dull, gloss or satin finish. It is more resistant to scratching than a varnish and does not yellow over time.

A UV coating gets its name from the ultraviolet drying process it requires. UV coatings can be applied as flood or spot and offer tremendous gloss and surface protection. UV is also the most expensive of the coating processes, but it can be worth the money for the added impact it creates. UV press coatings can be applied in high gloss, sandpaper finish, soft touch, glitter and other textures just to name a few.

If you’re printing digitally, advancements in digital print have led to printing with white ink, transparent and raised ink, spot colors, metallics, fluorescents, and more. Ask your printer for guidance, and don’t forget that offset print also can include touch plates, spot colors, metallic, and fluorescents as well.



## 7 ADD DIMENSION

Dimensional print materials are always fun and unexpected. The surprise of opening something that expands, lifts, twists, moves or stands on its own is always an opportunity to engage. Response rates can go into the double digits when a dimensional campaign is done right.

The trick with dimensional, however, is a clear concept and message. Although dimensional communications have tremendous power to engage us, they can also distract us and keep us from getting the message. So, it’s critical that any added dimension makes sense, and drives the recipient to action. Don’t get so caught up in the “wow-factor” that you miss the marketing opportunity.

Also in the dimensional category is lumpy mail. There’s something about a mysteriously irregular piece of mail—you just have to open it and see what’s inside. Sometimes it’s a coupon or gift card, a heavy insert, a paper clip or a coin. Maybe it’s a free pen, a magnet or a luggage tag—and whether it’s worth something to you or not, it got your attention.

Object marketing is an old-school technique that works. Little tchotchkes are great for companies that offer certain types of recurring services like accounting, plumbing, dry cleaning, etc. Plastic coupons in the shape of credit cards and lenticular inserts can also be useful and engaging.

More valuable giveaways, like custom-branded USB drives or objects that support creative marketing concepts can be attractively packaged with marketing material and mailed to targeted customers or prospects for a memorable impression. When considering what to give away, remember that the best gifts are the ones that connect somehow to your product, service, or offer.

## 9 FOCUS ON THE DETAILS

Often what sets one printed piece apart from the others is the attention to detail. We all know it when we see it, but sometimes everything just works. Maybe you can't put a finger on it, maybe you can. When the color pops and the paper feels perfect for the application, and the folding is pristine—these are all things that matter. Combine it with skilled typography, good copy writing, professional photography and an artful eye for color. Now add a spectacular application of foil, or an understated blind embossed logo, or a spot varnish or a die cut. The result? Magic. Think of print as an experience and never overlook the details—they can make all the difference.

“Often what sets one printed piece apart from the others is the attention to detail.”



## 8 GO BIG (OR GO HOME)

Big is “big” these days, as marketers are leveraging larger sheet sizes for digital presses and creative formats that allow for maximum impact and maximum real estate for eye-catching graphics. Size is also a tool we can use to create presence and influence and larger-than-life brand experiences. Oversized brochures, newsletters, posters and mail have a distinct opportunity to grab the viewer's attention and hold onto it.



## 10 USE A COOL FORMAT

We get so used to looking at the same few formats every day that sometimes it's easy to forget that we can change these formats in even the simplest of ways to make them feel and look entirely different. If you're skeptical, then take your usual 4" x 9" tri-fold and make it 9" x 4" and see what that does to your layout (and your mind).

Why not trim a cover panel short? Or what about using asymmetry to change things up? You can push the gap of a gate fold off-center, or adjust the widths of the panels of an accordion fold to change things up.

On the opposite end of the spectrum, creative specialty formats can be impactful and fun. Different stands out, and the opportunities are endless. To get started, ask your printer, or visit [foldfactory.com](http://foldfactory.com) for dielines and inspiration.

With format, one of the most important things to consider is the delivery method. If the piece will be handed out, then you'll want to think about portability. If it must mail without the protection of an envelope, there are very specific mail requirements to follow. If you can use an envelope, there's more flexibility, but you'll want to consider the enclosure size and weight.

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fold  
factory  
.com

Join “Fold Club” at [Foldfactory.com](http://Foldfactory.com) to gain free access to our award-winning template building software. Don't forget to subscribe to “60-Second Super-Cool Fold of the Week” on the Foldfactory YouTube channel, and watch Trish Witkowski on LinkedIn Learning/ Lynda.com.

# Secrets of the Acrobat Masters

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## Introduction

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For many designers, Acrobat is just an application to view or output their layouts. Or, it's what clients use to mark-up a layout with changes.

In this tips & tricks session, you will learn just how much more Acrobat DC can do to enhance your workflow in some very unexpected ways.

But before we get there, let's take a step back to when Acrobat DC was first introduced in 2015.

First of all what the heck does DC stand for?

No it has nothing to do with electricity. And sorry Comic Con fans, it has nothing to do with DC Comics. DC stands for Document Cloud, because you can save your files directly to Creative Cloud if you want.

To me, the biggest advantage of this major remake of Acrobat was, and still is, its simplified interface, which makes it easy to find the tools your want in seconds. So no more playing "Adobe hide and seek" every time you need to use a different Acrobat tool.

In this session, we'll be taking a look at:

- Opening a variety of graphics file formats directly in Acrobat DC
- Combining a variety of graphics files into a single PDF
- Changing the organization and orientation of pages in an existing PDF
- Extracting pages from an existing PDF
- Using Acrobat to find the differences in two layouts
- Making edits to PDFs (Illustrator is NOT a PDF editor)
- Extracting pixel images into Photoshop and vector images into Illustrator
- Turning form layouts into interactive fillable forms

## Opening a variety of graphics file formats directly into Acrobat DC

Recently, during a training session, I was demonstrating Preferences settings in InDesign and showed the students the location of Preferences files on my system. I took a screenshot of my folder setup to email to the students but I wanted to add some Acrobat notes, so I dragged that screenshot to the Acrobat DC icon in my doc and something magical happened.

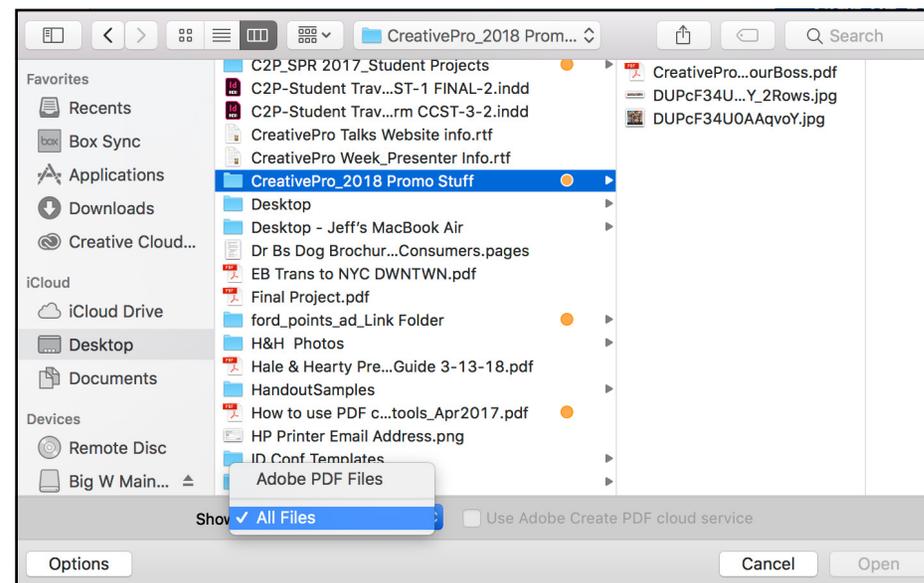
The PNG screenshot opened in Acrobat DC and I saved it as a PDF to add my notes.

Does this instant PDF magic work with other graphics formats?

Absolutely! I've opened all of the following with no problem:

- PNG
- TIF
- AI
- JPG
- BMP
- EPS

Instead of drag and drop, you can also use the more traditional File > Open in Acrobat DC. But make sure to select "All Files" in the Show popup menu of the Open dialog or a lot of files will be grayed out.



Some of the file formats that can be converted actually surprised me. As I was playing with the feature, I discovered that I can open Photoshop images and even InDesign layouts along with some non-graphics file formats such as Word files. With some formats such as INDD, you'll notice that the file gets uploaded to Document Cloud PDF Services, converted to a PDF, and then downloaded to your computer and opened in Acrobat.

## Combining a variety of graphics files into a single PDF

What if you need to convert many different kinds of files to a single PDF?

No problem! In Acrobat DC, go to File > Create. Then you can simply drag and drop the files into the window and press the Combine button to create a Binder of these files. It's not a PDF however until you save the file.

You can also press Add Files to add the files or even whole folders to a new PDF. But this method will only work with the simpler graphics formats, not InDesign INDD or Photoshop PSD files.

## Changing the organization and orientation of pages in an existing PDF

I'm sure you've received a PDF, at one time or another, with the orientation of some of the pages facing the wrong direction or pages in the wrong order. Instead of hurting your neck or standing on your head trying to view these PDFs, change the orientation so every page is facing upright in the right order.

After opening the PDF, go to Tools in the upper left corner of the Acrobat window and choose Organize pages. This allows you to do the following:

- Change the orientation of each individual page by clicking on the rotation buttons for clockwise or counter-clockwise
- Change the order of pages by clicking and dragging a page to a new insertion point
- Delete a page by clicking on the Trash button for that page
- Duplicate a page by Option/Alt dragging that page to a new insertion point

Then just return to the document in the Tools menu and save you organized PDF.

## Extracting pages from an existing PDF

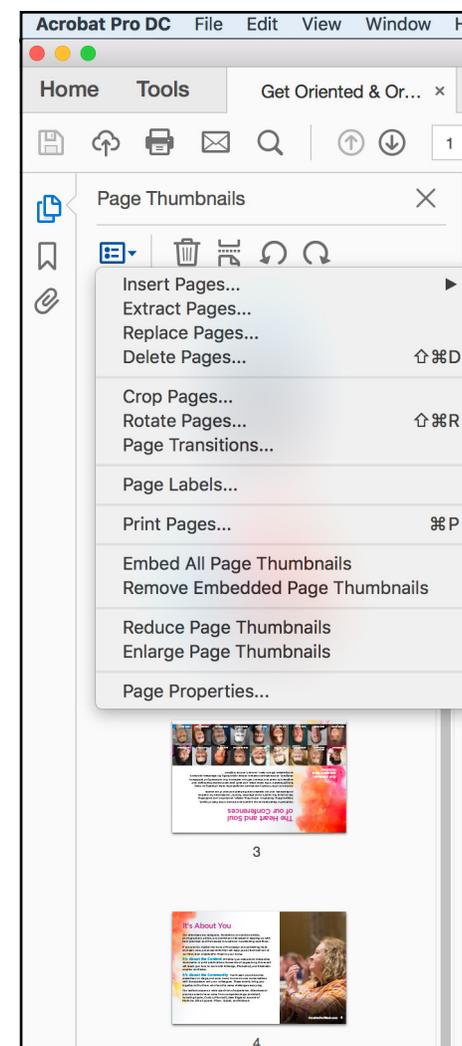
You download a United States government form from the web and there are pages of instructions and worksheets that you do not wish to include when you email the completed form.

Is there a way to extract just the pages you want from this PDF?

Absolutely! Simply do the following:

1. With the existing document open, click on the Pages icon to the upper left of the document.
2. In the page thumbnails, click on the page you wish to extract (Shift-click to choose multiple pages).
3. Click the Options menu to the upper left of the page thumbnails and choose Extract.

In the same menu, you can also Insert Pages, Replace Pages, Delete Pages, Crop Pages, Rotate Pages, create Page Transitions, and a lot more.

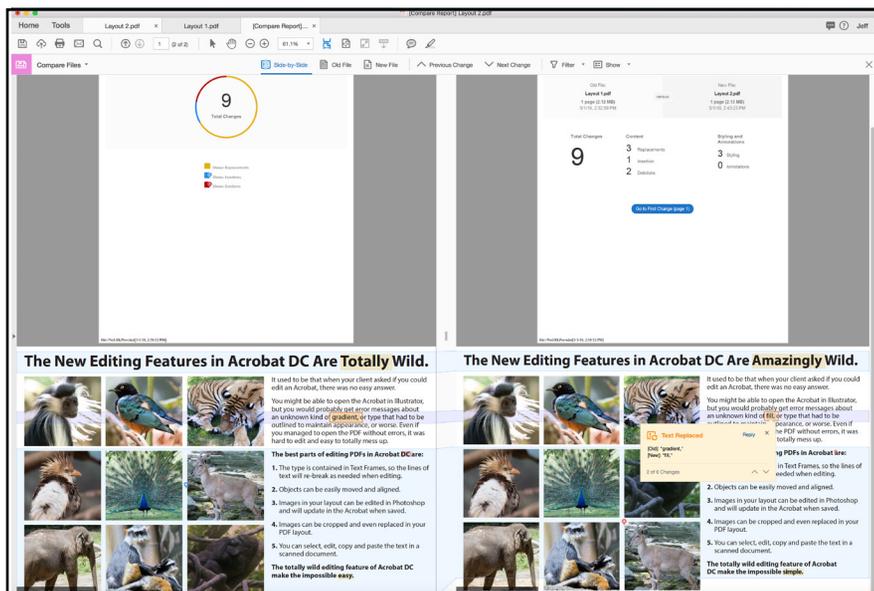


## Using Acrobat to find the differences in two layouts

You have two nearly identical layouts and you'd like to compare the differences between them to figure out which is the one your client is looking for.

To compare the two files, do the following:

1. Open the two PDFs, and under the Tools, choose Compare Files.
2. In the Compare Files section, you can choose your settings for what you wish to compare.
3. Click the Compare Files button.
4. The two files will be compared side-by-side with the difference in each highlighted.



5. You can compare the highlighted changes one-by-one, with Acrobat-generated notes describing the differences.

Acrobat DC prepares a separate report comparing the two versions of your layout, so the originals PDFs will remain untouched.

## Making edits to PDFs

### Illustrator is NOT a PDF editor

In an emergency, you need to edit a PDF. The design only exists as a PDF, so how can you edit it?

Many designers will tell you to open the PDF in Adobe Illustrator. After several error messages about an unknown gradient type or type getting outlined to preserve appearance, the file opens.

When you try to edit some text, you realize how tough this task will be. Each line of type or even individual characters may be totally separate text objects.

You may or may not be able to select the exact objects you want depending on how Illustrator is seeing groups within the design.

Experts such as Dov Isaacs, Principle Computer Scientist at Adobe, will tell you never to edit a PDF in Illustrator unless it's a PDF created in Illustrator.

Too many things can and will go wrong.

So what can you do?

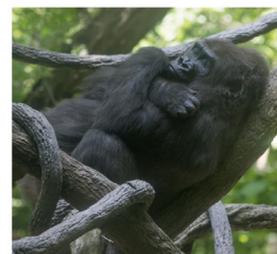
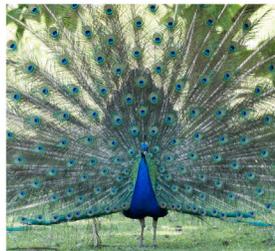
## Acrobat DC Edits PDFs beautifully

Open the same PDF in Acrobat DC and go to Tools > Edit PDF, and you'll instantly see why Acrobat DC is a far better choice for Editing PDFs than Illustrator.

Some quick examples:

- The type is contained in Text Frames, so the lines of text will re-break as needed when editing.
- You can change formatting of your type including the font, the size, the alignment and spacing.
- Numbered paragraphs will renumber if you add or delete paragraphs.
- Objects can be easily moved and aligned.
- It's simple to flip, crop, and rotate objects with intuitive tools

## The New Editing Features in Acrobat DC Are Totally Wild.



It used to be that when your client asked if you could edit an Acrobat, there was no easy answer.

You might be able to open the Acrobat in Illustrator, but you would probably get error messages about an unknown kind of gradient, or type that had to be outlined to maintain appearance, or worse. Even if you managed to open the PDF without errors, it is hard to edit and easy to totally mess up.

**The best parts of editing PDFs in Acrobat DC are:**

1. The type is contained in Text Frames, so the lines of text will re-break as needed when editing.
2. Objects can be easily moved and aligned.
3. Images in your layout can be edited in Photoshop and will update in the Acrobat when saved.
4. Images can be cropped and even replaced in your PDF layout.
5. You can select, edit, copy and paste the text in a scanned document.

**The totally wild editing features of Acrobat DC make the impossible easy.**

- Images in your layout can be edited in Photoshop and will update in the Acrobat when saved.
- Images can be cropped and even replaced in your PDF layout.

## Extracting pixel images into Photoshop and vector images into Illustrator

---

One of the most useful editing features in Acrobat DC is the ability to extract artwork from a PDF.

Imagine that the artwork you need for a project only exists in a high-resolution PDF. But the art is cropped in the PDF layout.

Can you extract the entire piece of art even though the art is cropped in the PDF?

The answer depends entirely on how the layout was exported to a PDF. This example was exported from an InDesign layout.

If the InDesign PDF export options are set Crop Images Data to Frames, only the cropped part of the art will exist when extracted from the PDF. But if this crop option is unchecked during PDF export, the entire image can be extracted.

So the only way you'll know for sure is try it using the following steps:

1. With the PDF open, go to Tools > Edit PDF.
2. Click on the image to select it.
3. In the right panels, in the Objects section, look under the Edit Using popup menu and choose Photoshop or Illustrator.
4. Save the artwork with a new name in Photoshop or Illustrator.

## Turning form layouts into interactive fillable forms

---

You have five minutes to turn a form layout from InDesign into an interactive fillable PDF form.

Ready, Set, GO!

1. Export your form, using either Print or Interactive PDF format. It does not matter for this example.
2. Open the form in Acrobat DC.
3. Under Tools > Forms & Signatures, choose Prepare Form, which will automatically detect what form features to use.
4. Press Start and it's done.

Wow! That was fast and it did a great job. But it didn't automatically detect my Submit button. I wanted the completed form to be emailed to a specific address.

I know how to quickly do this in InDesign. Let's set this up in the layout using the following steps:

1. Select the rectangular button shape.
2. I'm going to switch to the Interactive for PDF workspace and open the Buttons and Forms panel.
3. Click the Convert to Button button and in the Actions popup menu choose Submit Form.
4. In the URL field, type "mailto:yourclient@client.com" (in my case "mailto:AdobeAce@comcast.net").
5. Name the Button and add a Description in the PDF Options.
6. Then export (File > Export) as an Interactive PDF adding the word Button to the end of the name so you don't replace your existing form.

Now you have your interactive button but it's in a separate PDF. Try the following simple trick to finish your instant fillable form:

1. In your "button" PDF, under tools, select Forms & Signatures.
2. Click on your button rectangle and copy and paste the object into the form you generated earlier.
3. Under Tools, return to your document and save your finished fillable form.

Take your finished form out for a spin filling in fields, checking checkboxes and clicking radio buttons. Then click the submit button to email your finished form.

# Ebook Design Is Not an Oxymoron

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## First Principles

---

There is an insanely intense internal tension in ebook design: how do you design knowing that your end user is going to change everything – the font, the leading, the type size, the background, even whether or not the text is justified. This is truly one of the main advantages of ebooks. They are a kind of blank slate waiting for the reader to layer their needs on top of the bare structure.

This means that ebooks are ready for the readers to layer their needs on top of the ebook. So a Dyslexic reader can use a font that makes comprehension a little easier. And a print-disabled reader can convert the HTML to Braille output, or have a screenreader voice the text. I know I am repeating myself here, but truly this is one of the key affordances of ebooks: they are what the reader needs them to be.

And while I have long proselytized that a good ebook is one that is well-coded and ready for the user's preferences to be layered on top of that solid framework, I am excited to bring this message as well: ebooks can be a thing of beauty, too.

This is one of the key affordances of ebooks: they are what the reader needs them to be.

## Fonts

“I personally use wingdings. Reading speed has skyrocketed... Comprehension took a hit tho.”

—From a [reddit thread](#) on the best fonts for ereaders

This section can be summed up very easily: **use fonts that are designed for screens**. These are generally fonts that have higher x-heights, slightly more weight, and are designed to be elastic on the wide variety of screen sizes and resolutions in the wild.

Fonts that are hinted are ready for use on screens. Font hinting (also known as instructing) is the use of mathematical instructions to adjust the display of an outline font so that it lines up with a rasterized grid. At low screen resolutions, hinting is critical for producing clear, legible text. See also: <http://alistapart.com/column/font-hinting-and-the-future-of-responsive-typography>

If you need inspiration, consider watching Monotype’s Steve Matteson giving a talk on type for screens at ebookcraft a few years ago (link in the resources section).

Opposite: *A few examples of hinted type*

hn hn hn

Hase Hase



## Interoperability

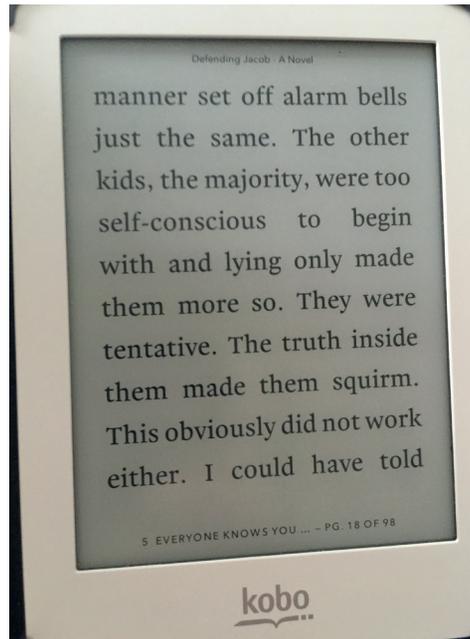
In order to ensure that your ebooks work across the device spectrum, I advise keeping the styling as simple as possible. You can pull off some pretty cool tricks in some readings systems, that will fall utterly flat in other rendering environments. Or might even break completely.

And as the goal of most ebook development workflows is to produce one EPUB file that works everywhere, including conversion to Kindle formats, bearing interoperability in mind is especially key. The work of a few key people has taken all the mystery out of this process. The Blitz CSS framework, authored by Jiminy Panoz, is a base CSS whose core principles are to work with and through the defaults of various reading systems. Jiminy's goal is the same as mine today: to help you make more typographically sound ebooks.

The **Blitz CSS** that Jiminy developed and rigorously tested is available on GitHub under a Creative Commons license. He has very helpfully created both commented and un-commented versions of the CSS so that you can see the thought processes behind the code. Jiminy wholeheartedly believes that this CSS will help in "finding simple solutions to complex issues."

One possible approach to ebook CSS is to crib from this set of stylesheets. Ebook developers could swap in the Blitz CSS instead of letting InDesign create it's (horrorshow) CSS. You would

have to map your style sheets to the class names in this CSS, but that should be a manageable task.



*My mother's ereader at the settings she enjoys.*

gaping holes on the page/screen, then that's their right. They change the fonts, manipulate the layout, fuss with the justification until the reading experience suits them, potentially in ways that make designers gasp in horror (see my mother's Kobo, left).

Since it's technically illegal – and a little creepy – to follow all your ebooks home to explain how to read them, it's in both yours and your readers best interests to design well, simply, cleanly and release your ebooks into the world.

To that end, I have adapted the stated goals of the Blitz framework for our purposes here. The CSS in your ebooks should aim to:

1. Be simple and robust
2. Offer a sensible default
3. Don't disable user settings.

## User Controls

One of the foundational principles of ebooks is that they are flexible and ready for the reader to personalize in ways that the developer couldn't anticipate. The idea is that it is not up to the people who make ebooks to dictate how consumers read them. So if your audience wants 30-point type on a loose line height and fully justified with

With the rise of mobile devices and now tablets, we have to give up this shared hallucination that we have all been operating under, that we have any control over the presentation. That we have any control over the size of somebody's screen or the layout that they have or the input mechanism that they're going to be using. That's gone. And it's not coming back. – KAREN McGRANE

## Responsive Design

Because you can not only not exert any control over how your ebooks are read, nether can you control the scene size that they are rendered on. The nature of reflowable ebooks is, well, that they reflow.

The essentials of responsive design in an ebook context are:

1. Use percentages or ems wherever possible. Avoid hard pixel sizing definitions. This applies to fonts, margins, indents, image sizing.
2. Relative is always better than static. If an image is defined as 80% of the width of a

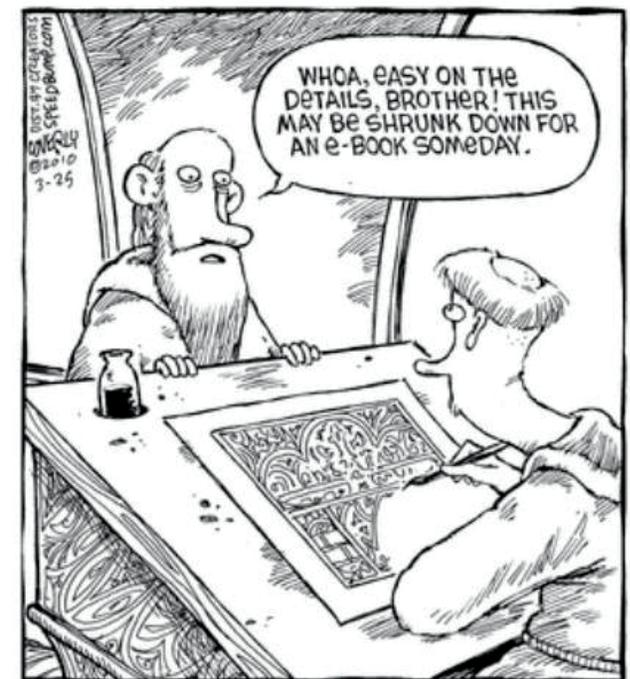
screen, it will be 80% of the screen width, no matter the size of the screen.

3. Understand the CASCADING part of *Cascading Style Sheets* and leverage it. Build on it.

## Some CSS Tricks

So it is now time to check your ebook design nihilism at the door and dig in deep with some ebooks tips and tricks.

In the following pages I show some screenshots of ebooks on device with a corresponding snippet of CSS. As every good ebook developer knows, the intent here is to share, collaborate and “borrow” code from here, or from the Blitz framework. (It's not stealing if I say it's okay, right?)



Pizza: A Slice of American History



**HOW TO MAKE IT**

**Clams Casino Napolitano**

Recipe courtesy of Lou Abate, owner, Abate Apizza, Wooster Street, New Haven

*Cornmeal (enough to lightly dust pizza peel)*  
*17 oz. pizza dough ball (Neapolitan style or New York style will work best)*  
*Extra virgin olive oil (enough for oiling skin and brushing crust)*  
*10 oz. whole milk mozzarella, shredded*  
*1 fresh sunsan bell pepper, thinly sliced (bell peppers will also work)*  
*10 oz. fresh cherry stone clams, roughly chopped*  
*Butcher-ground or coarse black pepper, to taste*  
*3 cloves of fresh garlic, chopped*  
*20 bacon slices*  
*2 oz. imported pecorino Romano cheese, ground*  
*Pinch of oregano*

**Instructions**

Stretch dough ball to 16 inches diameter and place on pizza peel that has been lightly dusted with cornmeal. Oil pizza skin with extra virgin olive oil and apply whole milk mozzarella and suntan peppers. Add fresh cherry stone clams and lightly sprinkle with pepper. Add garlic and cover pie with bacon slices. Gently cover pizza with pecorino Romano cheese. Sprinkle a pinch of oregano and brush crust with extra virgin olive oil. Bake at 550 degrees Fahrenheit, until crust is dark brown.

Coalfire in Chicago stands out from surrounding deep-dish and thin-crust Chicago institutions with its New Haven-style pies.

```
.h3b {
  font-family: "Raleway";
  page-break-before: always;
  font-size: 140%;
  line-height: 1em;
  margin-top: 1em;
  margin-bottom: 0.1em;
  background-color: #e0d2b4;
  color: #000000;
  border-top: solid #EE2D2E 0.8em;
  border-bottom: solid #555555 0.1em;
  text-align: center;
  padding: 0.3em;
  border-radius: 0.5em 0.5em 0em 0em;
}
```

Page 97 1 page left in this chapter

confessions of a bone woman



Chapter One  
heart path

Heart path is bringing a sense of the sacred  
to everyday experience.  
— Jack Kornfield

On a warm summer day in August of 2013, I sat on a couch in our den staring at the texture of soft added walls covered in khaki linen. Glancing up, I noticed the olive-green-and-gold twisted trim set in the sams, lining the room where cloth met wooden crown moldings and baseboard.

My husband, Rhys, and I had just returned home from dropping our youngest off at college. The house

Page 8 11 pages left in this chapter

```
1 /* TEXT */
2
3 p {
4   text-align:left;
5   text-indent:1.25em;
6   margin: 0;
7 }
8
9 .co {
10  margin-top: 2.5em;
11  text-indent: 0;
12 }
13
14 .co:first-line {
15   font-family: "sans-serif";
16   font-weight: bold;
17 }
18
19
20 .epigraph, .epigraph_attrib {
21   font-family: "sans-serif";
22   text-align: center;
23   margin: 2.5em 10% 0 10%;
24   text-indent: 0;
25 }
26
27 .epigraph_attrib {
28   margin-top: 0;
29   font-style: italic;
30   font-size: .9em;
31 }
32
```

From *Confessions of a Bone Woman* by  
Lucinda Bakken White. Published by Wild  
Woman Books

This website is your new best friend:

<https://friendsofpub.github.io/eBook-Tricks/>

## Make an image responsive to its caption's font-size

```
@supports (height: calc(98vh - 5em)) {
  img {
    width: auto;
    max-width: 100%;
    min-height: 300px;
    height: calc(98vh - 5em);
    max-height: 95%;
    object-fit: contain;
  }
}
```

For images with a portrait aspect ratio, you must go the extra mile so that the image and (part of) its caption are displayed on the same page.

This is where the CSS calc() function really shines. It allows you to dynamically compute the height of an image depending on the current font-size.

In this example, the image's height should ideally be 98% of the page minus 3 lines of text (with a line-height of 1.5). Finally, min- and max-height provide a range for the image sizing.

## Keep an image with its caption

```
figure {
  page-break-inside: avoid;
  break-inside: avoid;
}

@supports not ((page-break-inside: avoid)
and (break-inside: avoid)) {
  figure {
    -webkit-column-break-inside: avoid;
  }
}
```

Readability is as important as legibility and this is why you should take care of the relationship between elements.

For best comprehension, the image and its caption should be displayed on the same page so let's avoid a page-break inside figures.

## Vertically-align elements on a page

```
@supports (display: -webkit-flex) or (display: flex) {
  parent {
    min-height: 95vh;
    display: -webkit-flex;
    display: flex;
    -webkit-flex-direction: column;
    flex-direction: column;
    -webkit-justify-content: {value};
    justify-content: {value};
  }
}
```

Pages of an eBook don't have a middle or a bottom, right? With flexbox, they now do.

Make sure to use the min-height property so that the container's height can grow in case the user sets a huge font-size... or else contents will collapse.

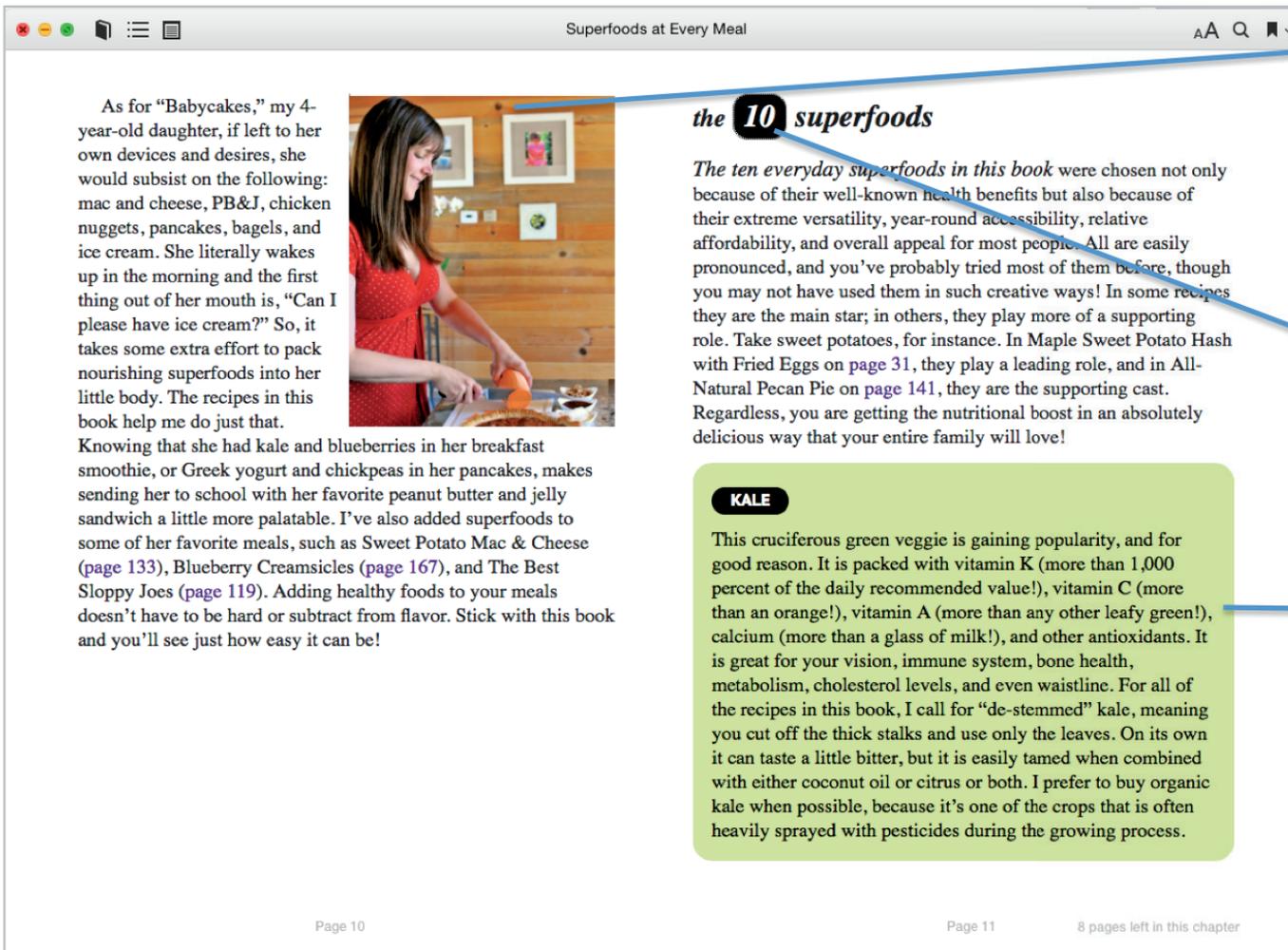
## Prevent sub- and superscript from affecting line-height

```
sub {
  font-size: 0.675em;
  line-height: 1.2;
  vertical-align: sub;
  vertical-align: -20%;
}

sup {
  font-size: 0.675em;
  line-height: 1.2;
  vertical-align: super;
  vertical-align: 35%;
}
```

Sub- and superscript will affect line-height if you just use their dedicated keyword for vertical-align.

By decreasing line-height to the minimum value Kindle supports (i.e. 1.2) and using % for vertical-align, we solve this problem and can vertically-align sub- and superscript more accurately.



```
.imgft {
  float: right;
  padding-left: 0.5em;
  width: 50%;
  margin: 0em;
}
```

```
.number
{
  background-color: black;
  color: #FFFFFF;
  border-radius: 0.5em;
  border: dotted 0.07em;
  padding: 0.1em 0.3em 0.1em 0.3em;
}
```

```
.sidebar1
{
  page-break-inside: avoid;
  margin-top: 0.7em;
  margin-bottom: 1em;
  background-color: #D0E39A;
  color: #000000;
  border-radius: 1em;
  padding: 0.85em;
  text-indent: 0em;
  border: solid #D0E39A 0.1em;
  text-align: left;
}
```

## Resources

"Radium CSS Alpha" by Jiminy Panoz, one of the Radium developers.

<http://epubsecrets.com/readiumcss-alpha-is-available.php>

"What Bookerly and Literata Get Wrong" by noted typeface designer, Charles Nix.

<http://web.archive.org/web/20170924220200/>

<http://www.digitalbookworld.com/2015/fonts-and-nonsense-what-bookerly-and-literata-get-wrong/>

"Jiminy and Dave's Excellent CSS Adventure" from ebookcraft 2018.

<https://www.youtube.com/watch?v=Vx910LCYgm8>

And their slidedeck from this talk:

<https://www.slideshare.net/booknetcanada/jiminy-and-daves-excellent-css-adventure-jiminy-panoz-dave-cramer-ebookcraft-2018>

Jiminy Panoz's Blitz CSS

<https://github.com/FriendsOfEpub/Blitz>

"Tom Gauld on ebook intelligence – cartoon"

[https://www.theguardian.com/books/picture/2018/mar/05/tom-gauld-on-ebook-intelligence-cartoon?CMP=share\\_btn\\_fb](https://www.theguardian.com/books/picture/2018/mar/05/tom-gauld-on-ebook-intelligence-cartoon?CMP=share_btn_fb)

"Silicon Valley Won't Save Books"

[https://newrepublic.com/article/146430/silicon-valley-wont-save-books?utm\\_source=social&utm\\_medium=facebook&utm\\_campaign=sharebtn](https://newrepublic.com/article/146430/silicon-valley-wont-save-books?utm_source=social&utm_medium=facebook&utm_campaign=sharebtn)

Rachel Andrew's CSS in Ebooks SlideShare is chock full of useful things

<https://www.slideshare.net/rachelandrew/css-for-ebooks>

"Which Font Should I Use On My Kindle?"

<https://www.fastcodesign.com/3061940/which-font-should-i-use-on-my-kindle>

NEW ON YOUR E-READER: CHOOSE FROM FOUR E-PERSONALITY MODES!



TOM GAULD

Blitz Ebook CSS Tricks

<https://friendsofepub.github.io/eBookTricks/>

"Going from Print to Ebook: Next Steps"

<https://indesignsecrets.com/going-from-print-ebook-next-steps.php>

"Type 3.0: The Future of Typography Today"

Steve Matteson at ebookcraft 2015

<https://www.youtube.com/watch?v=TY-XmJv9u2M>

Amazon Kindle Publishing Guidelines

<https://kindlegen.s3.amazonaws.com/AmazonKindlePublishingGuidelines.pdf>

Responsive Ebook Design: A Primer" by Sanders Kleinfield

<https://medium.com/@sandersk/responsive-ebook-design-a-primer-8bba01328219>

Responsive Web Design by Ethan Marcotte

<https://abookapart.com/products/responsive-web-design>

# Lies Your Printer Has Told You

---

Dov Isaacs

Adobe Systems Incorporated

isaacs@adobe.com

## Setting the Record Straight on Workflow Concepts & Misconceptions

---

Now that we have gotten your attention, prepare yourself for some seriously good, “real world” print advice you can take home and use today. In this session we’ll dispel the many myths you’ll encounter in prepress and print situations, including such all-time favorites such as:

- You should just convert all your text to outlines
- You should just choose “Press Quality” when you make a PDF and everything will be fine
- You should always make a PDF with crop and bleed marks
- You should convert everything to CMYK first

And of course, remembering that “font” is a four letter word beginning with an ‘f’, we will certainly attack the usual type (pun intended) of myths, legends, *bubbe meises*, and downright lies associated with use and misuse of fonts.

