

InDesign Layout

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summary

In this exercise you will

learn to work with:

- page spreads
- master pages
- create and apply with paragraph and character styles
- text collums
- tabs & initial caps

EXERCISE 3/ALASKA

- Load exercise file (IND assignment 3) onto your computer .
Before you open begin the assignment, you will want to load the assignment fonts. To do this open your fontbook program and go to the file menu. In the drop down menu there is an “add fonts” tab, navigate from that tab to the fonts folder for this assignment and the fonts to your fontbook. This will make the fonts available for your use.
[note-the fonts provided for this class are for use only in this class]
- Fire up InDesign and create a new document.
Open InDesign.
Create a new InDesign Document:
[When the dialogue box appears, make sure it is set for letter size page - and set the page margins to .375”. Click “OK”.
- Save the document
Name the document “youname_assignment 2 and save back into the assignment folder.
- Change the work space from “essential” to “advanced”.
The advanced workspace gives us a few more options or controls in how different page elements interact.
- To start we will need to do a little work on the A master page.
Before we do that go to the pages panel and from the extended menu go to numbering and section options and change the “start page numbering” option from 1 to 2. this places the first page of your document as a left page which is perfect for many magazine type assignments.

Go back to the page pallet and double click on the master pages to place them in the workspace.

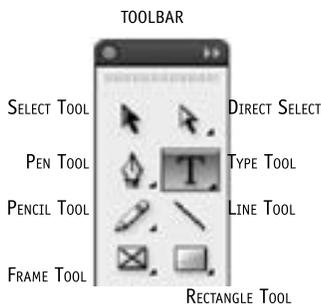
On the left facing page make a frame that is 5.83” x 9.625” - the frame should align on the right with the right and bottom margins. Another way to make the frame is to click on the frame tool and click on the page holding down the option key. This brings up a dialogue box in which you can specify the size of the frame you need. Go to the tool pallet and choose the “rectangle frame” tool.

Once you have the frame, Use the text tool to insert the I- bar cursor. With the cursor in the frame go to Object>Text Frame Options and insert the value of two into the columns number. and give the gutter a .33 specification.

Duplicate this frame by option/click/drag onto the right facing page. Align with the left and bottom margin.

On the master page, we also want to put a master page number. So in 8point Franklin gothic we place Alaska 1 in the lower left of the left facing page and the lower right of the right facing page.

One other element we should put on the master page is the story head that will run throughout the book. Again make a frame on the page that is 5” x .625 and align this frame at the top and left margin of the left facing page

