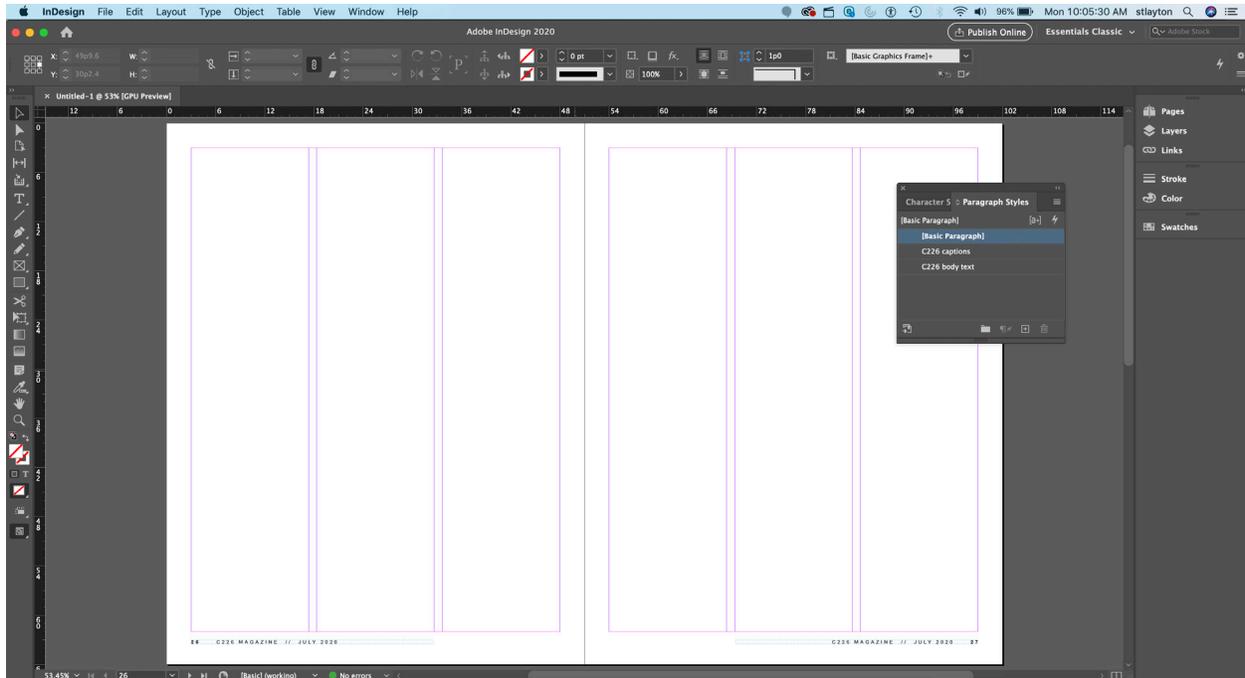




# MAGAZINE LAYOUT WITH INDESIGN

In this tutorial, we will go deeper into using InDesign to create a four-page layout, similar to your magazine design project. Before we begin, you'll need to download and unzip the **Paris Markets** folder from Canvas > Files > Course Material.



## ABOUT THE TEMPLATE

This exercise uses the same four-page, two-spread template we will be using in C226 for the Magazine Design project. It already has folios set up (at the bottom of the pages) and a three-column grid on each page, as well as built-in styles for the body text and captions.

Begin this exercise — and the Magazine Design project— by opening the **indt** file (included in the Paris Markets folder). This is a template file, meaning it will open as an untitled document. As soon as it opens, save it as *Paris Markets.indd* (InDesign will add the .indd file extension) back into the Paris Markets folder. If the indt file does not open, it is because you

- C226 magazine template.idml
- C226 magazine template.indt
- Images
  - Paris\_Author.jpg
  - Paris\_Books.jpg
  - Paris\_Eiffel.jpg
  - Paris\_Flowers.jpg
  - PARIS\_Meat.jpg
  - Paris\_Musician.jpg
  - PARIS\_Setting.jpg
- Text
  - Paris\_Captions.docx
  - Paris\_main.docx
  - Paris\_Sidebar.docx

have an older version of InDesign. I recommend you update to the latest version, but you can also open the **idml** file instead — idml means “InDesign Markup Language” and allows you to open the file in previous versions of the software.

You are free to change any of the presets I have built into this template.