### Agenda

- A quick review of the *Reliable PDF Guiding Principles*
- A generous sample of “lies your printer has told you” including what your printer / PSP tells you as well as the truth
- A brief analysis of some of the root causes and issues behind these “lies”
- Q&A – Almost anything is game – this is your chance to enter the fray!

## Handouts

There is way too much that will be presented in the presentation to do any justice by trying to condense 30 slides onto a few pages here.

The slides will be available for you (print-ready fully color-managed PDF/X-4 file with live transparency – no copies of PowerPoint were even touched in preparation of the slides) concurrent with the presentation session.

But to pique your curiosity, one “interesting” figure from the presentation slides is presented here.

*Dov's slides are now available on the Attendee Assets page at <http://cpn.co/g/nola-notes> under the "Speaker Extras" heading. — The Management*

### Examples use Garamond Premier Pro Italic

40 pt Text  
Rendered with Font  
– Live 1:1 Rendition

*The quick  
brown fox ...*

4 pt Text  
Rendered with Font  
– Live 1:1 Rendition  
& RIPed @ 600 dpi  
(1000% magnification)

The quick  
brown fox ...

*The quick  
brown fox ...*

4 pt Text  
Outlined Text  
– Live 1:1 Rendition  
& RIPed @ 600 dpi  
(1000% magnification)

The quick  
brown fox ...

*The quick  
brown fox ...*



# HTML Beyond Web Sites

*Digital Magazines, Presentations, And Mobile Apps*

Justin Putney

[ajarproductions.com](http://ajarproductions.com)

[justin@ajarproductions.com](mailto:justin@ajarproductions.com)

@justinputney

## The Major Points

- HTML is a versatile format.
- Many different apps can produce HTML.
- HTML can be relatively inexpensive to produce.

## HTML Can Live Almost Anywhere

These are all examples of formats that are (or can be) HTML under-the-hood.

- EPUBs
- Mobile Apps
- Digital Signage
- Interactive Sales Aids
- Presentations
- Kiosks
- Desktop Apps
- E-Learning

Also, just because your HTML lives on the web doesn't mean that it has to look like a website. It could look like...

- Evites
- Interactive Brochures
- Digital White Papers
- Scholarly Journals
- Digital Magazines
- Virtual Tours
- Prospectuses
- Annual Reports

...And the above are by no means exhaustive lists.

The thing to remember is that HTML is an information container that can be styled with **sophisticated layouts** and can include high levels of **interactivity**. Once your content is in HTML, it can go almost anywhere.

## Visual tools that can create HTML

---

You don't have to code to create HTML. In fact, quite the contrary.

### Web Design Tools

These tools definitely have some advantages over hand coding. I left tools of the list that didn't make it easy to download the HTML and repurpose it (e.g., hosted options like Wix and Adobe Spark).

- Adobe Dreamweaver
- Adobe Muse (no longer being updated)
- Webflow - [webflow.com](http://webflow.com)

### HTML animation tools

- Adobe Animate
- Tumult Hype - [tumult.com/hype](http://tumult.com/hype)
- Google Web Designer - [google.com/webdesigner](http://google.com/webdesigner)

### Page Layout Tools

Even though these started as print tools, there are digital options.

- Adobe InDesign (via Publish Online [can't repurpose], EPUB, Keith Gilbert's script - [bit.ly/kg-script](http://bit.ly/kg-script), or in5 - [in5.ajar.pro](http://in5.ajar.pro))
- QuarkXPress

### UX Prototyping

Since HTML is functional, it's great for prototypes in showing clients (or developers) how your design should work.

- Sketch - [sketchapp.com](http://sketchapp.com)
- Adobe XD (no HTML export, currently)
- Adobe InDesign - UX Resources: [bit.ly/1NSUJCE](http://bit.ly/1NSUJCE)

### E-Learning Tools

E-learning is a great place to find sophisticated, interactive HTML that doesn't look like a website.

- Adobe Captivate
- Articulate
- iSpring
- Brainshark

There are tons more. See a big list at [bit.ly/elearnHTML](http://bit.ly/elearnHTML).

### EPUB tools

Lots of these out there. Here's a sample.

- Adobe InDesign
- QuarkXPress
- PubCoder
- CircularFLO

## Presentation Tools

HTML can be used for presentations of all types (see more about this a couple pages down in the “Reader tools” section, also see “E-learning” above).

- Google Slides - Both the tool and the presentation are HTML.
- Adobe InDesign (using Publish Online or in5)
- Prezi - [prezi.com](http://prezi.com)
- Impress.js - [impress.js.org](http://impress.js.org)
- Reveal.js - [revealjs.com](http://revealjs.com)

## HTML content creation tools

---

HTML is extremely well developed in certain respects. It goes far build the language itself. When thinking about the power of HTML, it’s important to look at the platforms built around HTML. You can leverage these for projects.

## Content Management Systems (CMS)

Content Management Systems (CMS) like Wordpress can be used for all types of digital content, not just blogs. At its core, a CMS splits up jobs. Here are 3 basic jobs that a CMS can split up.

1. Design
2. Function
3. Content

The **design** is usually handled by a template which you can create or purchase. The **function** is the underlying programming in the template and the CMS itself. The **content** is easily entered into an editing area inside the

admin section of the site.

The CMS has basic units like “articles,” but they don’t have to be literal articles, they could be products, or levels, or anything else you can imagine.

Mobile apps can be 100% driven from a Wordpress installation, for example.

Here are the big 3 CMS tools, but there are tons more.

- WordPress
- Joomla
- Drupal

Wordpress in particular has a phenomal ecosystem built around it.

## Reader tools to put HTML in various places

There are so many things you can do with HTML. Here's a list of tools that will take your HTML to new places by reading in your HTML into some kind of shell.

### Kiosks

Turn your computer or tablet into a Kiosk for tradeshows, museum displays, and retail stores.

- **Kiosk Pro** - [kioskproapp.com](http://kioskproapp.com)
- **SureFox** - [42gears.com/products/surefox-secure-browser](http://42gears.com/products/surefox-secure-browser)
- **SiteKiosk** - [provisio.com/web/us/products/windows-kiosk-software-sitekiosk](http://provisio.com/web/us/products/windows-kiosk-software-sitekiosk)
- **Kiosk** - [github.com/cook-company/kiosk](http://github.com/cook-company/kiosk)
- **Offline Kiosk** - [codiumlabs.com/ios/offline-kiosk](http://codiumlabs.com/ios/offline-kiosk)
- **Chrome Kiosk App** - [support.google.com/chrome/a/answer/3316168](http://support.google.com/chrome/a/answer/3316168)

### Sales Enablement

"Sales Enablement" is a fancy, unclear name for getting content design and marketing materials to sales people, often offline on tablets for onsite sales visits.

- **ShowPad** - [showpad.com](http://showpad.com)
- **Vablet** - [vablet.com](http://vablet.com)
- **Mobile Locker** - [mobilelocker.com](http://mobilelocker.com)
- **Accent** - [accent-technologies.com/accent-mobile](http://accent-technologies.com/accent-mobile)
- **iPresent** - [ipresent.com](http://ipresent.com)

### Mobile Apps

No reason to learn Objective-C for iOS and Java for Android, etc. HTML will do the trick with the help of a service that can wrap your HTML inside a mobile app shell.

- **PhoneGap Build** - [build.phonegap.com](http://build.phonegap.com)
- **Baker Framework** - [bakerframework.com](http://bakerframework.com)
- **Framework7** - [framework7.io](http://framework7.io)

### Web Apps

In some cases, you don't even need the wrapper. A simple meta tag in your HTML is enough to create app experience.

- Using InDesign and in5 - [bit.ly/1PDr5iJ](http://bit.ly/1PDr5iJ)
- Video tutorial on manually creating an iPad Web App - [bit.ly/cc-webapp](http://bit.ly/cc-webapp)

### Desktop Apps

Yes, desktop apps, too!

- **WebDGap** - [michaelsboost.tk/WebDGap](http://michaelsboost.tk/WebDGap)
- **Applicationize** - [applicationize.me](http://applicationize.me)
- **Electron** - [electronjs.org](http://electronjs.org)
- **HTMLCompiler** (Windows) - [davidesperalta.com/htmlcompiler](http://davidesperalta.com/htmlcompiler)

### Self-Extracting Package

What about an executable that opens itself and runs the HTML inside?

- Windows - [bit.ly/selfextract](http://bit.ly/selfextract)
- Mac - You can attach content to an AppleScript app, but it's more complex. Email me ([justin@ajarproductions.com](mailto:justin@ajarproductions.com)) if you're really interested in this.

## Digital Magazines

In most cases, you won't need an extra reader tool for a digital magazine or e-book. Your target format will determine what is used to view your content. For example, raw HTML will be read through a web browser, a mobile will be downloaded and opened directly, and an EPUB will be opened by an EPUB reader.

## Presentations

Presentations can live in a wide variety of environments. From the browser, to a mobile app (and don't forget about [Web Apps](#)).

See "Kiosks" and "Sales Enablement" above for more options.

## Additional Resources

---

Check out the [Digital Publishing Guide](#) for more on choosing a digital format.

- [ajar.pro/techguide](http://ajar.pro/techguide)

## More questions?

It's no doubt that I've forgotten something. If you have other questions feel free to email me ([justin@ajarproductions.com](mailto:justin@ajarproductions.com)).





# ESSENTIAL EPUB CLEANUP STEPS

---

Thursday, June 7 (2:15 PM - 3:00 PM)

Ron Bilodeau

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## What are your goals?

---

One thing that I have come to realize over the past few years is that, as eBook producers, we often do not have the same goals for our final files.

- Some of us prioritize the visual capabilities of ePub, especially when viewed on the iPad's Retina display
- While some of us will prioritize the Kindle format, because of its sheer popularity
- Some of us build our eBook files from scratch
- Some of us build our eBook files using InDesign
- And some of us use Microsoft Word to generate our eBook files

## Here is my angle

My personal approach to eBook production is to use a single-source workflow (whenever possible) and to produce a final eBook product that will look good and **WORK** in most (if not all) of the many available readers.

With this approach, it is important to keep the eBook markup and CSS as simple (and clean) as possible. I try to avoid design elements that only work in iBooks but not in other ePub readers or Kindle (and vice-versa). The main goal here is to avoid the need for multiple workflows and multiple eBook files that are optimized specifically for individual devices. In my opinion, that completely defeats the idea of the reflowable digital book file.

## What will/won't be covered in the session

---

### Here is what I hope to cover

- A few InDesign-specific tricks for better ePub output
- Image size
- Image format
- The difference between photos and vector-based images
- Embedding fonts: should you? And if so, when?
- Common markup and CSS tweaks
- Using Find/Replace or GREP to make fixing things way easier
- Other issues that may come up

### Things that will not be covered (sorry)

- Fixed Layout eBooks
- Embedded audio
- Embedded video

Due to the lack of global support in these specific areas, it has been my philosophy to avoid them. And because of that, I have little to no experience dealing with them.

## Differences between ePub 2 and ePub 3

For a detailed list of changes, see <http://www.idpf.org/epub/30/spec/epub30-changes.html>.

*It is important to remember that even though ePub 3 offers many more options, we are still limited by the constraints of the available eBook reading devices and apps. So, depending on what your target audience is using to consume your digital books, you want to make sure that your included content is supported.*

Here are some of the more important changes that I feel affect us the most:

### Navigation

ePub 2 used the **NCX** file to drive device navigation. ePub 3 brought along the more elegant and readable **NAV** element (toc.xhtml). Anyone familiar with HTML/XHTML will immediately recognize the markup as a nested list.

#### Note

*I highly recommend including the NCX in your ePub 3 files. There are still many older devices out there that do not support ePub 3 yet. Without the NCX, these older devices will not be able to offer navigation. It is a nice fall-back to have in place.*

### Support for HTML 5 and CSS 3

Though ePub 3 supports HTML 5 and CSS 3, you need to be careful about general device support.

I have found that there are still many devices that do not recognize the newer HTML 5-specific tags (ie. <section> or <figure>). In order to maintain global support, it is much safer to use the <div> tag with specific classes.

CSS support is far better, but with the same limitation. Many devices still do not support some common pseudo-selectors (ie. :before or :first-of-type).

Sample NCX content (ePub 2)

```

1 <?xml version="1.0" encoding="UTF-8" standalone="no" />
2 <ncx xmlns="http://www.daisy.org/z3986/2005/ncx" version="2005-1" />
3 <head>
4   <meta name="dtb:uid" content="urn:uuid:11880933-42f1-4578-8600-1118ff414100" />
5   <meta name="dtb:depth" content="2" />
6   <meta name="dtb:totalPageCount" content="9" />
7   <meta name="dtb:maxPageNumber" content="0" />
8 </head>
9 <docTitle>
10 <text>ePub Power Techniques (The eBook)</text>
11 </docTitle>
12 <docAuthor>
13 <text>Ron Bilodeau</text>
14 </docAuthor>
15 <navMap>
16 <navPoint id="navpoint1" playOrder="1">
17 <navLabel>
18 <text>Chapter 1. Headers</text>
19 </navLabel>
20 <content src="EPT-ePub-Sample-2.xhtml#_idParaDest-1" />
21 <navPoint id="navpoint2" playOrder="2">
22 <navLabel>
23 <text>Level 1 Heading</text>
24 </navLabel>
25 <content src="EPT-ePub-Sample-2.xhtml#_idParaDest-2" />
26 </navPoint>
27 <navPoint id="navpoint3" playOrder="3">
28 <navLabel>
29 <text>Chapter 2. Bulleted & Numbered Lists</text>
30 </navLabel>
31 <content src="EPT-ePub-Sample-3.xhtml#_idParaDest-3" />
32 <navPoint id="navpoint4" playOrder="4">
33 <navLabel>
34 <text>Bulleted lists</text>
35 </navLabel>
36 <content src="EPT-ePub-Sample-3.xhtml#_idParaDest-4" />
37 </navPoint>
38 <navPoint id="navpoint5" playOrder="5">
39 <navLabel>
40 <text>Numbered Lists</text>
41 </navLabel>
42 <content src="EPT-ePub-Sample-3.xhtml#_idParaDest-5" />
43 </navPoint>
44 </navMap>

```

Sample NAV content (ePub 3)

```

1 <?xml version="1.0" encoding="UTF-8" standalone="no" />
2 <html xmlns="http://www.w3.org/1999/xhtml">
3 <head>
4 <title>ePub Power Techniques (The eBook)</title>
5 </head>
6 <body>
7 <nav xmlns:epub="http://www.idpf.org/2007/ops" id="toc" epub:type="toc">
8 <ol>
9 <li>
10 <a href="EPT-ePub-Sample-2.xhtml#_idParaDest-1">Chapter 1. Headers</a>
11 <ol>
12 <li>
13 <a href="EPT-ePub-Sample-2.xhtml#_idParaDest-2">Level 1 Heading</a>
14 </li>
15 </ol>
16 </li>
17 <li>
18 <a href="EPT-ePub-Sample-3.xhtml#_idParaDest-3">Chapter 2. Bulleted & Numbered Lists</a>
19 <ol>
20 <li>
21 <a href="EPT-ePub-Sample-3.xhtml#_idParaDest-4">Bulleted lists</a>
22 </li>
23 <li>
24 <a href="EPT-ePub-Sample-3.xhtml#_idParaDest-5">Numbered Lists</a>
25 </li>
26 </ol>
27 </li>
28 <li>
29 <a href="EPT-ePub-Sample-4.xhtml#_idParaDest-6">Chapter 3. Images</a>
30 <ol>
31 <li>
32 <a href="EPT-ePub-Sample-4.xhtml#_idParaDest-7">About the Author</a>
33 </li>
34 <li>
35 <a href="EPT-ePub-Sample-4.xhtml#_idParaDest-8">Images with captions</a>
36 </li>
37 </ol>
38 </li>
39 <li>
40 <a href="EPT-ePub-Sample-5.xhtml#_idParaDest-9">Chapter 4. Notes & Sidebars</a>
41 <ol>
42 <li>
43 <a href="EPT-ePub-Sample-5.xhtml#_idParaDest-10">Notes & Sidebars</a>
44 </li>
45 </ol>

```

## Differences between ePub 2 and ePub 3 (continued)

### Scripting Support

Including scripts is a great way to get more out of your ePub file, especially when reading via iBooks or other readers with support for scripting. The trick here is to make sure that the reader does not miss out on anything important if consuming the eBook via a device that does not support scripting.

### Better Support for Audio/Video

ePub 3 includes support for HTML 5 Audio and Video elements.

Some supported audio formats include:

- MP3
- MP4
- AAC

As for video formats, the IDPF does not directly endorse any specific format or codec, but recommends using either of these codecs:

- H.264
- VP8

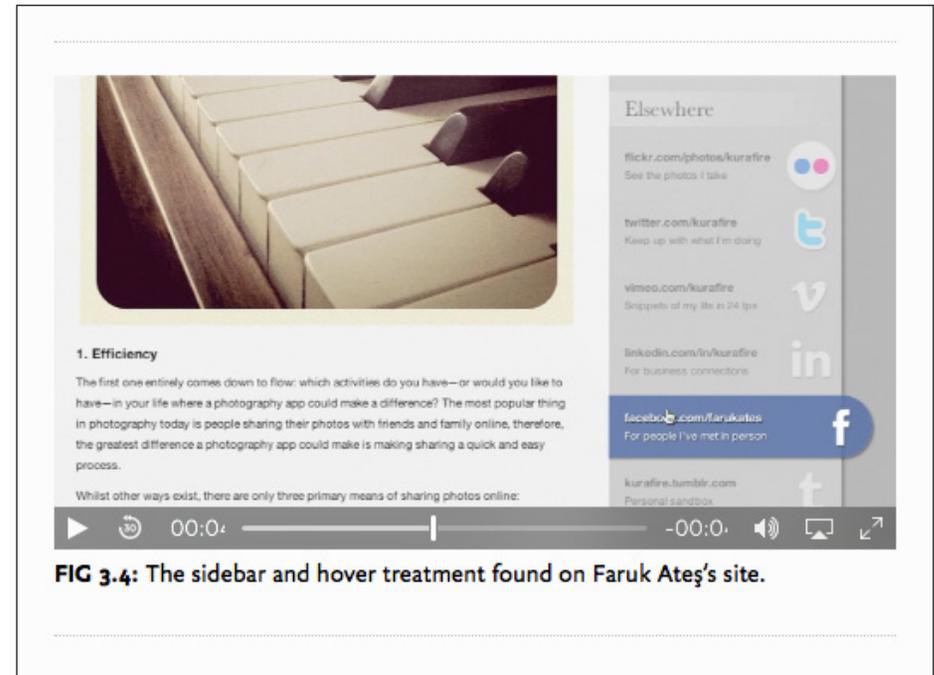
However, as I keep mentioning, if the chosen device does not support embedded audio or video then that content will simply be ignored.

With that said, it is always a good idea to include a fall-back message to let readers know that there is supposed to be something there.

*Video tag markup including fallback message*

```
<div class="videoContainer">
  <video src="videos/3-04.m4v" poster="image/3-04.png" controls="controls">
    "Sorry! Video playback does not seem to be supported on this
    device."
  </video>
</div>
```

*Video being properly rendered in iBooks*



*Missing video with fallback message in Adobe Digital Editions*



## Some Find/Replace & GREG examples

Here are a couple of examples of ePub fixes, accomplished by using the **Find/Replace** and/or **GREG** function. Most text-based editing apps will offer at least Find/Change or Find/Replace. Some of the more basic programs may not offer a GREG option, but it is becoming more common.

If you are looking for a FREE option, TextWrangler is a good one that includes GREG. See the last page of this handout for more info and link.

For the purposes of my examples, I will be using <Oxygen/> XML Author.

### Removing empty links

This example is from an InDesign-generated ePub that has lots of page ranges included as part of the Index (ie. 2-5, 77-78). When InDesign creates the ePub file, it correctly creates links for the first number in each range, but then it leaves an <a> tag with an empty href on the second number.

Using Oxygen's **Find/Replace** option, remove the empty <a> tags from the index

1. Open the index file inside Oxygen
2. Go to Edit --> Find/Replace
  - **Text to find:** (<a href="">)(\d+)(</a>)
  - **Replace with:** \2
  - Make sure that **Regular expression** is checked
3. Select Replace All
4. Close and save the index file

Even though this is an InDesign-specific example, you can apply this kind of GREG search to anything that helps you with your particular ePub issue.

### Remove unnecessary <span> tags

```
<p>I need to remove these <span class="char-style-answer-text">unneeded span tags</span></p>
```

**Text to find:** (\<span class="char-style-answer-text"\>)(.[^\<]+)(\</span\>)

**Replace with:** \2

### Format unformatted fractions (cookbooks)

This is an issue that I dealt with over the course of converting many cookbooks. The fraction glyphs for 1/2, 1/4, and 3/4 are safe to use in ePubs. But there is very little support for the rest of them (ie. 1/8, 3/5, etc.)

```
<p>My recipe requires 1/4 stick of butter and 1/8 of a whole chicken</p>
```

**Change 1/4 to ¼:**

**Text to find:** 1/4

**Replace with:** ¼

**Change 1/8 to ⅛:**

**Text to find:** 1/8

**Replace with:** <sup>1</sup><sub>8</sub>

**Add this to your CSS:**

```
sup, sub {
    font-size: 0.6em;
    height: 0;
    line-height: 1;
    position: relative;
}
sub { vertical-align: baseline }
sup { vertical-align: text-top }
```

Fractions for 1/2 and 3/4 can be fixed the same as the 1/4 example. All other fraction variations can be fixed using the 1/8 example, along with the accompanying CSS.

## Embedded fonts

The use of specific fonts can add a lot to the overall look and feel of a well-designed ePub file. However, due to the lack of support for embedded fonts, I recommend avoiding this, with the following exceptions:

- *Rare/Uncommon GLYPHS*

If your eBook is about Math or Unicode characters, then there is a good chance that the default fonts, available on the various ePub readers, will not support the extensive glyph sets necessary to display all of your content. In this case, it is a good idea to include a font that contains these glyph sets. Readers that support embedded fonts will revert to that when looking for the special glyphs (as long as it is set up correctly in the manifest and CSS).

However, with readers that do not support embedded fonts, this will not be helpful.

- *Branding Tie-Ins*

If there is a special font that is directly related to the branding of your book or product, then it is not a bad idea to include that. However, you first need to make sure that you are legally allowed to include the font in your eBook. Then, the font must be in a format that makes it possible to embed (OTF or TTF).

With that criteria met, I recommend applying this special font only to titles (and possibly headers).

In addition to the current font-limitations in many eBook reading devices, there is also the legal aspect of the fonts that you may want to embed. Many font creators/distributors will charge an extra fee (on top of the original use fee) in order to include the font in an eBook. And then you need to be sure to follow the necessary steps to properly encrypt and/or obfuscate the font in order to be compliant with their policies (See [Font Embedding/Obfuscating](#) for more information).

### NOTE

*It is important to note that, even if your ePub is being read on a device that supports your embedded fonts, the user has the ultimate control to change that font at any time, if they so desire.*

## Use FREE fonts

There are tons of free/open-source web fonts that can be used instead of expensive licensed fonts. Thus eliminating the need for special handling, such as encryption, mangling or obfuscation.

Here are some sources:

- [Font Squirrel](#)
- [Google Fonts](#)
- [Adobe Edge Web Fonts](#)

## Use fallbacks

Whether you are calling on an embedded or device font, by name, in your ePub CSS, it is very important to include generic fallback information. This will, at the very least, attempt to force the device to acknowledge the basic font-face that you would like used in certain places:

```
h1 { font-family: "Minion-Pro-Bold", Georgia, serif }
```

The example CSS (above) will attempt to do the following:

1. Look for and display the embedded font "Minion Pro Bold".  
If not, then . . .
2. It will attempt to find and display the device font "Georgia" (one of the default iBooks fonts). If not, then . . .
3. It will display the "h1" using the device's default serif font

## Write your own CSS

Whenever possible, I recommend writing your own custom CSS for your eBooks.

Programs, such as InDesign, do a very good job at “attempting” to write good CSS and HTML when exporting ePub files, but, due to the “translation” issues between the print and digital worlds, many things get missed or misinterpreted. This is why ePub files that are generated this way tend to have bloated HTML and CSS code that is littered with confusing and often unnecessary tags.

### Note

*For the record, I think that the InDesign engineers at Adobe have done an absolutely amazing job with how far they have come with ePub export. The CSS part of the equation is an extremely difficult challenge to overcome.*

*As good as the InDesign ePub CSS has become, if you know how to write your own, you will be happier and much better off in the long run.*

With that said, if you are using InDesign to build your ePub file, and you are happy with the output (requiring little or no editing after the fact), then go with it. If it validates and you are happy with it, then there is no reason to over think it.

Us control freaks will continue to write our own stylesheets, because that’s how we roll!!

## Start your CSS with a reset

Many eBook reading devices have their own default display settings, which can sometimes mess with your styles. Though it will not solve every issue on every device, it is good practice to include a “reset” at the beginning of your ePub CSS.

Here is what the reset looks like in our O’Reilly ePub files:

```
/* reset */
html, body, div, span, applet, object,
iframe, h1, h2, h3, h4, h5, h6, p,
blockquote, pre, a, abbr, acronym,
address, big, cite, code, del, dfn,
em, font, img, ins, kbd, q, s, samp,
small, strike, strong, sub, sup, tt,
var, b, u, i, center, dl, dt, dd, ol,
ul, li, fieldset, form, label, legend,
table, caption, tbody, tfoot, thead,
tr, th, td {
    margin: 0;
    padding: 0;
    border: 0;
    outline: 0;
    font-size: 100%;
    vertical-align: baseline;
    background: transparent;
}
/* end reset */
```

## Include CSS comments

This is one of the simplest and best ways to make sure that your CSS is easy to understand and edit. Not only for you, but for anyone who may need to make edits or updates to the file at a later time.

In order to comment your CSS, simply surround your comments with these: “/\*” and “\*/”

If you look above, you can see that comments are used to indicate where the “reset” CSS begins and ends.

Other examples:

```
code.number { color: rgb(165,42,42) }
/* brown */
```

You can also “comment out” pieces of CSS that you need to remove now, but may have to put back in later. See the example below, where the “margin” attribute is being “commented out”.

```
img {
    max-width: 95%;
    /*margin: 0 auto;*/
    padding: 0;
}
```

## Organize your CSS for easier navigation

The better you organize your CSS, the easier it is to find things.

Here are 2 examples of the same CSS snippets. You tell me which one is easier to follow?

①

```
div.chapter>h1,div.preface>h1,div.
appendix>h1{font-size:1.5em;line-
height:1;margin-bottom:15px;padding-
bottom:10px;border-bottom: 1px solid
#000}
```

②

```
div.chapter > h1,
div.preface > h1,
div.appendix > h1 {
  font-size: 1.5em;
  line-height: 1;
  margin-bottom: 15px;
  padding-bottom: 10px;
  border-bottom: 1px solid #000
}
```

Both of the above examples contain the exact same information and are both completely valid. However, #1 is almost impossible to read with the naked eye, while #2 is relatively easy to follow.

## Some things to avoid using in ePub

- **Forced Caps**

The CSS property “`text-transform`” has some support, but it is not very good. If it is important for elements of your ePub to be displayed as “uppercase”, then I recommend changing those elements to “true” all-caps.

- **Empty Paragraphs**

Some people like to use empty paragraphs to create spacing in their manuscripts. When converting to ePub, this can often create empty `<p></p>` tags. Some devices will honor the extra space, while others will not. You are better off removing any empty tags in your ePub HTML, and using `margin top/bottom` to control spacing above/below.

- **Forced Line Breaks**

Due to the flexible nature of ePub, these can/ will be problematic. I recommend removing any and all instances of forced line breaks in your ePub file. Let the text flow naturally.

- **Justified Text**

Because the text size and font face can be changed at any moment, it is not a good idea to use justified text. You can very easily end up with odd and inconsistent spacing between words, which can make it very difficult to read. Left-aligned is what I recommend.

- **DRM (Digital Rights Management)**

I get why you may want to, but here is the reality: It is quite easy to bypass/remove DRM from ePub files. Also, I have found that it simply turns people off and often causes them to look around for a non-DRM alternative.

If it wasn't so easily hacked, I may feel differently about it, but that just is not the case.

- **Large file sizes**

There is a content/file-size limit of 300kb. I also recommend that none of your image files exceed 1000px height or width.

- **Embedded fonts**

Unless it is absolutely necessary to include some specific fonts, I would recommend avoiding it. Support is still lacking for embedded fonts, currently. And even devices that do support this, ultimately leave it up to the user to decide whether to use the embedded font or one of the reading device's default fonts.

## Resources

---

### <oXygen/> XML Author

This is my favorite tool for editing ePub files. It allows you to edit without having to crack the file open first. It has a nice interface and even includes ePub validation:

<http://www.oxygenxml.com/>

### TextWrangler

TextWrangler is the “baby brother” to BBEdit. This is a very good FREE option if you just don’t have the money to spend on another app :

<http://www.barebones.com/products/textwrangler/>

### eCanCrusher

For those of you that prefer not to pay for a program like <oXygen/>, this is a wonderful and FREE tool that will unzip/zip your ePub file for you:

<https://www.rorohiko.com/wordpress/2013/10/08/ecancrusher-dragdrop-conversion-of-folder-to-epub-and-vice-versa/>

### GREP resources

This is a great list of GREP resources, courtesy of indesignsecrets.com:

<http://indesignsecrets.com/grep>

### ePub 3 Best Practices

This concise guide includes best practices and advice to help you navigate the format’s wide range of technologies and functionality.

<http://shop.oreilly.com/product/0636920024897.do>

### IDPF

Trade and standards organization for the Digital Publishing Industry:

<http://idpf.org/>

Changes from ePub 2 to ePub 3:

<http://www.idpf.org/epub/30/spec/epub30-changes.html>

Online ePub Validator:

<http://validator.idpf.org>

### W3schools.com

I use this link all the time as a CSS selector reference:

[http://www.w3schools.com/cssref/css\\_selectors.asp](http://www.w3schools.com/cssref/css_selectors.asp)

### #eprdctn group on Twitter

This is a wonderful community of eBook producers. If you have any interest in eBooks at all, you need to follow this group:

<https://twitter.com/hashtag/eprdctn?src=hash>

### KindleGen and Kindle Previewer

KindleGen is a command line tool which enables publishers to work in an automated environment with a variety of source content including HTML, XHTML or ePub.

Kindle Previewer is a tool that emulates how books display on Kindle devices and applications. This tool also has KindleGen built-in, which allows you to drag/drop your HTML, ePub or OPF files in order to instantly convert them to Mobi Kindle eBooks.

<http://www.amazon.com/gp/feature.html?docId=1000234621>



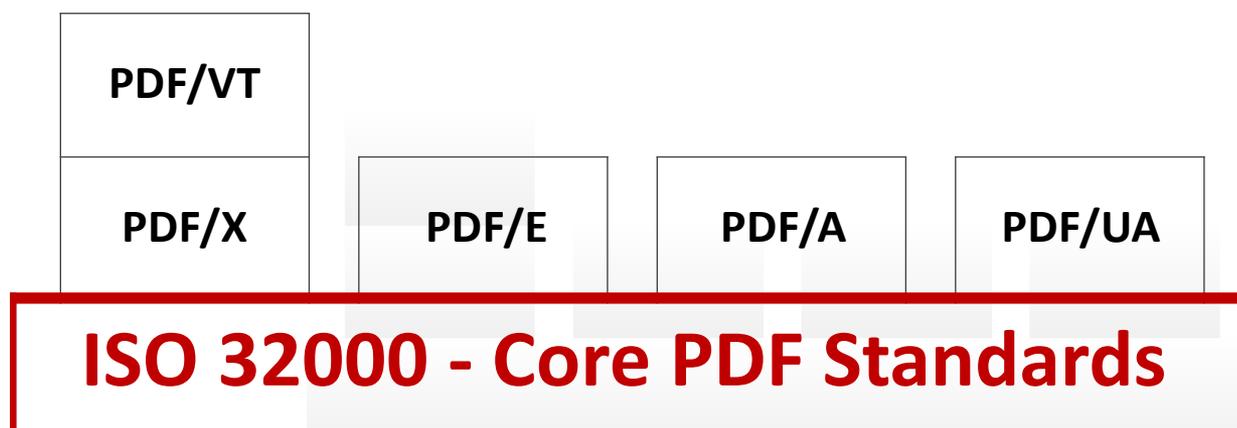
# What's new in PDF 2.0

Leonard Rosenthal | Senior Principal Scientist, PDF & Document Cloud

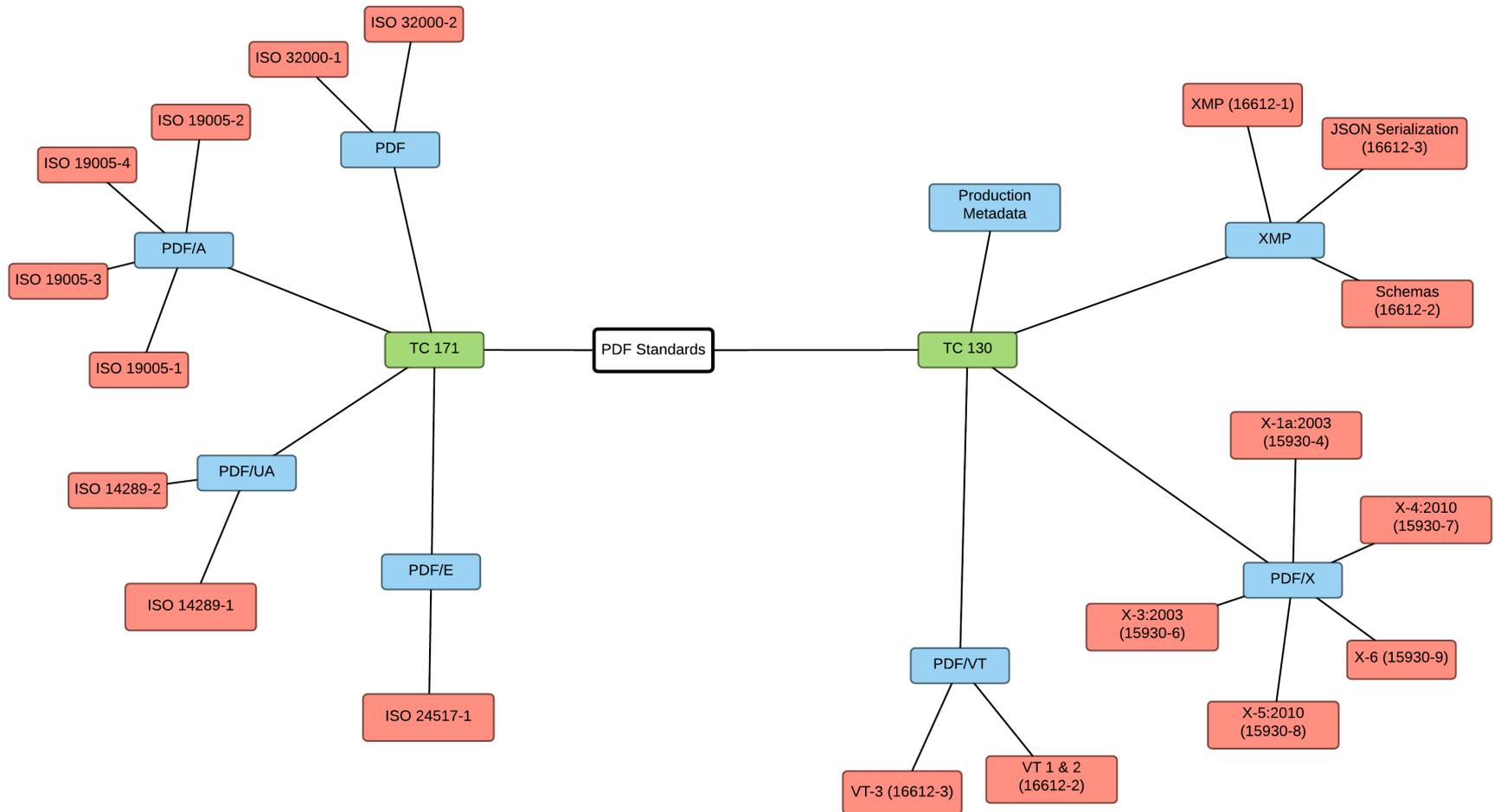


# The path to ISO-standardized PDF

- June 1993 – **25 years** since Adobe PDF 1.0
- July 2008 – **10 years** since ISO 32000-1
- Since 2008 - 2 ISO drafts / year for review
- ISO 32000-2 (PDF 2.0) – published 2017-07
- *Updated subset standards coming soon...  
(PDF/A-4, PDF/X-6, PDF/UA-2)*



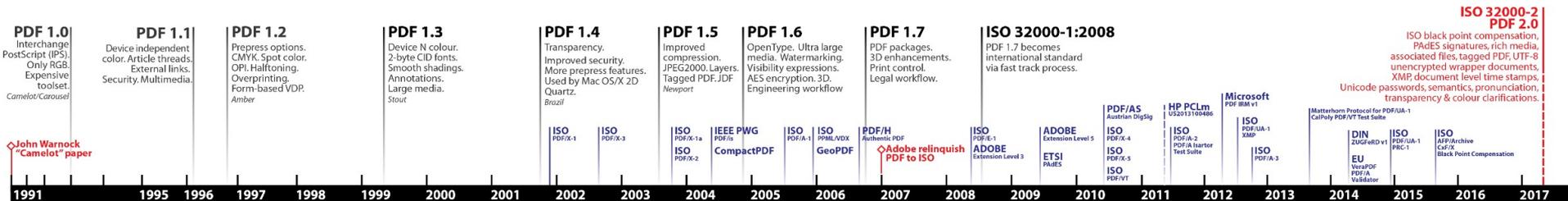
# PDF Standards



# Some statistics

dfa.org

PDF Reference	Date	Pages	Random Facts
Adobe PDF 1.0	June 1993	230	43 tables, 42 figures
Adobe PDF 1.1	23 January 1996	302	20 references
Adobe PDF 1.2	12 November 1996	394	137 tables, 86 examples
Adobe PDF 1.3	July 2000	696	223 tables, 73 figures
Adobe PDF 1.4	December 2001	978	277 tables, 20 colour plates
Adobe PDF 1.5	August 2003	1172	333 tables, 70 figures
Adobe PDF 1.6	November 2004	1236	370 tables, 80 figures
Adobe PDF 1.7	October 2006	1310	389 tables, 98 figures
ISO 32000-1:2008 (PDF 1.7)	1 July 2008	756 (A4)	78 Normative References
ISO 32000-2:2017 (PDF 2.0)	July 2017	984 (A4)	5836 “shall”, 411 “should”





INTERNATIONAL  
STANDARD

ISO  
32000-2

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**Document management —  
Portable document format —  
Part 2:  
PDF 2.0**

*Gestion de documents — Format de document portable —  
Partie 2: PDF 2.0*



Reference number  
ISO 32000-2:2017(E)

© ISO 2017

# What hasn't changed

- **The key value proposition of PDF**
  - Reliable, portable, fixed layout, self-contained, deterministic appearance, author control, ...
  - Wide range of use cases & applications
  - Open & closed workflows
- **The technical fundamentals of PDF**
  - File structure
  - Syntax & grammar
  - *Many, many things...*

***PDF 2.0 is an evolution, not a revolution!***

- Goals for PDF 2.0
  - Enhance
  - Refine
  - Deprecate
  - Standardize
- Democratize PDF
  - Industry experts
  - Committee owned
  - Active process

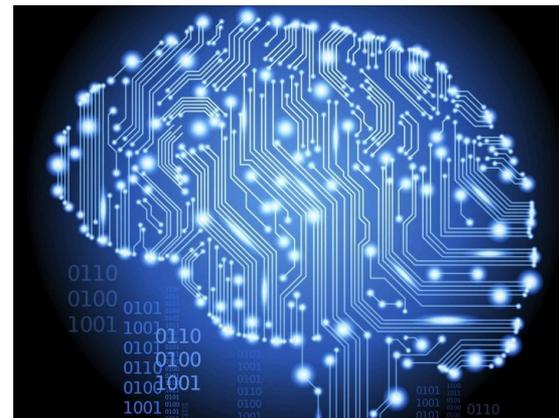


- Enhancing PDF
  - Printing and Graphic Arts
  - Engineering
  - Tagged PDF 2.0
  - Document Parts (DPart), Associated Files
  - Long Term Signature Validation
  - Document Requirements, Barcodes
  - And more...