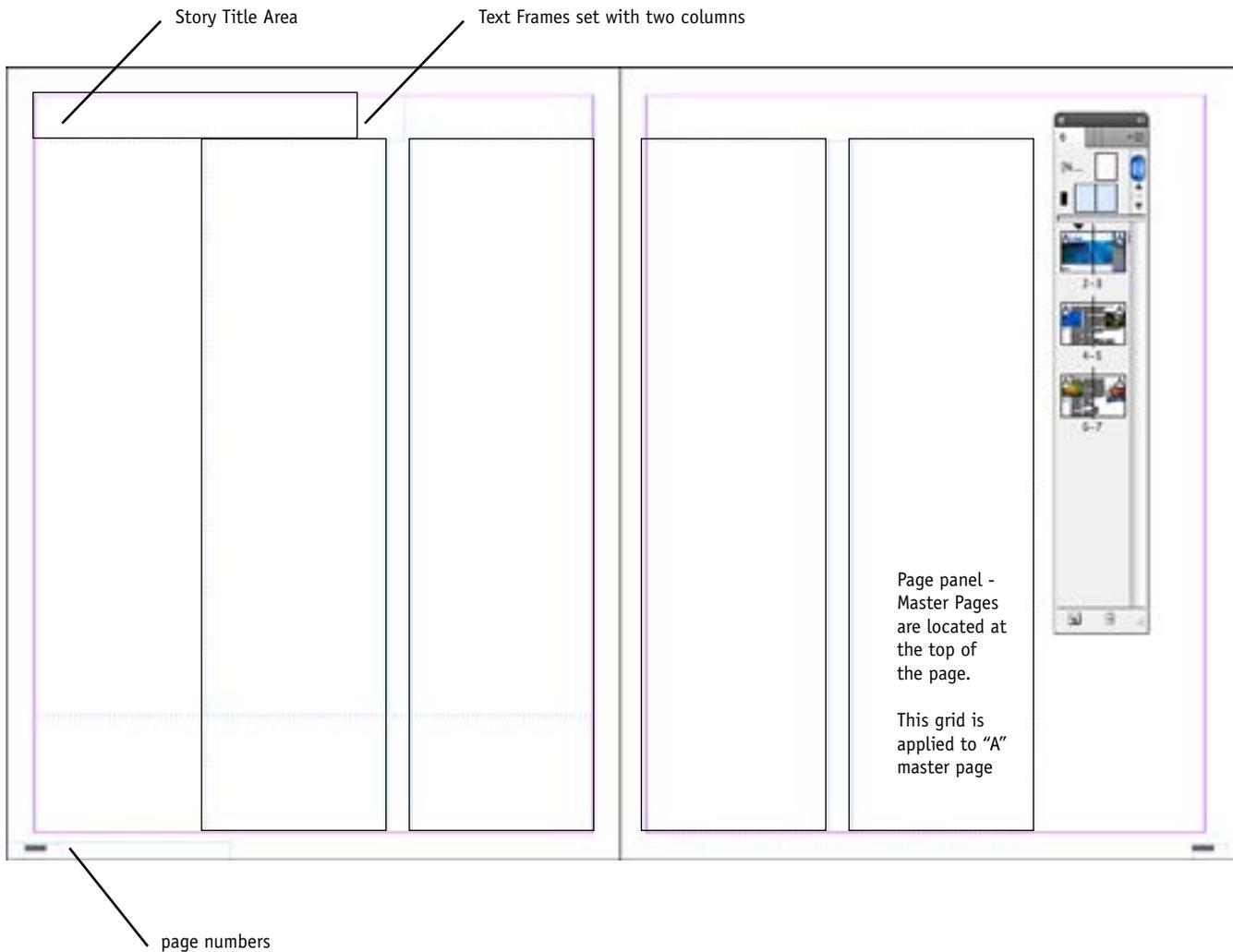


Master Pages

Master pages allow you to set up a grid [layout] structure for a publication. This allows you to set up page templates that ensure accuracy and continuity through out a publication.

It should be noted that you can set up a variety of master pages to use with different publication content [features, departments, toc]

To create a Master Page, simply place text frames, image frames in the position you want them in you layout. Save the Page as Letter or Name.



Items that are placed on a master page will be by default locked in position as you add master pages to a document. To unlock those items go to the sub menu of the page panel and go to "Override all master page items"

You will need to do this for each page you want to modify or add text.

GD1431

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- With the master pages completed we can begin to bring the actual layout of the page using the elements from the folder.
- Begin by using the page panel to make three (3) - two page spreads - making sure that you are placing the left master page on the left side of the spreads and the right master page on the right of the spread.

Title Spread

This is the opening spread to the article - it's highly visual and sets the design for the following pages. For this spread we will ignore all the work we did on the master pages with the exception of the page numbers.

- Create an image frame 17" x 6" [frame/option/click - brings up dialogue box for frame specifications]
Align the frame to the left page left margin at 2.5" from the top of the page. Activate the frame by clicking on it with the Selection tool. Go to Edit menu>place>links>ccp0017861_veer and size to 195% (to fill box)

ALASKA TYPE

- Create a text frame and type "alaska" in all lower case using the character panel or the control bar, give the text the following attributes Adobe Garamond/136pt/Caps
with the text frame active, go to the type menu and "convert to outlines" this makes your text vector frames - with the text still active go to edit>place>links and open the image of the mountains/skyline [as you click on each image number, a thumbnail image will show to let you know what image you have selected. when you have selected the right image, either double click or click ok.] The image will appear inside of the text.