- The body text is Georgia, 10 points on 12-point leading
- The captions are Arial Bold 9 points on 11-point leading (folios are 7-point Arial, widely tracked)
- Grid is 3 columns; to change it, select the entire spread in the Pages panel and pull down Layout > Margins and Columns.

## OPENING SPREAD

We will use a single, dominant image on our opening spread to create impact and emphasis, and to signal this spread starts a new article. We will consider a few different layouts, create and style a display headline and deck, and add the byline and a story start — a few paragraphs to begin our article.

You have numerous options for how you might choose to open your article, based on the prominence of the main image. These three examples include a full-bleed image — as large as the pages — a three-quarter version that allows for a column of text, and a half-page approach that allows for a prominent headline and use of white space to attract attention to the opening of the story.



For this exercise, I will be using the middle option, but feel free to experiment with other possibilities (including using different images).

## THE MAIN IMAGE

1. After you have opened the template, make sure you are on the first of the two spreads — pages 26 and 27 of the pretend magazine, but the first two pages of this document.
2. Pull down Layout > Margins and Columns, and change the number of columns on this spread from 3 to 2. It's OK to have a different grid from spread to spread, though I do not recommend switching the grid from the left to the right page.
3. Place the main image. Hit Command-D, and navigate to the *Paris\_Eiffel.jpg* file inside Paris Markets > Images.
4. With your cursor now “loaded up,” draw a box from the top left of page — slightly outside the edge of the page. Note that the box you draw is constrained to the proportions of this image.



5. Grab the middle handle on the right side with the black arrow and drag the frame to the left until it aligns with the right edge of the first column on page 27.

6. Click on the “bullseye” in the middle of your placed image. This is InDesign’s Content Grabber. A placed image in InDesign can be

adjusted independent of its frame. Note that the handles change from a blue color to brown.



You can scale up the image and move it within the frame when it is selected this way. When scaling, *make sure you are holding down the SHIFT key to constrain its proportions!* Adjust your

image to an optimal size and position, cropping out distracting elements and being careful not to put the foreground figure into the “staples” in the center of the spread.

7. When you’re happy with your crop, select the image and lock it (Command-L). This will prevent you from accidentally selecting it later on.

## DISPLAY TYPE

1. Next, we'll create the main headline: "The Markets of Paris." Instead of drawing a text box and writing this, we'll make separate text boxes for each word and then move them together.
2. The words "Paris" and "Markets" will be more prominent. The other two small words ("the" and "of") will be much smaller. I have used Big Caslon as the typeface, but you may choose any typeface you want for the display type.
3. Draw the first text box and write "MARKETS." You'll want this text to be significant — perhaps 80 to 90 points.
4. Draw a second text box for "PARIS." This will be even bigger — 120 to 130 points. Here you may notice some odd spacing. Display type, especially very large display type, needs **hand kerning** to look its best. The word "PARIS" without kerning has too much space between the "P" and "A" and the "I" and "S."

To kern, place your cursor between the "P" and "A," hold down the **option** key, and tap the left arrow. Do this until the word looks evenly spaced.



5. Draw smaller text boxes and add the small words. It's fine to make them the same size.

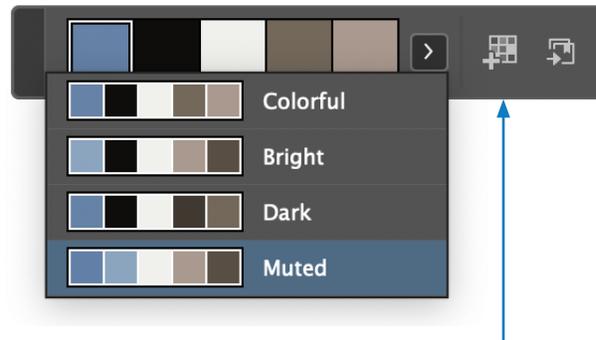
 To limit the size of the text box to the necessary size based on the text, double-click the bottom right handle. You can then scale the text up and down with the Free Transform tool (E). (Hold Shift as you do this!)

6. Spend some time crafting this assembly of four text boxes. Push the words together to form a cohesive and eye-catching headline.

7. When you are finished and happy with your headline, shift-click to select all four text boxes, and hit **Command-G** to group them.



8. We will add a touch of color to the headline — and in so doing begin to create a color identity for our design. For this, we will sample colors from our main image. Select the Color Theme Tool, and click on the main image.