# Advancing the state of the art

- **XMP Metadata only**
- **UTF-8 support**
  - Stronger alignment with other data formats such as XML
- **Avoid processing problems**
  - File IDs now required
  - Length (/L) required for inline images
- **Consistency of appearance**
  - Clarification of resource inheritance
  - Handling of dashing & degenerate lines
  - Required appearance streams (/AP) for annotations
- **Better user experience**
  - Thumbnails for embedded files, Enforced print scaling, Collection navigation



# Metadata (XMP)

- XMP = eXtensible Metadata Platform
  - XML-based metadata commonly used across many file formats Many systems know how to understand & index
  - ISO 16684-1:2012 Graphic technology - Extensible metadata platform (XMP) specification - Part 1: Data model, serialization and core properties
- XMP Metadata is now a “first class” requirement of PDF 2.0
  - Fully aligned with all ISO subset standards
- Can also attach XMP Metadata to any PDF object
- Can encrypt metadata with AES 256 bit
- The original “DocInfo” metadata model is deprecated



**Enables easier, richer search & indexing**

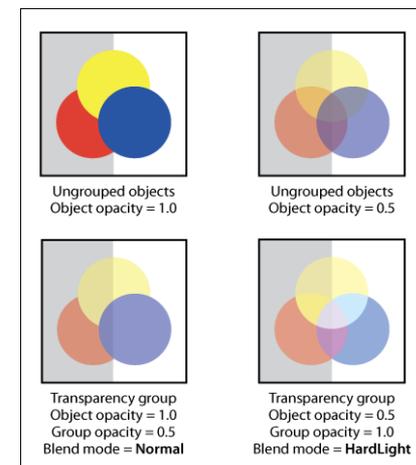
# Print & Graphic Arts improvements

- Page-level Output Intents
- BlackPointCompensation as a graphic state attribute
- Halftone Origin
- Ink Attributes
  - Ink laydown order
  - CxF as Ink metadata (aka Spectral Data)
- Overprint Simulation – “how to”



# Transparency Changes

- Consistent inheritance model for blending spaces
- More direction on some color conversion considerations
  - ie. When to use ICC and when to use “Red Book”
- Removal of “Overprint Compatibility” mode
- Clean up the text in a few places to clarify



Improvements

# Annotations

- Transparency & Blend Mode attributes
- Stamp Intent
- Real paths for Polygon & PolyLine
- Improvements to Field Tab Order

  
*This is a  
simple text  
annotation*  




## V Information Age Insecurity

The Information Age is irrevocably altering the means by which the Government must approach the challenge of protecting its information. Protection no longer equates to placing documents in filing cabinets with strong combination locks. Instead, information vital to the security and continued prosperity of the United States resides in a series of increasingly interconnected classified and unclassified systems. The Commission believes that the findings and recommendations noted below provide policymakers the means to begin protecting information properly now and into the next century.

This is an era of extraordinary change not only in information technology, but also in the very way in which individuals communicate with one another. The Commission's goal is not to predict the future that these technological changes will help mold. Rather, it is to better understand the nature of the new threats, so that the Government, with the full support of the private sector, can mitigate or prevent them.

At present, there exists what appears to be a growing gap between technological change and the human capacity to adapt to that change. The risk is that the Government will make bad decisions not because it has too little information, but rather because it has too much information about the wrong things. In such a rapid-paced and changing environment, it is only natural to fall back on old biases, protocols, and shortcuts. Convictions, as Nietzsche once noted, can be "more dangerous enemies of truth than lies."

## Federal Government Information Security and the National Information Infrastructure

The information revolution, characterized by the growing convergence of computer and communications technologies, requires a fundamental rethinking of traditional approaches to safeguarding national security information. Those responsible for the protection of national security face new, increasingly difficult challenges presented by the proliferation of computer networks linked by telephone lines, cable, direct broadcast service, and wireless communications, and by the replacement of the traditional computer mainframe by personal computers. In this new electronic world—the National Information Infrastructure (NII)—best symbolized by the steadily growing global Internet, it is not clear what responsibility the Federal Government has to protect the infrastructure that stores, carries, and transmits nearly all of the Government's unclassified and classified information.

The NII within the United States is only one portion of the Global Information Infrastructure (GII) that connects public and private computer networks around the world. For the Federal Government to assume a leadership position in protecting the NII,

# Structure and Tagging

- New (simplified) set of “Standard Tag Set”
- New extension system (namespaces) for other tags
- Structured Destinations
- Pronunciation Hints
- New attributes owners (HTML, CSS, aria)
- Misc. changes
  - PageNum & BatesNum artifacts
  - New list types
  - Table header “short name”



Tagged PDF in PDF 2.0 is much cleaner (fewer tags), much clearer (better descriptions of tags, clear indication where they can/cannot be used) and more flexible / open ended (restrictions exist only where necessary).

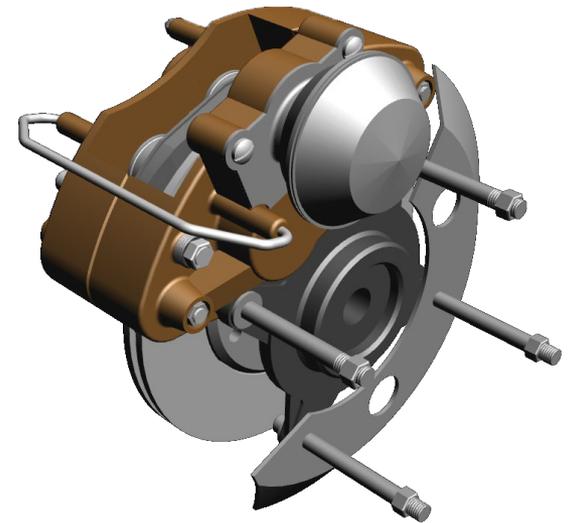
# Associated Files (AF)

- Associated Files provide a
  - “... means to associate content in other formats with selected objects of a PDF file and to identify the relationship between them.”
- Object can be anything: PDF document, page, graphics object, a structure element, annotation, ...
- AFRelationship describes the semantic relationship
  - e.g. Source, Data, Alternative, Supplement, FormData, Schema
- Enables new capabilities via semantic relationships between PDF objects and other arbitrary data
  - attach MathML to equation graphics
  - attach spreadsheet or raw data to chart graphics
  - attach business XML to an electronic invoice



- Support for PRC (ISO 14739)
- RichMedia annotations
  - New architecture for media & 3D-based content
- Geospatial data (2D and 3D)
- Measurement properties (2D and 3D)
- Color management for 3D

Already There!



# Inclusions from other standards

- ETSI - Improvements to Digital Signatures
  - PAdES Compatibility/Alignment
  - Support for ECC-based certificates
- PDF/A - Associated Files
  - Additional metadata for attachments (embedded files)
- PDF/VT – DParts (and GoToDPart)
  - Way to group page ranges together w/associated metadata



# Other improvements

- Collections/Portfolios
- Barcode form fields
- Reader Requirements
  - Enforcable Viewer Preferences
- Document Requirements
- Stronger/Improved Encryption
  - 256-bit AES & Unicode-based passwords
  - Unencrypted Wrapper (aka Page0)

Already There!



- Refining PDF
  - Enhance descriptions and language
  - Add previously implied normative language
- Corrections
  - Fix typos
  - Conversion mistakes



# PDF 2.0 — Deprecate & Standardize

- Additive standard
  - Replaced mechanisms – Info dictionary, platform file specifications
  - PDF 2.0 enhancements – Insecure cryptography, accessibility permission
  - Unused features – Sound & Movie, Form XObject names
- Continue de facto to de jure
  - Adobe JavaScript
  - Rich Text
  - XFDF
- Update references
  - Newer standards
  - Where appropriate



- Conforming processor requirements recast as conforming file requirements where possible
  - Easier to test & validate
  - Requires PDF writers to create valid files
- Distinction between interactive and non-interactive processor requirements

**No requirement to implement all of PDF 2.0!**

*But for every feature you choose to implement, you “shall” comply!*



# Conclusion

- PDF 2.0 is the first core PDF standard developed entirely under ISO guidelines & processes
  - International, Open, Vendor neutral, Collaborative
- ISO 32000-2:2017 PDF 2.0
  - Backwards compatible
  - Many new features
  - Improved clarity, less ambiguities & lots of corrections
  - Supports non-proprietary technologies & open standards
  - Improved cross-referencing & usability of the standard
- Enabling a solid foundation for
  - New use cases, capabilities & workflows
  - Improved interoperability & consistent implementations

# Questions





**Adobe**

# Three Forward-Looking Publishing Processes

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## Overview

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Markup-based toolchains allow you to build fully-automated transformations that can turn your text into laid-out pages and distribution-ready EPUBs in just minutes. These sorts of workflows were historically built around XML, which was combined with a formatting language called XSL-fo to create print-ready PDF files.

HTML is already the heart of the Web, as well as the primary content format for EPUB files. With the introduction of the CSS paged media spec which enabled people to create print-ready PDFs from HTML content, HTML became a viable alternative to XML-based workflows. Working in HTML sets you up to take advantage of all the tools and expertise in web programming today, while still being able to create beautiful print files using the CSS formatting language.

However, building and implementing an HTML-based process is a big change from the traditional InDesign method and can require a lot of time and resources.

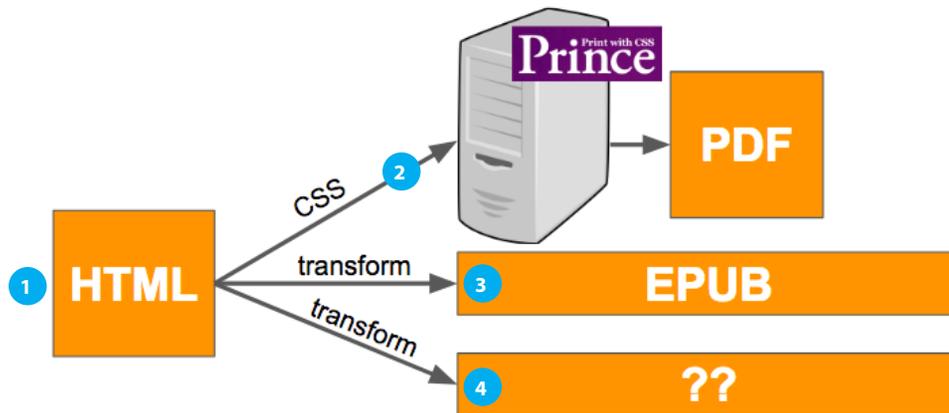
### A Note About Standardization

Kris discussed this at length during his demo, and it applies just as much here: The key to a cleanly automated workflow is standardized and predictable source. This means use good, semantic styles and tags for each element in your content, and use them consistently. Check out his hand-out for more on this.

## HTML and CSS

HTML (short for “HyperText Markup Language”) is a way of classifying information. You use HTML tags to classify the different parts of your content, for example as headings, paragraphs, sidebars, and so on, which makes it easier for computers, web browsers, and developers to know how to handle each piece of information. Today’s HTML is actually a subset of **XML**, which means that it comes with all the same rules and behaviors as standard XML. The difference between XML and HTML is that while XML can consist of any tags you want (XML stands for e**X**tensible **M**arkup **L**anguage, which means that it is, by nature, extensible or designed to accommodate changes), the tags allowed in HTML have already been determined and can’t be changed.

CSS (“Cascading Style Sheets”) is the companion to HTML, and controls the look and feel of an HTML file—think of it like applying paragraph and character styles in InDesign. CSS makes a web developer’s job a lot easier, by letting them maintain their design separate from their HTML content, and also apply designs to multiple HTML pages at the same time, like a template.



## What Does This Look Like?

In its simplest form, an HTML workflow looks like this (see the diagram below):

- 1 Get your content marked up as HTML
- 2 Transform to PDF using a PDF processor and CSS
- 3 Transform to an ePub using a tool like Pandoc or HTMLBook
- 4 Transform to any other formats you might require (like MOBI)

Of course, there are a number of things to take into consideration to get to each of these steps.

## Getting your content into HTML

HTML is still a coding language and requires some coding knowledge. It may not be practical for you to require your staff to learn HTML, but you still have options:

1. Author directly in HTML
  - Pros: Skip any extra conversion steps
  - Cons: Hard to control the markup; finding tools for authoring; hard to train people
2. Author in an intermediary markup language like markdown, and then convert to HTML
  - Pros: Slightly easier to control the resulting HTML markup; easier to learn than full HTML
  - Cons: Requires extra processing steps; training on text editors; training on the markup language itself
3. Author in some separate program, like Microsoft Word, and then convert that to HTML
  - Pros: Well-known program; easier to control the resulting HTML markup
  - Cons: Requires extra processing steps; training on styling Word files

## Transforming to PDF

Right now, most people use a tool like Prince, Antenna House, or Vivlio-style to create their print pdfs. These tools take your HTML files, apply your CSS designs, and paginate the book automatically. In a matter of seconds they return a laid-out, paginated pdf. Of course it's not quite that simple...

There aren't a ton of good tools out there for building CSS designs for either print or EPUB, so this requires someone with some CSS development chops.

Many people who use HTML-based automation choose to use uniform templates for their book designs, to save themselves some development work. However, it's important to note that if you're using CSS templates, you need your HTML markup to be standardized and consistent, so that you don't need to update your CSS for every book.

Additionally, the pagination process happens behind closed doors, so if the program creates a page- or line-break you don't like, the process for fixing it is more complex than just resizing a text box. If you care about pagination, you'll need to build-in time for this and train your staff accordingly.

## Transforming to EPUB

As long as you're working with reflowable (i.e, NOT fixed-layout) EPUB, this step is a lot easier than PDF generation. Configure a program like Pandoc or the HTMLBook scripts, and then run your content through along with any supporting files (like CSS or cover image files), and out will come a valid EPUB file ready for distribution.

## Resources

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Check out Nellie's talk on automating workflows from last year: <https://bit.ly/2LK7pju>

### *Transform Word to HTML*

- Mammoth - <https://github.com/mwilliamson/python-mammoth>
- Pandoc - <http://pandoc.org/epub.html>

### *Some HTML & XML Specifications*

- HTMLBook - <http://oreillymedia.github.io/HTMLBook/>
- EDUPUB - <http://www.idpf.org/epub/profiles/edu/spec/education-20160211.html>
- DocBook - <http://docbook.org/>
- DITA - <http://www.dita4publishers.org/>

### *Transform HTML to EPUB*

- HTMLBook - <https://github.com/oreillymedia/HTMLBook>
- Pandoc - <http://pandoc.org/epub.html>

### *Transform HTML to PDF*

- CSS paged media spec - <https://www.w3.org/TR/css3-page/>
- "Building Books with CSS3" - A List Apart, June 2, 2012 - <https://alistapart.com/article/building-books-with-css3>
- Nellie's 4-part video series on learning CSS for paged media: <http://bit.ly/2qadQC5> (YouTube)
- Prince - <http://princexml.com>
- Antenna House - <https://www.antennahouse.com/antenna1/>
- Vivliostyle - <http://vivliostyle.com/>

### *Browser-Based Tools*

- Hederis - <http://hederis.com>
- PagedMedia Working Group - <http://pagedmedia.org>
- Vivliostyle - <http://vivliostyle.com/>
- Mywo - <http://www.mywomags.com/>

# Three Forward-Looking Publishing Processes

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## When To Automate

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I want to highlight two important considerations which help determine whether automation might be considered.

The first consideration is Return-On-Investment: how much does it cost vs. how much does it save?

The second consideration is whether the workflow-to-be-automated is structured well enough to allow automation. Insufficient structure can make it infeasible to automate.

## Productivity Enhancement vs. Batch Processing

I tend to distinguish between two main types of automation for publishing workflows.

Some automation can be used to gain productivity. A difficult or complex operation can be automated so the designer can interactively select an element on a page, and then, with a single click, perform some complex task.

This is beneficial if the task is complex or error-prone, or needs to be performed many times on many scattered page elements. When activated, the automated process will typically complete in a very short time, a few seconds at most.

The benefits are time savings, better consistency, and to leave less room for human error.

An second form of automation is 'batch processing'. In this case, there is a task to be performed on many similar elements.

The batch process is started, it consumes some form of input, and generates some form of output. The process might take a while to complete, sometimes even hours or days.

The input could take many forms. It could be a bunch of files (a bunch of InDesign documents, Illustrator files, image files, XML files, Word documents) or some other 'things' (e.g. a collection of designated text frames in a document or book, a

selection of broken links...)

Similarly, the output can also take many forms.

## Forethought and planning are half of the battle.

To set up a successful and efficient automated process, much of the effort depends on how well structured the input it.

Similar to the old adage of prevention versus cure, defining a proper structure beforehand is much easier than trying to bring structure into chaos later on.

Even if you don't consider automating it will always be worth your while to describe and document some standards and guidelines for document design beforehand.

Style names, image naming conventions, style structures, folder structures, image resolutions, image file types ... can often all be defined and documented beforehand.

Having these guidelines written up will then help make all documents consistent.

This can be most beneficial when there are multiple team members working on the same project. It also helps when additional team members need to be introduced to the existing team.

Even for a 'team of one' there are benefits to having a well-defined structure.

## A Bad Example

Two projects, the same project brief. One project was unrealistic, the other was successfully automated. The difference: having structure.

Sometime ago we were requested to convert the content of a pool of InDesign documents into a database, so the content could be searched and re-used later on.

These documents were coming from multiple different providers.

When we examined a collection of representative sample documents, it turned out that there was no structure or regularity to the way the documents were built.

Only some had some paragraph styles.

There was no regularity to the styles, and the style names were different from document to document.

Some documents were set up as a single large text story that flowed through multiple text frames.

Some documents had text as high-res bitmaps.

Other documents consisted of many small stories, all scattered across a number of text frames.

Trying to automate such conversion would never be perfect.

The software would have to make a 'best guess' to determine what some piece of content was.

For example, a larger font size might mean 'headline'. A smaller font size might mean 'body text'. That could work most of the time, but not always.

The main issue here was that there was no overarching structure, and that made things difficult.

We've learned that in such situations, developing the automated process is very expensive. And to make matters worse, the best we can achieve is 'assisted automation'.

With 'assisted automation', the automated process makes a best guess, and then a human operator has to verify and possibly correct the result. Automation could bring some improvements, but the benefits remain limited because you still need human eyeballs to make sure all is well.

This project never got off the ground.

## A Good Example

A different customer asked us the exact same question. The end result was very different. In this second project we were able to fully automate the task.

All documents were structured the same, rigid way.

The documents all used consistent paragraph styles and paragraph style names (so we could discern different types of text simply by looking at the paragraph style name).

They all used a single large text story flowing through multiple text frames.

Automating this conversion was very straightforward, and we succeeded in converting all documents into the database without much, if any, need for human interaction.

This led to much lower operating costs, and the project was a success.

## Custom vs. Standard Software

Custom-developed automation looks very expensive when compared to typical prices paid when purchasing or subscribing to standard software.

Standard software prices are driven by the laws of large numbers: the cost of software development is spread out over many thousands or millions of customers, and each customer pays a few tens or hundreds of dollars.

Custom automation, on the other hand, passes the full cost of the software development on to a single customer, and customers will typically pay multiple \$10,000 or \$100,000 to get some solution developed.

The real question that needs to be asked is whether the custom-developed automation leads to savings.

If the savings accrued over some reasonable period (e.g. a year) surpass the cost of the custom-developed solution, the investment is worth it. If a custom software development costs \$20,000 to develop, but leads to a \$40,000 increase in yearly revenue, it more than pays for itself.

When considering automation, the most important ballpark figure to estimate is how much difference the automation could make.

If it can lead to an increase in revenue, that needs to be added into the estimate.

If it can lead to a reduction in employee-hours on mind-numbing tasks, that saving needs to be added too.

If it can reduce the occurrence of expensive mistakes, that needs to be added too. Nothing hurts like having to throw away a large print run because of human error.

Once the potential savings have been estimated, you end up with a rough idea of what your budget for custom software development should be.

If developing a custom solution ends up being much more expensive than this budget, it is not worth pursuing. If it ends up being lower than this budget, it might be worth the effort.

# Three Forward-Looking Publishing Processes

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## Point #1. It Is Time To Choose A Web-Based Ebook Reading System

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Since the introduction of digital books (mainly **Epub** and **Mobi**), it has been a constant battle to ensure that those products display well on the various available reading devices.

Many Ebook developers/producers have fallen into the black hole of having to provide multiple versions of the same files just to account for the variation in display.

In my opinion, this goes directly against one of the biggest reasons for going digital. **To make it easier for more people to consume the information.** I also believe that it should also be easier for us, the ebook creators, to create a single final file that just works as expected across the board.

### Time to stop relying on others

In the past few years, it has become painfully obvious to me that the makers of the most popular ebook reading devices (Kindle, iPad, Android tablets, etc.) have no interest in improving their overall support of better stylesheet-rendering.

We need to take control. Attempting to develop a better device is not sustainable because physical devices eventually become obsolete. Also, people are really attached to their Kindles and Tablets.

It seems to me that a really good web-based ebook renderer is really the way to go. Every tablet/reader has a web browser. If we were to somehow be able to provide an excellent browser-based reader to display our ebook products, that would be a step in the right direction. **Readium** and **Bluefire Reader** are 2 great examples that currently exist.

### Our New direction

At O'Reilly, we have decided to take steps in this direction. When we create our digital content (ebook and otherwise), we optimize the visual styling for display on our own web-based environment (**Safari Books Online**). This gives us the flexibility and control that we need to ensure the best reading experience for our users.

## Point #2. Automation Is The Goal, But Not Without Some Manual Input

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When we first began toying with the idea to build our own internal automated publishing system (**Atlas**), I think we put too much emphasis on trying to make **everything** automated. After multiple attempts to entirely replace our traditional publishing workflow (**InDesign**), we are finally beginning to strike a better balance.

It has become clear to me that there are certain subject matter and visual designs that do not fit into a fully automated workflow. Even for some relatively simple book layouts. If there are lots of images and thoughtfully chosen font faces incorporated into a well-designed visual template, then chances are it may be better suited for a more traditional (less automated) workflow.

So, our more traditional publications (books), now fall into 1 of 2 categories:

- Can be automated (Atlas workflow)
- Needs special handling (InDesign workflow)

This is where the human element really begins. We need to carefully assess the content and decide which design template is most appropriate.

If the elements (text, notes, sidebars, figures, etc.) are meant to be visually consistent and there are not too many page-breaking rules, then the content will likely be well-suited for our Atlas automated workflow.

If there are lots of images and lots of different kinds of notes & sidebar elements, then the content may be better suited for our InDesign workflow. This is especially true if the book requires each page or spread to be individually designed, like a traditional magazine layout.

Currently, the majority of our publications go through our Atlas (automated) workflow. But the number of titles that are better suited for InDesign are on the rise, once again.

## Atlas (Automated Workflow)

Our Atlas workflow is an entirely web-based environment. The author will log in and begin writing directly inside the browser window.

Content can be written in the following forms:

- HTML (includes code/visual editors)
- AsciiDoc
- DocBook

When the content is ready, it can produce 5 outputs:

- Web PDF
- Print PDF
- ePub
- Mobi (Kindle eBook format)
- HTML

Even though this is a highly automated environment, we still rely heavily on our editors to look over the final product to ensure proper spelling, page-breaking, grammar, and overall quality.

Things that a robot may not understand quite as well as a human.

Currently, our Atlas platform is in-house only, and not for public consumption, but here are some references to give you an idea of what it is all about:

- *HTMLBook Project* (<https://github.com/oreillymedia/HTMLBook>)  
Open source resources for using HTML5 as a book authoring/production format: XML Schema, CSS stylesheets for print book design, and XSLT-based tools for producing ebook and Web outputs.
- *HTMLBook Specification* (<http://oreillymedia.github.io/HTMLBook/>)  
Latest Unofficial Working Draft specification and content model for HTMLBook.

## InDesign (Traditional, Semi-Automated Workflow)

Our goal for the more traditional InDesign workflow is to take our current template designs and add custom scripts that will automate part of the workflow.

There are aspects of this type of layout that require lots of hands-on attention in order to get it right. This is the part that needs the human element.

On the other hand, there are plenty of tedious tasks that can absolutely be automated, such as:

- Formatting sidebars
- Formatting notes
- Formatting figure frames (with/without captions)
- Importing and placing images
- Applying cross-references
- Formatting fractions
- And pretty much any other tedious tasks that you want to get off of your plate

I highly recommend reaching out to the incredibly talented script-writers and plugin developers (many of which will be with us in NOLA this week) for ideas on how to accomplish this type of automation. Here are some of my favorites:

- Kris Coppieters ([www.rorohiko.com](http://www.rorohiko.com))
- InDesign Secrets (<https://indesignsecrets.com/category/secrets/pluginsscripts>)
- Multi-Find/Change (<http://www.automation.com/index.php?id=24>)

# Publishing EPUBs to your website with Radium

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Ken Jones

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[@CircularKen](https://twitter.com/CircularKen)

[linkedin.com/in/kenjones](https://www.linkedin.com/in/kenjones)

## How EPUBs can be read on every website, desktop and mobile device

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With Radium, we can securely publish standards-based, reflowable and fixed-layout EPUB3 on our own websites.

This session and handouts cover how to use the Radium CloudReader to instantly and automatically publish rich online EPUBs to any browser, how to host EPUBs on your own website and how to work with the new Radium 2 reading apps.

### Who and what is Radium?

The Radium Foundation ([readium.org](http://readium.org)) is an Open Source Foundation collaboratively developing technology to accelerate the adoption of EPUB3. Not a retailer, not a publisher, they are a non-profit organization supported by members since 2012. With around 50 current members, the Radium Foundation has attracted support from the largest tech and publishing companies including Adobe, Disney Publishing, Google, Hachette Livre, Penguin Random House, Sony and Yahoo.

Perhaps rather confusingly 'Radium' is also the name given to their set of open source technologies.

Radium is not new. It has been in development since the EPUB3 was published as the IDPF (International Digital Publishing Forum - originators of EPUB standards) decided to actively promote the use of the EPUB3 standard for ebooks.

### Radium Chrome Extension

Radium gained some early success with their extension of the Google Chrome browser ([bit.ly/ReadiumCE](http://bit.ly/ReadiumCE))

Once installed, the Radium Chrome Extension turns Google Chrome into an EPUB3 reader, displaying a bookshelf of locally loaded EPUBs which can be read offline. However, Google has announced it is depreciating all Chrome apps in 2018.

## Who are EDRLab?

The European Digital Reading Lab ([edrlab.org](http://edrlab.org)) is an innovative non-profit organization, created in 2015 and based in Paris.

They are actively developing the many parts and projects that make up Radium today. Namely:

- Radium SDK
- Radium CSS
- Radium JS
- Radium CloudReader
- Radium 2
- Radium LCP

## Radium SDK

The Radium Software Development Kit (SDK) is available to developers who are looking to build ebook reading apps or to allow ebook reading as part of a larger app. e.g. Adobe used an early Radium SDK for Adobe Digital Editions (but don't hold that against it!). Previously the Radium SDK was prohibitively expensive for small developers at \$30,000 USD for a commercial application but Radium announced in February 2018 that the Radium SDK is now free to use.

Further info – [www.edrlab.org/readium/readium-sdk-js/](http://www.edrlab.org/readium/readium-sdk-js/)

## Radium CSS

Radium CSS is a set of reference style sheets for EPUB Reading Systems. It is used in Radium 2, (see later), but can be freely used by any EPUB Reading System.

Further info – [medium.com/@jiminypan/on-readium-css-5a7d87f7b671](https://medium.com/@jiminypan/on-readium-css-5a7d87f7b671)

## Radium JS

Radium JS is a set of javascript (JS) libraries that turn modern web browsers into EPUB readers. These are used for the Radium Chrome Extension and the Radium CloudReader.

Further info – [readium.github.io/development/readium-js-overview/](http://readium.github.io/development/readium-js-overview/)

**“The Radium Foundation is an Open Source Foundation collaboratively developing technology to accelerate the adoption of EPUB 3”**



**“EDRLab is an international, non-profit development lab, working on the deployment of an open, interoperable and accessible digital publishing ecosystem”**

## Radium CloudReader

If you can accept the requirement to be online then I recommend using the Radium CloudReader over Radium Chrome Extension for three reasons:

1. It works without the need to pre-install any extensions, you simply send readers a URL
2. Not limited to Google Chrome
3. Can be placed inside an iframe or overlay on your site

Radium CloudReader caters for both reflowable and fixed-layout EPUB3 (as does the Radium Chrome Extension) and has impressive support for audio, video, animations, media overlays including speed controls, javascript interactions and background soundtracks.

The CloudReader is currently validated against the latest version of all major browsers, including:

- Safari (OSX and iOS only)
- Firefox (iOS, OSX, Windows, Android)
- Chrome (iOS, OSX, Windows, Android)

An up-to-date build of the Radium Cloud Reader resides online at [readium.firebaseio.com](http://readium.firebaseio.com) and by passing it a path to an expanded EPUB folder on a web server as a query parameter (so adding the full URL to the top level folder after `?epub=` including the `http://` or `https://`) you can instantly view and share an EPUB online.

The catch here is that the URL to the expanded EPUB folder needs to be an encoded JavaScript URL, meaning all the colons and slashes etc. have to be replaced with the corresponding escaped characters. Paste your URL here [meyerweb.com/eric/tools/dencoder](http://meyerweb.com/eric/tools/dencoder) to convert a URL to an encoded path.

An example of a full URL of an EPUB on my web server is quite a long string <https://readium.firebaseio.com/?epub=https%3A%2F%2Fcirculsoft.com%2Fsamples%2Falice> (note I have encoded the URL to the EPUB).

## Unzipping EPUBs

Radium CloudReader works with expanded EPUB folders so to use EPUB files, from InDesign or elsewhere, you will need to expand them first.

I recommend these epub zipping/unzipping utilities

Mac - [bit.ly/ePubZipUnzip](http://bit.ly/ePubZipUnzip)

Windows – [rorohiko.com/downloads/eCanCrusherWin.1.2.0.zip](http://rorohiko.com/downloads/eCanCrusherWin.1.2.0.zip)

## Using UpDog to share EPUBs from Dropbox and Google Drive

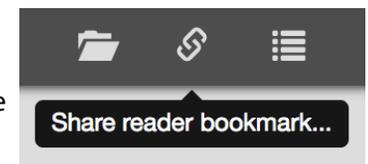
Since Dropbox retired their public folder feature last year, I now use and recommend the simplicity of UpDog ([updog.co](http://updog.co)) to convert files and folders on either Dropbox or Google Drive into instant web content.

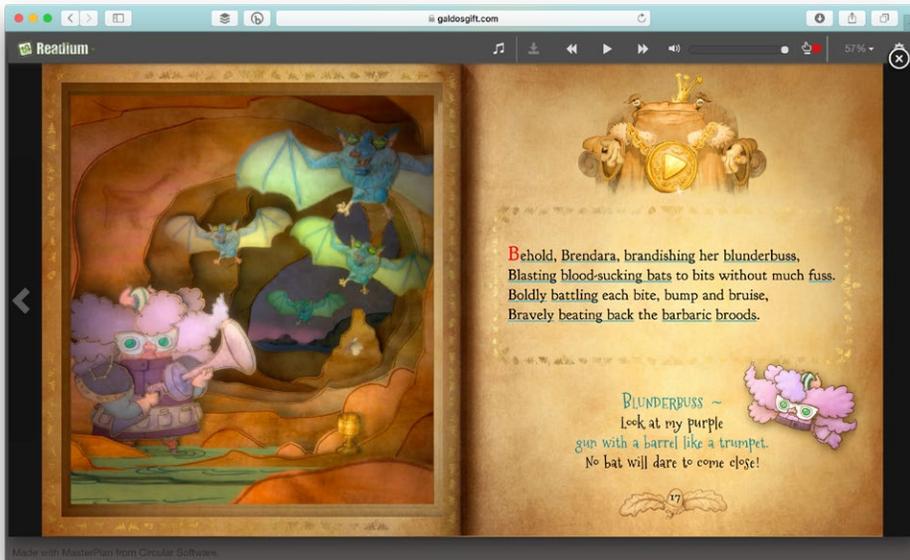
Combine your expanded EPUB content from UpDog with Radium Cloud Reader e.g. here is an EPUB running from my Dropbox account with UpDog [readium.firebaseio.com/?epub=https%3A%2F%2Fcpw.updog.co%2Fphilip-k-dick\\_short-fiction](http://readium.firebaseio.com/?epub=https%3A%2F%2Fcpw.updog.co%2Fphilip-k-dick_short-fiction) (note I have encoded the URL path).

For \$4 a month you can either specify folders or even allow your entire Dropbox to be shared as a web server. Unlimited file transfer is included and space is only limited by your Dropbox or Google Drive plan. I am a pro user of UpDog and as such I can offer a free trial link. Contact me for an invitation.

## Sharing links to specific places or pages

As well as sharing instant links to specific EPUBs, it is also possible to share your position within a publication from Radium CloudReader using the link button in the top navigation bar. The exact level of location will depend on the landmarks and structure within the EPUB.





[galdosgift.com/book-sample](https://galdosgift.com/book-sample) note the complex interactions possible in this fixed layout EPUB3 and that some features of the Radium CloudReader are disabled, such as table of contents and page link sharing.

## Hosting Radium CloudReader on a web server

The Radium Cloud Reader can be freely deployed to a web server or UpDog shared folder. The full **cloud-reader** installation features an ebook library with bookshelf whereas the **cloud-reader-lite** distribution is a more simple option for just displaying publications one at a time. Benefits include:

- Keeping the entire code for presenting EPUBs on your network
- Guarding against changes to the firebase build that you have not tested
- Ability to amend the appearance and functionality of the reader

Download from [github.com/readium/readium-js-viewer/releases](https://github.com/readium/readium-js-viewer/releases) and then place the unzipped folder onto a web server. The full URL to a hosted reader and EPUB gets quite long, but also makes you look super techie! e.g.

[https://www.circularsoftware.com/samples/Radium\\_cloud-reader/?epub=https%3A%2F%2Fgaldosgift.com%2Fsamples%2Falice](https://www.circularsoftware.com/samples/Radium_cloud-reader/?epub=https%3A%2F%2Fgaldosgift.com%2Fsamples%2Falice) (note I have again encoded the URL path after the **?epub=** part).

## Radium 2

With Radium 2, EDRLab are expanding their horizons and taking Radium beyond their SDK and the browser based reader apps. They are set to offer a free 'vendor neutral' well-featured ebook reader for every desktop and device later this year. To include iOS, Android, Windows, Mac and Windows.

At the time of writing (May 2018) we have the first public release of iOS reader for iPhone and iPad [itunes.apple.com/app/r2-reader/id1363963230](https://itunes.apple.com/app/r2-reader/id1363963230) and a desktop app for Mac, Windows and Linux (currently in alpha) [github.com/edrlab/readium-desktop/releases](https://github.com/edrlab/readium-desktop/releases).

Further info – [edrlab.org/readium/readium-2](https://edrlab.org/readium/readium-2)

## Radium LCP

Protection of content against piracy is an essential requirement for many publishers. Radium Licensed Content Protection (LCP) is installed into every Radium reading app. Any publisher can use LCP and there is no cost per transaction. A well featured 'vendor neutral' solution which allows for loaning, loan extensions and advanced return of a loaned ebook.

Further info – [edrlab.org/readium/readium-lcp](https://edrlab.org/readium/readium-lcp)

## Questions?

I'm happy to follow up after the session and to offer help and advice in the future where I can. Please feel free to contact me.

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# CSS and HTML for Designers

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## Overview

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CSS and HTML are the fundamental building blocks of the Web, and are being used in more and more ways, including as the base for eBook files and as content and design languages for creating print books. This handout includes the basic background information as well as some key tips and tricks for you to get up and running with CSS and HTML. We won't go into the specifics of every element that we covered during the in-person tutorial, but check out the final sample files for even more guidance about how to use specific HTML elements and CSS properties to build your design—look for the `<!-- -->` (HTML) and `/* */` (CSS) comment tags throughout the code.

Download all the sample files here: <https://bit.ly/2GdSGde> (this link is also at the top of every page of this handout).

## What is HTML?

---

HTML (short for “HyperText Markup Language”) is a way of classifying information. You use HTML tags to classify the different parts of your content, for example as headings, paragraphs, sidebars, and so on, which makes it easier for computers, web browsers, and developers to know how to handle each piece of information.

Today's HTML is actually a subset of **XML**, which means that it comes with all the same rules and behaviors as standard XML. The difference between XML and HTML is that while XML can consist of any tags you want (XML stands for e**X**tensible **M**arkup **L**anguage, which means that it is, by nature, extensible or designed to accommodate changes), the tags allowed in HTML have already been determined and can't be changed. (There's a link to a list of all the allowed HTML tags in the References section at the end of this handout.)

## Versions of HTML

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HTML has been around for a long time, and gone through many changes. There are people who cringe when they think about using HTML to classify documents and data, because they remember the early “wild west” of HTML, where there weren’t a lot of rules around how HTML needed to be structured, which resulted in messy files that were hard to support.

These days, when people talk about HTML, they typically mean either XHTML or HTML5, which are the two most recent versions of HTML, and include a lot more structure than earlier versions.

## Anatomy of an HTML Element

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An HTML element consists of a few parts:

- **Opening tag:** The opening tag marks the beginning of the element. It contains the tag name (in this example, **p**), followed by any optional attributes that describe the element (more about attributes later). All this is wrapped in a set of angle brackets (**<** **>**).
- **Content:** The content of the element is sandwiched between the opening and closing tags. The type of content allowed depends on the type of tag. Sometimes it can be text, or other HTML elements. Read about what types of content and tags are allowed within each HTML tag in the HTML reference linked at the end of this handout.
- **Closing tag:** Finally, an element ends with a closing tag. The closing tag will only contain the name of the element, preceded by a slash, and wrapped in angle brackets just like the opening tag. In XHTML and HTML5, closing tags are almost always required for every element.

