

Organization of files

The InDesign file is called *Florence Workbook.* The photographs and scanned images are located in the folder *Photos and scanned images*. Master elements that what were used in the workbook have been placed in a folder *Master images and graphics*. The *Read Me file* contains notes for Mr. Matthews for future versions of the Florence History Booklet.



Complex Techniques Used to Create the Florence Booklet

Technique 1: Use of Typography

The original worksheets used only one font in different sizes. The text was varied by changing the style using bold, italic and underline and often incorrectly. I found an older, but excellent book on the rules of typography which simply stated that **"Underlining is best left to people with typewriters."**¹

I decided to avoid it entirely in the workbook.

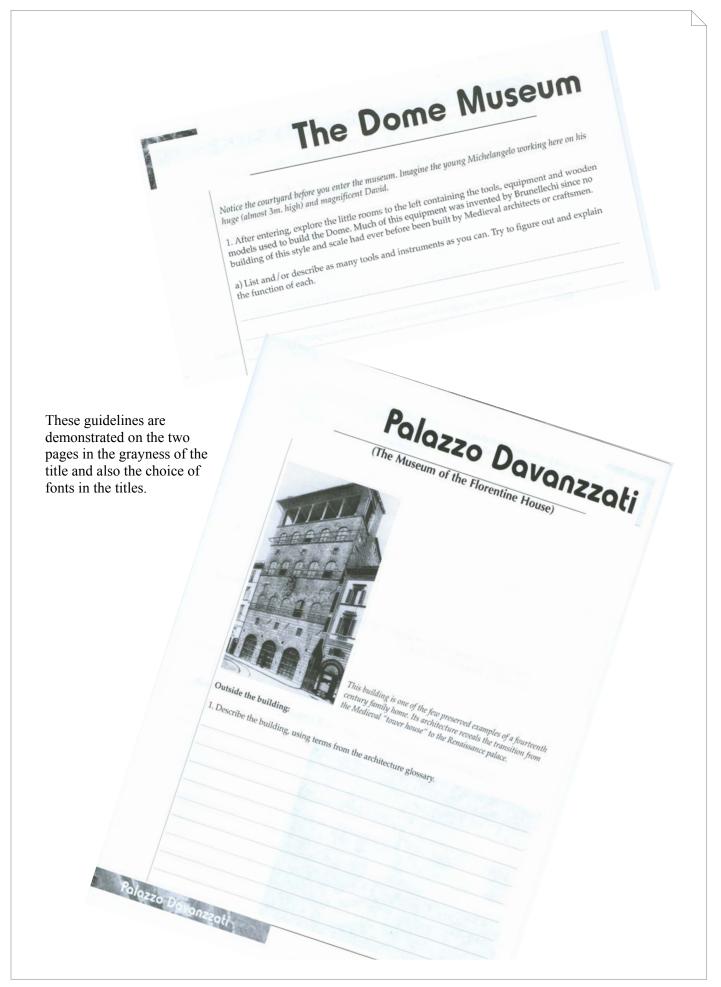
I also tried to vary the placement of text throughout the document. An example is the word "renaissance" placed vertically.