9. InDesign provides you with five color swatches, and in the pull down, a few variations based on what kind of colors you want to use. Click on one of these variations, and then click on the small button with the grid and plus sign to add that color theme to your swatches.

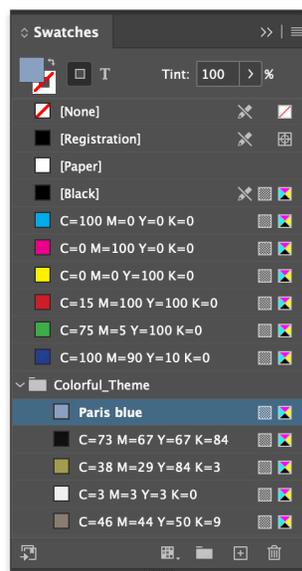


10. Select the Type tool, and swipe across the word "THE" in your headline so it is selected.

11. You can change the color of this word to the blue color of the sky in the *Eiffel* photograph by:



- Using the Type Color box in the Control Panel or ...
- Using the Swatches panel (your theme is in a folder that you can twirl open and click on the color).

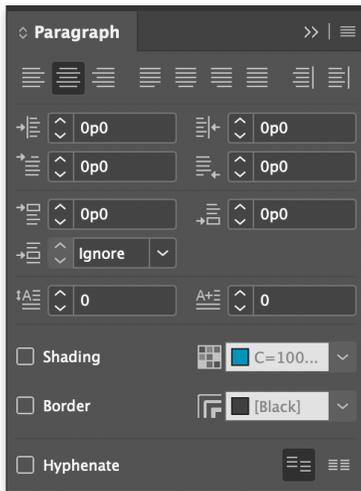


*NOTE: You can rename the colors in the swatches from their CMYK formulas — double-click the color name, and then uncheck the box that says "Name with Color Value." Name the color something relevant.*

12. Repeat steps 10 and 11 for the word "OF."

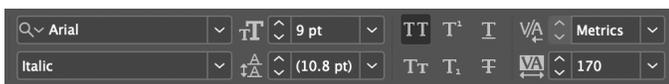
13. Over on the right, in the empty column, add the deck (you can

copy and paste it from the Word document — *Paris\_main* — from the Paris Markets folder.



**14.** Use the same typeface you used for the main headline, but make it much smaller. It will run over several lines, so make sure that the text frame is large enough to accommodate all of the deck. I have styled my version to be center-aligned, using InDesign’s Paragraph panel, and I have suppressed hyphenation (by unchecking the box at lower left) so none of

the words is broken. Hyphenation is fine for the story text, but not for display type.



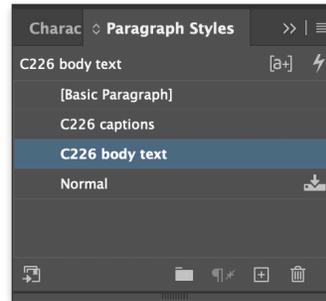
**15.** Add a byline — “words and pictures by ...” and use your name. Style the byline based on the three typeface families already in your document. I have made mine Arial (the sans serif), all caps and italic, with some open tracking so that it spans the available area. (These are all design decisions, and you may make your own.)

## STORY TEXT AND CAPTION

**1.** Now we’re ready to bring in our story. Hit Command-D to place, navigate to the text files, and choose the file *Paris\_main.docx*.

**2.** Draw a text box in the far right column, leaving a gap between the byline and the beginning of the story. The placed text will flow into this space.

**3.** Select all by hitting Command-A — the text will turn to white-on-black. This includes text from the document that you cannot see because it overflows the text frame you made in Step 2.



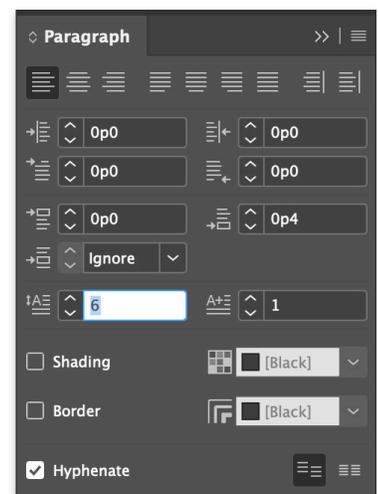
**4.** Pull down Window > Styles > Paragraph Styles. This document includes pre-saved styles for your body text (story) and captions. Paragraph Styles (and Character Styles) are

powerful tools to help ensure visual consistency in how you style text elements in your designs, so that elements that have the same roles will be styled the same way. Click on “C226 body text” in the Paragraph Styles panel.

