

PROGRAMME DE COURS

INDESIGN

Initiation

GRAPHISME - ILLUSTRATION - TYPOGRAPHIE - MISE EN PAGE

Objectifs :

Le logiciel InDesign d'Adobe est un outil de mise en page qui s'intègre parfaitement aux autres produits Adobe dédiés à l'impression ou au Web.

Ce logiciel vous permettra de créer des présentations et des documents de qualité pour tout vos supports de communication, flyer, dépliants, carte de visite, kakemono....

A l'issue de la formation INDESIGN vous serez capable de :

- ✓ Gérer l'environnement InDesign
- ✓ Utiliser les couleurs, nuanciers, et les gradients
- ✓ Gérer la transparence les effets
- ✓ Exporter des illustrations dans différents formats
- ✓ Mettre en page des documents destinés à l'imprimerie. Intégrer les différents éléments d'un document destiné à l'impression : photos, images et textes.....

CONTENUS :

(cf voir programme joint)

MÉTHODES ET MOYENS PÉDAGOGIQUES :

Cours théoriques / présentation vidéoprojecteur

Des ateliers thématiques seront organisés

Des exercices pratiques et des cas concrets seront réalisés et adaptés au domaine professionnel

Un support de cours sera remis en fonction de la matière enseignée

Une attestation de formation sera remis à l'issue de la formation

FORMATEUR : Monsieur Jacky FÉLICITÉ

DURÉE : 21 HEURES

VeriSelect



CERTIFICATION DE SERVICES

Bureau Veritas Certification / 92046 Paris-la-Défense Cedex

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Enregistré sous le numéro 97970186197 auprès du préfet de région de la Martinique

Niveau : Initiation 21h

PUBLIC VISÉ :

Tout public

PRÉ REQUIS :

Avoir une bonne connaissance de l'interface Windows ou Macintosh.

Objectif:

Développer des techniques de travail pour la mise en page.

Mettre en page des documents destinés à l'imprimerie. Intégrer les différents éléments d'un document destiné à l'impression : photos, images et textes

GESTION DE L'ENVIRONNEMENT D'ADOBE INDESIGN

Préférences

Personnaliser votre espace de travail

Définir les préférences générales

Gérer les paramètres prédéfinis du document

L'espace de travail et l'agencement de fenêtre

Boîte à outils, palettes et menus déroulants

Gestion de l'affichage, utilisation des repères, des marges et des colonnes

CONCEVOIR DES DOCUMENTS

Créer un nouveau document

Création de la structure d'un document

Gérer le texte et les objets graphiques

Élaborer des calques

GESTION DES PAGES

Le plan de montage

Navigation dans le document

Élaborer des pages maîtres

Automatisation du placement des éléments communs à plusieurs pages

Insertion et suppression de pages

Création de sections

L'outil page

BLOCS

Notion de blocs

Les effets de blocs arrondis

Manipulation des blocs et positionnement

Chaînage des blocs texte

L'habillage des blocs, chemins d'habillage et transformation

GESTION ET FORMATAGE DU TEXTE

Ajouter / modifier du texte

Rechercher / remplacer

Changer le format du texte

Forme des caractères

Format des paragraphes

OBJETS

Organiser, alignement et répartition

Transformation d'objets

Duplication, rotation

Mise à l'échelle, inclinaison

Styles d'objet

COULEURS, NUANCIER ET DÉGRADÉS

Utiliser les couleurs

Utiliser le nuancier

Appliquer des dégradés

GRAPHISME

Types de fichiers compatibles, les options d'importation

Images et cadres simples, composées et personnalisées

Contrôle des images et des raccourcis

Importation de documents InDesign

EFFETS

Les ombres

Biseautage et estampage

Contour progressif dégradé

LES TABLEAUX

Créer / modifier un tableau

Mettre en page un tableau

Utiliser les styles dans les tableaux



MOBILE NAP —
Turner made much of the barn's furniture from OSB, but the mobile daybed on wheels is a standout piece and allows the user to catch the sun or shade as the mood strikes.



CABINET POST —
By reversing his original OSB cabinet design, which opens onto the kitchen, Turner was able to build vast storage areas for food and crockery. You may have to nip around back to find the Chierios, but all you see from the rest of the space is a wall of OSB.