Leonardo da Vinci (1452-1519) A man who is the epitome of the artist-genius as well as of the "universal man", Leonardo seems t us superhuman. The scope and depth of his interests were without precedent, his curiosit unquenchable. It is not surprising, given the range of his interests in so many other fields, the there are bareful 15 paintings by him. He began as a perfectly traditional apprentice in the shop of the painter and sculptor Verrocchio, and the first account of his genius is that he painted the lef hand angel in the Baptism by Verrocchio, who, upon viewing Leonardo's work, swore that h would give up painting. His Adoration of the Kings, although unfinished, is one of the most important works painted i Florence in the last quarter of the fifteenth century. The picture is a solution to the problem of representing a large number of figures crowded around a central group of Madonna and Chila He did this by using a pyramid form of composition which creates an effective depth, but at the same time leads the viewer's eye to the most important parts Masaccio Masaccio changed everything. Although his presumed teacher, Masolino, had worked in the International style, Masaccio moved suddenly, within the short span of only six years, into wid open, unexplored territory. No other painter in history is known to have contributed so much t the development of a new style in so short a time as Masaccio, whose creative career was so sho and whose death at twenty-seven so untimely. The Florentines of the parish of Santa Maria Novella must have gazed with astonishment at th unveiling of the fresco of the Trinity painted by Masaccio about 1427 on the wall of their church. seemed as if someone had knocked a hole in the wall and built a niche in it. Within the niche secure as it sources had noted a note in the wall and built a note in it. Whilin the indee divine event was taking place while two of their own number, the donors, knell in devout silen as if astonished to find themselves in such a Presence. It is an open invitation to the spectator to b as it astonished to find themselves in such a Presence. It is an open invitation to the spectator to t part of the reality portrayed, to identify with the characters and the story enacted. Masaccio hu been so exact in his metrical proportions that we can actually calculate the dimensions of the chap (See diagram). Thus he achieves not only successful illusion, but uses mathematical proportior which are responsible for the unity and harmony of the composition. The Trinity, standing at th very beginning of the history of Renaissance painting, sums up two principal interests: realisis based on observation and the application of mathematics to pictorial organisation. a transf We can see his breakthrough best in his frescoes in the Brancacci Chapel of Santa Maria del Carmin In an awkwardly narrow panel Masaccio painted the Expulsion from Eden. Masaccio's Expulsio is one of the masterpieces of Renaissance art and an interpretation of the tragic scene of man's fa perhaps unsurpassed even by Michelangelo's Sistine Chapel ceiling. Adam's feet clearly in conta with the ground mark man's presence on earth, and the cry that issues from Eve's mouth voices th anguish of men deprived of God. Adam and Eve do not resist; there is no physical contact with th angel, nor are the figures crowded against the frame. Rather, they stumble on blindly, driven b will of the angel and their own despair. In the Tribute Money, painted shortly before his death, Masaccio groups three episodes. Masaccio figures recall Giotto's in their simple grandeur, but they stand illuminated by a light that come from a specific source outside the picture. As Masaccio and Donatello's generation learn th separation of body and drapery, so light comes to have its own nature. The individual figures i the Tribute Money are solemn and weighty, but they also express bodily structure and function a function of the tribute of the second secon Artists and Writers

In order to make the layout consistent and appealing, fonts are important. I made the following list of typographical guidelines to follow throughout the booklet:

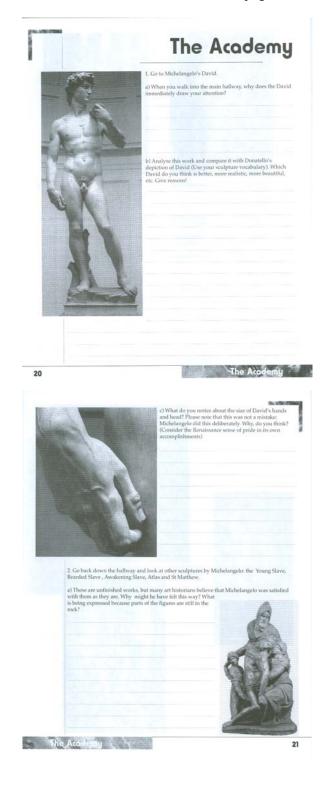
- Optim used for the headline font
- Optim is used in the graphics box at the bottom of pages
- Palatino (10 point) *italic* used for the descriptive body of the text
- Palatino (12 point) bold is used for the subtitles
- Palatino (10 point) font normal used for questions
- all text 1 mm from the margin
- 8 mm writing guides in 20% Pantone gray

¹ Collier, David. Collier's Rules for Desktop Design and Typography. first edition. Reading, Massachusetts: Addison-Wesley Publishing Company, 1991, p.27.

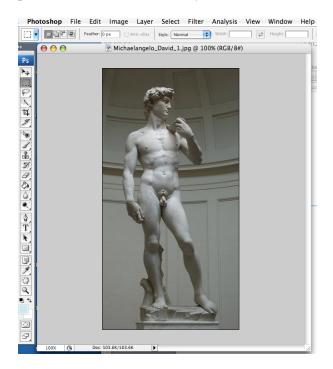


Technique 2: Manipulated Graphics

One of the most challenging tasks was tracking down the sources of all of the graphics so that they could be included in a bibliography. When Mr. Matthews originally created the worksheets, he did not always record the sources of the images (i.e. art books, museum brochures, photographs taken). I included a bibliography page in the booklet that cited sources of the images page-by-page. In many cases the images had to be rescanned in high-quality because the original quality was not good enough for Mr. Doom's printing services. These two pages of Michaelangelo's David (pages 20-21) are typical of the work that needed to be done on most of the 75 pages of the booklet.