**5.** Swipe over the first paragraphs, and change its size to 12 points on 16-point leading. This will give the story a larger introduction — a design decision intended to focus the reader’s attention on the beginning of the story. Add a little space below the first paragraph as well, to slightly separate it from the second paragraph.

*NOTE: Check the Paragraph Styles panel — the small plus sign next to the body text style means that there is an override — something that alters the selected text from the prescribed style. Option-click the small plus, and you will notice the opening paragraph is back to 10-on-12 points.*

**6.** Finally, we will add an initial cap. Select the “Y” that begins the story with the Type tool, and in either the Control panel or the Paragraph panel, change the number of lines so that this makes visual impact — perhaps five or six.



**7.** You don’t need to change the point size for this large letter, but you will want it to be in your display typeface

(Big Caslon) rather than a large version of your body text (Georgia). Use the Control panel to change the typeface to match your display — and

add a dash of color, too, matching the color you used for the headline treatment.

**NOTE:** If the text to the right of the initial cap is too close, insert your cursor before the first word of that text, hold down the Option key, and tap the right arrow — as you did to increase kerning in the headline. All the lines of text adjacent to the initial cap will move, opening up sufficient space.



**8.** Below the body text on your opening spread, draw a shallow box with the Type tool and cut and paste the caption for the *Paris-Eiffel* image.



## THE SECOND SPREAD

Our goals for these two pages are to build a grouping of several images — with a dominant CVI — and to flow the story text comfortably around the visuals. We will also find opportunities to further the visual identity established in the opening spread. We will also be using a sidebar — a separate but related article.

**1.** To start with, we will thread the text from the opening spread to the second so that the story

**9.** Change the style of the caption to “C226 caption” via the Paragraph Style panel.

**10.** Fine-tune the spacing and alignment of your elements, making sure there is sufficient space between the deck and byline, the byline and story, and the story and caption.

Remember our Gestalt principles — elements that are closer together will appear related, while those that are farther apart will be seen as different. This applies even in subtle ways with fairly small differences — in this example, the example of our opening spread below, the byline pairs more with the story than the deck because it is closer to the former. With the first spread complete, we are ready to move to pages 28-29 (in our document) to create the second spread.

Walk past the monuments and tourist traps and explore the *rues* where real Parisians live

WORDS AND PICTURES BY ERNEST T. PYLE

**Y**ou've scaled the Eiffel Tower, wandered down the Champs Elysees, winked at Mona in the Louvre and counted the gargoyles at Notre Dame. You've had your portrait drawn and your picture snapped, dropped a dime at Cartier's and explored the Metro. Now it's time to get off the *boulevards* and into the *rues* where the real Parisians live. Time to feast on the sights, smells and tastes of the markets of Paris.

Everything is for sale in Paris. From prints, posters and rare books ... to flowers in every quarter. But the open-air food markets delight the taste buds of Parisians and visitors alike.

In Paris, IU grad student Shelley Given quickly abandoned the American habit of buying a week's worth of groceries.

On the Place de Trocadero, a vendor arranges souvenir copies of the Eiffel Tower in the shadow of the original.

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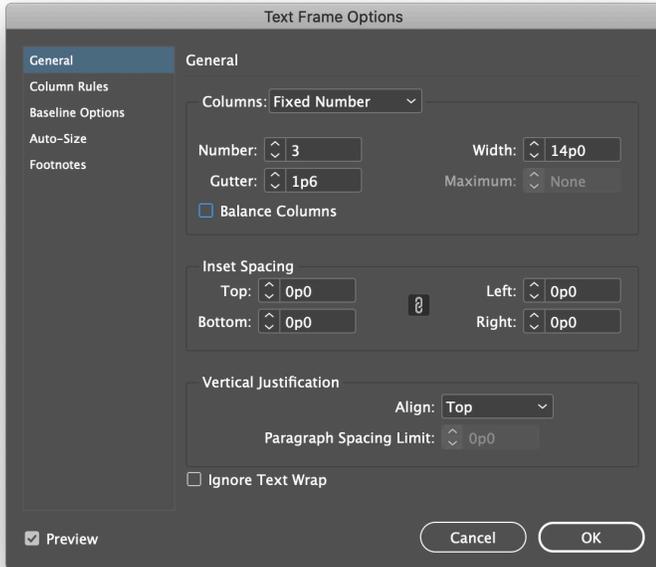
kly aban-  
worth of

reads continuously. Return to the first spread and click the small red text overset button at the bottom right. The cursor will load up with a thumbnail version of the text.