Opening Tag

Attributes

Content

Closing Tag

```
<p class="bodytext" title="An Example">Here is some text.</p>
```

## Creating and Editing HTML (and CSS) Files

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While you can export HTML from programs like InDesign (see the end of this handout) and Microsoft Word, you can also create them from scratch using a text editor application, like:

- **Atom** (Windows & Mac, free)
- **Brackets** (Windows & Mac, free)
- **Notepad++** (Windows, free)
- **Sublime Text** (Windows & Mac, \$70 — this is what I use)

To create an HTML or CSS file from scratch:

1. Open your text editor of choice.
2. Create a new file via your text editor’s built-in options (in Sublime, you would choose File > New).
3. Save your new file, giving it a filename of your choice followed by either the **.html** or **.css** extension, depending on which type of file you are creating.

To open an HTML or CSS file:

1. Open a file navigator window (Finder for Mac users, Explorer for Windows) and navigate to the location of your HTML or CSS file.
2. Right-click/control-click/command-click on your file’s name.
3. From the menu that appears, select your operating system’s version of “Open with...”.
4. From the list of programs, choose the name of your text editor and click “Ok”.

## The Parts of an HTML File

HTML files must start with some specific elements, and have a certain structure:

❶ The **DOCTYPE** declaration tells browsers or other HTML processors what kind of document this is.

- *Required position:* first thing in the HTML file
- *Restrictions:* Must appear only once
- *Read more:* [https://www.w3schools.com/tags/tag\\_doctype.asp](https://www.w3schools.com/tags/tag_doctype.asp)

❷ **<html>**: this is the root of your HTML file. Everything besides the **DOCTYPE** tag will go inside this element.

- *Required position:* immediately following the **DOCTYPE** tag.
- *Restrictions:* Must appear only once
- *Read more:* [https://www.w3schools.com/tags/tag\\_html.asp](https://www.w3schools.com/tags/tag_html.asp)

❸ The **<head>** element is a place to put any extra metadata about your file, as well as link to any files (including your external CSS files—see below). Everything inside the **<head>** will be invisible when the HTML page is displayed in a browser.

- *Required position:* immediately inside the **<html>** root, before the **<body>** tag
- *Restrictions:* Must appear only once
- *Read more:* [https://www.w3schools.com/tags/tag\\_head.asp](https://www.w3schools.com/tags/tag_head.asp)

❹ **<title>** is required for all HTML documents, and serves as a descriptive title for your file. For example, if the HTML file is intended to be a webpage for a company, the title might be the name of the company; if the HTML file is the text of a book, the title might be the title of the book.

- *Required position:* Anywhere within the **<head>**, or if no **<head>** is present, before the **<body>**.
- *Restrictions:* Must appear only once
- *Read more:* [https://www.w3schools.com/tags/tag\\_title.asp](https://www.w3schools.com/tags/tag_title.asp)

❺ **<body>**: This is where you'll put all of your content, and is the only part of the HTML page that a web browser will actually display.

- *Required position:* After the **<head>**, or after the **<title>** if no **<head>** is present.
- *Restrictions:* Must appear only once
- *Read more:* [https://www.w3schools.com/tags/tag\\_body.asp](https://www.w3schools.com/tags/tag_body.asp)

```
❶ <!DOCTYPE html>
❷ <html>
❸ <head>
❹ <title>A Title for My Page</title>
  </head>
❺ <body>
  <h1>The Heading of My Page</h1>
  <p class="bodytext" title="An Example">Here is some text.</p>
</body>
</html>
```

## Nesting, Vocabulary, and the DOM

Once you have your basic HTML structure in place, you can start filling in the `<body>` with any content you'd like. The `<body>` can contain any variation of valid HTML elements (except for those that are restricted to the `<head>`, like the `<title>` element). Remember this core terminology for describing your HTML file:

- When you put an element inside another element, this is called **nesting**.
- When an element is nested inside another element, it is called a **child** of that element.
- The level at which the element is nested determines if it is a **direct child** or **indirect child** (sometimes called a **descendant**).
- Children at the same level within a parent are called **siblings**.

This introduces the concept of the **DOM**. The DOM stands for the “**D**ocument **O**bject **M**odel”, and refers to the overall structure of your HTML document. The DOM is a standard that defines the relationships between different elements and how they interact with each other. It is most commonly used in scripting (for example, when developers are writing JavaScript to go along with an HTML page), but you may hear it mentioned by developers simply as a way of referring to the structure of your HTML file.

## Attributes

Attributes let you add extra information about an element. They live inside the start tag of each element, and typically consist of the name of the attribute followed by the attribute value, like this:

An attribute

```
<p class="bodytext">Here is some text.</p>
```

HTML includes a number of predefined “global” attributes that can be applied to any element, and there are also special attributes that apply only to specific elements (for example, the `href` attribute applies to the `<a>` [a.k.a. link] element, and defines the destination that the link points to). You can read about which attributes are allowed for each type of HTML tag in the HTML reference linked at the end of this handout.

Additionally, as part of HTML5, you can define your own attributes using the “data-” prefix. This is a special construction that lets the browser know that you’re providing extra information about the element that is specific to your site or application. For example, you can make up an attribute called “data-type” to describe the different types of sections in a book, like this:

```
<section data-type="chapter">...</section>
```

Browsers don’t have any inherent handling for this kind of custom attribute.

Class and ID are probably the most-used attributes in HTML, and provide a way to group elements together, or target elements directly via CSS.

## The `class` attribute

Think of a class as a category of elements that all share something in common—this could be something as simple as being aligned to the right, or it could be a more generic grouping, for example a way of grouping all the elements that make up a navigation menu. Elements can have multiple classes, which you apply separated by spaces, like this:

```
<p class="bodytext centered">...</p>
```

The names of classes are yours to create and the only rule is that they can't contain spaces (best practice is to use only letters and numbers and the occasional dash or underscore), but bear in mind that when you're creating class names, you're creating your own taxonomy for information; make sure you think about how easy it is for other people to learn and use that taxonomy. Here are a couple of tips for creating good class names:

- **Choose descriptive names.** There are many opinions about how to name your classes: should they reference the function of the class, or some sort of semantic description? Should you call your class "centered", or "pullquote"? Ultimately, the answer will come down to your specific content and needs, but one thing is for certain: choose class names that mean something. Don't name your classes things like "myclass", which gives no hint as to what the intent of the class might be.
- **Be consistent**, both in terms of the types of class names you choose, and in the way that you spell them (for example, don't call one class "appendix" and then another "chap"—spell them both out, or abbreviate both). Additionally, be consistent in the way that you apply classes, with the goal of keeping your code as **DRY** as possible (DRY: **D**on't **R**epeat **Y**ourself; in this context it could be interpreted to mean don't create multiple classes to accomplish the same thing).

## The `id` attribute

ID is a unique name that you give to an element, as a way to single that element out for some purpose—perhaps as a destination to link to, or if you need to define a custom design just for that element via CSS. You apply an ID the same way you apply any other attribute:

```
<h1 id="whatiscss">...</h1>
```

Just like classes, the value of an ID is up to you to create, and up until HTML5 the only rule was that an ID must not start with a number (starting in HTML5, even that rule was removed). Unlike classes, an element can have only one ID. Because IDs are meant to be unique, many people choose to use a random string of characters for their IDs, to reduce the risk of duplication. Another standard practice is to use the text of the element as the ID, with all spaces and special characters removed. There are pros and cons to either approach, and ultimately the choice depends on how you are creating your HTML and what you need to do with it.

### A Note About Good Semantics

When you're working with HTML and CSS, it's easy to make pretty much any element look and act the way you want, but it's important to use the right HTML element for your content. For example, use **h1** tags for headings, or use **button** tags for buttons, instead of using **p** tags for everything and making it all look right via CSS. Using the correct tags makes your HTML (and CSS) more maintainable and **more accessible**. Each type of tag inherently means something, and browsers add special handling based on that tag meaning—including how to convey that tag content to users with disabilities. Read more about good semantics here: <https://developer.mozilla.org/en-US/docs/Learn/Accessibility/HTML>.

## What is CSS?

CSS (“Cascading Style Sheets”) is the companion to HTML, and controls the look and feel of an HTML file. In the early days of HTML, many developers embedded their designs within each HTML tag, like this:

No! Bad! ↘

```
<p style="font-size:10pt;color:red;">Some text</p>
```

This meant that every time they wanted to update a design, they had to hunt through their HTML code to find the embedded styling, and if they had multiple elements that they wanted to apply the same design to, they had to update each element one by one.

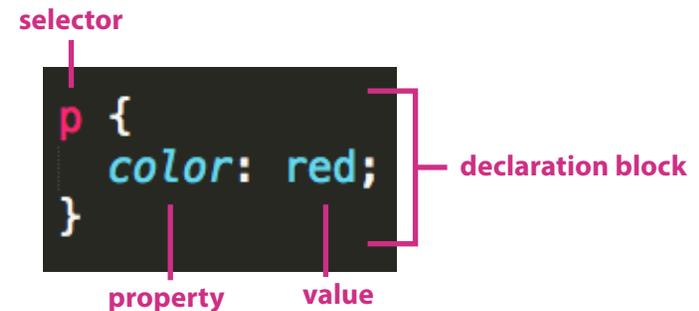
CSS makes a web developer’s job a lot easier, by letting them maintain their design separate from their HTML content, and also apply designs to multiple HTML pages at the same time, like a template.

### A Note About Cross-Browser Compatibility

While the “browser wars” of the 90s are mostly over, there are still some differences in the way browsers handle certain CSS properties—especially when it comes to new additions to the CSS spec. To find out whether you need to worry about any browser support issues with the CSS you want to use, you can check the details for each CSS property on the W3Schools site (<https://www.w3schools.com/cssref/default.asp>) or on the Mozilla Developer Network (<https://developer.mozilla.org/en-US/docs/Web/CSS>), but it’s also a good idea to preview your site in as many browsers as possible, so you can catch any unexpected behavior—we’ll talk about previewing your files later.

## Anatomy of a CSS Rule-set

CSS files consist of sets of rules (called “**rule-sets**”, naturally), each of which define the design of a specific element or set of elements. You can include CSS rules in an HTML file, or put your CSS rules into a standalone file that exists separately from your HTML, making it easier to maintain your content and design as separate entities (more on that later). A CSS rule-set has two parts:



- **Selector:** This targets the specific element(s) that you want to apply the CSS design to. There are many ways to select HTML elements, which we’ll go over in detail below.
- **Declaration block:** This is where you put the actual design definitions, and is wrapped in a set of curly brackets (`{ }`). Each definition consists of a **property** and a **value**, separated by a colon and terminated by a semicolon.

Check out the complete list of CSS properties here: <https://www.w3schools.com/cssref/default.asp>

## CSS Selectors

Selectors are the most important part of your CSS rule-sets; they allow you to design in broad strokes or to dive into the fine details of just a single element. By combining the different types of selectors, you can target the elements in your HTML file with a high degree of specificity. Here's an overview of the types of selectors you can use:

```
1 p { color: red; }
2 * { color: red; }
3 section p { color: red; }
4 section > p { color: red; }
5 section + p { color: red; }
6 section ~ p { color: red; }
7 section div > p { color: red; }
8 .centered { text-align: center; }
9 #whaticss { color: blue; }
10 div#container > p.centered {...}
11 section[data-type="chapter"] {...}
12 section[class~="css"] {...}
13 section[id|"="note"] {...}
14 a[href$=".com"] {...}
15 div[class^="note"] > div#container > p {...}
```

## Global selectors

1 Use an element name to select every instance of an element, or the “all” (\*) wildcard (2) to select all elements in your file.

## Positional selectors

You can select elements based on where they occur in your document structure:

3 selects every **p** element that is a child (at any level) of a **section** element.

4 selects every **p** element that is a **direct child only** of a **section** element.

5 selects every **p** element that **directly follows** a **section** element:

6 selects every **p** element that is **preceded by** a **section**, anywhere in the document (new!):

You can combine global and positional selectors, like 7, which would select every **p** element that is a direct child of any **div** that is itself a child (at any level) of a **section** element.

## Class and id selectors

You can get even more specific by selecting elements based on either their **class** or **id** values. Remember, classes can be shared, but ids should always be unique.

8 selects every element that has a **class** of “centered”.

9 selects any element that has an **id** attribute equal to “whaticss”.

You can combine, global, positional, and class/id selectors, as well. 10 selects every **p** element with a **class** of “centered” that is a direct child of the **div** element with an **id** of “container”.

## Other attribute selectors

You can select elements based on any attribute value—not just classes and ids—using this construction: **[attr=value]**. 11 selects every **section** element with a **data-type** attribute equal to “chapter”.

You can also use wildcards to select attribute values that match a certain substring, as follows:  
~= or \*= to select an attribute value that **contains** a particular string of text, anywhere in the value; see 12.

|= or ^= to select an attribute value that **starts with** a particular string; see 13.

\$= to select an attribute value that **ends with** a particular string; see 14.

Again, you can combine these with other selectors. 15 selects **p** elements that are direct children of the **div** element with an **id** of “container”, which itself is a direct child of any **div** with a **class** that starts with the word “note”.

## Pseudo-classes and pseudo-elements

```

1 p:first-child {...}
2 div:empty {...}
3 p::first-letter {...}
4 h1::after {...}
5 div#container > p.centered:first-child {...}

```

Pseudo-classes select elements that have a specific state, and should follow the selector for the element that they are modifying, separated by a single colon. For example, 1 selects every **p** element that is the first child of another element; 2 selects any **div** that is empty.

Pseudo-elements select just certain parts of elements, and should be appended to the selector for the element they are modifying, separated by two colons. 3 selects only the first letter of the text inside a **p** element; 4 selects only the area **after** an **h1** element's content (the space before and after an element is considered part of that element).

There are many different pseudo-classes (<https://developer.mozilla.org/en-US/docs/Web/CSS/Pseudo-classes>) and pseudo-elements (<https://developer.mozilla.org/en-US/docs/Web/CSS/Pseudo-elements>), and they too can be combined with other selectors. 5 selects the **p** element with a **class** of "centered" that is the first-child of the **div** element with an **id** of container.

## The Cascade

The cascade is such an integral part of CSS that it's part of the name: *Cascading* Style Sheets. The styles that you define in your CSS **cascade** to the end of the file, from top to bottom. For example:

- 1 If you define a CSS rule globally for all **p** tags, that rule will also apply to any more specific rules that you define, for example for **p** tags that have a specific **class**.
- 2 Additionally, rules that you put lower in your CSS file will override rules that came before.
- 3 However, a more general rule **will not** override a more specific rule. Read more about specificity here: <https://css-tricks.com/specifics-on-css-specificity/>.

Remember that the cascade is cumulative, meaning that it takes into account all the styles that are applied to your HTML file (for example, the browser's default stylesheet, any and all external stylesheets you have included, as well as any CSS you've defined within the HTML file itself (see the next section for more on applying CSS to HTML files). The intricacies of the cascade can make it a bit tricky to pinpoint where your different style definitions are coming from when you're troubleshooting a design, so your browser's developer tools can really come in handy here (see the section on "Using Browser Developer Tools" below).



## Applying CSS to HTML

There are two main ways to apply your CSS to your HTML:

- internally, via the `<style>` tag
- externally, via the `<link>` tag

Using **internal stylesheets** (see the left-hand image below) is typically only recommended for small, single-page sites that don't need a lot of designing, since you can't reuse internal stylesheets across multiple HTML pages (the rules in the `<style>` tag will only apply to the specific HTML file they are included in). Internal stylesheets also make it hard to maintain your content and design separately, which is the preferred way of working for most teams (the designer handles the design, and a developer or CMS handles the content).

### Internal stylesheet:

```
<head>
  <title>A Title for My Page</title>
  <style>
    p {
      color: red;
    }
  </style>
</head>
```

**External stylesheets** are generally the best way to go (but internal stylesheets can be useful in a pinch). When you're working with external stylesheets, you create your CSS in a separate file with a ".css" extension, and then apply it to your HTML file by using a `<link>` tag, as shown in the right-hand image below.

Link tags should be nested inside the `<head>` element, and should include the path to your CSS file.

## Formatting File Paths

Here are some tips on formatting the path to your CSS file (these apply both to hosted sites and to files on your computer):

- A file or folder name, without any slashes or other content preceding it (e.g., `href="styles.css"`), means that this file or folder should exist within the same folder as the HTML file that references it (in HTML terminology, they'd be siblings).

### External stylesheet:

```
<head>
  <title>A Title for My Page</title>
  <link rel="stylesheet" type="text/css" href="styles.css" />
</head>
```

- A single slash at the beginning of your path (`href="/styles.css"`) means that the browser will start its search for your file at the root directory (the main folder for the website or on your computer), and then navigate from there.
- Precede your path with `../` (`href="../styles.css"`), and the browser will start at the same folder where the current HTML file lives, move one folder \*up\*, and then keep looking for the rest of the path.
- Similarly, `../../` (`href="../../styles.css"`), will move you two folders up; repeat as needed.
- When in doubt, you can always use an absolute path. If your files are just saved locally on your computer, then the absolute path might look something like this: `href="/Users/nellie/documents/my_site/styles.css"`. An absolute path to CSS for a live site might look like this: `href="http://nelliemckesson.com/css/styles.css"`

## Previewing Your Work

---

Of course you need to be able to preview your work! You have a few options, depending on where you're at in the design process.

### Open Your Files in the Browser

The easiest way to preview is simply to open your file in a browser window and see how it looks. You don't need your HTML and CSS files to be hosted anywhere online—you can do this locally, right on your computer, without ever connecting to a network.

1. Open a file navigator window (Finder for Mac users, Explorer for Windows) and navigate to the location of your HTML file.
2. Right-click/control-click/command-click on your file name.
3. From the menu that appears, select your operating system's version of "Open with...".
4. From the list of programs, choose the browser you want to use.

### Live Code Previewers

If you're just trying to get a few CSS rules to work the way you want, a live code previewer can save you a lot of time. Live code previewers are typically websites where you can put your HTML and CSS into an editor window, and then immediately display a preview of the result. You can edit your HTML and CSS right there in the browser window and see how your site will be affected. There are many code previewers to choose from today; here's a list of just some of them:

- JS Fiddle: <https://jsfiddle.net/>
- JS Bin: <http://jsbin.com>

- W3Schools TryIt Editor: [https://www.w3schools.com/html/tryit.asp?filename=tryhtml\\_intro](https://www.w3schools.com/html/tryit.asp?filename=tryhtml_intro)
- Scratchpad: <http://scratchpad.io/>
- LiveWave: <https://liveweave.com/>
- CSS Desk: <http://www.cssdesk.com/>

### Using Browser Developer Tools

Another great way to troubleshoot and inspect your site is to use the browser's built-in developer tools. You can use these tools both on live sites on the Web (whether you created them or not) and on sites that you're building locally, before you've uploaded them to the Web. Each browser offers slightly different options (my personal favorite is Google Chrome), but will generally give you options to inspect the HTML markup for specific elements or for the whole page, make changes to the CSS and see how it will look, and inspect the CSS to see where the styles are coming from (since many websites use multiple stylesheets, all of which cascade). Here's how to access developer tools in a few of today's most popular browsers:

- **Chrome:** Go to View > Developer > Developer Tools. If you just want to see what the HTML for a site looks like, then go to View > Developer > View Source.
- **Safari:** Go to Develop > Show Web Inspector. If you don't see the Develop menu in the menu bar, choose Safari > Preferences, click Advanced, then select "Show Develop menu in menu bar."
- **Firefox:** Go to Tools > Web Developer > Toggle Tools.
- **Internet Explorer:** Go to Tools > F12 Developer Tools.

If you're using a different browser and aren't sure how to access the developer tools (or if they even have any), search online for "[insert your browser name] developer tools".

## Units of Measurement

In browsers, the standard unit of measurement is the pixel (**px** in CSS shorthand), which falls into the ‘absolute lengths’ category. This means that when you define a length using a unit like pixels, inches, or centimeters, elements will be displayed at exactly that size regardless of whether there’s enough space in the browser to fit the entire length. The other class of units—‘relative length’ units—are defined relative to the length of some other property (for example, the size of the browser window or the user’s chosen font size). Check out the CSS Units reference on W3Schools for a full rundown of all your unit options: [https://www.w3schools.com/cssref/css\\_units.asp](https://www.w3schools.com/cssref/css_units.asp)

When defining your CSS measurements, the unit must directly follow the size value and **may not** be separated by a white space. I.e., do this: **2px**; not this: **2 px**. The exception is when you’re setting the size to a value of “0”, in which case no unit is required. I.e., both **0px** and **0** are ok.

### A Note About px (Pixels)

When you’re working with pixels, bear in mind that pixel size is actually relative to the viewing device, rather than being a universal fixed size. For example, on a low-res computer monitor, **1px** corresponds to a single screen pixel, as you’d expect. However, on hi-res devices, **1px** actually equates to **multiple** screen pixels, which could cause your webpage to look shrunken or otherwise distorted. A quick fix for resetting the pixel value for hi-res devices so that they behave more like lower-res browsers is to add this line to the **<head>**:

```
<meta name="viewport" content="width=device-width, initial-scale=1.0" />
```

## The Box Model

Every HTML element is made up of a series of nested boxes, and these boxes are used to design the different areas of an element—this is called the “box model”. Each box consists of four pieces:

- **Margin:** the space between an element and the elements around it
- **Border:** the border around an element
- **Padding:** the space between an element’s border and its content
- **Content:** the actual content of an element (both text and other nested elements)



Use the margin, border, and padding CSS properties to adjust the way elements are positioned relative to each other, and to position the content within an element. You can define every side of a box individually, as shown on the left below; or define them all at once, as shown on the right:

```
p {  
  margin-top: 10px;  
  margin-right: 5px;  
  margin-bottom: 8px;  
  margin-left: 4px;  
}
```

```
p {  
  margin: 10px 5px 8px 4px;  
}
```

Check out the details for each specific property to learn more about its options and syntax (<https://www.w3schools.com/cssref/default.asp>).

## Accessibility

**Accessibility** refers to how accessible your content is to **all** users, including hearing-impaired users, vision-impaired users, and other differently-abled groups. Good HTML semantics are one of the most important things you can include to make your content accessible, as noted on page 5 of this handout. Additionally, the very act of using CSS and thereby separating design from content can improve the accessibility of your site, by allowing users to apply their own custom stylesheets that override designs that may be difficult for them to interpret as-is.

Some examples of potential hazards to accessibility are things like color contrast between text and its background, elements that are hidden via **display: none**, fixed font sizes that are very small, or content that is structured non-linearly (and thus would be difficult for screen-reading software to present to users in a way that makes sense). Read this article for a primer on thinking about accessibility: [https://developer.mozilla.org/en-US/docs/Learn/Accessibility/CSS\\_and\\_JavaScript](https://developer.mozilla.org/en-US/docs/Learn/Accessibility/CSS_and_JavaScript).

The ARIA standard is a way to make Web content accessible to more users, by adding extra information that is used by assistive technology. It requires extra attributes to be added to certain types of elements. For example, if you have a navigation menu on your site, you'd add an extra **role="menuitem"** attribute to each item in the menu, like this:

```
<li role="menuitem">Open file...</li>
```

Read more about ARIA here: <https://developer.mozilla.org/en-US/docs/Web/Accessibility/ARIA>.

## Responsive Design and Media Queries

Designing responsively means creating designs that can adapt to any type of screen—a browser on a PC, a tablet, a phone, or however else people are consuming media. The requirements are different depending on the type of content you're producing (for example, your team might make a choice to disable certain features for mobile users), but the general rule in 2018 is that responsive design should be a standard part of the design process, not something special.

**Media queries** let you add special instructions for how to handle elements differently at different screen sizes or media types. Here are some tips:

- Media queries start with the **@media** rule, and then instead of a selector, they include a set of conditions that must be met in order for the query's rules to be applied, like a minimum screensize or orientation.
- Your CSS rules should be nested inside the media query's curly brackets.
- The size at which the media query becomes effective is called a **breakpoint**.
- Most people put media queries at the end of their CSS file, to override the cascade.

Read more about media queries here: [https://developer.mozilla.org/en-US/docs/Web/CSS/Media\\_Queries/Using\\_media\\_queries](https://developer.mozilla.org/en-US/docs/Web/CSS/Media_Queries/Using_media_queries).

```
/* images should float to the left */  
img { float: left; }  
  
/* images should appear in-line on  
smaller devices, like phones */  
@media only screen and (max-width: 600px) {  
  img { float: none; }  
}
```

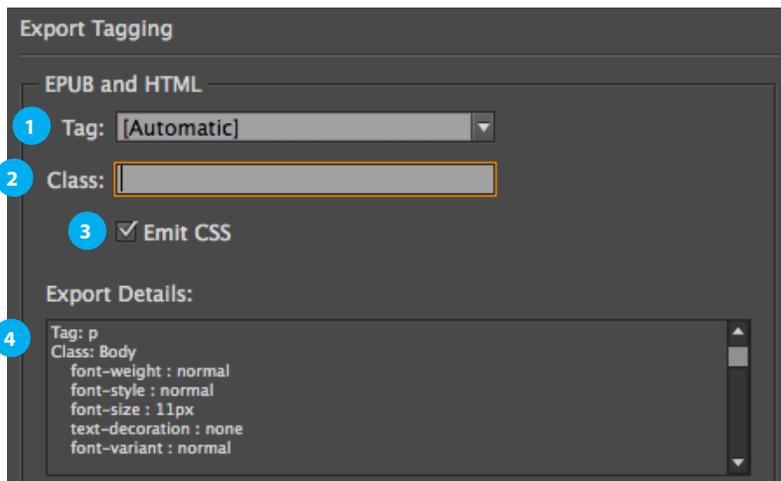
## Exporting HTML and CSS from InDesign

To export HTML (and optionally CSS) from InDesign, go to File > Export, and choose HTML from the Format dropdown menu.

InDesign will open up the HTML Export Options pane, where you can configure a few options for the exported HTML. You can also choose to have InDesign translate your design into CSS to go along with the output HTML, though be warned that the code this generates could be messy.

You can also fine-tune your exported HTML via your paragraph styles. Open the Paragraph Style Options pane for any style and go to the Export Tagging tab. There, you can configure the following:

- 1 **HTML tag:** You can choose from a small list of options, or you can type in a tag name of your choice.
- 2 **Class:** Apply the class name of your choice to the exported element.
- 3 **Emit CSS:** Translate your style configuration to CSS along with the HTML. You can see a preview of what the generated CSS will look like in the Export Details preview window ( 4 ).



## Frameworks

You may find that your development team wants to use a framework as a starting point for your site's functionality and design. Frameworks are predefined toolsets that can make site development a lot easier, by letting you create things like grids, dropdowns, and other utilities simply by adding a few classes to your HTML. However, they also tend to result in somewhat generic-looking sites. Here are some of the most popular frameworks today:

- **Bootstrap:** <http://getbootstrap.com/>
- **Semantic UI:** <https://semantic-ui.com/>
- **Bulma:** <https://bulma.io/>
- **UIKit:** <https://getuikit.com/>
- **Foundation:** <https://foundation.zurb.com/>
- **Miligram:** <https://milligram.io/>

## Resources and References

- HTML elements: <https://www.w3schools.com/tags/default.asp>
- HTML global attributes: [https://www.w3schools.com/tags/ref\\_standardattributes.asp](https://www.w3schools.com/tags/ref_standardattributes.asp)
- HTML & CSS colors: <https://www.w3schools.com/colors/default.asp>
- CSS selectors: [https://www.w3schools.com/cssref/css\\_selectors.asp](https://www.w3schools.com/cssref/css_selectors.asp)
- CSS pseudo classes: <https://developer.mozilla.org/en-US/docs/Web/CSS/Pseudo-classes>
- CSS pseudo elements: <https://developer.mozilla.org/en-US/docs/Web/CSS/Pseudo-elements>
- CSS properties: <https://www.w3schools.com/cssref/default.asp>
- *HTML and CSS*, by Jon Duckett (book): <https://amzn.to/2IIBy4R>
- Stack Overflow (a forum for developers to get help from each other): <https://stackoverflow.com/questions/tagged/css>

# The Whole Creative Cloud Publishing Toolbox

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## Creative Cloud Libraries

Creative Cloud (CC) Libraries is a built-in brand system that empowers creatives across organizations to create more consistent brand experiences with less effort. It appears as a panel within the core CC desktop apps to provide easy access to core design assets, ranging from color swatches and character styles to more advanced components such as vector graphics, image-based graphics, patterns, brushes, videos, animations, 3D models, and more. Its main goal is to maintain creative consistency and increase production efficiency across personal and team workflows by organizing, reusing and linking assets.

### Where can you use CC Libraries?

The most obvious way of creating and adding assets to a Creative Cloud Library is via one of the design applications. Most Adobe applications support Creative Cloud Libraries and the way to add assets to them is exactly the same for all asset types. Do note that not all asset types are supported in all Adobe applications so you might sometimes see some assets being grayed out.

Also you have to keep track of what you're doing. Sometimes you'll notice that assets are linked to the library panel, giving you the ability to globally update that asset over multiple documents. But some assets are not linked to the library and you have to

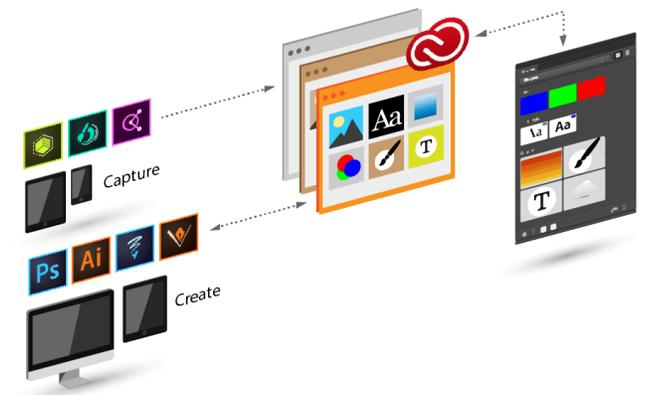


figure out which are and which aren't. But knowing this will help you avoid unpleasant surprises. And the circumstances for this behavior depends on the type of asset in combination with the Adobe application in which you're using it. So keep your eyes open and the libraries panel will be nice to you.

Creative Cloud desktop apps that have the panel include:

- Adobe Photoshop
- InDesign
- Illustrator
- After Effects
- Premiere Pro
- Animate
- Dimension
- Dreamweaver
- Adobe XD\*

*\*currently allows consumption but not modification of assets in existing CC Libraries*

## Which asset types are supported?

Types of assets that can be added to CC Libraries include:

- **Colors:** Color, Color Themes, Gradients
- **Typography:** Character Style, Paragraph Style, Text
- **Styles:** Layer Style, Looks
- **Brushes:** Brushes
- **Graphics/Symbols:** Vector-based graphics, patterns, pixel-based graphics (jpg, png, etc)
- **Motion:** Animations, Videos
- **3D:** Models, Materials, Lights
- **Template:** ID/PS/ILL Templates, Motion Graphic Templates (MOGRT's)  
*(Note that templates are only supported when downloaded from Adobe Stock.)*



## What is the added value of CC Libraries?

There are many advantages to using CC Libraries in a design workflow. And many companies have implemented this solution in their own way. A couple of these advantages are:

1. Work across graphic design, illustration, UX/UI design, 3D and motion design, and video production.
2. Drive the consistency of digital assets.
3. It's natively built into and maintained for future releases of CC apps – not dependent on 3rd party plug-ins.

And because of these advantages, an organization can leverage CC Libraries for a wide variety of use cases, including:

- Brand management: a company's style guide or a retailer's seasonal guides.
- Project-based collaboration: a full-service creative team's campaign or product design system.
- Input into UX/UI kits used by screen designers
- A creative's own repository of favorite assets
- Creation of a moodboard for a specific project
- Sharing assets with external freelancers who don't have access to the company server.

Adobe recently brought out an update for CC Libraries, enabling two interesting new features:

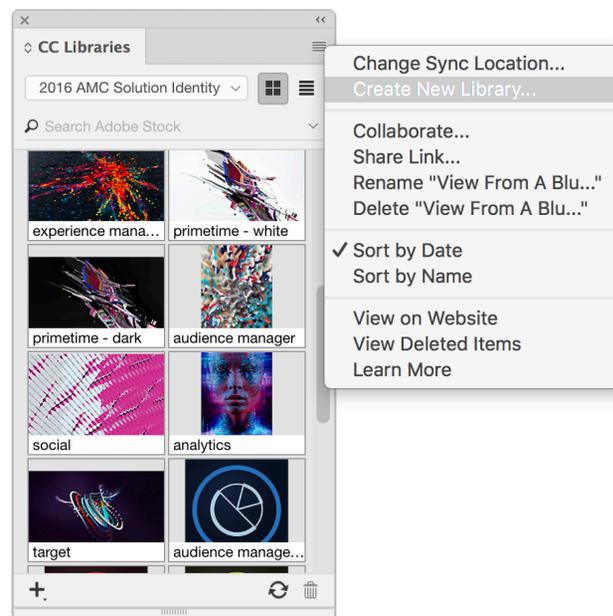
1. You can now sync Typekit fonts included in a Character Style directly from the library.
2. You can drag and drop files from your OS directly into the library, without having to open the file first in a CC app. Supported file types are AI, PNG, BMP, PSD, SVG, GIF, JPEG, TIFF and PDF.

Also, at the time of this writing, I can also already disclose that more exciting updates are coming, as you'll soon have the ability to export and import libraries. This allows users to download a library as a backup and locally load this library onto multiple computers. (We'll see ;-)

## How to use CC Libraries

### Creating a CC Library

1. In InDesign, open the CC Libraries panel by choosing Window > CC Libraries.
2. From the panel fly-out menu choose "Create New Library".
3. Give it a name and press OK.

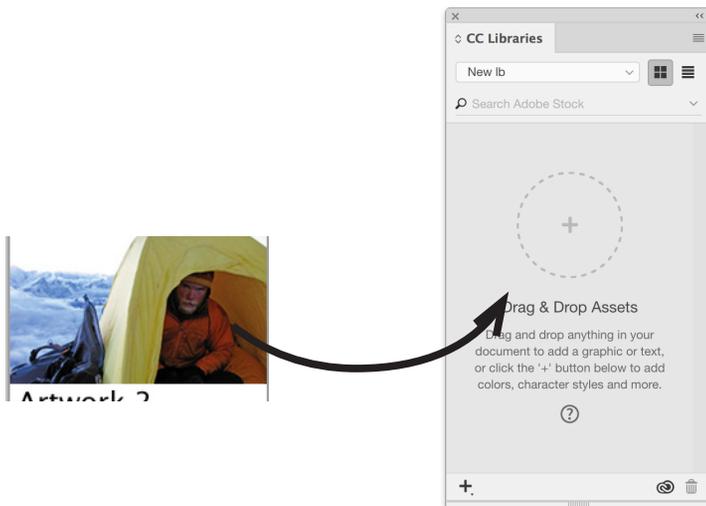


### CC Libraries FAQ

- **How many Creative Cloud Libraries can I create?**  
*You can create as many libraries as you want. As long as you have storage available in your Creative Cloud account.*
- **Can the library ever be full?**  
*You can store up to 1,000 items per library.*
- **Do I have to be online to use them?**  
*You can use library items while being offline since these are cached. But triggering updates and uploading new assets requires you to be online.*
- **Do I need Creative Cloud to use them?**  
*Trial users get 2Gb of storage with their free Adobe ID. So technically you don't need a Creative Cloud membership but it'd be very difficult to use libraries without desktop apps.*
- **Can I use CS6?**  
*You can't use the libraries panel in CS6, but you can share and store files on Creative Cloud storage using a free Adobe ID instead.*
- **Is everything I use always linked online?**  
*No, you can choose to unlink library items when using them in your design, avoiding unwanted changes during updates. This behavior does depend on the desktop app you're using.*

## Adding an item from your page

The easiest way to add something to a library is by selecting it and then dragging and dropping it into the libraries panel. When you do this in a program like Adobe InDesign, the asset will be stored as an InDesign snippet which is exactly the same file format that an InDesign Library uses (remember those libraries? You created these by choosing File > New > Library, so don't confuse Creative Cloud Libraries with the native InDesign libraries).



Remember that because we're working with snippets, the Creative Cloud Library will only save XML and formatting settings. But all the other resources that are needed to keep the asset intact e.g. the font on your hard drive (or TypeKit), or the link to the original image, are still required to successfully reproduce the library asset in a different document. So remember that fonts are never copied into the library, they are merely referenced. The only here exception is when using Adobe Typekit fonts.

## What about images?

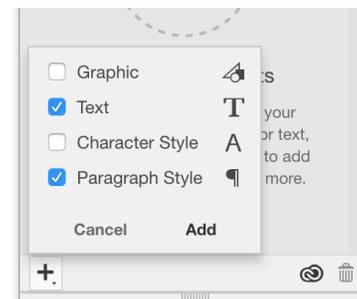
Saving images into a library will give you a different result depending on the application you're using.

- When you drag placed images from InDesign into the Libraries panel to save and re-use them in another InDesign document they'll be used as InDesign Snippets. And these will still reference the original location of the placed image (offline local link). If the original referenced image isn't available when reusing the asset, a missing link will occur.
- When you drag images from Photoshop or Illustrator into the Libraries panel and then use them in InDesign they'll be linked as online assets. So the actual image itself is stored in the library, not just the link to it on your HD. Because of this, you can never have a missing link when placing this asset into e.g. Adobe InDesign.

## Saving text styles

You can save your Character- and Paragraph styles in a library in Adobe InDesign. Saving your styles can be done in 2 ways:

- Put your text cursor in the text that is using the style and then click the "Add xxx style" button in the libraries panel.



- You can also add it directly to the library while creating the style.

Keep in mind that reusing these styles will give you the experience you're expecting in other InDesign documents. Clicking the style in the libraries panel will apply it and copy it to the libraries panel. Do keep in mind that the style is copied over to the new document when applying it and there is no live link. This means that changes to the style will not be applied to the library nor to other documents where the same style was used.

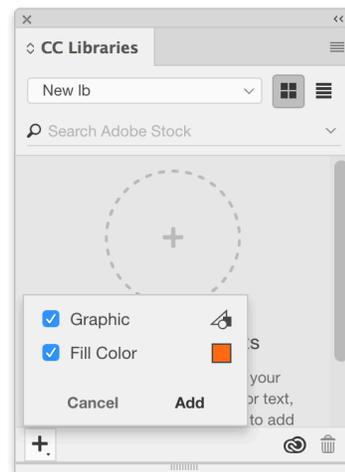
## Careful when saving Paragraph Styles from Adobe InDesign into a CC Library

Most design applications like Photoshop only have the ability to use Character Styles via the libraries panel. And even though Photoshop does have a Paragraph Styles panel, it can only use Character Styles from the Libraries panel. This means that when you want to reuse your text styles in Photoshop, you need to create a Character style instead. The same counts for the video apps like Premiere Pro or After Effects.

## Saving colors

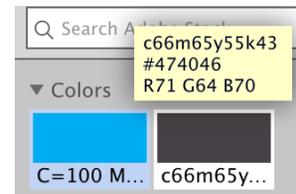
Saving colors is just as easy as everything else. Note that libraries support both individual colors and color themes e.g., from Adobe InDesign or Adobe Capture CC, the mobile app.

Clicking a saved color will add this color as a swatch to an Adobe InDesign document, but won't in Photoshop or Illustrator where it will only apply the color instead. It's important to learn these differences when managing branded assets in multiple programs.