I had to use the features in Adobe Photoshop to manually adjust the brightness and contrast of each photo. This was not handled by the scanner.



This photo was taken in very dark surroundings. It was lightened using both brightness / contrast features.

Michaelangelo's David²

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The hue / saturation and lightness and brightness / contrast were adjusted to make the details of the photograph stand out. Sliding the blue triangle left or right achieves the desired effect. Much of this was by trial-and-error because the photos came from different cameras and books.

² 27 June 2008 <http://www.lightplan.net/images/Michaelangelo_David_1.jpg>.



Notice that this same technique is used to make an area of a photo lighter than the surrounding area to emphasize the hand in the photo. The edit box is used to select a section of the photo. Brightness / contrast features were used to make this section stand out. The edit box was also used to select and enlarge the hand for the next page.

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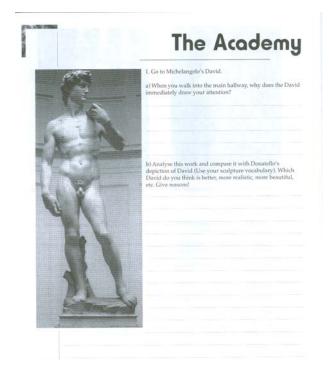
Technique 3: Layout of Graphical Elements, Images and Text

Every page in the original workbook consists of only a title, some text, and inline images - a very boring layout with no text wrap or graphical elements worksheets. It was made using only Times font centered inline images and white space for answers.

I assumed that the amount of space needed for an answer would have to be approximately the same as it was in the original workbook. I also had to frequently refer back to the original workbook so that I would not make a mistake in placing the photographs with the correct text. Some design elements need to be consistent throughout the entire workbook, while others only need to be consistent within sections of the booklet.

Basic guidelines that I created for the booklet were:

- 40% gray background behind important instructions
- box at the bottom of every page to act as background for the chapter headings
- frame at the outer-top corner of each page, except the first page of every section. (Otherwise there would be an overlap with the header)
- all images inside the margin
- margin must be wide enough for teachers to comment when marking
- photographs need to be text wrapped and placed appropriately with the questions.



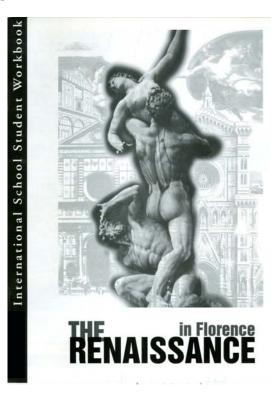
Guidelines used:

- the frame (top left corner)
- box (bottom right corner) for chapter headings
- the bar under the title
- image within the margin
- text is wrapped

Technique 4: Creation of Master Items and Master Pages

The booklet was created in Adobe InDesign because it is a professional desktop publishing program. Mr. Matthews will be responsible for making updates to the workbook for a number of years and the school has an Adobe CS4 educational license.

I am particularly proud of the image on the cover. It is a creative composite of several image layers in Photoshop. The background images were grayed-out using the brightness/contrast. A halo effect was created using feathering which blurs the edges by building a transition boundary between the selection and the surrounding pixels. The "flatten image" feature was then used to create one image from the different layers in Photoshop.



The master pages feature of InDesign was used to ensure consistency in the layout. Whenever applying master pages to other pages, changes made to the original master were made also on document pages that were made from on it.

The following shows an early page layout in InDesign with fonts, graphics elements in the corners and at the bottom, use of lines for student input, the allowance of margins for teacher comments and the use of the guidelines.

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Other Information ~

The workbook went through numerous revisions during development an in consultation with Mr. Matthews. After a final review of the booklet by Mr. Matthews and the teachers in the History Department and the Head of the Secondary School, a proof copy was printed by Dome Print Services The History Department funded 600 copies of the Florence book to be printed. Mr. Matthews has locked them in his cupboard because teachers who have seen the final version want their own copies. I am pleased with the popularity of the Florence booklet and hope that it will make other teachers want to redesign their trip and event materials.