**2.** Move to the second spread and draw a box filling the first page with the threaded text.

**3.** The story will read logically from the first spread to the second, and will have the same

type style (C226 body text). But it will not be in multiple columns — it'll be in one wide one. We will build the second spread on a three-column grid, with the text frame selected, call up the Text Frame Options (Command B) and change the number of columns to 3 and the gutter (the space between columns) to 1p6.



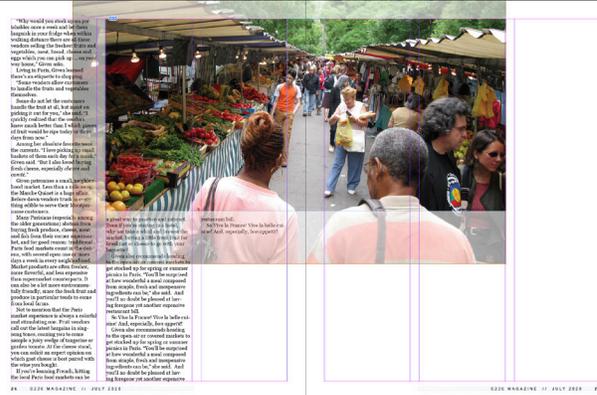
**NOTE:** The text will take up only a portion of the left-hand page — but we will use text wraps on the images we place so that the text flows around them and does in fact fill the available space.

## BRINGING IN IMAGES

1. Hit Command-Option-o (that's a zero) to fit the entire spread within the window.
2. Hit Command-D to place, and navigate to the *Paris\_Setting.jpg* image. When the cursor loads up, draw a box from the second column on the left-hand page across the gutter to the beginning of the third column on the right-hand page.

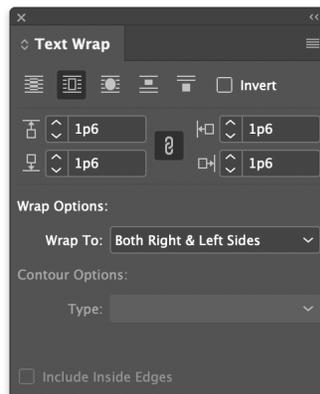


3. The image will dominate the spread a little too much, but we will adjust it to remove some of the space at the top and bottom to create a more horizontal crop. Drag the handles of the frame to adjust the crop, and use the content grabber to scale and change the crop of the image, as we did the *Paris\_Eiffel* image on the first spread. (Make sure to move the figure in the orange shirt away from the dead center of the spread — this is to keep significant visual imagery away from the “staples” — the page join if this were to be an actual printed magazine.)



4. Select the frame for *Paris\_Setting*, and click the “wrap around bounding box” text wrap button in the Control panel. This forces the text to wrap around the image rather than to be hidden beneath it.

5. We also need to set an offset for this wrap, because we do not want the text to bump into the image. Because our gutters are 1p6, we have



established this as our internal space in this layout, and we will match that value with the text wrap.

Pull down Window > Text Wrap, or hit Command-Option-W. The linked chain in the center of the four value boxes means that the wrap will be the same on all four sides, so you

only need to enter “1p6” in one of these boxes for them all to change to 1p6. The text now moves 1p6 away from the edge of the image.

"Why would you stock up on perishables once a week and let them languish in your fridge when within walking distance there are all these vendors selling the freshest fruits and vegetables, meat, bread, cheese and eggs which you can pick up ... on your way home," Given asks.

Living in Paris, Given learned there's an etiquette to shopping. "Some vendors allow customers to handle the fruits and vegetables themselves.

Some do not let the customers handle the fruit at all, but insist on picking it out for you," she said. "I quickly realized that the vendors knew much better than I which pieces of fruit would be ripe today or three days from now."

Among her absolute favorite were the currents. "I love picking up small baskets of them each day for a snack," Given said. "But I also loved buying fresh cheese, especially *chevre* and *comté*."

Given patronizes a small, neighborhood market. Less than a mile away, the Marche Quinnet is a huge affair. Before dawn vendors truck in everything edible to serve their Montparnasse customers.