## Careful when saving colors into a CC Library

Libraries support RGB, hex and CMYK colors. But remember that colors are added the way they were built. Hover over a library color to see the name of the color, its hex value, and then the original color values (which sometimes can be a bit confusing.)



In this InDesign example, the gray color was originally CMYK but was converted to RGB so it could be used in a Publish Online project. And though the original name of the swatch is still implying it's a CMYK swatch, it actually isn't.

Notice the actual RGB color values at the bottom of the yellow pop-up. There is currently no support for spot colors. If you add a spot color into a library, these will be added as a process color.

## Reusing assets

### Using Creative Cloud applications

When you drag an item from the library to your page or artboard remember to keep an eye out for that little cloud icon. This means the asset is linked and can be updated globally across multiple applications and documents.

This icon can appear in Adobe InDesign where you'd usually see the link icon when using images. And it can also be seen in the Links panel itself. Make sure that you're online and you see this cloud icon when printing or exporting to hires PDF from Adobe InDesign.



Other applications like Adobe Photoshop or Adobe Illustrator will always place the full resolution graphic so it's ok if you're offline when you're delivering your final product. Notice that you can also place unlinked copies of the same graphic in most design applications. Hold down the Alt (Option) key while placing the image from the library, or alternatively you can right-click and choose "Place Copy" instead of "Place Linked".

## Updating assets

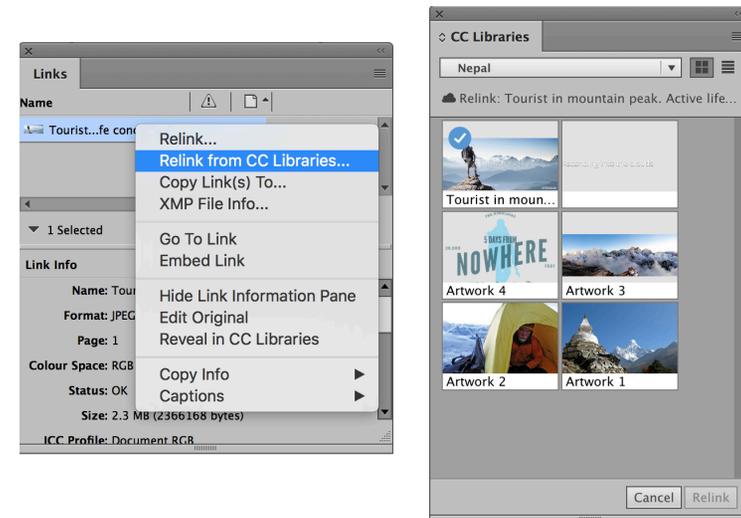
- For colors, you can right-click the swatch in the CC Library and choose "Edit". Note that this will only update the CC Library item and not the document(s) in which it was used since there is no live link.
- You can double-click InDesign snippets to edit and update it in InDesign and save it back into the CC Library. Note that this will only update the CC Library item and not the document(s) in which it was used since there is no live link.
- Text styles need to be recreated and added to the library after which you then manually delete the old asset. You can do this by dragging the item to the panel trash icon.
- When you have saved images and vector shapes from Adobe Illustrator or Adobe Photoshop you can double-click the asset in the libraries panel to open the original. When you then edit and save the asset it will overwrite the original and update all linked instances in all applications and documents.

## Replacing assets

Replacing assets is similar to updating assets but not entirely:

- For colors, text styles and InDesign snippets, see above.
- Using either the Links panel in Adobe InDesign or Illustrator, or right-clicking a layer in Adobe Photoshop you have the option to replace

the item with a library graphic. When doing so the program will give you the option to choose a different asset from the libraries panel as a replacement.



## Sharing assets

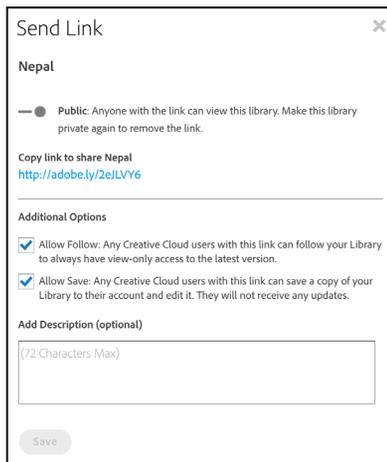
### Sharing a link

There are a few ways to hand over your library to others. Whether this is a client, co-worker or freelance designer you want to be sure that they always have access to the latest brand assets.

And since you don't want some people to change the original assets it's important to give them a copy and not the original one you created. You can share your library with others either by using the "Share Link" option from the libraries panel fly-out menu, or by using the Creative Cloud asset

website. When you do, you'll send a link which others can open. And if they are Creative Cloud users they'll have the option to save a copy of the library into their own account. That copy is theirs to use and edit as they like and will not be updated if changes are ever made to the original library.

From the Send Link options it is however possible to click the Follow button which will give the user an updated library whenever the source is updated, but with read-only permissions.

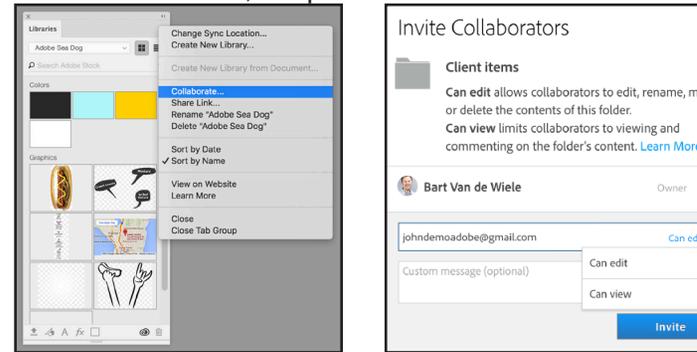


## Collaborating with others

A different way of sharing your work is by using the "Collaborate" option which you can again find from either the libraries panel or the Creative Cloud website.

The difference with "Share Link" is that you're actually sharing the same library with others. Giving them the option to make changes, additions or remove existing items. This is something that could be interesting when working in the same team. But if you want to keep your brand experience consistent it is important that some collaborators have read-only access

instead. And you can set these permissions while sending out the invitations to collaborate, or update these later.



## Creative Cloud storage

Every Creative Cloud subscription comes with xx GB of storage, depending on the type of subscription you have. But most CC users will have 100Gb of storage available. That doesn't sound like a lot, especially when you compare this to other environments like Dropbox or OneDrive. But it's important to understand that the underlying strategy behind the CC storage is different when compared to other storage solutions that easily offer you 1TB.

The main reason why you have storage available within CC is because it allows apps and services to leverage that storage while working on a project. So typically you can consider the CC storage as temporary space in which files and assets flow while you're working on a project. It's not meant to replace your NAS or local server.

CC storage is automatically enabled for most CC users. But some enterprise customers' IT dept's have disabled this for internal reasons. Enabling CC storage allows you to use these services:

- Adobe Sign
- Adobe Spark
- Market
- CC Libraries

- Behance and Portfolio
- Extract
- Typekit
- PDF services
- Lightroom Mobile
- InDesign Publish Online
- XD Publish Services
- Team Projects

Fortunately for us, only services like assets, CC Libraries, mobile creations and Lightroom images will count against your storage quota. You can always track your quota by using the Creative Cloud Desktop app.

## How does it work?

It's important to understand that with the current version of CC storage there is always a tight relationship with your desktop computer. When you activate storage (which is done so by default) the Creative Cloud Desktop App will place a folder on your HD called "Creative Cloud Files". This is a hot folder that is synced to Adobe's cloud environment. Whenever you place a file or folder into this local CC Files folder, these files will be backed up and synced to the cloud environment. This enables certain advantages:



- You'll have these files available to you whenever you log in with your Adobe ID.
- Other mobile apps and services can use assets stored in the cloud.
- You can share and collaborate on specific files and folders.
- Users can comment on files.
- You can view specific file properties in a browser that are not possible using your OS alone, e.g. layers in a Photoshop document.
- It's possible to go back several versions of your document, even if you've overwritten the original (*note: this feature is under re-development at the time of this writing*).

It is also interesting to know that users have the ability to purchase additional storage, per 1TB with a maximum of 10TB in total. Do note that everything that is stored in the CC Files folder gets synced to the cloud environment and vice versa. Adding a file via your web browser will also sync that file to your local HD. This means that in practice you'll spend the same amount of disk space on both the cloud and the HD simultaneously. This might cause storage or bandwidth problems to some users. But Adobe is constantly trying to optimize how these services work. And as storage size will only increase in a cloud-driven world, so will the amount of control you'll have using Creative Cloud services in the future.

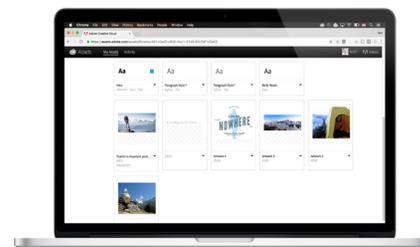
## Viewing your assets

### From a computer

The easiest way to inspect your CC assets or CC Libraries is of course by launching one of the design applications in which you've created them. But there's another way as well.

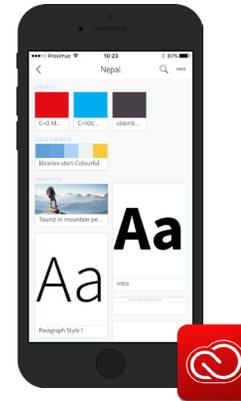
Remember that your assets are synced to the cloud. And you can access that cloud environment yourself by opening a web browser and navigating to <http://assets.adobe.com>

From here you can view all your online libraries, mobile creations and other online files.



## From a mobile device

Many users still haven't discovered the Creative Cloud mobile app for iOS and Android (and even Apple Watch). It's a handy little tool to keep with you. With it you can browse through your files, mobile creations, libraries, LR Mobile images and more. You'll receive push notifications when you get feedback on your project, you can share assets with others and search for Adobe Stock images. Also note that most other Adobe mobile apps like Adobe Capture, Adobe Sketch, Adobe Comp and many others also use Creative Cloud Libraries. So you'll always have access to your saved assets.

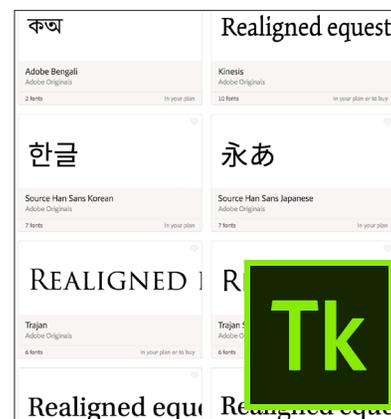


## Adobe Typekit

In 2011, Adobe acquired a solution called Small Batch and implemented it in the (then brand new) Creative Cloud under the name of Adobe Typekit. Adobe Typekit offers designers a wide and versatile library of design fonts for online and offline use. Adobe works with over 100 type foundries that supply Typekit with fresh fonts every month, which become instantly available to all Creative Cloud users.

I personally believe that Adobe Typekit is one of the most valuable additions to Adobe Creative Cloud. The font library offers a very wide range of fonts to designers and I find myself using only fonts that come from Typekit for my demos and design projects. There are a few other advantages to Typekit, including:

1. The ability to quickly filter fonts by size and type.
2. Multilingual support for fonts.
3. Typekit fonts or OpenType format that work on both Mac+PC.
4. The fonts are of high technical quality, allowing users to use them in CSS, ePUB, PDF and print.
5. Typekit is tightly integrated with all of CC's mobile and desktop apps.
6. Typekit even offers a visual search feature, allowing you to upload a picture for immediate font identification.



## Typekit FAQ

- **Do I have to pay for Typekit?**  
*Typekit is available to anyone in multiple plans and subscriptions, but a "Portfolio" subscription is also included in your Creative Cloud membership.*
- **Are there any restrictions?**  
*With the Typekit plan included in CC, you are limited to syncing up to 100 fonts at a time. But you can always unsync fonts and choose others instead.*
- **Do I have to be online to use the fonts?**  
*No, fonts are downloaded in a hidden folder for offline use. Just make sure the Creative Cloud Desktop App is running, which acts as the font vault.*
- **Are Typekit fonts included when creating an InDesign package?**  
*No, only the reference to the font. So anyone opening the ID doc will need to have Typekit available. Not a problem for CC users.*
- **Can I upload my own fonts to Typekit?**  
*No. Typekit is a font library from which you choose what you want to use. It is not a font management system like FontExplorer or Suitcase.*

## Adobe Market

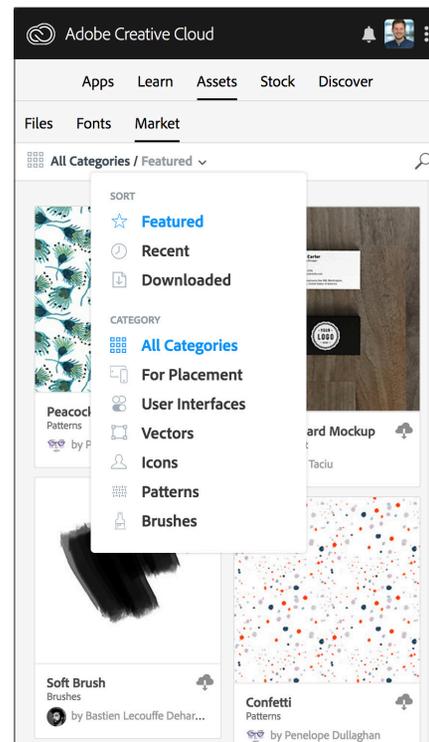
One of the best hidden gems in Adobe Creative Cloud must be Adobe Market. This is a royalty-free curated gallery of assets, available for free to all Creative Cloud members (with the exception of the Photography plan). These assets range from user interface elements to patterns, product placement models (e.g. mobile devices), brushes, icons, etc.

Stop Googling for icons and other assets, use Adobe Market instead.

Why?

- You're not allowed to use assets from sources like Google in your work since you don't own the rights.
- As a CC member, you're already paying for the assets included in Adobe Market.
- All assets are handpicked by the Market team and come from Adobe Behance. So these assets are created by designers.
- There's a wide variety of assets, including many rich Photoshop documents.
- Market is connected to CC Libraries, storage and many CC mobile apps.

Keep in mind that even though these assets are offered to all CC members for "free" (well, they're included in your CC membership), there are always certain limitations. All assets are royalty-free which means you can use and edit them as you like. But this license also restricts you from sharing these



with users that don't have a CC membership. Of course you're free to reuse and backup these elements as you see fit. But remember that despite being able to use these as you like, you don't own these assets. This prevents you from e.g. downloading a coffee icon and copyrighting it as the logo of your customer's coffee bar. Because the icon is not yours to copyright.

## Adobe InDesign Publish Online

Adobe InDesign offers users a unique way of publishing your InDesign documents online in the form of an interactive experience. It offers designers an alternative way of presenting their work online, without having to leave their InDesign comfort zone.

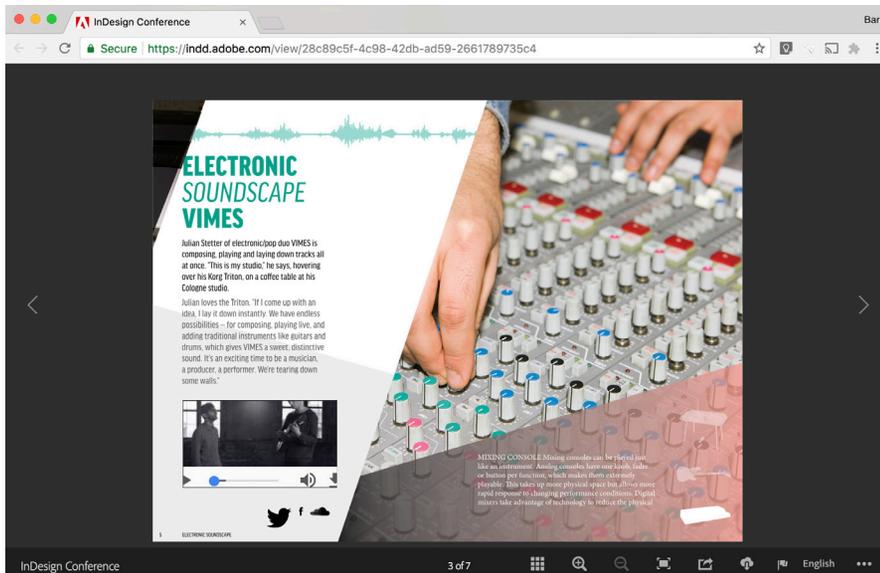
The process itself is very simple. You simply design your InDesign document as an interactive project, meaning something you'd prefer to see in a landscape orientation using RGB colors. Next, you add interactive features using InDesign's tools and panels. Popular examples of interactive features are:

- Buttons
- Slide shows
- Audio and video
- Hyperlinks
- Animations
- HTML (e.g. embedded YouTube videos or Google Maps)

When you're done with your layout it only takes the push of a button to push your layout online as an interactive file. InDesign will upload and convert your file to HTML5, making your document viewable on all mobile and desktop browsers. Do keep in mind that these files aren't responsive. So viewing a landscape document on a smartphone will scale down the design, sometimes making it difficult to read.

## Getting started

Start by creating a new document in Adobe InDesign. You can use common screen resolutions like 1024x768 or choose a 16/9 aspect ratio instead. Remember that InDesign comes with interesting and free templates from Adobe Stock. You can choose these templates when creating a new document. Notice that the “Mobile” category has multiple digital magazine layouts that you can use. But whatever you choose, just make sure you’re using pixels as units and that your colors are in RGB. Technically you can also use CMYK or spot colors but it’s more predictable to work in RGB instead, especially when combining assets from other documents or programs like Photoshop or Illustrator.



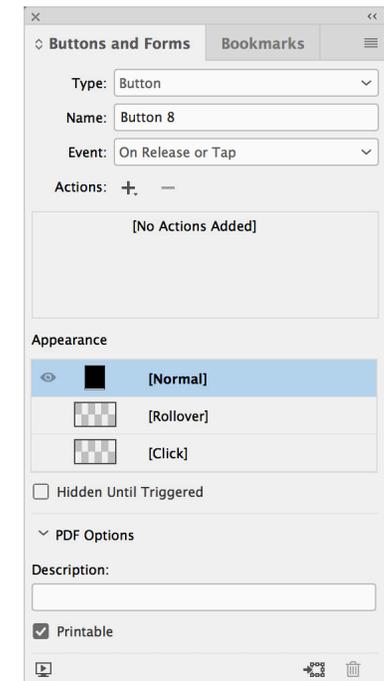
## Adding interactivity

There is a wealth of information available about InDesign’s interactive features. And some people, like [Diane Burns](#), have even created entire Lynda.com courses on using InDesign Publish Online and creating animations with Adobe InDesign. Here’s a quick overview of the available options.

### Buttons

You can convert almost anything into an interactive button. Choose Window > Interactive > Buttons and Forms to bring up the right panel. While having an object selected, click the “convert to button” icon at the bottom of the panel. Optionally, you can change the button appearance by selecting the Rollover and Click states and changing the object’s formatting. When you’re done it’s time to add an action to your button. Make sure you have the right Event selected and then click the plus symbol to add an action (note that some actions are PDF only). Choose the appropriate action and set up additional settings, if required.

Keep in mind that it’s always good practice to place certain buttons e.g. those that navigate back to the table of contents or with “next” or “previous” page destinations on the master page of your document.



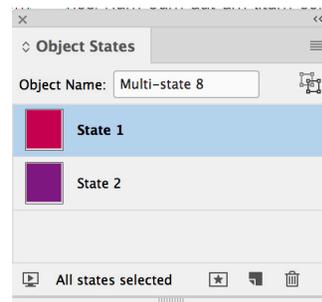
## Multi-state objects

Multi-state objects (MSO) are objects that consist out of multiple other objects, of which each of them have been assigned a state. MSO's can be used to build slideshows or to show/hide specific content. A MSO is a very versatile feature in InDesign, but try and remember these rules:

- A multi-state object needs to have at least two objects (though there are “tricks” when using only one). This is because a multi-state object is a MULTI-state object, which means you need more than one item.
- A multi-state object can only have one of its states visible at a time. It is impossible to have two states of the same multi-state object visible or active at the same time.
- It is possible to nest other interactive objects into a multi-state object. In fact you can put any object you like into a multi-state object ... except another multi-state object.
- When using a multi-state object to build a slideshow, multi-state objects will play their respective states from top to bottom in the list.

Choose Window > Interactive > Object States to open the correct panel. Then select all elements you want to include into your MSO. Click the page icon at the bottom right of the Object States panel to convert your selection into a MSO.

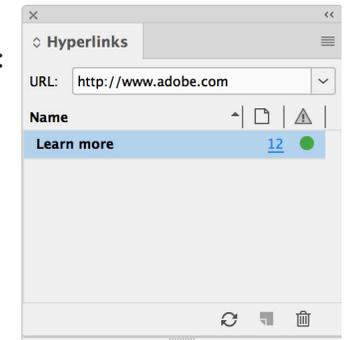
To navigate a slideshow you'll need to create a separate button that has a “Go to Next State” action applied to it. Optionally, you can also use “Go to State” or “Go to Previous State” buttons to navigate the slideshow.



## Hyperlinks

Hyperlinks are widely supported when using Publish Online. You can use hyperlinks to create:

- URLs
- Emails
- Page destinations
- TOC markers
- Index markers
- Cross references

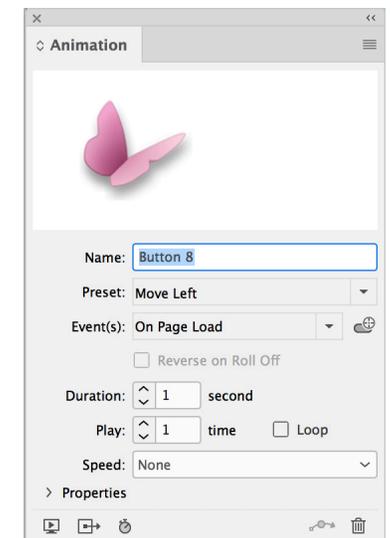


Choose Window > Interactive > Hyperlinks. Select an object or use the Type tool to select text. Then click the hyperlinks panel menu and choose New Hyperlink. From here you can add various additional settings.

## Animations

InDesign has taken a very simply approach when it comes to using animations. There is no visual timeline or keyframes to take care of. Instead you can choose from a list of existing animations and apply these to your objects.

Choose Window > Interactive > Animations to open the Animations panel. Select the object you wish to animate, then choose one of the presets from the Preset list. Use the remaining options to change the animation speed and timing options. You can also use the Buttons and Forms panel to let buttons trigger the start



of your animations. Try to experiment as much as possible as it is possible to create more advanced animations by playing around with buttons and groups of objects, each holding multiple pre-animated objects.

## Audio and Video

Adding audio and video files are obvious choices when creating an interactive document. You can place these files just like you would place text or images, by using the File > Place command. Just keep these settings in mind:

- For audio, be sure to use an .MP3 format.
- For video, keep your file as light as possible and use an H.264 codec and .MP4 file format. You can convert your video files using tools like Adobe Media Encoder or Handbrake.

Choose Window > Interactive > Media to set various controls for video and audio playback. Also note that you can use buttons to operate your video and audio files.

## Publishing your document

1. When you're finished. Click the Publish Online button at the top of your screen.
2. Set a title and description for your document and choose the page range. Also notice you can choose to also include a print PDF version of your document as a separate download.
3. In the advanced section you can set up various other options. I recommend setting a custom thumbnail for your work and setting your image resolution to 150ppi, unless your document has a lot of images and videos embedded.
4. Optionally, choose the PDF preset that can be used to download a local version of your Publish Online document once shared. Do note

that this PDF version won't have many of the interactive features you designed since it's an offline document and many features aren't supported in PDF viewers e.g. HTML, MSO or animations.

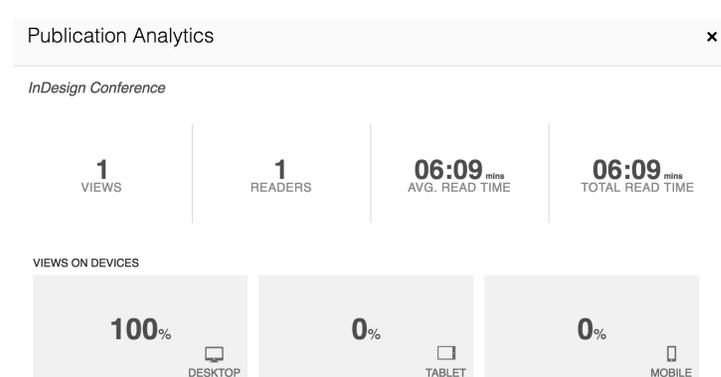
## Various other options

### Navigation

Keep in mind that the Publish Online interface already provided the user with various methods of navigation like page navigation and a thumbnail view for jumping to different pages. You can also share your work using social media or even get the embed code to your project. This way you can embed your Publish Online document into your own website. Try to learn more about this native navigation before designing your document.

### Analytics

Publish Online will automatically track various metrics for you. To see these metrics, choose File > Publish Online Dashboard. Interesting metrics will be measured like average read time, views and used devices. Keep in mind that metrics are recorded with a delay of a few hours, so it's a good practice to check "the next day" when creating reports.



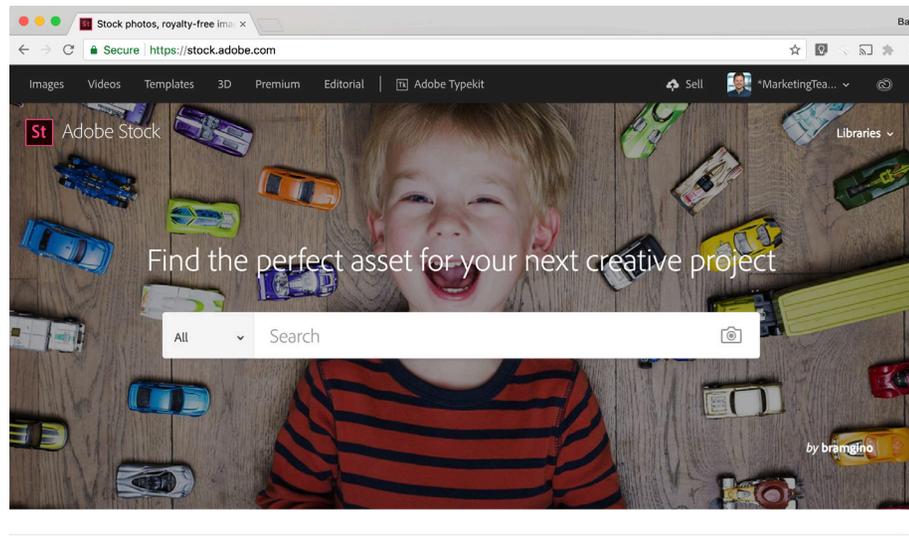
## Adobe Stock

Adobe Stock is a massive collection of over 110 million assets, curated by Adobe. It consists out of various types of content, including:

- Microstock images
- Premium images
- Illustrations
- Vector shapes
- HD and 4K video
- 3D objects, materials and lights
- Templates
- Editorial content

Credits for purchasing content via Adobe Stock is not included in your Creative Cloud membership, but designers can use the low resolution images and video for building mockups for free. Getting credits for Adobe Stock can be done by either subscribing to Adobe Stock via <http://stock.adobe.com>, or by including Stock credits into your Creative Cloud for Enterprise contract.

The great thing about Adobe Stock is that it is very well integrated with

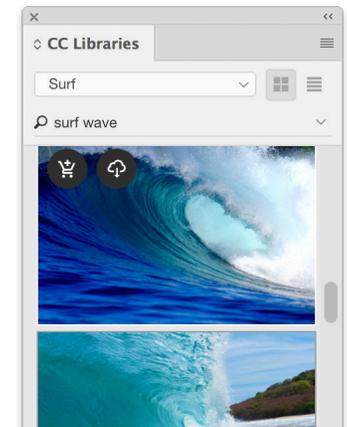


Adobe Creative Cloud’s applications. Every application that has the ability to use Creative Cloud Libraries can take advantage of Adobe Stock’s deep integration with Creative Cloud. But there are other advantages to Stock:

- A collection that is growing every day.
- Partnerships with other stock vendors e.g. Stocksy, Reuters and others.
- Intelligent search capabilities like smart filters and image based searches.
- Integration with desktop and mobile apps.
- 1-click licensing and updating of projects.
- Adobe Stock for Enterprise (which is a subset of Stock, only available directly from Adobe) offers granular control over credit consumption, reporting and user management.

## Finding Stock images from within InDesign

1. Choose Window > CC Libraries to open the Creative Cloud Libraries.
2. Use keywords to find an image.
3. When you found an image you like, hover over the image and click on the second icon (the cloud icon) to download a low resolution watermarked version of the image into your current library.
4. Now drag the image out of the library and on to the document. You’ll see the image is now loaded in the cursor and ready to place.
5. Place the image.



## Finding Stock images from the Stock website

- Use keywords to find your image.
- You can also drag an image onto the page to perform a visual search.
  1. Use the Filters option on the left to add additional requirements e.g. the Depth of Field or Vivid Color filters.
  2. Click the image you like.
  3. Add a low resolution image to a CC Library.

## Licensing Stock images from within InDesign

Once you're happy with the image you want, you can license it. Licensing an image requires Adobe Stock credits which are sold separately. Licensing involves downloading a high resolution version of the image, removing the watermark, replacing the low resolution version and updating all artwork in all projects in all applications that had a live link to this image.

1. License the image in one of these ways:
2. Right-click the low resolution image in the library and choose "license image".
3. Click the shopping cart icon in the top right corner of the image. 
4. Use the Links panel.
5. Now InDesign will ask you if you want to use one of your credits for this purchase.
6. Confirm the image license and watch the magic unfold.

## Adobe mobile apps

### Adobe Capture CC

Use Adobe Capture to collect and generate assets and inspiration on the go. It's a nifty little app that's available on iOS and Android. The app uses the camera of your device to capture and convert images and shapes into assets that are stored in a Creative Cloud Library. Use it to capture:

- Shapes
- Color themes
- Character styles
- 3D Materials
- Brushes
- Patterns



### Adobe Comp CC

Can you feel an idea bubbling up to the surface? Then forget about scribbling it down onto a napkin. Use Adobe Comp CC instead. I'd recommend using Comp CC on a tablet but it's also available for smartphones. Adobe Comp CC is an application that allows you to lay out a simple document using gestures for drawing shapes and assets from various sources, incl. Lightroom Photos, CC Libraries, Adobe Typekit and Adobe Stock. It allows you to mock up a first version of your design and later send it off to InDesign, Photoshop or Illustrator with just one click of a button. Adobe Comp CC is an app I keep with me at all times because it's easy and fun to use and integrates very well with Creative Cloud's services.



### Adobe Acrobat for mobile

Adobe Acrobat for mobile devices gives you a powerful PDF viewer for your phone or tablet. It allows you to do several



useful things e.g.:

- Open PDF documents directly from your email
- Saving PDF documents onto cloud services like Adobe Document Cloud, Adobe Creative Cloud or Dropbox.
- Annotate PDF documents and send them back
- Export PDF documents to Office formats.
- Fill and sign electronic forms.
- Use Adobe Scan app to scan and search paper documents.

Personally I find the Adobe Acrobat and Adobe Scan mobile apps to be invaluable for my daily administration.

## Extra resources

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- [Creative Cloud Libraries overview](#)
- [Detailed list of all library features in all products and services](#)
- [Collaborating using read-only workflows](#)
- [Creative Cloud libraries productivity study](#)
- [Using Creative Cloud assets](#)
- [InDesign Publish Online](#)
- [Using Adobe Comp CC](#)
- [Adobe InDesign + Adobe Stock productivity report](#)
- [Using Adobe Reader on mobile](#)

# Make a Mobile App with InDesign

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*In this session you will learn how to build a complete “content-first” mobile app yourself for less than \$200! We will use InDesign, in5, and Adobe PhoneGap Build. This method works well for projects such as travel guides, “how-to” apps, or interactive annual reports.*

## What this is about...

Today I will be describing the process of building a mobile app using 3 primary components:

1. Adobe InDesign (version not important)
2. in5 from Ajar Productions
3. PhoneGap Build (included with a Creative Cloud subscription)



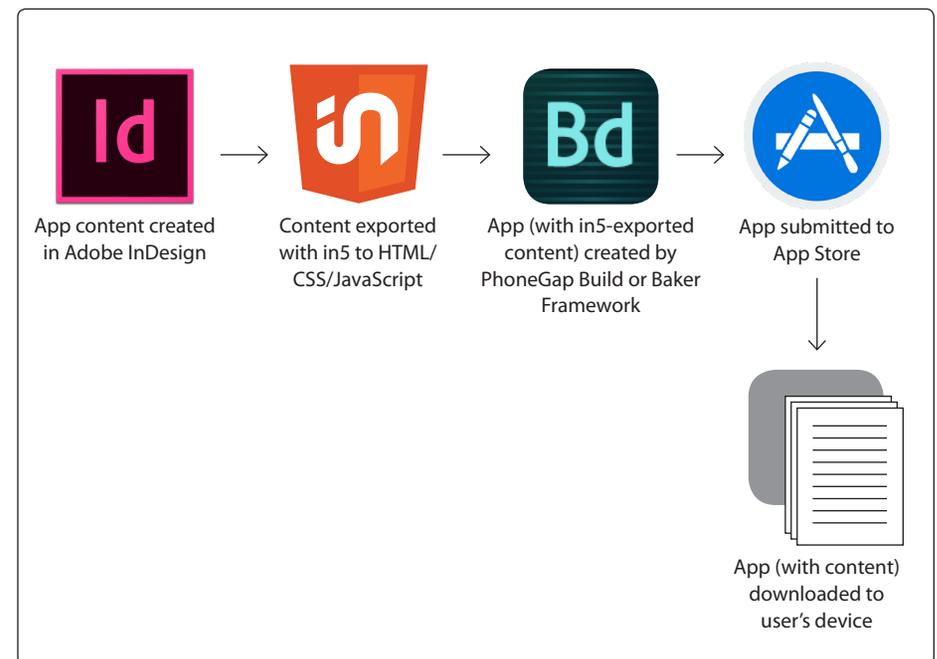
## Build an app for in5-generated content

in5 exports your app content to a folder that contains HTML, CSS, and JavaScript. This content is ready to include in an app, but in5 doesn't include the functionality to build the app. There are several methods for building apps that don't require writing any code. You can use your choice of these methods to create an app to house your in5-generated content.

## Build a single-issue app with in5 content

If you want to create a "single issue" app, that is, an app that consists of a single bundle of content that isn't updated on a regular basis, Adobe PhoneGap Build ([build.phonegap.com](http://build.phonegap.com)) is one way to build a single issue app for iOS, Android, and Windows devices. PhoneGap Build is completely free for Creative Cloud users.

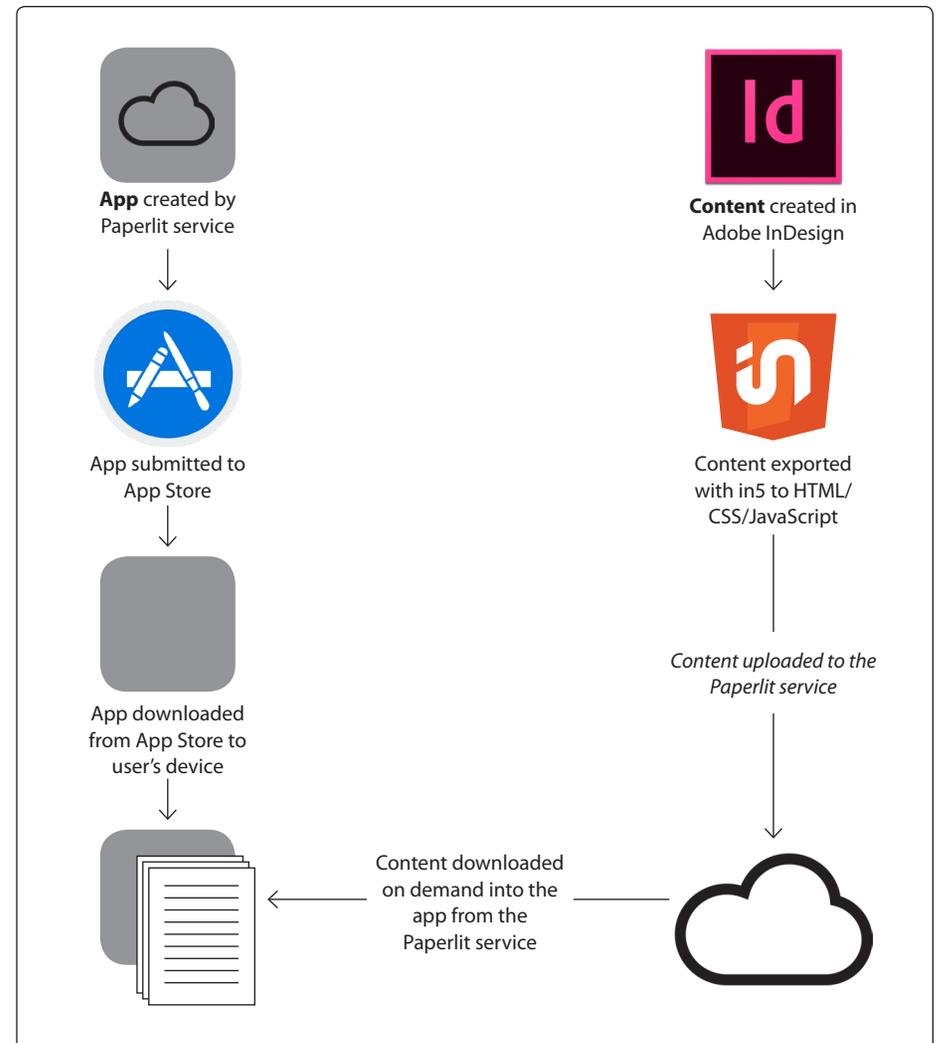
Baker Framework ([bakerframework.com](http://bakerframework.com)) is a somewhat more technical solution for building apps with direct support by in5. Baker Framework can be used to create both single issue and multi issue apps for iOS.



The workflow for creating a single issue app with InDesign, in5, and PhoneGap Build or Baker Framework.

### Build a multi-issue app with in5 content

If you want to create a multi-issue app with subscriptions or the ability to distribute different content to different groups of people (useful for private sales apps, for example), check out the solution from Paperlit ([paperlit.com](http://paperlit.com)) specifically for in5 users.



The workflow for creating a multi-issue app using the Paperlit service with app content generated by in5.

## First, determine if your project is a good fit

There are many ways to create apps. You are a good candidate for this method if:

- You prefer to author all your content and create all your screens in InDesign
- You don't want to write any code (programming)
- You want to create an app "on the cheap"
- You're willing to accept a few limitations and roll up your sleeves and figure a few things out
- Your app content changes only infrequently. In other words, you aren't publishing a magazine or other periodical.

This method would be good for creating an interactive travel guide, a "how-to" app, or an interactive annual report, for example.

### App or EPUB?

Warning: Apple has a history of rejecting apps that are too "book-like". Their position is that if your app is a book, it should be an EPUB on the iBook Store instead of an app on the App Store.

Apps on Google Play are not curated, so there are no such restrictions for Android apps.

### Examples

Here are a couple of examples of apps that could be created with this method.