GIVE IT A PLY —
Construction-site efforts comprise the 20-seat table, which Turner made from a birch-core black phenolic-faced plywood, a waterproof material more commonly used to form concrete. The film-coated ply from UK supplier James Latham comes cheap, making it ideal for this kind of experimentation.

CUBICLE LIFE —
The main public space of Osh Barn is broken up by a full-height OSB pod, which contains a bathroom and a utility room with a view. Up top is the crew's nest, where Turner can survey his creation and answer any stray emails. Though the bench table, daybed, and outdoor spaces afford plenty of room for the couple to work away from the hubbub of weekend guests, the top of the pod offers dedicated office space.



↑ Long and low, the Osh Barn began its life as a threshing barn in the 1850s.



GETTING ORIENTED
Made from pressed tree droppings and resin, oriented strand board is strong and durable and makes a bold design statement. The sheer level of agricultural chic at the Osh Barn is probably a bit much for most interiors, but the material did come cheap: Turner bought eight-by-four-foot panels of OSB for as little as \$24 apiece.

A QUESTION OF TRUSS —
The beautiful latticework of metal and wood is over 150 years old and proved costly to strengthen after the damage done by a long-forgotten bask from some farm machinery. Add in the cost of the walls that had to be rebuilt, having the purline repaired, and tripling the thickness of the wooden trusses, and by the time the barn had been brought down, the pair had hit out \$190,000. (BACKGROUND)



FLOOR PLAY —
Turner reclaimed most of the timber used for the flooring as he renovated buildings in London. He thought his stockpile was big enough for the Osh Barn. But the scale of the place deflated him. The solution, surprisingly, was eBay, turning up an old mill's worth of boards.

CATEGORIES
VISIO
CONCRETE
OSB
LIGHTING
ROOM DIVIDERS
FLOORING
FURNITURE
OUTSIDE
FACADE
RENOVATION

The OSB is used to break up the vast space and create distinct areas: It fences in a sofa; forms seating; makes up a central freestanding bathroom and office pod; and delineates cabinets, cupboards, and bookshelves made by Turner himself. By using this rough-hewn material as a kind of muse, Turner has created a stunning rural gateway for himself, Martin, and their host of friends, wringing a winning live/work space from a pastoral ruin.

Osh Barn sits in the largely rural county of Norfolk in the east of England, 90 minutes out of London by train. This is where Britain hides its flat, wide-open spaces, and the barn sits at the center of what was once the heart of local food production. The Victorian structure still stands amid fields of wheat, but it has long since ceased being used for hulling the crop, which is how Turner and Martin picked up the property for \$280,000 in late 2005.

A small clutch of farm buildings sit near Osh Barn, but one of them, a small, multipurpose guest cottage dubbed the Stealth Barn was designed and built by Turner as Osh's modernist little brother. Erected on the foundation of a crumbling old outbuilding, the 800-square-foot space plays contemporary counterpoint to the harmony Osh Barn has achieved with the landscape. Turner and Martin are serial renovators, but the protracted timeline of this "weekend project" meant plenty of hard work and mounting costs. "We haven't been on holiday

for six years," says Turner. "A couple of years ago we were working on it on Christmas Day we had run out of money, and we were busy with our jobs."

The renovation cost them \$550,000, or at least that is when they stopped counting. But they stuck to their design principles and their vision of a holiday retreat, rather than switching course midstream in hopes of selling a simple, traditional conversion at a profit.

Some of the most impressive renovation work involved strengthening the ceiling and its elaborate architectural rigging and shoring up the old brick walls. Yet it's the clean rusticity of the interior, not the exposed structural engineering, that carries the day aesthetically.

Martin cites a monastery as his ideal living space, and the barn certainly has the air of a secular place of peace and retreat, though it promptly comes to life when friends visit. The simple long table and benches opposite the kitchen suggest the communal spirit of an order of country friars, but as soon as 20 people are seated around it enjoying dinner and wine any view of silence is out the window.

Ultimately it's the barn itself that guided Turner and Martin, organizing everything from the vast, open public space to the form of the Stealth Barn to the OSB that gives the interior so much of its humble charm. "We have not interfered with the structure, we just inhabit it," says Martin reflectively.