Many Parisians (especially among the older generations) abstain from buying fresh produce, cheese, meat and fish from their corner supermarket, and for good reason: traditional Paris food markets count in the dozens, with several open one or more days a week in every neighborhood. Market products are often fresher, more flavorful, and less expensive than supermarket counterparts. It can also be a lot more environmentally friendly, since the fresh fruit and produce in particular tends to come from local farms.

Not to mention that the Paris market experience is always a colorful and stimulating one. Fruit vendors call out the latest bargains in sing-song tones, coaxing you to come sample a juicy wedge of tangerine or garden tomato. At the cheese stand, you can solicit an expert opinion on which goat cheese is best paired with the wine you bought.

If you're learning French, hitting the local Paris food markets can be



**ABOVE:** Open-air flower markets, such as this one in Montparnasse, are ubiquitous in all of Paris's 20 arrondissements.

**RIGHT:** A few steps from the Quinnet market, Jean-Claude Rougerie delights shoppers with his traditional French chansons.

a great way to practice and interact. Even if you're staying in a hotel, why not take a whirl and browse the market, buying a little fresh fruit for breakfast or cheese to go with your baguette?

Given also recommends heading to the open-air or covered markets to get stocked up for spring or summer picnics in Paris. "You'll be surprised at how wonderful a meal composed from simple, fresh and inexpensive ingredients can be," she said. And you'll no doubt be pleased at having foregone yet another expensive restaurant bill.

So Vive la France! Vive la belle cuisine! And, especially, *bon appetit!*



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A vendor in the Quinnet market gathers a serving of meat for a customer.

5. Place two more images: the *Paris\_Musician* image in the third column of the left-hand page, and the *Paris\_Meat* image in the first two columns of the right-hand page. The images should both be 1p6 below the bottom of the Setting image, and be aligned with one another.

*NOTE: You will notice green lines appearing on the page and a slight "magnetism" that seems to be guiding your positioning, in much the same way that snapping works in Premiere. This is InDesign's "Smart Guides" at work, and they are useful in helping you align your elements precisely. There are times, though, where you might not want them, and you can toggle Smart Guides off and on with Command-U.*

7. Next, we will add captions by copying and pasting from the Word file *Paris\_Captions*. To do this, you will be drawing text frames with the Type tool — BUT you cannot do this on top of an existing text frame — the *Paris\_Main* story, which fills the left-hand page. To get past this, click on the *Paris\_Main* frame with the Selection tool, and lock it with Command-L. You can now draw text frames on top of the locked frame.

Based on the configuration of our images, we will combine the captions for the *Setting* and *Musician* into one block, with **ABOVE:** and **RIGHT:** designations.

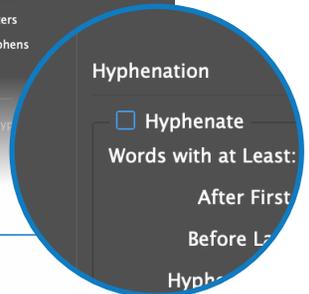
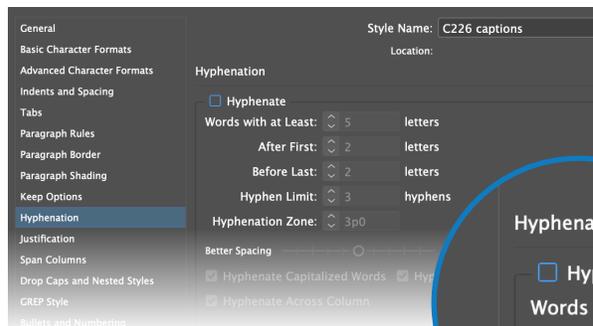


Add a little extra space beneath the first caption so that the

second visually separates — about 4 points will do. Add the caption for the *Meat* image below the *Meat* image. Use the Paragraph Styles panel to change both caption blocks to C226 caption style.

8. My caption for the *Setting* is hyphenating in a way that creates a widow — remember that we can suppress hyphenation by unchecking the "hyphenate" box in the Paragraphs panel. But we can also set this option to apply to the C226 Captions Paragraph Style.

From the Paragraph Styles panel, double-click on C226 captions. In the dialog box that opens, click **Hyphenation** in the left column, and then uncheck the box for Hyphenate at the top.