Align the type as shown in the layout.

Now create another text frame and type in "unwritten literature"

Adobe Garamond/56pt/+200 tracking - type in all lower case - to create small caps go to the character panel/submenu/small caps. this applies that attribute to the text align the text butting up to the bottom of the northern lights image and color the type blue [swatch panel - add color if necessary]

- Create a blue rectangle 3.125" x 11" and align the right edge at 8" and the top edge of the page. In the control bar, change the transparency from 100% to 75%.
- Create a text frame 3" x 5.5" and place over the blue rectangle so the top edge of the text frame aligns at 4-5/8"
- Go to the copy folder and double click on the text file for "The Crane"
Highlight and copy the first paragraph of the text. Return to the layout, and using the type tool, paste this copy into the text frame.
Highlight the text [command a] and assign the text attributes itc new baskerville - 15/26 -3tracking. using the swatches, fill the text with white [paper]

INITIAL CAP

there are several ways to do this. One method is to highlight the copy and from the extended menu on the control bar go to "Drop Caps and nested styles". This dialogue box gives you the control to assign an initial cap to as many lines deep as you need.

try it

The other option is to create a separate text frame and place a Cap L - ITC New Baskerville - 40 pt - Align the box at the top of the text and space the first two lines to wrap the letter form as shown in the layout.

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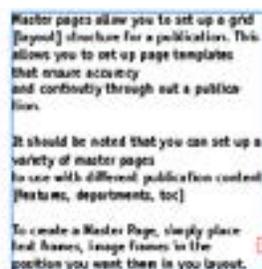
- page spreads
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ARTICLE CONTENTS [we need to learn a little about tab]

- Create a text frame 2" x 1.5" [does not need to be exact]
Enter the text:
The Crane p3
And then there was Light p5
The Raven p7
format the text to ITC Franklin Gothic Book Extra Condensed 12/14.5 and align the frame to the lower portion of the left page as shown. align on the left margin.
- Highlight the copy>go to the type menu>tabs and set the tab at 1.5"
return to the type frame and place a tab between the title and the page number. they should tab and align.
- To finalize this spread. place the totem image as indicated in the layout.

1ST COPY SPREAD

- To work with the frames you placed on the master page, you will need to unlock them
To do this go to the pages panel>sub menu>"Override all master page items"
you can now place the text cursor into the 1st page text frame and place the copy -
- Go the File Menu > Place> The Crane [copy folder] > Open [or double click]
This will fill the entire frame with copy.
- Format text as 12/17 Franklin Gothic Book Regular - -3 tracking.
Flush left alignment/Ragged Right
You will have "overset" in your text frame and will need to link the left text frame with the text frame on the right page.
- Using the "Select" tool, click on the small red square at the bottom of the text frame
Your Select tool will "load" with the overset and look like it has a text frame attached. Go to the top of the text frame on the right page and click the Select tool in the frame area. The overset should flow into the frame and the text frames are now linked. Meaning that what you do to text anywhere in those frames will effect all the copy in those linked frames.



TEXT OVERSET

- If you haven't to this point saved your document, you should
- Go through the copy and insert space between paragraphs and modify the line breaks to minimize hyphens, bad word breaks and widows.