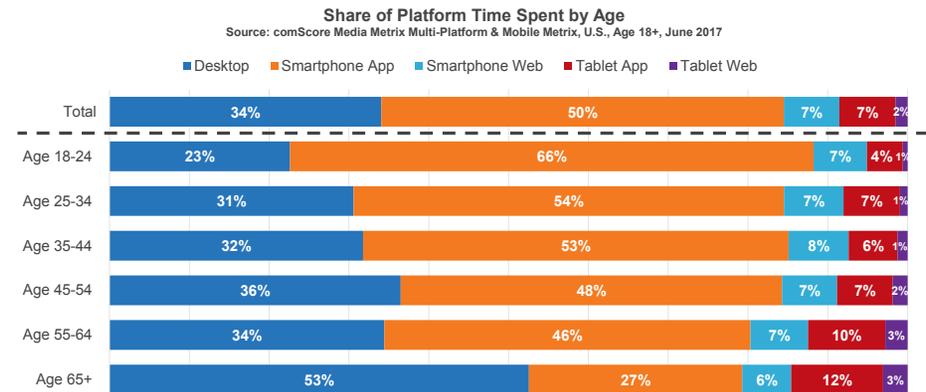
- *Winslow, AZ* app ([apple.co/2q1oAFo](https://apple.co/2q1oAFo)) Created with InDesign and Twixl, but most of the functionality could be done with this method.
- *Outdoor Knots* app ([apple.co/2q162VV](https://apple.co/2q162VV)) Created with DPS, but most of the functionality could be done with this method.

## Step 1: Phone, tablet, or both?

Smartphone app and Web usage is much greater than tablet app and Web usage.

For some fascinating statistics about this, see the *Comscore 2017 U.S. Mobile App Report* at [bit.ly/2lvboiB](http://bit.ly/2lvboiB). A couple of excerpts are shown at right.

The smartphone dominates for 18-24 year-olds, who spend an amazing 2/3<sup>rd</sup> of their digital media time on smartphone apps alone



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## Key Takeaways

- 1 Mobile Apps are the primary driver of digital media consumption but activity is concentrated**

  - The average user spends 2.3 hours per day using mobile apps
  - Apps dominate mobile web in usage time, 87% to 13%
  - Half of digital media time spent occurs in smartphone apps
  - Smartphone users' #1 app drives half of their app time, and the Top 10 drive 95%+
  - Apps have a shorter long-tail for usage compared to the web, with less than 30% of app time occurring outside the Top 50
- 2 More signs of having reached 'peak app' are emerging as interest in new apps begins to wane**

  - Many app acquisition methods are seeing modest declines over the past year
  - The majority of app users don't download any apps per month
  - Most app users across all age segments access 20 or fewer apps in a month
  - While many fast growing apps still exist, fewer apps have emerged of late to revolutionize the digital landscape
- 3 Millennials prove to be the most engaged, sophisticated and addicted users of apps**

  - Millennials are more likely to engage in curation of apps by location and accessibility on their home screens
  - While they love social and entertainment apps, they are also extremely reliant on more functional apps
  - They can't live without their apps, but also show signs of app fatigue

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Apps developed with the method we're discussing today aren't responsive. They will scale up and down proportionally to fit different size screens, and that's it. So you'll need to decide at the start which device(s) you are going to support. In other words, if you want to have a beautiful portrait phone version as well as a landscape tablet version, you'll need to create at least two layouts.

## Step 1: Prototype and test with Adobe XD

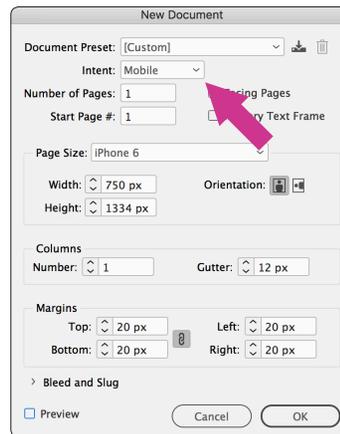
Adobe XD is included with your Creative Cloud subscription. It is a very simple way to quickly mockup and iterate app screens, create icons and navigation elements, and test interaction with users. See [adobe.ly/2q124fo](http://adobe.ly/2q124fo) for more info.



## Step 2: Set up InDesign files for mobile screens

Setting the Intent to *Mobile* in InDesign's New Document dialog box will set the Transparency Blend space to RGB, set the default swatches to RGB, and set the measurement system to pixels.

I like to create mobile app content at 750 x 1294 pixels. This 16 x 9 proportion is used by most modern smartphones. For iOS phones, it fits nicely under the required title bar at the top of the screen.



## Step 3: Include interactivity, animation, and media

in5 supports interactivity created with InDesign's *Buttons and Forms* panel, *Hyperlinks* panel, *Object States* panel, form elements, and the *Bookmarks* panel. In addition, in5 supports animation created with InDesign's *Animation* and *Timing* panels. And, as a bonus, you can use much of the functionality found in the *Overlays* panel, which is intended for use with AEM Mobile. You can find a full list of which interactive and media features of InDesign are supported by in5 at [bit.ly/1wBZGY9](http://bit.ly/1wBZGY9).

### Hyperlinks

in5 fully supports InDesign's Hyperlink functionality. Hyperlinks can be added in InDesign using 2 methods:

1. The Hyperlinks panel. This panel can be used to add hyperlinks to either selected text or selected objects.
2. The Buttons & Forms panel. This panel can be used to add hyperlinks to objects.

For additional Hyperlink tips, see this *Three ways to improve your hyperlinks* blog post: [bit.ly/1k3jWQt](http://bit.ly/1k3jWQt).

### Pan & zoom

Pan & zoom images created with the Pan & Zoom option in the *Overlays* panel are supported by in5.

## Video

To include video content in your app, you will need to decide if you want to a) “stream” the video into the app on-demand, or b) embed the video in the app. Its a trade off between file size and reliability.

Streaming video occupies no room in your app content, so it won’t affect the download speed of the content. But it will require the user to have a reliable, fast internet connection on their device.

To include streaming video in an app, you can just include a hyperlink to a video on a video streaming site such as YouTube or Vimeo, or copy an “embed code” from the site.

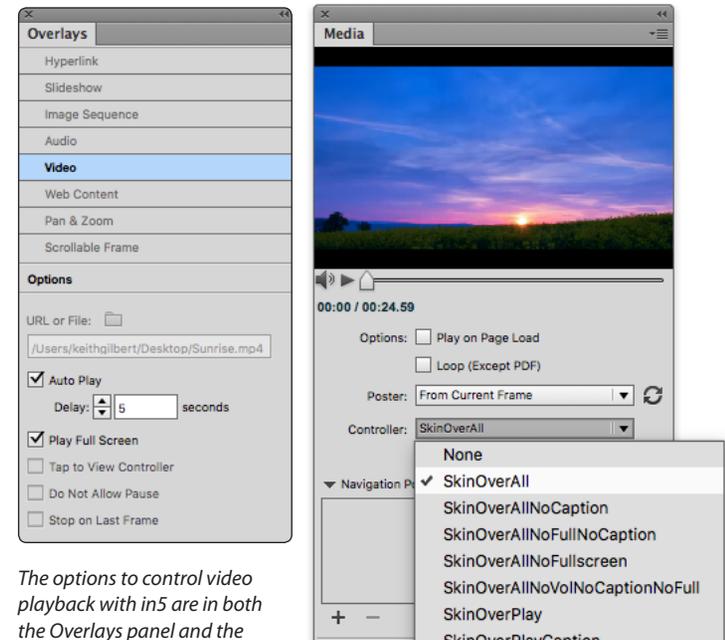
Embedded video makes the content larger, so it will take the user to download the content into the app. But you can be assured that it will play reliably, every time, online or offline.

If you choose to embed video, you will want to create video files that are cropped to a specific pixel dimension, converted to the proper format, and compressed to occupy the least amount of space in the app.

**Rule of thumb: Properly compressed video should occupy no more than 10mb of space per minute of video.**

In5 supports all of the video settings in the Overlays panel, except the *Tap to View Controller* and *Do Not Allow Pause* options. To add a controller to a placed video, select the video, and choose any of the controller options in InDesign’s Media panel. Regardless of which one you choose, a single

full-featured controller will be added to the video. To hide the controller, select None for the controller option in the Media panel. For more information about working with video in in5, see [bit.ly/1qLHGMc](http://bit.ly/1qLHGMc).

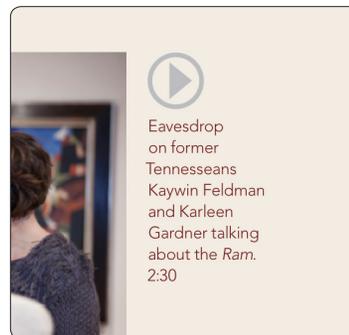


*The options to control video playback with in5 are in both the Overlays panel and the Media panel.*

## Audio

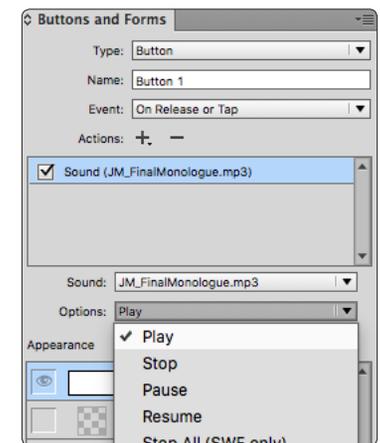
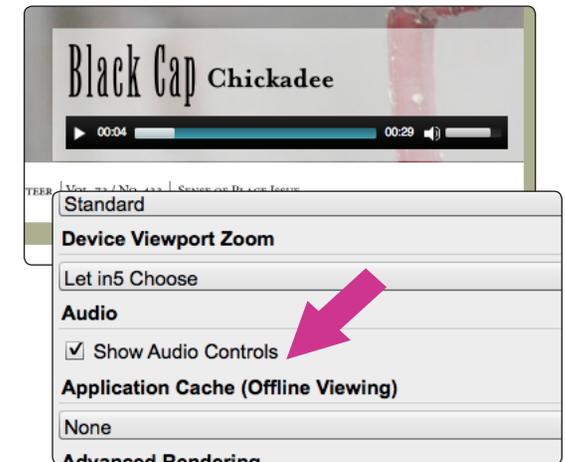
In my opinion, audio is under-utilized in apps. High-quality audio can be easier to produce than video, and takes up far less space. If your video consists of just a “talking head”, why not consider a still shot of the individual with an audio interview instead? Instead of just text in an article, what about including the option of the author of the text reading it aloud?

- Audio must be saved in the MP3 file format.
- If you are a Creative Cloud subscriber, you have access to Adobe Audition, a full-featured audio editing tool. Audition will also convert audio from almost any format to MP3 format.
- To import an MP3 audio file into InDesign, just choose *File > Place*, and select the MP3 file. The audio file will appear as a small frame on the page (if you have Frame Edges displayed).
- Use “auto play” audio sparingly. Keep in mind that the user may be viewing your content in a quite environment, without headphones.
- It is a good practice to always indicate to the user the length of the audio clip that you are asking them to listen to. I use the format [00:05:34] (5 minutes, 34 seconds).



InDesign doesn’t provide any interactive audio controller files. There are two ways to control audio in in5 output.

1. If you select in5’s *Show Audio Controls* option in5 automatically adds a 400 x 30 pixel interactive audio control to the frame containing the audio. You may need remove any existing icons from your audio frames and adjust your frame sizes to accommodate the in5-generated audio controls.
2. Or, you can use the *Buttons & Forms* panel to create your own custom buttons to play, pause, stop, or resume audio.



## Animated GIFs and image sequences

Two low-tech but effective ways to include animation in your project are animated GIFs and image sequences.

An **Image Sequence** is a series of JPEG or PNG images that are set to appear one after the other, creating an animated effect. Adobe Animate and After Effects are among the tools that can export animation as an image sequence. in5 supports all the Image Sequence options in the Overlays panel.

*All of the Image Sequence overlay options are supported by in5.*



- Bart Van de Wiele has a nice tutorial at [bit.ly/S6cGp7](http://bit.ly/S6cGp7) showing how to create an animated number sequence using Image Sequences in InDesign.
- See [adobe.ly/1oiijm5](http://adobe.ly/1oiijm5) for a tutorial on how to create a rotating object in Photoshop, export the rotation as PNG files, and then use this as an image sequence in InDesign.

There are 3 things that you can do with **animated GIFs** that you can't do with video: they can be set to play a specific number of times, and then stop; they don't display an on-screen controller; and they can have a transparent background.

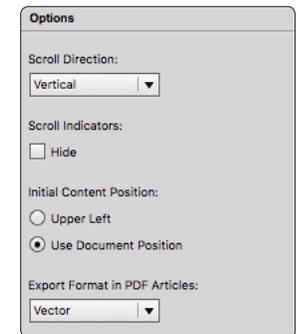
There is no way to control the playback of an animated GIF with buttons. If you have an image sequence that you need to convert to an animated GIF, see [bit.ly/1WcPdlv](http://bit.ly/1WcPdlv) for easy step-by-step instruction on how to do this in Photoshop.

For more about animated GIFs in in5, see [bit.ly/1qLHGMc](http://bit.ly/1qLHGMc).

## Scrollable frames

Scrollable frames are commonly used in interactive projects to create not only text that scrolls within a defined area, but also numerous “sliding tab” or “drawer” effects. Scrollable frames created for DPS with the DPS Overlays panel are supported by in5. The *Initial Content Position: Upper Left* option isn't supported.

The *Export Format in PDF Articles* option has no effect in this panel for in5 output.

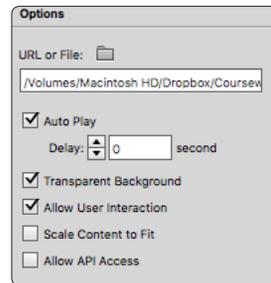


*Scrollable frames are fully supported by in5, with the exception of the Upper Left and Export Format options.*

The free “Universal Scrolling Frames” plug-in for InDesign from Ajar Productions ([bit.ly/1rlgZsl](http://bit.ly/1rlgZsl)) provides an alternate way to create scrollable frames in InDesign. This method offers the advantage of being able to preview the scroll effect using InDesign's EPUB Interactivity Preview panel.

## Web content

In5 supports Web Content overlays. These are frames that either contain local HTML/CSS/JavaScript content, or iframe HTML content for widgets such as maps. Everything in the Overlays: Web Content panel is supported except for the *Scale Content to Fit* option.



*Web Content overlays are fully supported by in5 except for the Scale Content to Fit option*

## Multi-state objects and slideshows

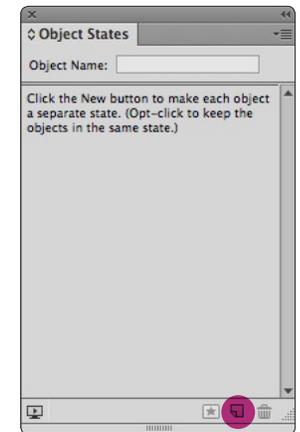
A multi-state object (MSO for short) is a single object, kind of like a group, that contains multiple “states” within it. The most typical use case of an MSO is a slide show that either auto-plays on the screen, or is controlled by the user tapping buttons. In either case, each slide in the slide show is a separate state in a multi-state object.

Here’s the key: each slide in a slideshow, (or state in an MSO), doesn’t have to be an image. A state can consist of text frames, images, Illustrator artwork, hyperlinks, buttons, scrollable frames, audio, video, or even other multi-state objects. This is where it gets really interesting. Particularly when the access to individual states is controlled by buttons, the types of interactive effects that can be achieved with MSOs is very broad.

To create an MSO, select one or more objects, and click the “new” button at the bottom of the Object States panel. Each object will become a separate state in the resulting multi-state object. If you want to include multiple

objects in a single state, you must group all the objects you want on that state before making the MSO.

Slideshows constructed with multi-state objects and buttons are supported by in5, and almost all of the options found in the Overlays: Slideshow panel are supported. The only exception is the *Export Format in PDF Articles* option has no effect, as the raster/vector settings are controlled across the entire file in in5 using the choices in the Export Content with in5 dialog box.

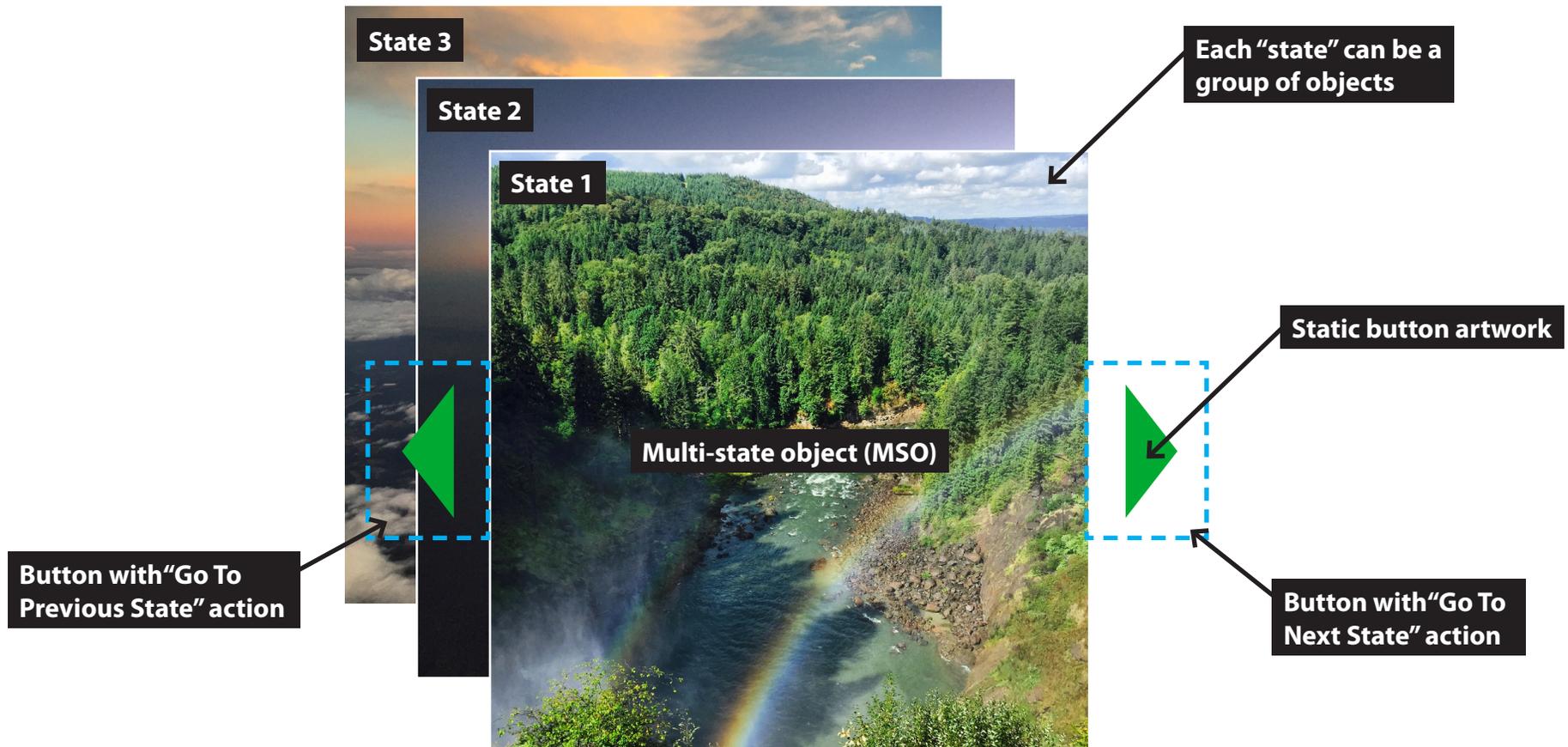


## Nine things to know about multi-state objects and buttons in InDesign

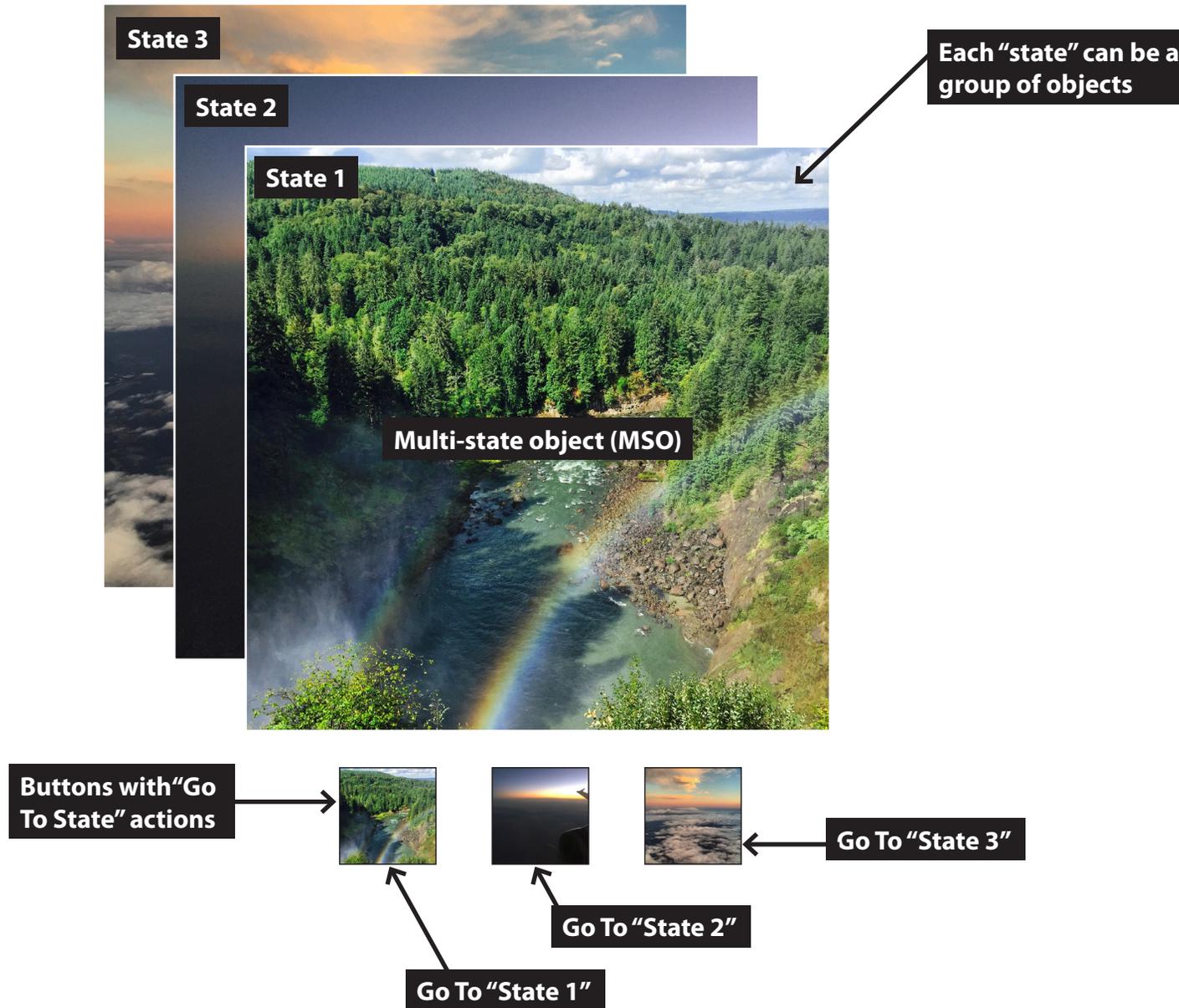
Mastering how to create multi-state objects controlled by buttons is the key to creating all kinds of rich interaction in InDesign. To that end, here are nine things that you need to know about MSOs and buttons:

1. **Always keep the Buttons and Forms, Object States, and Layers panels open and visible when creating interactive effects.** You will need to refer to these panels frequently, so for your own sanity, open them up, park them on your screen, and leave them there. Consider making a custom InDesign workspace to save your panel arrangement (*Window > Workspace > New Workspace*). The Layers panel is used heavily in interactive projects for locating, selecting, or moving page items that are within groups, object states, or buttons.
2. **Always work with Frame Edges displayed.** Choose *View > Extras > Show Frame Edges* so that you can easily see clear buttons and the “hidden” states of MSOs.
3. **Always name your MSOs, states, and buttons.** Yes, InDesign will ensure that your MSOs, states, and buttons are given unique names, so that everything will work as it should. But the more complex your interaction gets, the more you will appreciate having an MSO named “national parks MSO” and states named “yosemite”, “rocky mountain”, and “joshua tree” rather than “Multi-state 23” and “State 1”, “State 2”, and “State 3”. The names that you give these MSOs, states, and buttons will appear in the Layers panel, making selecting objects through the Layers panel easy.
4. **Double-click to “dive” down into the objects in an MSO, hit the Esc key to “climb” back out.** With an MSO selected, double click on an object to dive into the MSO state that contains that object and select the object. Then, hit the Esc key once to select the state, and again to select the “parent” MSO. Depending on how objects within the states are grouped, you may need to double-click repeatedly to access the objects within groups, and then hit the Esc key repeatedly to climb back out. This simple technique is a huge time- and effort-saver once you master it.
5. **There is no such thing as a multi-state object with one state.** It should be no surprise that a multi-state object must have multiple states. If you select a single object, and choose *New State* from the Object States panel menu, a 2-state MSO will be created, with the object you selected duplicated in each state.
6. **There is no such thing as an empty state in a multi-state object.** Every state in an MSO must have at least one page item in it. If you need a state that consists of “nothing”, you will need to create a frame that has no fill and no stroke, and add that to the state. This is a common technique for creating “pop-up” or “overlay” boxes that appear on the screen when a button is tapped.
7. **The initial display of an MSO is always its first state.** Regardless of which state is selected in the Object States panel, when the page appears on a mobile device, the first state (the state at the top of the Object States panel) is the state that will be initially displayed.
8. **Buttons located inside an MSO state can only “see” states within the parent MSO.** A button that is in an MSO state can’t control a different MSO on the page.
9. **Buttons that are not part of an MSO can only “see” MSOs on the current page.** In other words, there is no way for a button on page 2 to control an MSO on page 3.

## How to create a slide show with forward and back buttons



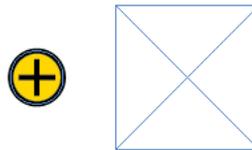
How to create a slide show with buttons for each slide



## How to create a “pop-up” in InDesign

“Pop-up” or “reveal” boxes are a very common interface element that appear in digital publications. They are very useful: They can lead a curious reader deeper into your content, allow you to display dense content in a small amount of space, provide a mechanism for creating simple games and quizzes, and much more.

1. Create the close button artwork, and create a clear frame the size that you want the button to be



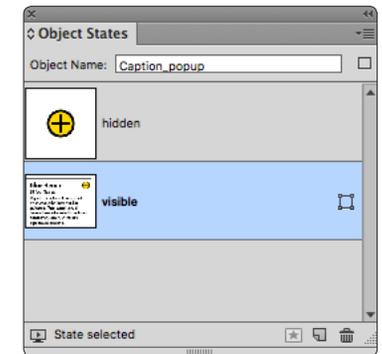
2. Align the 2 objects, and group them



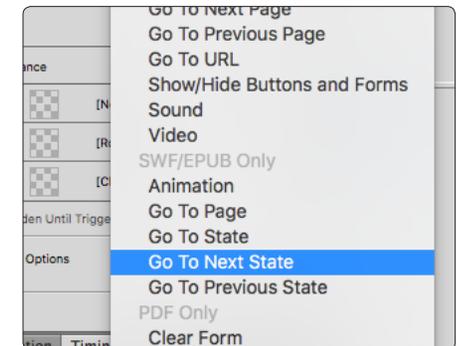
3. Create a second group that consists of the items that you want to “pop-up”, close button artwork, and a clear frame that will become the close button



4. Select the 2 groups, and create a new multi-state object. Name the group that contains the open button artwork “hidden” and the other state “visible”



5. Select the Hidden state in the Object States panel, and then double-click repeatedly until you have the clear frame selected. Choose *Go To Next State* from the Actions drop-down menu in the Buttons and Forms panel



6. Select the Visible state in the Object States panel, and then double-click repeatedly until you have the clear frame selected. Choose *Go To Next State* from the Actions drop-down menu in the Buttons and Forms panel

The advantage of this technique is that each object is “self contained”. The close buttons are only visible and active when the visible state is displayed. Once you master this valuable technique, you will be able to use it for a wide variety of interactive experiences.

## Step 4: Create a folder for the app content

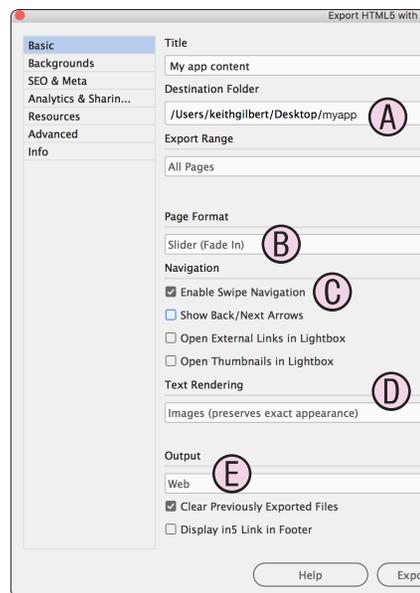
Somewhere on your hard drive or server, create a folder called *myapp*. This folder is going to be used to store all the items necessary for building the app.

## Step 5: Export InDesign content with in5

When you export your InDesign content with in5 to be used in an app, you will need to pay close attention to the settings in the *Export HTML5 with in5* dialog box.

### Basic tab

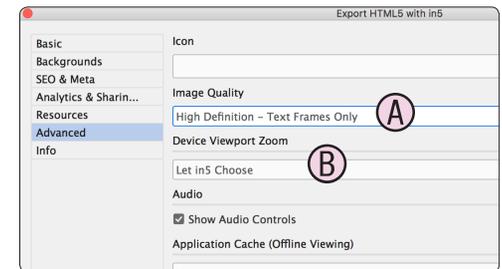
- Specify the *myapp* folder you created in the step above
- The *Slider (Fade In)* page format is most typically used for apps
- You will need to decide if you want to allow the user to swipe between screens, or if you will provide alternate navigation elements such as buttons and menus.



- You will probably choose *Images* for the Text Rendering, unless allowing the user to select text in the app is important to you. Images causes each screen to output exactly like the InDesign layout.
- Web* is the most common output format if your content is going to be bundled into an app.

### Advanced tab

- Choose *High Definition* or *High Definition - Text Frames Only* depending on your needs
- Typically select *Let in5 Choose*

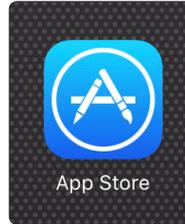


When you've finished exporting with in5, your *myapp* folder should contain a file named *index.html* and a folder named *assets*.

## Step 6: Determine platforms and distribution methods

### iOS apps

On iOS devices mobile apps can only be distributed two ways: through the Apple App Store, or privately within a single company through “enterprise” distribution. If your app and content are free, Apple will host it on the Apple App Store free of charge. If you charge for your app or your content, Apple will retain 30%.

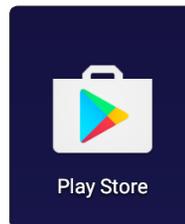


**There is no way to distribute an iOS app to the public outside of the Apple App Store.**

Enrollment in the Apple Developer program costs \$99/year for individuals, and \$399 for businesses ([apple.co/1ZEDAkH](https://apple.co/1ZEDAkH)).

### Android apps

On Android devices, you can either distribute your app through Google Play, with a similar financial arrangement to the Apple App Store, or by distributing it yourself and instructing users how to “sideload” the app directly on their mobile device, bypassing Google Play.



There is a one-time \$25 enrollment fee to become a Google Play developer ([bit.ly/1Nqo4YW](https://bit.ly/1Nqo4YW)).

### Windows apps

Windows 10 apps can be submitted to the Windows Store. This store isn't curated, so no app approval is needed. Like Apple and Google, Microsoft will distribute free apps at no charge, and will take a 30% cut if you charge for your app. You can also install Windows apps directly on Windows devices, bypassing the Windows Store.

There is a one time \$19 fee for individuals to enroll in the Windows developer program. The fee is \$99 for businesses ([bit.ly/1TzRnF7](https://bit.ly/1TzRnF7)).

## Step 7: Create an App ID and iOS certificates

To create an iOS app and submit it to the App Store, you will need the following:

- An **App ID**. This is a string that is unique to your app. The easiest way to ensure that it is unique is to use your company's domain name in reverse, with the name of your app at the end. For example: *com.gilbertguide.channelislands-np*
- A **development provisioning profile**. This is a single file with a *.mobileprovision* extension that is tied to your App ID as well as to a specific set of iOS devices that you specify for testing your app.
- A **distribution provisioning profile**. This is a single file with a *.mobileprovision* extension that is tied to your App ID and is needed to submit your app to the App Store.
- A **development iOS certificate**. This is a single file with a *.p12* extension that is needed to create a test version of your app.
- A **production (distribution) iOS certificate**. This is a single file with a *.p12* extension that is needed to submit your app to the App Store.

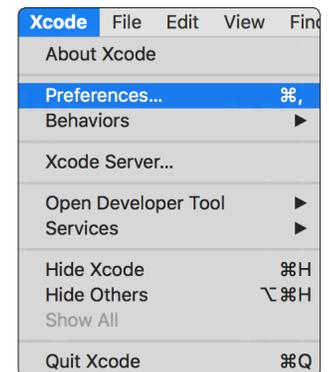
I'll walk you through the process of procuring the IDs, provisioning profiles, and certificates on the following pages.

Alternatively, you can hire someone to do the app signing and submission process for you. If they use their developer account and certificates, the app will show that it is "published by" them, and any funds from sales of the

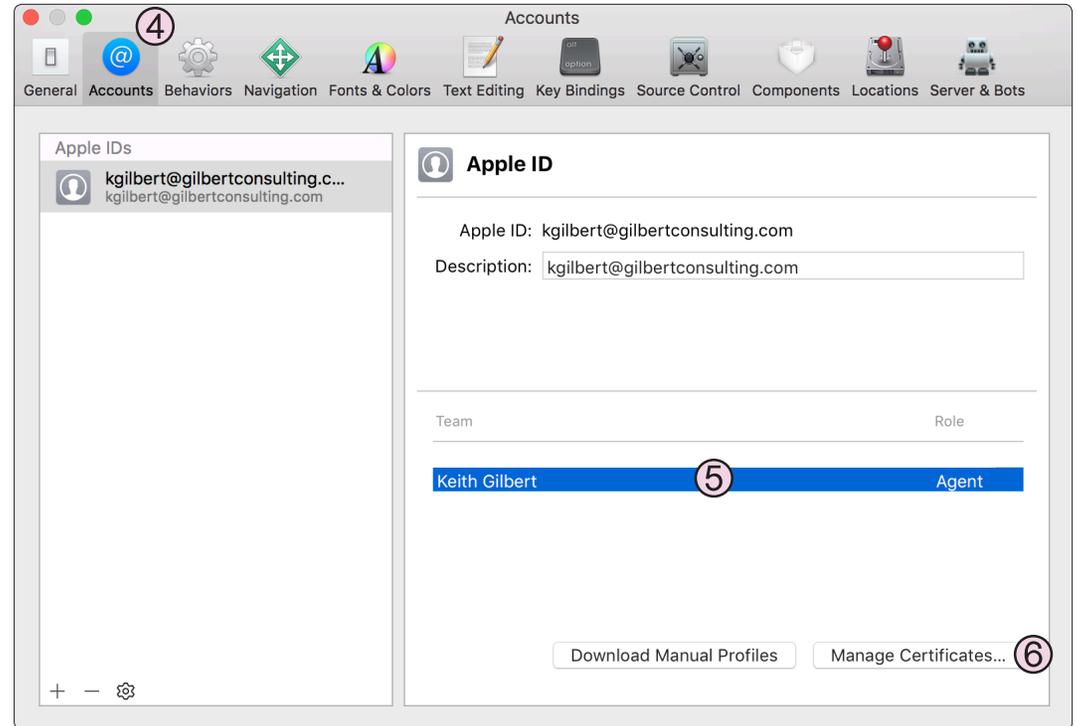
app will go into their account. If you provide them access to your developer account, they could build the certificates and submit the app on your behalf.

### Generate iOS certificates

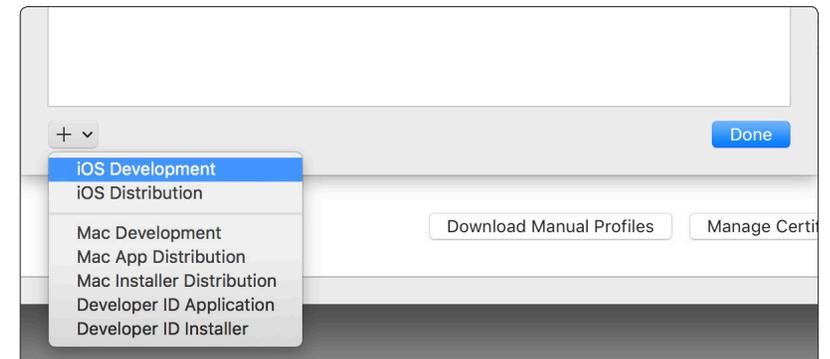
1. Download and install Xcode ([apple.co/2ltpReV](https://apple.co/2ltpReV)). Xcode is a programmer's tool for creating iOS and Mac apps. Don't worry, we're going to only use it for one tiny thing. But, be warned, it is a huge (almost 5gb!) download, so it may take awhile.
2. Run Xcode.
3. Choose *Xcode > Preferences*.