## ADDING STYLE ELEMENTS

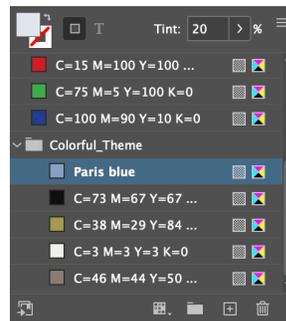
1. At this point, you will notice that the story text once again oversets its frame. Click on the small red plus, and draw a second frame on the right-hand page, below the meat vendor.

The text is still a little short (i.e. empty space at the end) — do remember that for your Magazine Design project, you do NOT need to worry about copy fitting, and can either begin repeating or cutting off your story text. But for this exercise, we're going to add a couple of style elements to help take up this space.

2. We will start by adding a second initial cap — at an appropriate break within the story. At the end of one of the paragraphs, hit a return (to add space below that paragraph) and make the first letter in the paragraph the same style as the initial cap on the opening spread — but smaller, perhaps three lines.

3. To add some balance to the left column, try adding a narrow readout from the story. You can use the Paris blue color, and reflect the style of the headline you built on the opening spread. It should be in the same typeface you used there, keeping all your display type in that typeface.

4. Set the text wrap for your narrow readout to 1p6, and make sure the spacing appears even. You will also need to take care that the text that wraps to the right of this readout does not get too narrow to be comfortably read.



## THE SIDEBAR

1. Lastly, we will add a sidebar in the last column. Start by choosing the rectangle tool (M), and drawing a box that covers the entire last column, and outside the page on the top, right

and bottom. Color the fill of this box Paris Blue, but reduce the tint to 20% in the Control Panel. Make sure the box has no stroke. Lock the box (**Command-L**).

2. The page folio is now partially hidden. Because it was created by the Master Page in this InDesign file, it cannot be clicked on. But you can unlock it from the Master Page by Command-Shift clicking the folio. Do so, and delete it.

2. Place the *Paris\_Author.jpg* image. Crop the image into a vertical so that the woman looking at the fruit is the focus. Maintain the 1p6 internal spacing by moving the image 1p6 in from all sides of the grid lines.

3. Draw a box for a caption beneath the image and add it from Word (copy and paste), changing it to the C226 caption style.

4. Draw a text box 1p6 below the caption, and place the *Paris\_Sidebar* text. There's a headline at the top, and a label.

5. Make the story text the same at *Paris\_Main*, but the label and headline will be different. Use a blue, all-caps label in the Arial Bold typeface for the label, as use the deck specifications on the opening spread to create the headline.

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Living in Paris, Given learned there's an etiquette to shopping.

"Some vendors allow customers to handle the fruits and vegetables themselves.

Some do not let the customers handle the fruit at all, but insist on picking it out for you," she said. "I quickly realized that the vendors know much better than I which pieces of fruit would be ripe today or three days from now."

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ABOVE: Open-air flower markets, such as this one in Montparnasse, are ubiquitous in all of Paris's 20 arrondissements.

RIGHT: A few steps from the Quinze market, Jean-Claude Rougerie delights shoppers with his traditional French cheeses.

environmentally friendly, since the fresh fruit and produce in particular tends to come from local farms.

Not to mention that the Paris market experience is always a colorful and stimulating one. Fruit vendors call out the latest bargains in singsong tones, coaxing you to come sample a juicy wedge of tangerine or garden tomato. At the cheese stand, you can solicit an expert opinion on which goat cheese is best paired with the wine you bought.

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you'll no doubt be pleased at having foregone yet another expensive restaurant bill.

So Vive la France! Vive la belle cuisine! And, especially, bon appetit!



UJ graduate student Shelley Given looks over baskets of currents at a fruit market in the rue Daguerre.

IF YOU GO  
Which are the Best Paris Food Markets?

Some of the most reputed and pleasant temporary Paris food markets include the Aligre market (12th arrondissement), Bastille market (11th arrondissement) every Sunday morning, and the Batignolles Market on Saturday afternoon. Meanwhile, the St-Quentin market near Gare de L'Est (5 arrondissement) is the largest street market in Paris, and also full of noisy energy (and faint food). Devoted foodies should consider heading to these spots.

However, most traditional farmer's markets offer a great level of quality and variety. If you want a quiet look, what's available in the neighborhood you're staying in, find nearby Paris food market be

IF YOU GO  
Which are the Best Paris Food Markets?

Some of the most reputed and pleasant temporary Paris food markets include the Aligre market (12th arrondissement), Bastille market (11th arrondissement) the Maubert Market and Place Monge Market (both in the 5th arrondissement).