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- Running Head. In the text frame we made at the top of the left page type in The Crane and set the text to 22/17 Adobe Garamond Pro - -3 tracking Highlight the head and color 30% tint of Black. [Swatches/fill/black/tint=30]
- To make the "Pull Quote" we simply highlight the copy from the text box and create a text frame 3" x 6.5" and past the copy inside the frame. With the copy highlighted we want to format the copy as 16/17 Adobe Garamond Pro Italic. Flush left. And keep on the pasteboard as we place the images for the page.
- Placing the images as we covered in the last session Create a frame 5.25"x3.5 [using the frame/option/click method] and align the box to the left edge of the page at 2.5" from the top. Using the select tool, click in the box go to File>place>image cyp0707170_veer [artic canoe]
- In the control bar [top of work space] click on the text wrap control to allow the text to wrap the sides of the image frame
- Repeat the process to add the photo on the right facing page and add the small photo at the bottom of the page
- To complete the page layout, create the "the Crane" headline as shown using Adobe Garamond and Helvetica. The simplest method is to create a text frame for each word, size and move the boxes as illustrated.

Once you have completed this spread, you are to follow the same procedures to create the third spread of this layout.

"And then there was light"

When you have completed that story spread. continue on the create one additional spread with either "The Flood" or " The Thunderbird"

There are additional images in the folder for you to choose from and you will need to make some decisions as to use of the images or a pull quote. The layout is to follow the structure [grid] we created in the master pages, but it also needs to have some element that is unique to that spread to keep the viewers interest.

This exercise is due at the beginning of next weeks class.

ALASKA

UNWRITTEN LITERATURE



Long before the creation of the world, there dwelt in the Land of Supernatural Beings, a powerful chief. He had a beautiful wife but was so jealous of her that he kept her in a box suspended from the ceiling of his house. Since his nephews would inherit her in the event of his death he was fearful lest they slay him to obtain his attractive wife. So to forestall such an event, he killed both his nephews before they became men.

The One
and Two
The Three

The Crane

The mother of the slain boys, the sister of the chief, fled to a lonely spot to mourn her loss. It was there that Crane appeared before her, and learning of her grief, instructed her how to replace



The Crane

her loss. She was told to pick a smooth, round pebble from the beach, heat it in the fire and swallow it. She followed Crane's directions and in due time a son was born to her whom she named Yeti.

Fearing that he, too, would be killed, she concealed the fact of his birth from the Chief. But Yeti was no ordinary son. In ten days he had grown to the full stature of a man and she could no longer conceal him. Presenting him to her brother, she was warmly congratulated and the Chief pretended great friendship for his new nephew. Secretly, however, he

planned to do away with him. One day the Chief took Yeti fishing with him, intending to drown him. But when the canoe was capsized, Yeti, who had on his magic diving suit, walked along the bottom until he reached the shore. At another time the malicious Chief tried to trap him in an unfinished canoe but Yeti not only escaped but brought home the canoe.

After repeated attempts to murder his nephew the Chief gave up and went off hunting, leaving Yeti alone for the first time. As the uncle had suspected, Yeti went immediately to the box holding the beautiful woman and set it down. But as he lifted her out, two small birds that had been concealed in her armpits flew up and out through the wooden hole. Knowing that they would warn his uncle, Yeti changed himself into a Raven and flew into the sky, informed by the birds of his nephew's act, the Chief, in great rage, ordered the seas to rise and flood the land, hoping to drown his rival. But Yeti hurled stones the heavens with his bill and eventually flew down, landing in a bed of floating seaweed.

Yeti now ordered Sea Otter to dive down and bring up some sand, and out of this he created the barren earth. Seaweed, which he crawled up and spat onto the

sand, became vegetation of all kinds. He next created fish and animals and finally man. He tried to make man first out of stone but was not satisfied with his work. Stone was too strong and enduring and he knew that the gods would be apprehensive that man might be too powerful. So he made man out of wood, and, pleased with his success, made women of wood also.

Yeti now seems to have taken on the role of man's chief benefactor. He brought fire to the world by carrying a burning brand in his beak from the island where all the stars were at that time. When the fire burned his beak he dropped the brand and fire was deposited in the rocks and stones wherever the sparks fell. Man thereafter could get it out by striking the stones together or rubbing the wood vigorously.