4. Click the Accounts icon at the top
5. Choose your name
6. Choose *Manage Certificates*

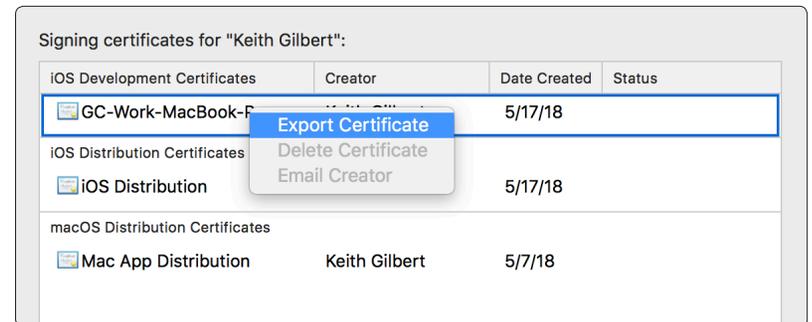


7. Click the plus sign, and choose *iOS Development* from the drop-down list.



8. Click the plus sign again, and choose *iOS Distribution* from the drop-down list.

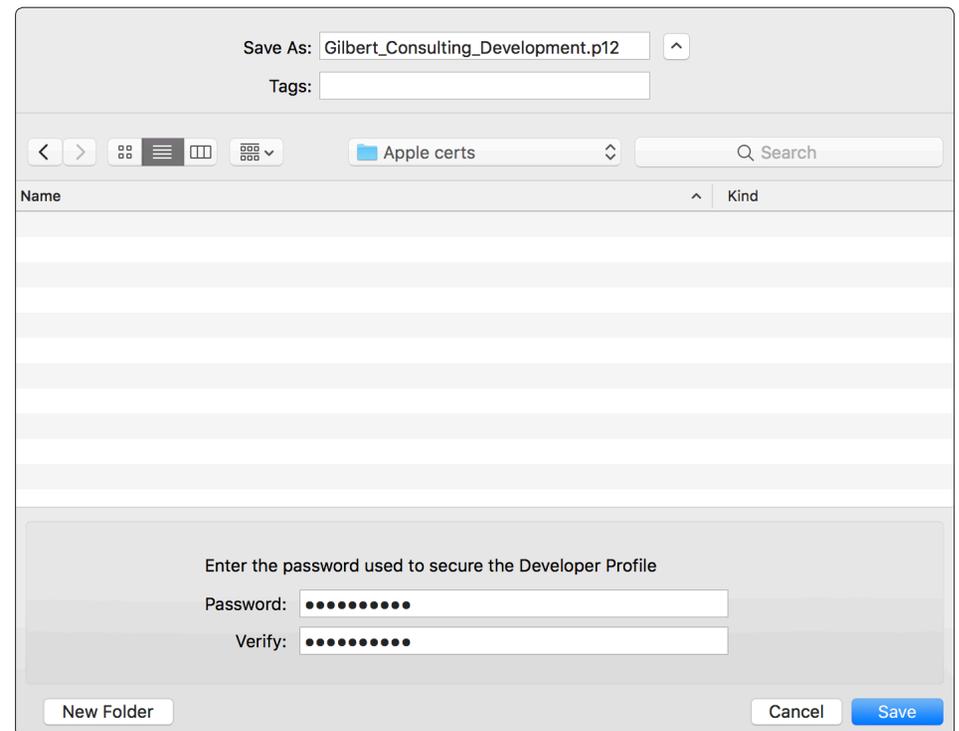
9. Right-click the text under the iOS Development Certificates heading, and choose *Export Certificate*.



10. Type a name for the certificate p12 file (include "DEVELOPMENT" in the name so you can identify it easily later). Choose a location for the file, type a Password at the bottom, and click *Save*.

11. Right-click the text under the iOS Distribution Certificates heading, and choose *Export Certificate*.

12. Type a name for the certificate p12 file (include "DISTRIBUTION" in the name so you can identify it easily later). Choose a location for the file, and type a Password at the bottom.

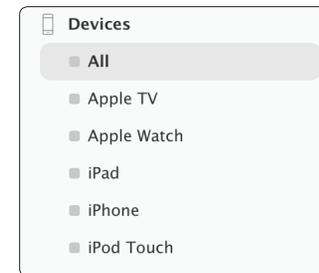


13. Quit Xcode.

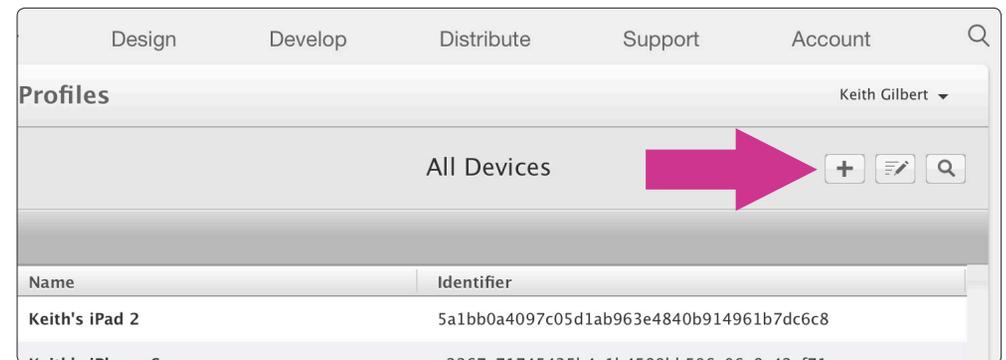
## Register iOS test devices

Each iOS that you want to test your app on before you submit the app to the app store must be registered through the Apple Developer site.

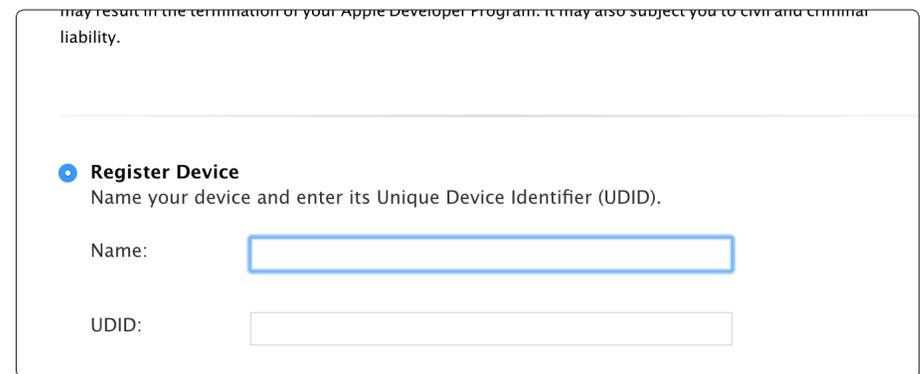
1. Go to the Apple Developer Web site at [apple.co/2lxjg3a](https://apple.co/2lxjg3a) and sign in with your Apple ID.
2. Choose *All* under the *Devices* heading on the left side.



3. Click the plus icon in the upper-right corner.

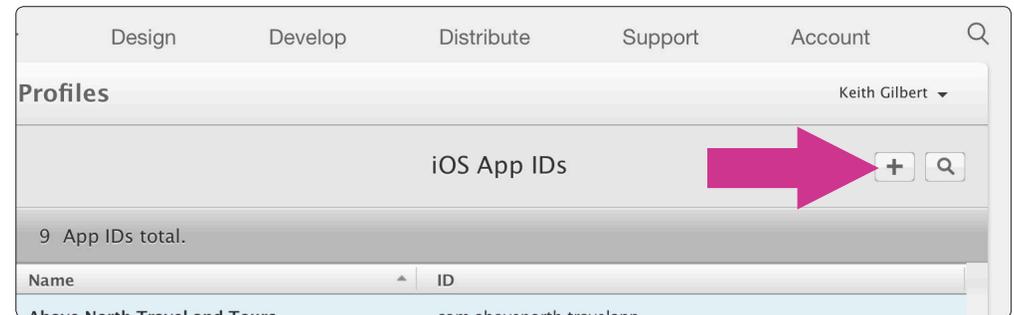
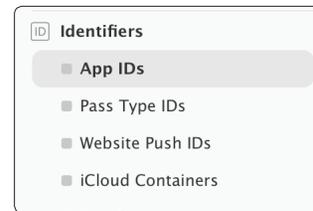


4. Type a name for your device, something like "Keith's iPhone 6" to help you identify it later.
5. Type or paste in the UDID for your device. To obtain the UDID, visit [get.udid.io/](https://get.udid.io/) on your device and follow the on-screen instructions.
6. Click *Continue*. Repeat steps 3-6 for each device you wish to use to test your app.



## Create an App ID

1. Under the *Identifiers* heading on the left, choose *App IDs*.
2. Click the plus icon in the upper-right.
3. Type a description, such as the name of your app.
4. Leave the App ID Prefix as-is.
5. For the App ID Suffix, choose *Explicit App ID*, and enter a "Bundle ID" for your app. This is a string that is unique to your app. The easiest way to ensure that it is unique is to use your company's domain name in reverse, with the name of your app at the end. For example: *com.gilbertguide.channelislands-np*.



**App ID Description**

Name:   
You cannot use special characters such as @, &, \*, ', "

---

**App ID Prefix**

Value:

**Explicit App ID**

If you plan to incorporate app services such as Game Center, In-App Purchase, Data Protection, and iCloud, or want a provisioning profile unique to a single app, you must register an explicit App ID for your app.

To create an explicit App ID, enter a unique string in the Bundle ID field. This string should match the Bundle ID of your app.

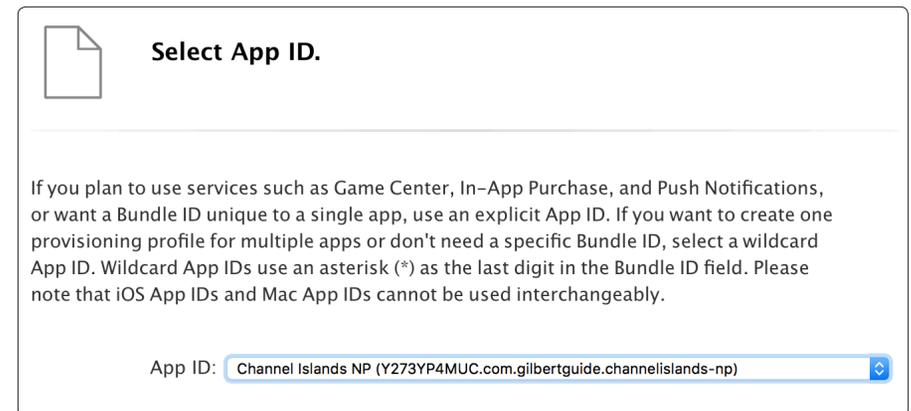
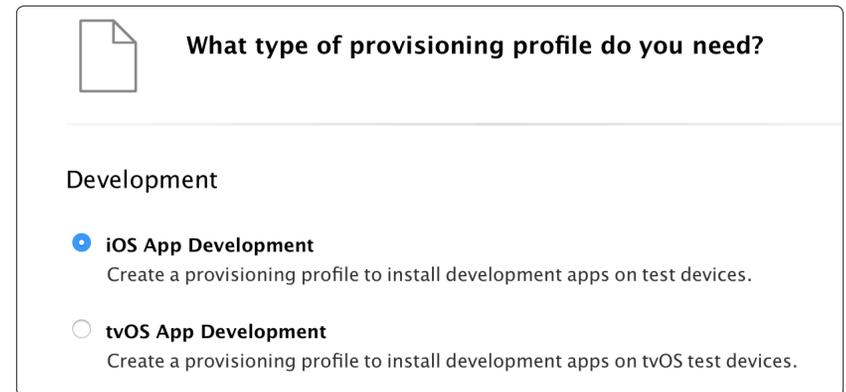
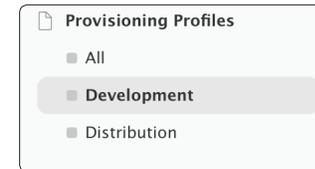
Bundle ID:   
We recommend using a reverse-domain name style string (i.e., com.domainname.appname). It cannot contain an asterisk (\*).

6. Click *Continue*.

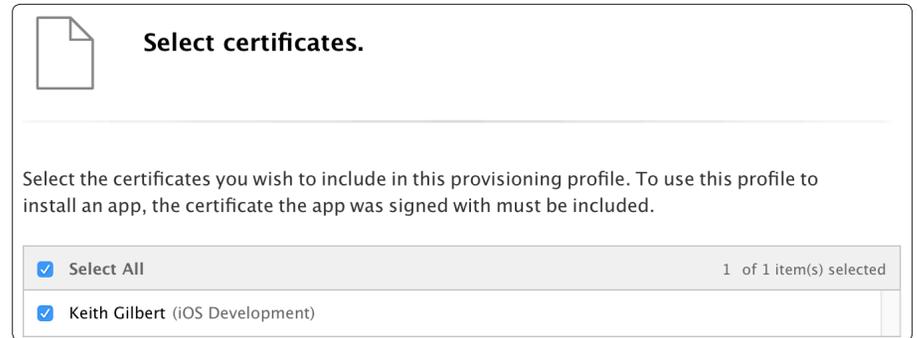
## Generate Provisioning Profiles

1. Under the *Provisioning Profiles* heading on the left, choose *Development*.
2. Click the plus icon in the upper-right.
3. Choose *iOS App Development*, and then click *Continue*.

4. Select the App ID you just created in the previous steps from the App ID drop-down list, and then click *Continue*.



5. Select the iOS Development certificate you created earlier, and then click *Continue*.



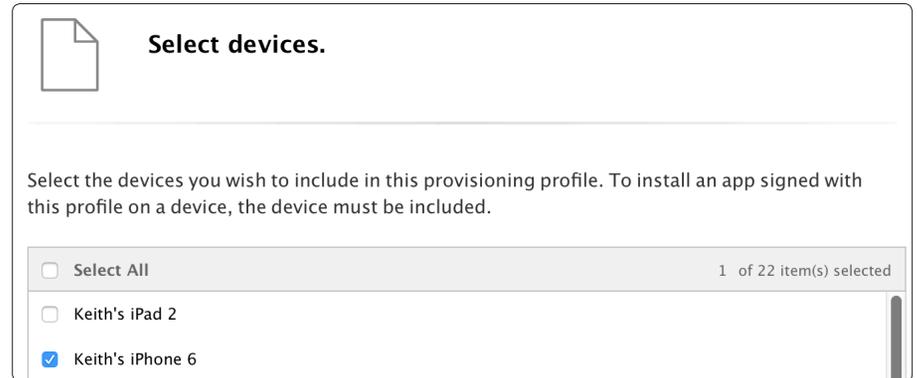
**Select certificates.**

Select the certificates you wish to include in this provisioning profile. To use this profile to install an app, the certificate the app was signed with must be included.

Select All 1 of 1 item(s) selected

Keith Gilbert (iOS Development)

6. Select all the devices on which you want to be able to test the app, then click *Continue*.



**Select devices.**

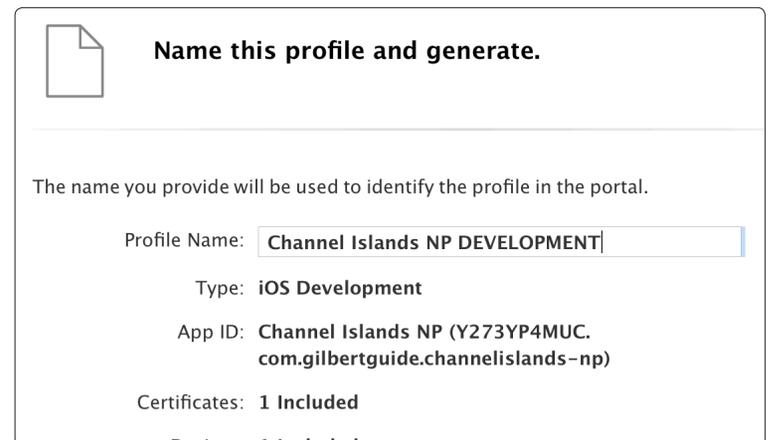
Select the devices you wish to include in this provisioning profile. To install an app signed with this profile on a device, the device must be included.

Select All 1 of 22 item(s) selected

Keith's iPad 2

Keith's iPhone 6

7. Give the profile a name, (include "DEVELOPMENT" in the name so you can identify it easily later) and click *Continue*.



**Name this profile and generate.**

The name you provide will be used to identify the profile in the portal.

Profile Name:

Type: iOS Development

App ID: Channel Islands NP (Y273YP4MUC.com.gilbertguide.channelislands-np)

Certificates: 1 Included

Devices: 1 Included

8. Click the *Download* button. The provisioning profile will be downloaded to your browser's download location.



**Your provisioning profile is ready.**

---

**Download and Install**  
Download and double click the following file to install your Provisioning Profile.



Name: Channel Islands NP DEVELOPMENT  
 Type: iOS Development  
 App ID: Y273YP4MUC.com.gilbertguide.channelislands-np  
 Expires: May 17, 2019

[Download](#)

9. Click the *Add another* button at the bottom of the screen.

10. Select *App Store* under the Distribution heading, then click *Continue*.

**Distribution**

- App Store**  
Create a distribution provisioning profile to submit your app to the App Store.
- tvOS App Store**

11. Select the App ID you created in the previous steps from the App ID drop-down list, and then click *Continue*.

If you plan to use services such as Game Center, In-App Purchase, and Push Notifications, or want a Bundle ID unique to a single app, use an explicit App ID. If you want to create one provisioning profile for multiple apps or don't need a specific Bundle ID, select a wildcard App ID. Wildcard App IDs use an asterisk (\*) as the last digit in the Bundle ID field. Please note that iOS App IDs and Mac App IDs cannot be used interchangeably.

App ID:

12. Select the iOS Distribution certificate you created earlier, and then click *Continue*.



### Select certificates.

---

Select the certificates you wish to include in this provisioning profile. To use this profile to install an app, the certificate the app was signed with must be included.

• **Keith Gilbert (iOS Distribution)**  
 May 17, 2019

13. Give the profile a name, (include "DISTRIBUTION" in the name so you can identify it easily later) and click *Continue*.



### Name this profile and generate.

---

The name you provide will be used to identify the profile in the portal.

Profile Name:

Type: **iOS Distribution**

App ID: **Channel Islands NP (Y273YP4MUC.com.gilbertguide.channelislands-np)**

Certificates: **1 Included**

14. Click the *Download* button. The provisioning profile will be downloaded to your browser's download location.

### Download and Install

Download and double click the following file to install your Provisioning Profile.



**Name:** Channel Islands NP DISTRIBUTION  
**Type:** iOS Distribution  
**App ID:** Y273YP4MUC.com.gilbertguide.channelislands-np  
**Expires:** May 17, 2019

[Download](#)

## Step 8: Create an Android certificate

Creating and submitting an Android app is much easier than creating the iOS certificates. Only a single certificate is required.

### Macintosh

1. Download and install Java on your computer ([bit.ly/2pXloup](http://bit.ly/2pXloup))
2. Run the *Terminal* app (in your Applications folder)
3. At the prompt, type...

```
keytool -genkey -v -keystore keith_gilbert.key-  
store -alias keith_gilbert -keyalg RSA -keysize  
2048 -validity 10000
```

(replacing "keith\_gilbert" with  
your name)

... and then press return.

4. Type an answer to each  
prompt, pressing return after  
each answer.
5. When you are finished, the  
.keystore file will be saved in  
your home folder.

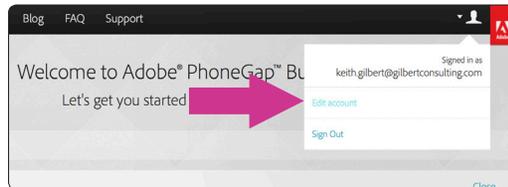
```
keithgilbert — -bash — 146x28
Last login: Mon May  8 12:56:35 on ttys000
Keiths-MBP:~ keithgilbert$ keytool -genkey -v -keystore keith_gilbert.keystore -alias keith_gilbert -keyalg RSA -keysize 2048 -validity 10000
Enter keystore password:
Re-enter new password:
What is your first and last name?
[Unknown]: Keith Gilbert
What is the name of your organizational unit?
[Unknown]: Gilbert Consulting
What is the name of your organization?
[Unknown]: Gilbert Consulting
What is the name of your City or Locality?
[Unknown]: St. Paul
What is the name of your State or Province?
[Unknown]: MN
What is the two-letter country code for this unit?
[Unknown]: US
Is CN=Keith Gilbert, OU=Gilbert Consulting, O=Gilbert Consulting, L=St. Paul, ST=MN, C=US correct?
[no]: yes

Generating 2,048 bit RSA key pair and self-signed certificate (SHA256withRSA) with a validity of 10,000 days
for: CN=Keith Gilbert, OU=Gilbert Consulting, O=Gilbert Consulting, L=St. Paul, ST=MN, C=US
Enter key password for <keith_gilbert>
(RETURN if same as keystore password):
Re-enter new password:
[Storing keith_gilbert.keystore]
Keiths-MBP:~ keithgilbert$
```

## Step 9: Upload your certificates to PhoneGap Build

1. Go to [build.phonegap.com](http://build.phonegap.com) and sign in with your Adobe ID

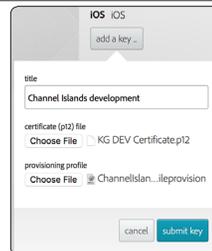
2. In the upper-right corner, choose *Edit account*



3. Click on *Signing Keys*, and then the *add a key* button under the iOS category

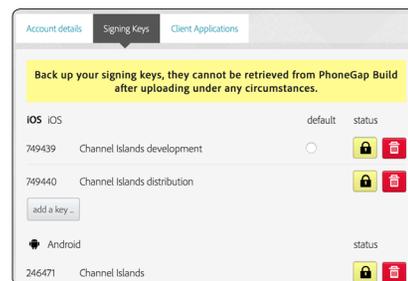


4. Enter the name of your app+ “development” for the title, and then choose your development p12 certificate and your development provisioning profile.



5. Repeat the process for your iOS distribution certificates.

6. Repeat the process for your Android certificate.



## Step 10: Download the *config.xml* file

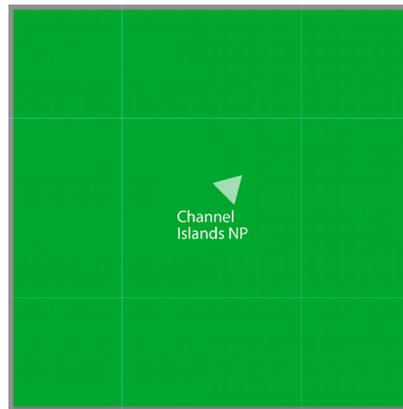
1. Download the *config.xml* file from my file server at [bit.ly/2GvD84G](http://bit.ly/2GvD84G).
2. Place this *config.xml* file in the *myapp* folder.

## Step 11: Generate icons and splash screens

Many different sizes of your app icon and splash screens are required by PhoneGap to build your iOS, Android, or Windows app. The PhoneGap File Generator is an easy way to create these.

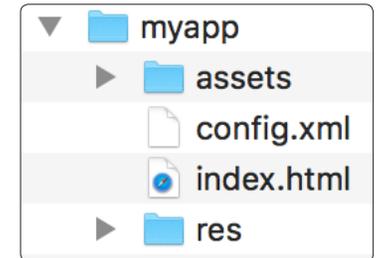
1. Use Illustrator or Photoshop to create an icon for your app that is 2000 x 2000 pixels, and save it as a .png file.
2. Go to the PhoneGap Icon and Splash Screen Generator at [phonegap.appiq.software](http://phonegap.appiq.software) and click the *Download Example PSD file* button

3. Open the downloaded example file in Photoshop, and use the file to create a splash screen for your app. This single square will be used to create a variety of rectangular splash screens, so any critical artwork should be placed in the center "safe zone" quadrant.



4. Save the splash screen as a .png file.
5. Choose your logo PNG file you created in step 1, and the splash screen PNG file you created in step 4, and then click the *Upload files* button.
6. When your files are ready, click the *Download your files* button.

7. A folder with a cryptic name such as *fd1eb7cf-e41c-4786-b4a3-3635f0b76498* will be downloaded. Inside this folder, you'll see a folder named *res* that contains all your icons and splash screens. Copy this folder into your *myapp* folder.



**PhoneGap File Generator**

### PhoneGap Icon and Splashscreen generator

**So you are using Adobe's PhoneGap to create awesome iOS, Android, Windows Phone and Web apps?**  
In our journey to create these apps we came across a small hiccup; app icons and splashscreens. There literally are a ton of different files and settings required for each of these platforms. That's why we created a tool to generate all the different files for us.

The tool is free for you to use and we hope you're finding it useful. Feel free to share the love and enjoy building PhoneGap apps.

**1. Input**  
Upload your file(s).

Download example PSD file

---

**Logo / Icon**  
 Channel-Islands-icon.png

**Splashscreen**  
 Channel-Islands-splash.png

Tips:

1. Use .png files for best result
2. Recommended minimal resolution for icon is 1024px x 1024px
3. Recommended minimal resolution for splash is 2208px x 2208px

Upload files

**2. Download your files**  
Download and extract the files.

Download your files

All files have been generated. Click the link below to download your files.

**3. Configure your app**  
Configure your main config.xml file.

```

<icon src="icon.png" />
<icon gap:platform="ios" height="60" width="60" src="res/icons/ios/icon-60.png" />
<icon gap:platform="ios" height="120" width="120" src="res/icons/ios/icon-60-2x.png" />
<icon gap:platform="ios" height="180" width="180" src="res/icons/ios/icon-60-3x.png" />
<icon gap:platform="ios" height="76" width="76" src="res/icons/ios/icon-76.png" />
<icon gap:platform="ios" height="152" width="152" src="res/icons/ios/icon-76-2x.png" />
<icon gap:platform="ios" height="40" width="40" src="res/icons/ios/icon-40.png" />
<icon gap:platform="ios" height="80" width="80" src="res/icons/ios/icon-40-2x.png" />
<icon gap:platform="ios" height="57" width="57" src="res/icons/ios/icon-57.png" />
<icon gap:platform="ios" height="114" width="114" src="res/icons/ios/icon-57-2x.png" />
<icon gap:platform="ios" height="72" width="72" src="res/icons/ios/icon-72.png" />

```

the PRINT + ePUBLISHING conference  
New Orleans 2018

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## Step 12: Edit the config.xml file

1. Open the *config.xml* file in a text editor.
2. Edit line 2 so that the *id=* contains your app id. Your app id should be something like your company's domain name in reverse, with the name of your app at the end. Remember what you entered here. It will be needed later.
3. Edit line 4 to contain the name of your app
4. Edit line 5 to contain a description of your app
5. Edit line 6 to contain your contact info
6. Note that the end of the config.xml file contains references to all of the app icons and splash screens created by the PhoneGap File Generator. If Apple or Android ever require additional sizes of these assets and the PhoneGap File Generator changes, you will need to copy and paste

the config.xml code created by the PhoneGap File Generator into your *config.xml* file.

7. Save the file as a text-only file with an .xml filename extension in the *myapp* folder.

```
1 <?xml version="1.0" encoding="UTF-8"?>
2 <widget xmlns="http://www.w3.org/ns/widgets" xmlns:gap="http://phonegap.com/ns/1.0" id="com.gilbertguide.channelislandsnp" versionCode="1.4" version="1.4">
3 <!-- versionCode is optional and Android only -->
4 <name>Gilbert Guide</name>
5 <description>A guide to Channel Islands National Park.</description>
6 <author href="http://www.gilbertconsulting.com" email="kgilbert@gilbertconsulting.com">Keith Gilbert</author>
7 <!--
8     If you do not want any permissions to be added to your app, add the
9     following tag to your config.xml; you will still have the INTERNET
10    permission on your app, which PhoneGap requires.
11    -->
12 <!-- Customize your app and platform with the preference element. -->
13 <preference name="permissions" value="none"/>
14 <!-- all: default means both landscape and portrait are enabled -->
15 <preference name="orientation" value="portrait"/>
16 <!-- all: possible values handset, tablet, or universal -->
17 <preference name="target-device" value="handset"/>
18 <!-- ios: if icon is prerendered, iOS will not apply it's gloss to the app's icon on the user's home screen -->
19 <preference name="prerendered-icon" value="true"/>
```

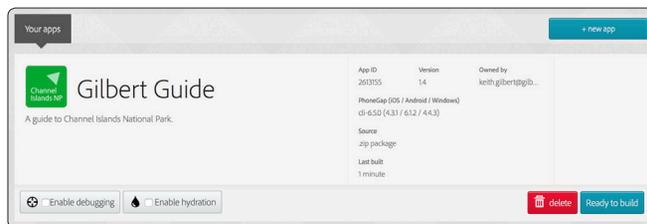
## Step 13: Compress the *myapp* folder

Zip compress the *myapp* folder. On a Mac, you can do this by right-clicking on the *myapp* folder and choosing *Compress "myapp"*.

## Step 14: Upload *myapp.zip* to PhoneGap Build

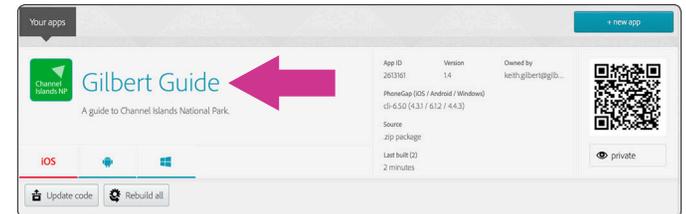
1. Go to [build.phonegap.com](http://build.phonegap.com) and sign in with your Adobe ID
2. Click the *New App* button
3. Click the *Upload a .zip file* button
4. Select your *myapp.zip* file
5. Wait while the file uploads to the PhoneGap Build server

If all goes according to plan, your app should appear, complete with your app icon, name, and description, and a *Ready to Build* button.

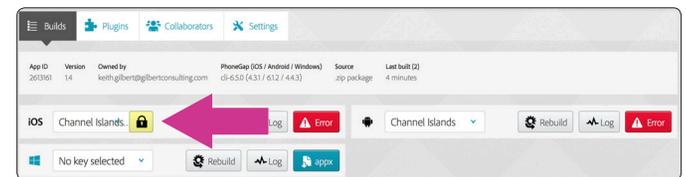


## Step 15: Build the development app

1. Click the *Ready to Build* button
2. Click on the name of your app



3. Next, choose your iOS development certificate and Android certificate

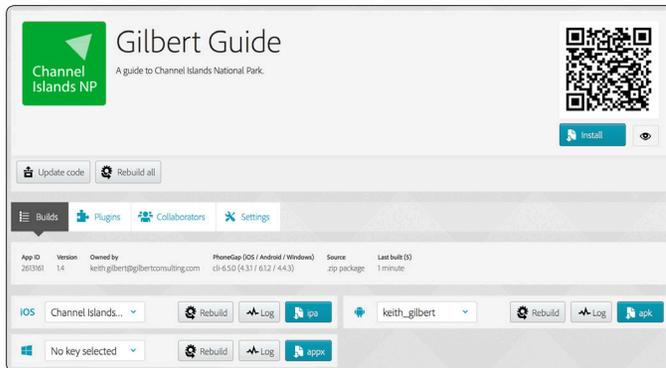


from the appropriate drop-down menus. You will also likely need to click on the padlock icon to enter your certificate password to unlock the certificate.

4. Click the *Rebuild all* button.

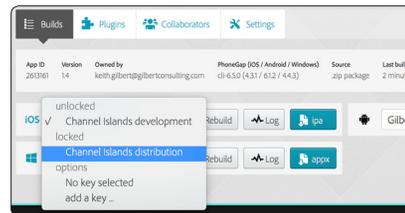
## Step 16: Test the development app

Once there are no errors displayed, you are ready to install the app on your device and test it. Either point a QR reader at the QR code on the screen, or copy the link from the Install button and distribute this link to your testers.



## Step 17: Build the production (distribution) app

1. Once you've thoroughly tested the app on all your devices, choose your iOS production (distribution) certificate, and rebuild the iOS app.
2. Click the .ipa button to download a .ipa file to submit to the Apple App Store.
3. Click the .apk button to download a .apk file to submit to Google Play.



## Step 18: Submit the app to app stores

The process of submitting an app to the Apple App Store and Google Play changes occasionally, since it is a Web-based process. Typically, you sign into a Web portal for the intended store, and then upload an app description, example screen shots, support information, and other details, and then upload the signed app files.

- To start your Apple App Store app submission, sign in to Apple's iTunes Connect site at [apple.co/1ZEMoah](https://apple.co/1ZEMoah)
- To start your Google Play app submission, visit the Google Play Developer Console at [bit.ly/2q737ci](https://bit.ly/2q737ci)

## Additional resources

- A Lynda.com "playlist" I created that lists a handful of great courses for learning how to create interactive app content in InDesign. [bit.ly/1X43Be6](https://bit.ly/1X43Be6)

**Keith Gilbert** is a consultant, educator, speaker, and author based in St. Paul, MN. He helps solve design and production problems by writing custom InDesign scripts, provides on-site and remote training, and is an author of several popular Lynda.com/LinkedIn Learning courses. [GilbertConsulting.com](http://GilbertConsulting.com)

# PHOTO WALK LIGHTROOM WORKFLOW

**NIGEL FRENCH  
& MIKE RANKIN**

Aimed at professional and serious amateur photographers, Photoshop Lightroom is a modular approach to managing, processing, and outputting your photographs.

Following are my suggested settings for a fast, efficient download and basic prepping of images, before exporting copies to be placed in an InDesign document.

Behind the scenes, Lightroom uses the same technology as the Camera RAW plug-in, so if you prefer to edit your images there, the steps are similar, with Adobe Bridge providing the image management features.

## GET TO KNOW LIGHTROOM

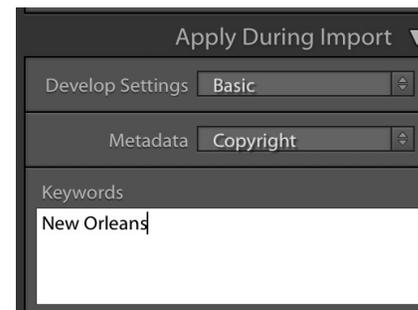
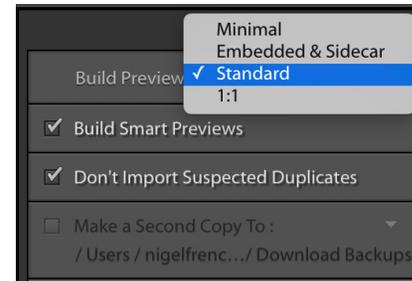
### Working with RAW files

The Camera RAW file format is the ultimate in non-destructive editing because you cannot overwrite your original “digital negative.” Instead you can “develop” an infinite number of interpretations of that negative with the changes being saved in invisible (sidecar) .xmp files, which are tiny in file size.

### Using Shortcuts

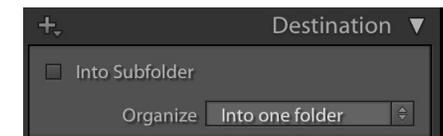
Lightroom is fast and streamlined. To get the most from Lightroom, use single-key shortcuts to access the tools—see shortcut list.

## Importing images



My preferred import settings. 1:1 previews are best, but if you're pushed for time, Standard are adequate.

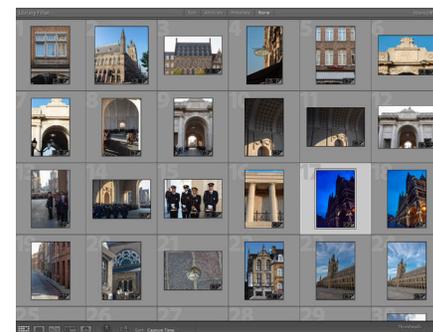
Applying a Develop Preset, copyright information, and basic keywords at the time of import saves time.



Importing into single folder, avoids the confusion of having multiple folders by date.

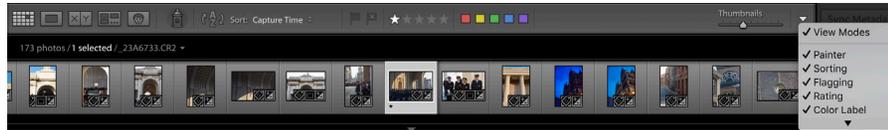
## EVALUATING IMAGES

### Grid View (g) and Loupe View (l)



You're constantly moving back and forth between grid and loupe view, so it's good to know the shortcuts: g and l.

## Rating images



An important first step is to quickly evaluate your images: reject the bad ones (x), rate the keepers (1-5), and stack any that are part of a sequence (s)

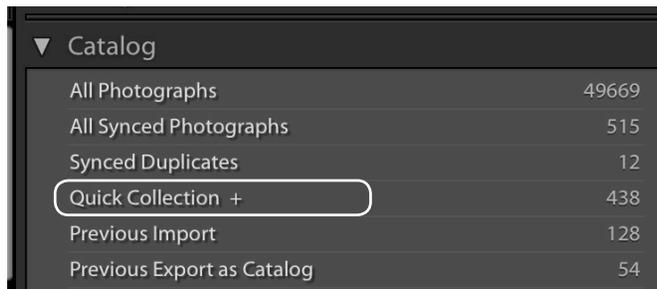
## Keywording



Keywording can sometimes feel like a chore, especially when you're in a hurry, but it is essential. As your catalog grows, you'll be glad of those keywords when you need to find an image. The painter tool allows you to "spray" keywords on your images, saving much time.

## Collections

Collections allow you to associate images together without needing to drag duplicates into multiple folders. There are 3 types of collection:



- **Quick:** A sort of temporary holding area. Press "b" to add/remove an image to the Quick Collection. There is only one quick collection and you cannot rename it.
- **Collection:** You can name collections. For a further level of hierarchy,

collections can live inside Collection Sets. Drag the image(s) onto the Collection icon.

- **Smart Collection:** You decide the criteria for "membership"—a particular keyword, for example—all images that meet that criteria automatically become part of the Smart Collection.

## Stacks



Collapsed

Expanded

A stack is a sequence of images (often shot as a burst) that you group together (Cmd/Ctrl+G) to conserve space in your grid view. To toggle the stack, press "s".

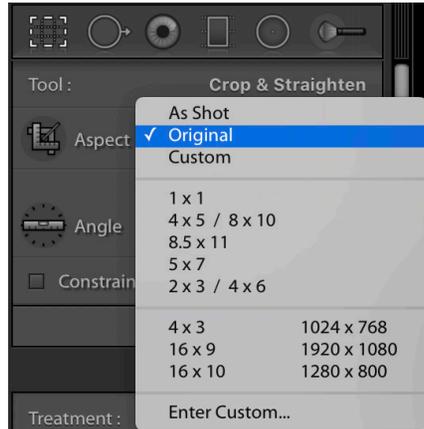
## Filtering and finding images



Having evaluated your images, you can filter your view to see only those images with a certain rating and prioritise your image editing

# THE DEVELOP MODULE: BASIC ADJUSTMENTS

## Cropping and Straightening

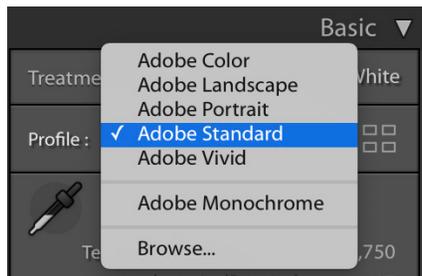


It's largely a matter of personal choice, but I prefer to crop my images to one of three aspect ratios: 2x3 (the aspect ratio of my camera), 16:9 for a more cinematic look, and 1 x 1 for images that work best squared. Using the same crop ratios helps establish a consistent look.

You can also make custom aspect ratios for things like Facebook cover pages.

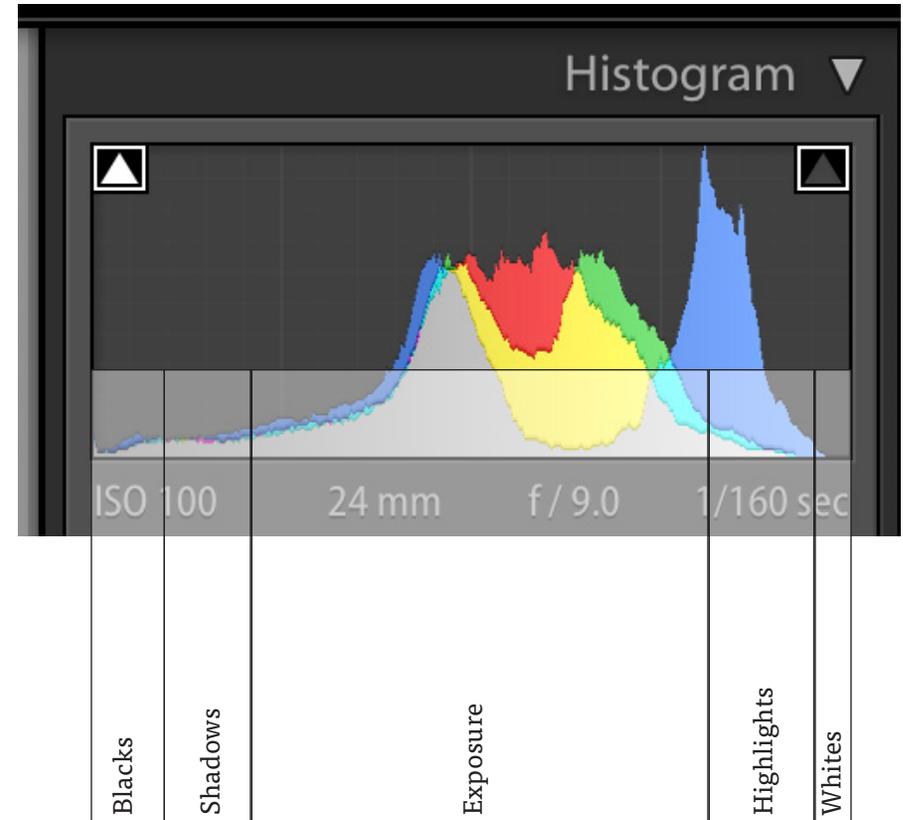
The crop overlay makes it easy to crop your image using the rule of thirds or other composition principles. Press "o" to cycle through the overlays.

## Choosing a Profile



Profiles are broadly synonymous with film types and are the starting point for creating the look you're after.

## Understanding the Histogram



Lightroom's histogram is more powerful than its Photoshop equivalent, because you can scrub over it to edit the image. The tonal zones correspond to the Tone sliders.

## Correcting white balance



Most of the time, "As Shot" gives a good result. For a custom white balance, choose the White Balance tool (w) and target an area of (intended) neutral grays in the image.

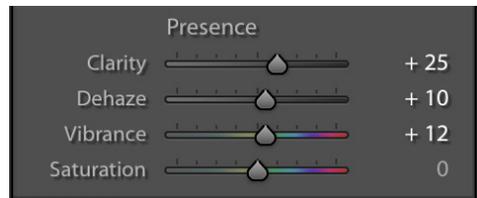
## Using the Tone controls



For fast editing, hover over the slider and press the Up or Down arrows. If you're in a hurry, Auto will (usually) give a good result.

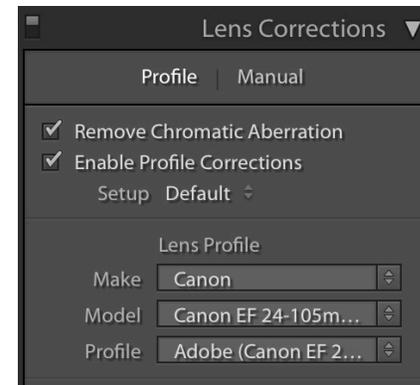
## Presence (Vibrance, Dehaze, Clarity)

I like to start out with a vibrance boost of +20 to most of my images. This saturates the more muted colors; in practice this tends to mean slightly bluer skies. (Note, I live in England, where the skies are more often gray than blue.)



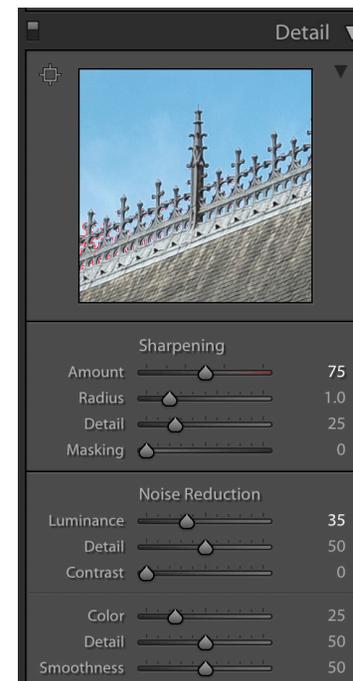
Add punch and midtone sharpening with Dehaze and Clarity

## Lens Corrections



Choose the profile for your lens to correct for known aberrations.

## Sharpening and Noise reduction

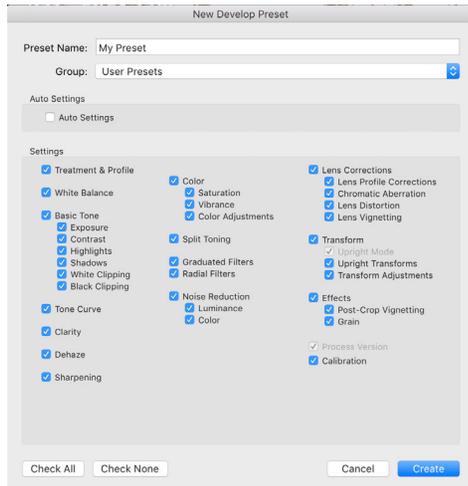


View the image at 1:1 to evaluate the sharpening. Note, in Photoshop, sharpening is on a scale of 0-500; in Lightroom it's 0-150.

Luminance noise reduction is great for smoothing noise in skies. Higher amounts may be necessary if you've used a high ISO

# SPEEDING THINGS UP

## Creating and applying presets



Many of your images will require the same or similar adjustments. You can save time by creating Presets.

Some may be “macro” with most boxes checked; others can be “micro” with just one or two boxes checked.

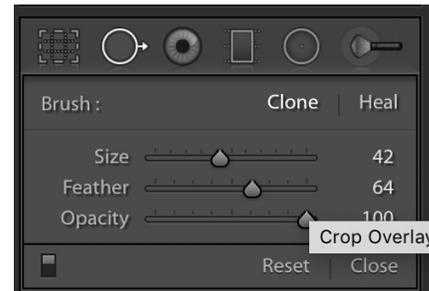
Presets are cumulative and settings that are not included are unaffected by the application of the preset.

Presets can be applied to batches of images in the Library Module, Quick Develop area.

For a quick 'n' dirty approach, you can also copy and paste settings from one image to another.

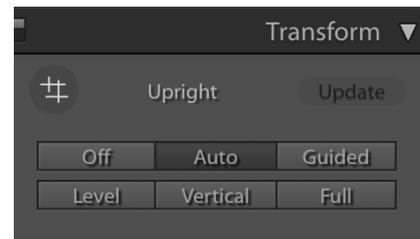
# GETTING MORE SPECIFIC

## Spot Removal



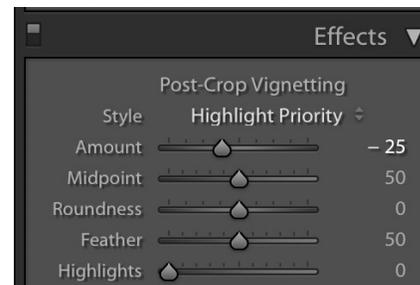
The Spot Removal tool does an adequate job of removing dust spots and small blemishes. For more detailed retouching, edit the image in Photoshop (Cmd/Ctrl+E).

## Upright corrections



The Upright corrections are great for fixing keystone distortions on buildings

## Vignetting



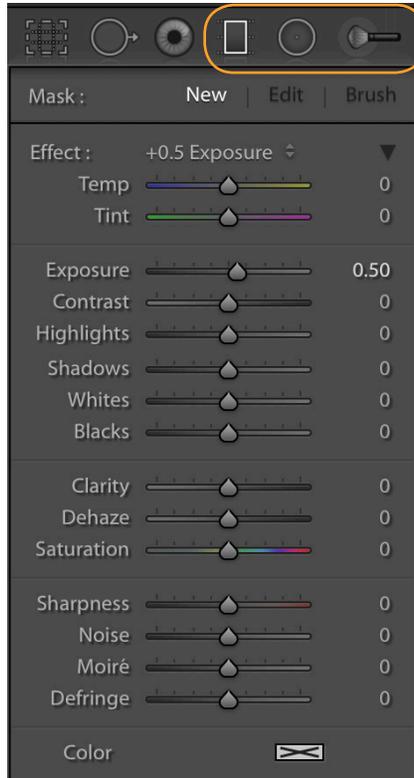
Darkening the edges of the frame, used sparingly, can give an image increased presence, and draw the viewer's attention to the center of the frame.

## THE DEVELOP MODULE: LOCALISED ADJUSTMENTS

The Graduated Filter tool (m),

Radial Filter (Shift-m),

Adjustment Brush (k)



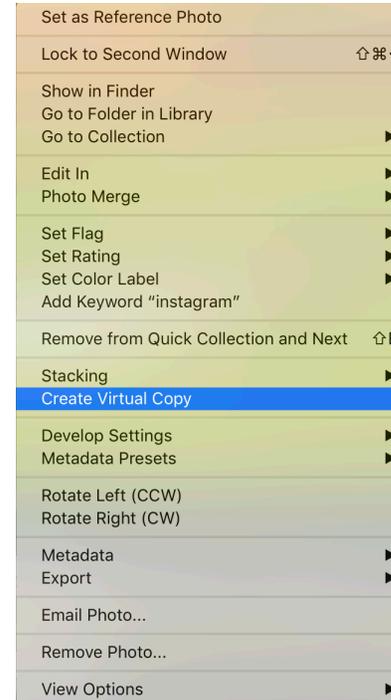
The graduated filter and radial filter tools allow you to apply exposure adjustments to specific parts of an image. The Adjustment Brush allows you to paint in exposure adjustments—it's shortcoming is that it is very memory intensive and you may experience a lag. Occasionally, extensive local adjustments may need to be completed in Photoshop (Cmd/Ctrl+E)

## EXPERIMENTING WITH DIFFERENT TREATMENTS

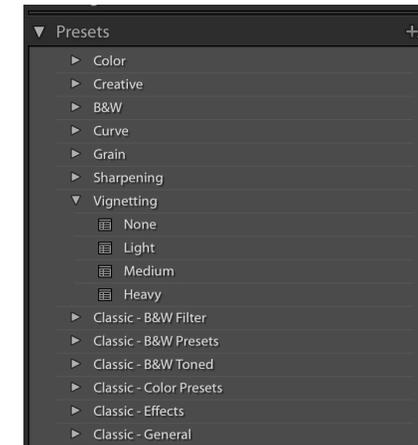
Making virtual copies

Converting to black and white (v)

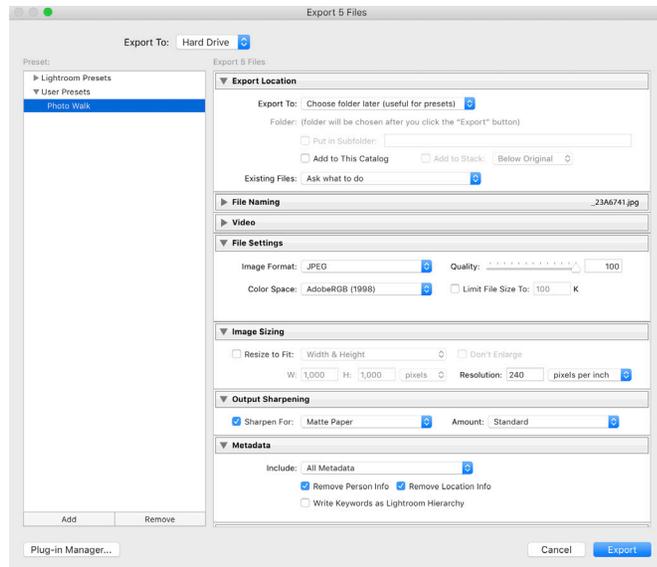
Exploring predefined presets



There's no penalty for experimentation: Right-click an image(s) to create a Virtual Copy and try out alternative looks. For black and white, press "V"; it's also worth exploring Lightroom's predefined Presets



# EXPORTING IMAGES



My preferred settings for exporting images for placement in InDesign: Full size, optimum quality jpegs with the AdobeRGB (1998) Color Space

# ESSENTIAL LIGHTROOM SHORTCUTS

Show/hide Module Picker	F5	Open Develop module	d
Show/hide Filmstrip	F6	Show clipping	j
Show/hide left panels	F7	Convert to grayscale	v
Show/hide right panels	F8	White Balance tool	w
		Crop tool	r
Loupe view	e	Cycle crop overlay	o
Grid view	g	Constrain aspect ratio	a
Compare view	c		
Survey view	n	Spot Removal tool	q
Cycle screen modes	f	Adjustment Brush tool	k
Cycle info overlay	i	Graduated Filter tool	m
Toggle Zoom view	z	Radial Filter tool	Shift-m
Group into stack	Cmd/Ctrl+G	Before and After	y
Toggle stack	s		
Reject	x		
Set star rating	1-5		
Remove star rating	0		
Add to Quick Collection	B		

# New Orleans: Walk, Shoot, and Publish

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## Output Options

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Once you've gathered your images, it's time to decide what you want to do with them. If you want to create a layout, you have some good options that we'll explore in this session.

- Fixed-Layout EPUB
- Publish Online
- Blurb

## Fixed-Layout EPUB

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Fixed-layout EPUB is an ebook format that you can export from InDesign and retain the entire look of your document, including all the colors, fonts, and images, similar to a PDF. Fixed-layout EPUBs are typically used for publications where it's crucial to maintain control over the layout (textbooks, cookbooks, children's books, graphic novels, etc). Unlike a reflowable EPUB, the reader cannot change the fonts, type size, or color. But text remains live text. So the reader can select it, and copy it, search it, etc. The process of making fixed-layout EPUBs with InDesign CC, is just about as easy as exporting a PDF.

## Design Flexibility

Fixed-layout EPUB also gives you the ability to use many design elements that are not possible in a reflowable EPUB, like images that bleed off the edge of the page and text positioned on top of images.

## Navigation

Fixed layout EPUBs can have both on-page TOCs and navigational TOCs to allow readers to jump to various parts of a book.

## Interactivity

Fixed-layout EPUB supports interactivity in the form of hyperlinks, animations, and slideshows created with InDesign.

## Disadvantages

The main downsides are the fact that fixed-layout EPUBs are not responsive, so they may be difficult to read on a small screen (like a PDF), and they lack of full support from Amazon and mobile devices outside of the iPad.

## Reader Software

To read fixed-layout EPUBs, you can use [iBooks](#), [Readium](#), [Adobe Digital Editions](#), [Microsoft Edge](#), [Bluefire Reader](#), and others.

## Publish Online



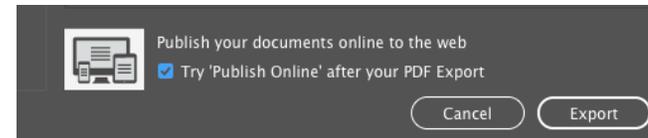
Adobe's Publish Online service is a simple way to publish interactive documents from InDesign to the internet. Publish Online documents preserve your InDesign layouts like a PDF or fixed-layout EPUB, while also offering strong support for interactive

features, as well as several ways to manage and share published documents. If you are a Creative Cloud subscriber, you can publish an unlimited number of documents with Publish Online at no additional cost.

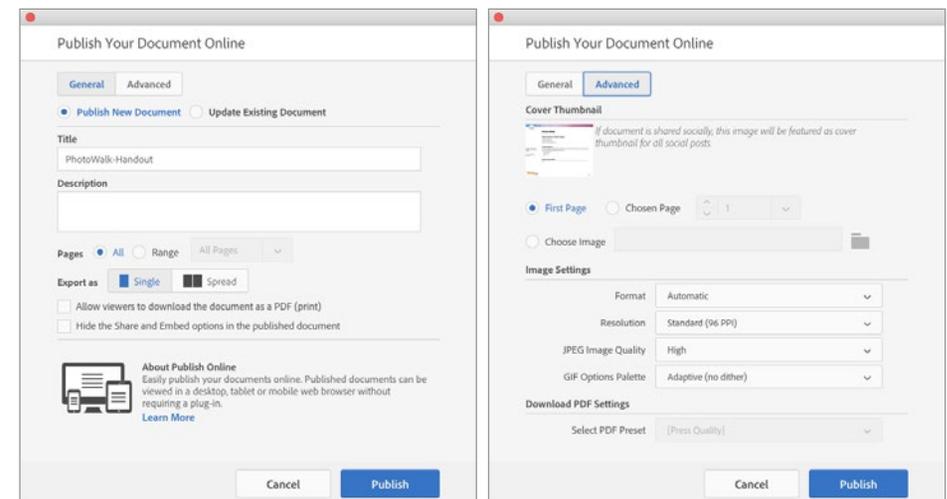
## Creating Publish Online Documents

You create Publish online documents from InDesign by:

- Clicking the Publish Online button in the Application Bar
- Choosing **File > Publish Online**
- Selecting the option to Try Publish Online in Print or Export dialog boxes.



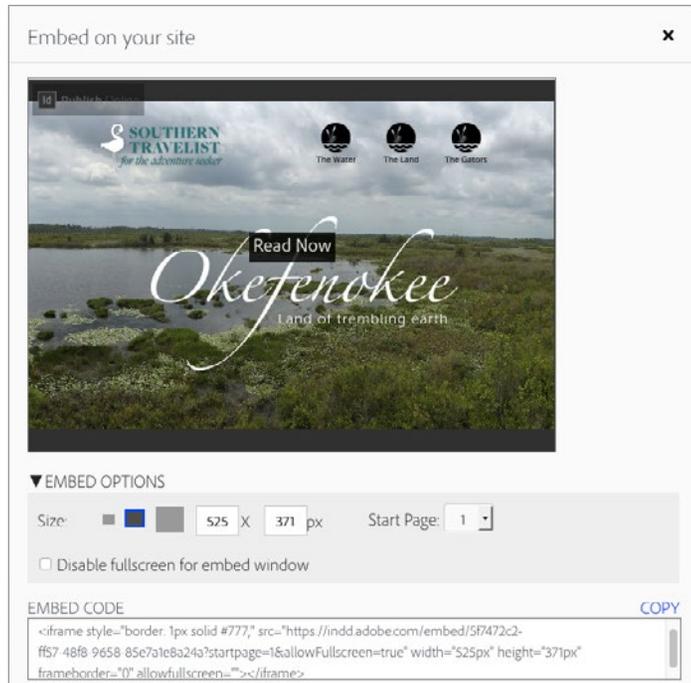
A small dialog box opens with a few options to set in two tabs.



## Privacy and Security Issues

When you click the Publish button, your InDesign layout is exported and uploaded to Adobe's servers. All Publish Online documents are hosted by Adobe. You cannot host them on your own website. This limitation simplifies the process, but it's a dealbreaker for many folks who don't want their content on Adobe's servers.

You can however, embed a Publish Online document on your own website, *in addition to it being hosted by Adobe*, with HTML code generated during the publishing process.

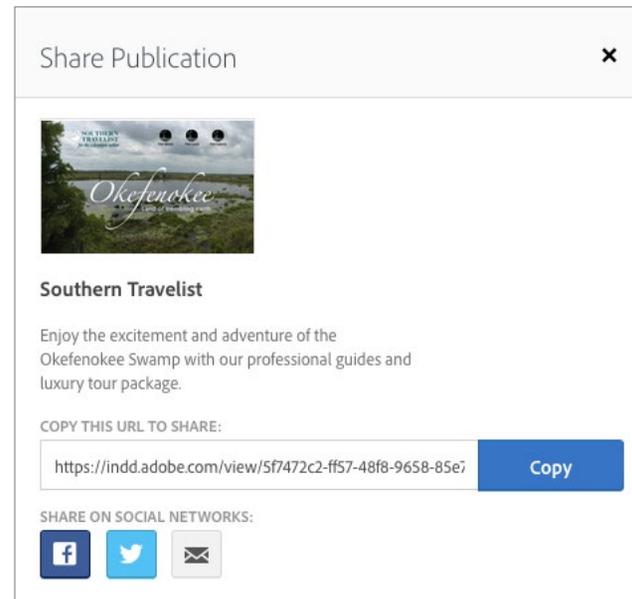


Also, you cannot restrict access to Publish Online documents with a password.

## Sharing

When you create a Publish Online document, you get a unique URL that you can share with other people to give them access to the document (on Adobe's servers). And when you update existing Publish Online documents, the original URL will still work.

Publish Online documents can be shared through social media like Facebook and Twitter. There is no option to sell your Publish Online documents.



There is an option to allow readers to download a PDF version of your Publish Online document. Just be aware that the downloadable PDF does not support much interactivity because it is made with a Print PDF preset.

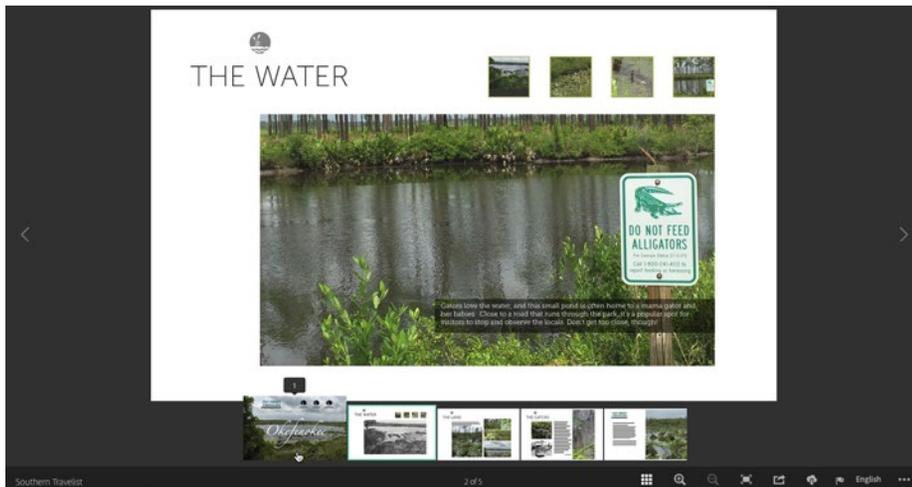


## Interactivity: What Works and What Doesn't

The most compelling thing about Publish Online (besides the simplicity and zero added cost) is its strong support for the interactive features you can build in InDesign. Things that don't work in interactive PDF, like animation and slideshows built with multi-state objects, work fine in Publish Online. As do cross-references, hyperlinks, and buttons.

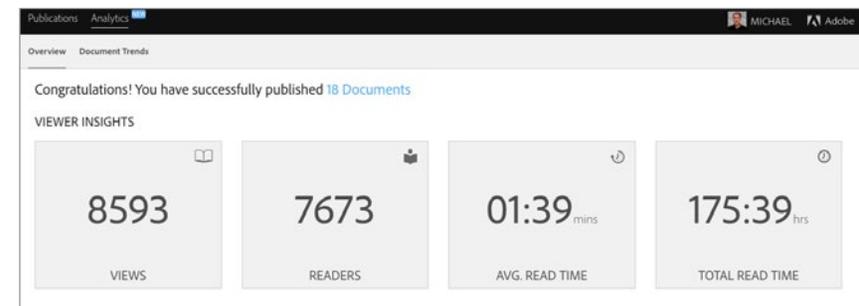
Things that don't work in Publish Online include PDF-only features like forms. There's also no support for bookmarks.

But Publish Online has its own unique navigation features, like clickable page thumbnails, which offer more visual (but less precise) navigation than bookmarks.



## Managing Publish Online Documents

You can manage your Publish Online documents via a [web dashboard](#) that's available you're logged in at Adobe.com. You can access the dashboard directly from InDesign by choosing **File > Publish Online Dashboard**. This dashboard allows you to view any of your Publish Online documents, set sharing and embedding options, and delete documents. It also includes analytics that show statistics like the number of people who have viewed your document, the devices they're using, total number of views, etc.



## Mobile Issues

When it comes to viewing Publish Online documents on mobile devices, the good news is that the interactivity works, and you can navigate with the usual gestures of swiping and tapping. The bad news is that Publish Online documents are not responsive. The layout is fixed, so it will not adjust to accommodate a smaller screen.

## Blurb



Blurb is a self-publishing and marketing platform you can use to design, publish, promote, and sell professional-quality printed books and ebooks.

Blurb has agreed to provide attendees of the New Orleans Photo Walk with a discount code that will be shared during the session.

## Selling Books

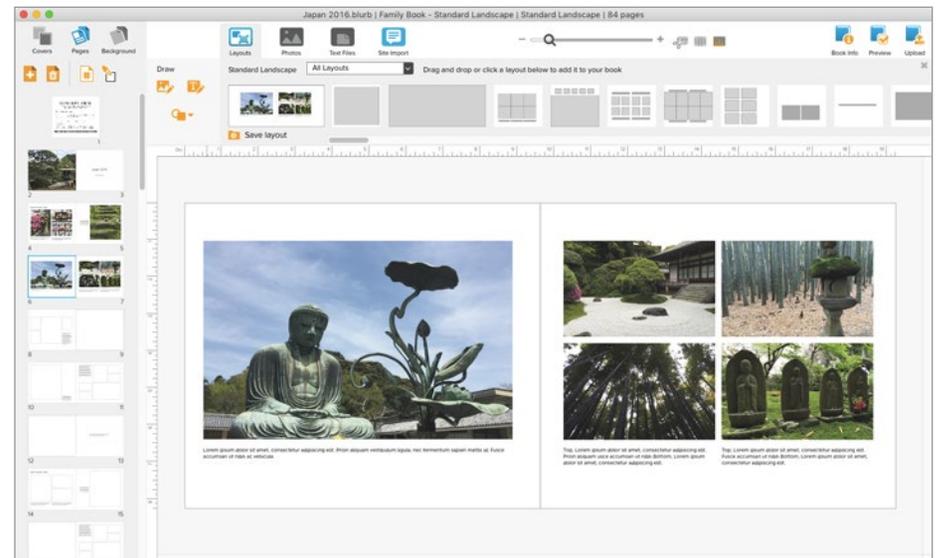
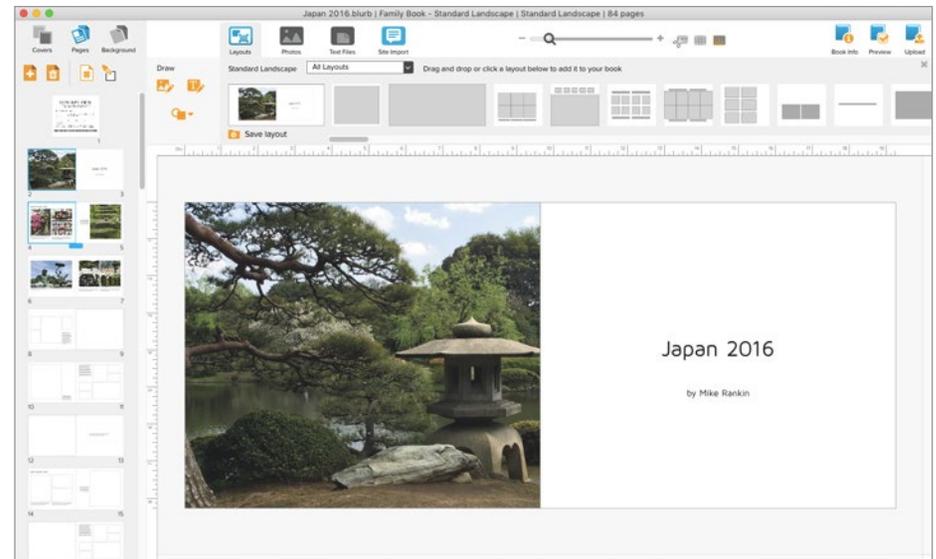
If you want to sell your book, Blurb can help you get your book in online bookstores like Apple's **iBookstore** and **Amazon**. You can also sell directly through Blurb. And they offer a service to help you **set up a Kickstarter page** to pre-sell your books.

## Blurb Bookwright



**Blurb Bookwright** is a desktop app for Mac and Windows that allows you to create layouts and upload them to Blurb for the purpose of creating print or ebooks. Print, ebook, & PDF can all be output from the same project file.

The app offers many pre-designed layout templates, similar to InDesign master pages that you can use. And it has many familiar tools and features that InDesign users will instantly understand. For a free offering, it is a surprisingly capable page-layout program. The biggest feature that it lacks is the ability to use paragraph and character styles.

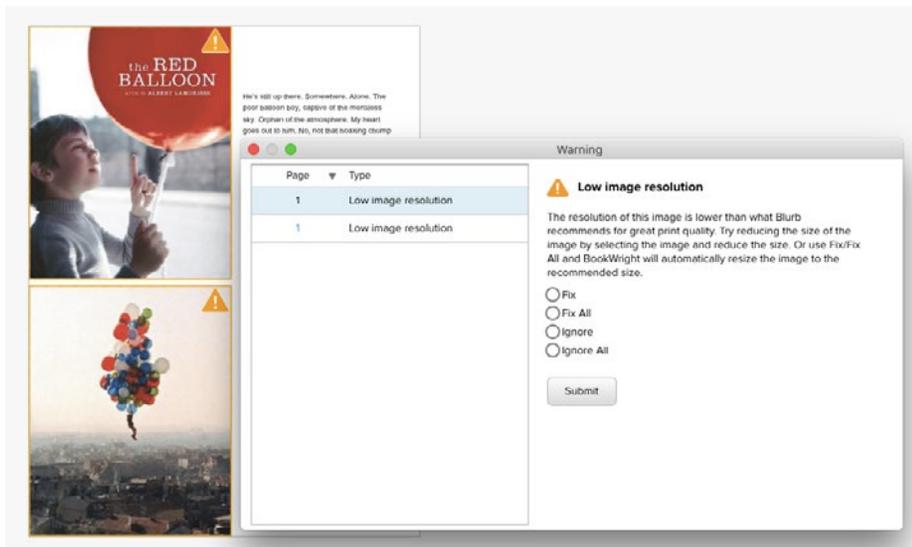


When you use Bookwright to make a book with Blurb, you also get a free ISBN.

If you have web content that you want to use in your project, you can make use of the **Blog to Book** feature. You just choose a layout, and enter the URL of your webpage, and the service flows the pictures and text into your layout.



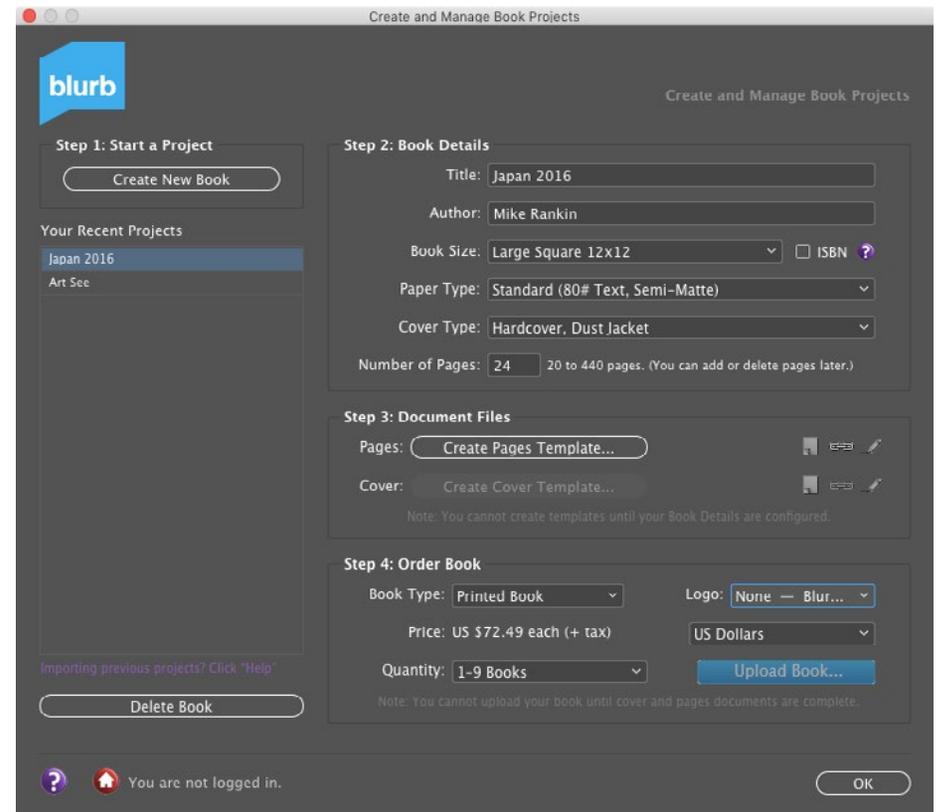
It even includes preflighting features to warn you about things like overflow text and inadequate image resolution.



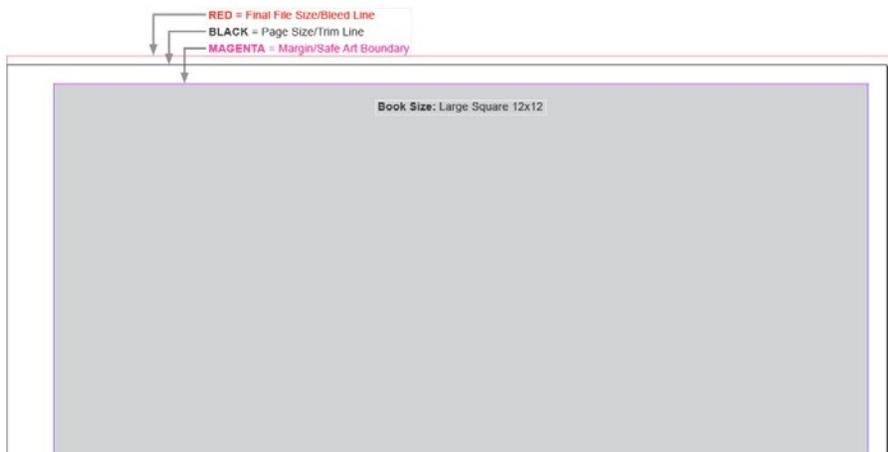
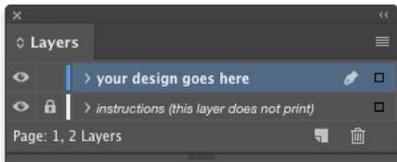
## Blurb Book Creator

**Blurb Book Creator** is an InDesign plug-in for InDesign CS3–CC 2018 Mac & Windows. With it, you can make a print book, an ebook, & PDF output from the same project file

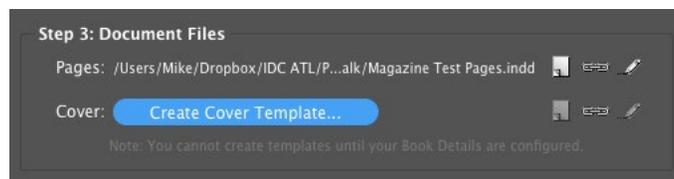
Once the plug-in is installed, you can begin the process of creating a book by choosing **File > Blurb Book Creator**. This opens a dialog box where you choose the settings for your book, including page size, paper type, cover style, number of pages, and other options.



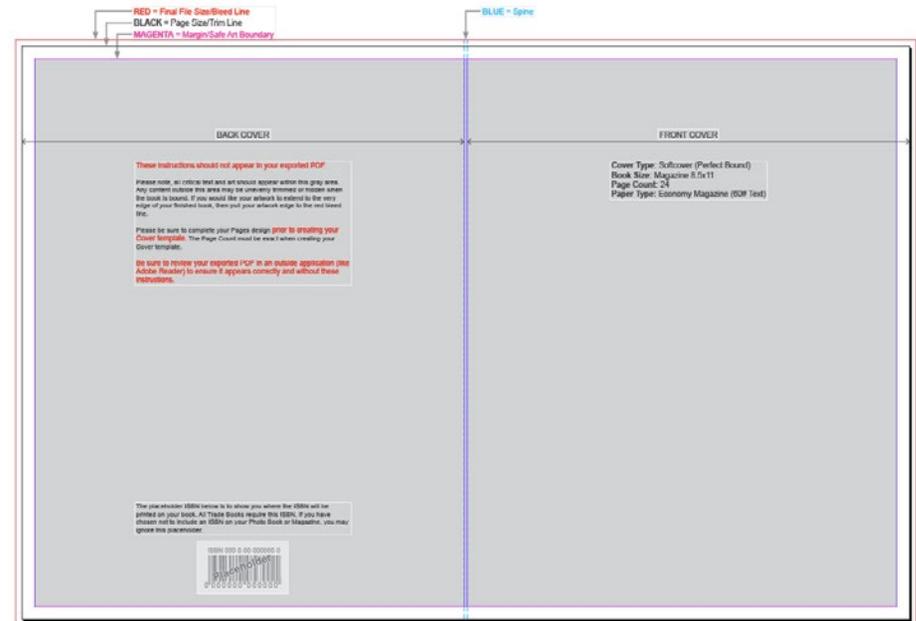
The InDesign template that is created contains two layers: one with detailed instructions and guides showing the trim, bleed, and safe areas, and another layer for you to design your pages by adding text and images. The design of the book is entirely up to you.



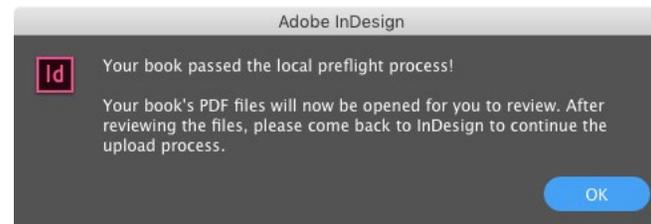
After you've finished designing the interior of the book—and know the final number of pages—you're ready to create a cover template.



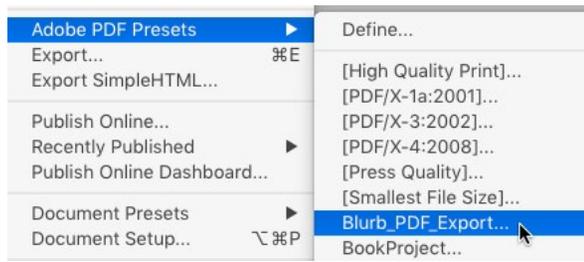
The spine width of the cover will be automatically calculated from the number of book pages, and you can design the cover as you would the interior of your book.



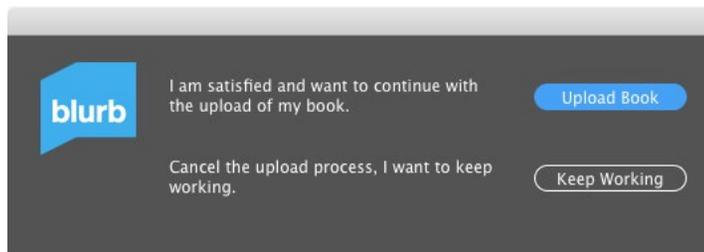
When both the cover and interior are done, go back to the Blurb Book Creator dialog box, and choose Upload Book. The files will be preflighted, and if no errors are found, PDFs will be created locally for you to review.



The PDFs are created with a special Blurb PDF preset that is loaded into InDesign when you install the plug-in, so you don't have to worry about which settings to use.



When you're satisfied, the PDFs will be uploaded to Blurb where you can place your order.



## Mobile Apps for Editing Photos

### Halide

- Adds RAW support for iPhone 6S+
- \$6
- <https://halide.cam>

### RAW Power

- RAW editing
- Free (\$5 upgrade)
- <https://gentlemencoders.com>

### Focos

- Greater depth of field control for dual camera iPhones
- Free (upgrades from \$1-\$10)
- <http://focos.me>

### Snapseed

- Complete image-editing features
- Free
- By Google

### VSCO

- Presets galore
- Save and reapply settings
- Free, with in-app purchases
- <http://vsco.co>

### Lightroom CC for Mobile

- Includes nearly all of the basic organizing and editing features found in Lightroom
- Free (CC subscription needed to sync)