He stole fresh water from its owner, Ganook. But in trying to escape with it he was held in the antelope hole long enough to have his feet's permanently blackened. Prior to that time Heaven was white.



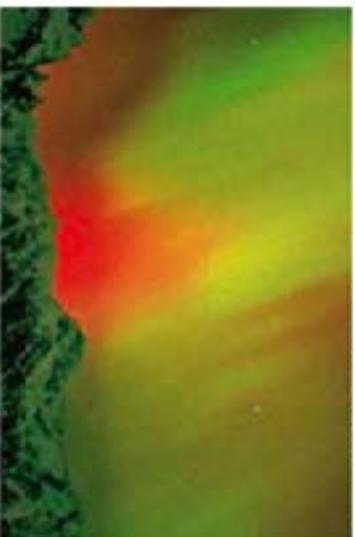
As Yeti flew across the land, drops of water falling from his beak produced lakes and rivers and smaller drops made the creeks and springs.



The mother of the slain boys, the sister of the chief, fled to a lonely spot to mourn her loss. It was there that Crane appeared before her, and learning of her grief,

And Then There Was Light

Yehi's effort to get light for the farm was the adventure that provided material for several famous tales. According to one of several versions, Yehi's



And Then There Was Light

world was one of darkness, for another magician known as Raven, althehead-of-the-Ness had the sun, moon and stars boxed up in his house. Yehi decided to steal the sun but the problem was how to get into the cleverly-guarded house.

From "Ting," Yehi learned that the magician had a daughter, "Wink," the girl's personal servant, told him of a spring where the maiden went daily for a drink of water. By transforming himself into a heron-like creature and decaying into her drinking water, Yehi was reborn as the magician's grandson. Thus, he gained access to the house.

"Young Raven," as Yehi is known in this stage of his adventures, was reborn in human form, but his Raven ancestry was revealed in his sharp, blinking eyes. He succeeded in endeavoring himself to his unsuspecting grandfather who grabbed his every whim. When he cried for one of the boxes hanging from the ceiling, he got it, and when left alone for a moment, removed the ropes that bound it and took off the cover. There were the stars! Yehi robed them about like marbles and then playfully tossed them out through the smoke hole where they took their places in the sky.

But the stars were not bright enough to light the night so Yehi tried again and again for another box. At length his grandfather gave in and took down the box containing the moon. As before, Yehi watched his chance and when alone, removed the moon and tossed it out through the smoke hole. It scooped up into the heavens and took its place among the stars.

Yehi now knew that the remaining box contained the sun so again he waited until the grandfather, fearful that the child would die, took down his proudest possession and gave it to the infant.

This time, as soon as he was alone, Yehi changed himself back into a Raven and, taking the box, flew out through the smoke hole. He apparently resumed human form as soon as he was safe from pursuit and walked northward looking for people. He found men at length on the far side of a river and asked them to take him across, telling them that he had daylight. But they would not believe him nor would they help him across. At last, out of patience, Yehi opened the box and blinding light sprang forth. The people were blinded. Those wearing the skins of animals rushed into the woods and became "Forest People." Those

having garments made of sea animal hides plunged into the water and became "Sea People." Those wearing bird skin clothing flew into the air and became "People of the Sky." That is why Indians still regard all of these beings as humans in disguise, but who, on occasion may resume human form.



Style Sheets

Style sheets [character and paragraph] are used to format text attributes by defining the attributes for a headline, or text you can apply the attributes quickly and accurately.

Paragraph Style Sheets apply specifications to a full paragraph. Copy that is within a "hard" return.

Character Style Sheets apply specifications to only those type characters that are highlighted.

It should be noted that you can set style sheets by specifying various attributes in the style panel, or you can set style sheets by selecting a portion of text you have set with specific attributes and give that set of attributes a name in the style panel. position you want them in you layout. Save the Page as Letter or Name.

