



# Adobe InDesign

## **MASTERING INDESIGN WITH PRACTICAL MAGAZINE PROJECTS**

### **A COMPREHENSIVE GUIDE**

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Enhance the quality of your design  
magazine layouts with creative  
project ideas





## Baked Salmon Recipe

Garlic butter smothered salmon is a given. It's possibly one of the most amazing, delicious ways to eat a juicy piece of salmon and gets cooked twice a week in this house. Impress your guests with a restaurant-quality meal that's actually very simple to make. Cook up a meal that's both delicious and beautiful, it's easy enough for a weeknight yet elegant enough for guests.

2  $\frac{1}{2}$  pounds skin-on salmon fillet  
 2 cloves garlic, chopped  
 2  $\frac{1}{2}$  teaspoons kosher salt, divided  
 1  $\frac{1}{2}$  teaspoon whole black peppercorns, cracked  
 1 lemon, zested and cut into wedges  
 2 tablespoons olive oil  
 2 teaspoons Dijon mustard  
 1  $\frac{1}{2}$  small shallot, finely diced  
 1 serrano pepper, finely diced  
 1  $\frac{1}{2}$  medium apple peeled and finely diced  
 1 tablespoon balsamic vinegar  
 2 tablespoons chopped fresh parsley  
 1 teaspoon lemon juice or more to taste

fake fractions  $\frac{1}{2}$   
 to  
 real fractions  $\frac{1}{2}$

**GREP  
 STYLE**

Preheat oven to 200°C. Line a rimmed baking sheet with parchment paper. Place salmon on the prepared sheet. Mash garlic, 1 teaspoon salt, peppercorns and lemon zest into a paste with a fork or a mortar and pestle. Rub the paste all over the salmon. Bake until the salmon is cooked through and can be easily pierced with a fork, 10 to 15 minutes. In a medium bowl and stir in apple, celery, vinegar, 1 tablespoon parsley and the remaining 1 tablespoon oil and  $\frac{1}{2}$  teaspoon salt. Sprinkle the salmon with the remaining 1 tablespoon parsley and serve with the relish and lemon wedges.

### tips!

Don't cook oven baked salmon at a too high or too low of a temperature or Try to keep the salmon skin on to make a natural barrier between the salmon and the heat source and help keep the moisture. Cooking at a gentle is the best way to bake salmon every time from drying out as well.



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- ★ 2 ½ pounds skin-on salmon fillet
- ★ 2 cloves garlic, chopped
- ★ 2 ½ teaspoons kosher salt, divided
- ★ 1 ½ teaspoon whole black peppercorns, cracked
- ★ 1 lemon, zested and cut into wedges
- ★ 2 tablespoons extra virgin olive oil
- ★ 2 tablespoons Dijon mustard
- ★ 1 ½ small shallot, minced
- ★ 1 serrano pepper, seeded
- ★ 1 ½ medium apple peeled and finely diced
- ★ 1 tablespoon balsamic vinegar
- ★ 2 tablespoons chopped fresh parsley
- ★ 1 teaspoon lemon juice or more to taste

Custom Bullets &  
**BOLD** Character Style

Preheat oven to 200°C. Line a rimmed baking sheet with parchment paper. Place salmon on the prepared sheet. Mash garlic, 1 teaspoon salt, peppercorns and lemon zest into a paste with a fork or a mortar and pestle. Brush the paste onto the skin of the salmon. Bake until the salmon is easily flaked with a fork, 10 to 15 minutes. Transfer to a medium bowl and stir in apple, celery, vinegar, 1 tablespoon parsley and the remaining 1 tablespoon oil and ½ teaspoon salt. Sprinkle the salmon with the remaining 1 tablespoon parsley and serve with the relish and lemon wedges.

### tips!

- 🌸 Don't cook oven baked salmon at a too high or too low of a temperature or
- 🌸 Try to keep the salmon skin on to make a natural barrier between the salmon and the heat source and help keep the moisture in.
- 🌸 Cooking time may vary depending on the size of the salmon. Try to bake salmon evenly by rotating it out as well.

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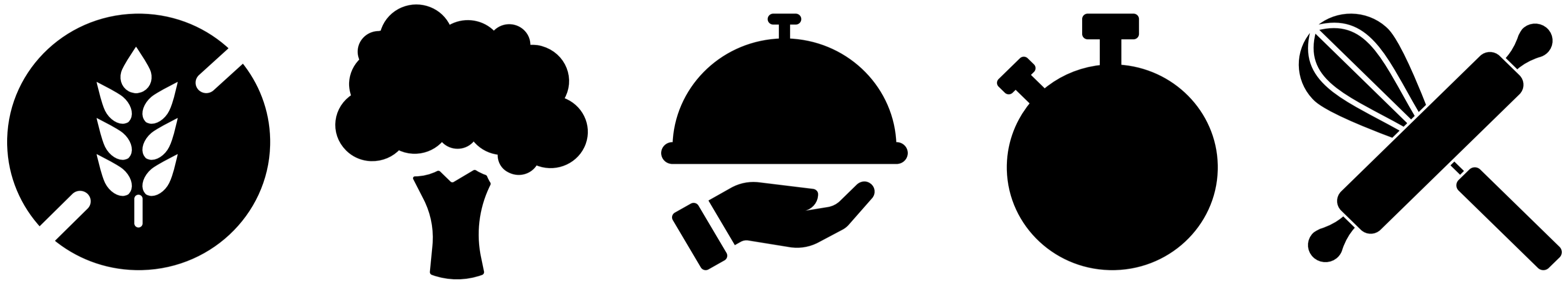
- 1) Preheat oven to 200°C. Line a rimmed baking sheet with parchment paper.
- 2) Place salmon on the prepared sheet. Mash garlic, 1 teaspoon salt, peppercorns and lemon zest into a paste with a fork. Spread on the salmon. Bake for 15 minutes.
- 3) Transfer to a medium bowl and stir in apple, celery, vinegar, 1 tablespoon parsley and the remaining 1 tablespoon oil and ½ teaspoon salt.
- 4) Sprinkle the salmon with the remaining 1 tablespoon parsley and serve with the relish and lemon wedges.

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Numeric List & Character Style

# Custom Bullet Icons



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Select Icons

## Custom Icons



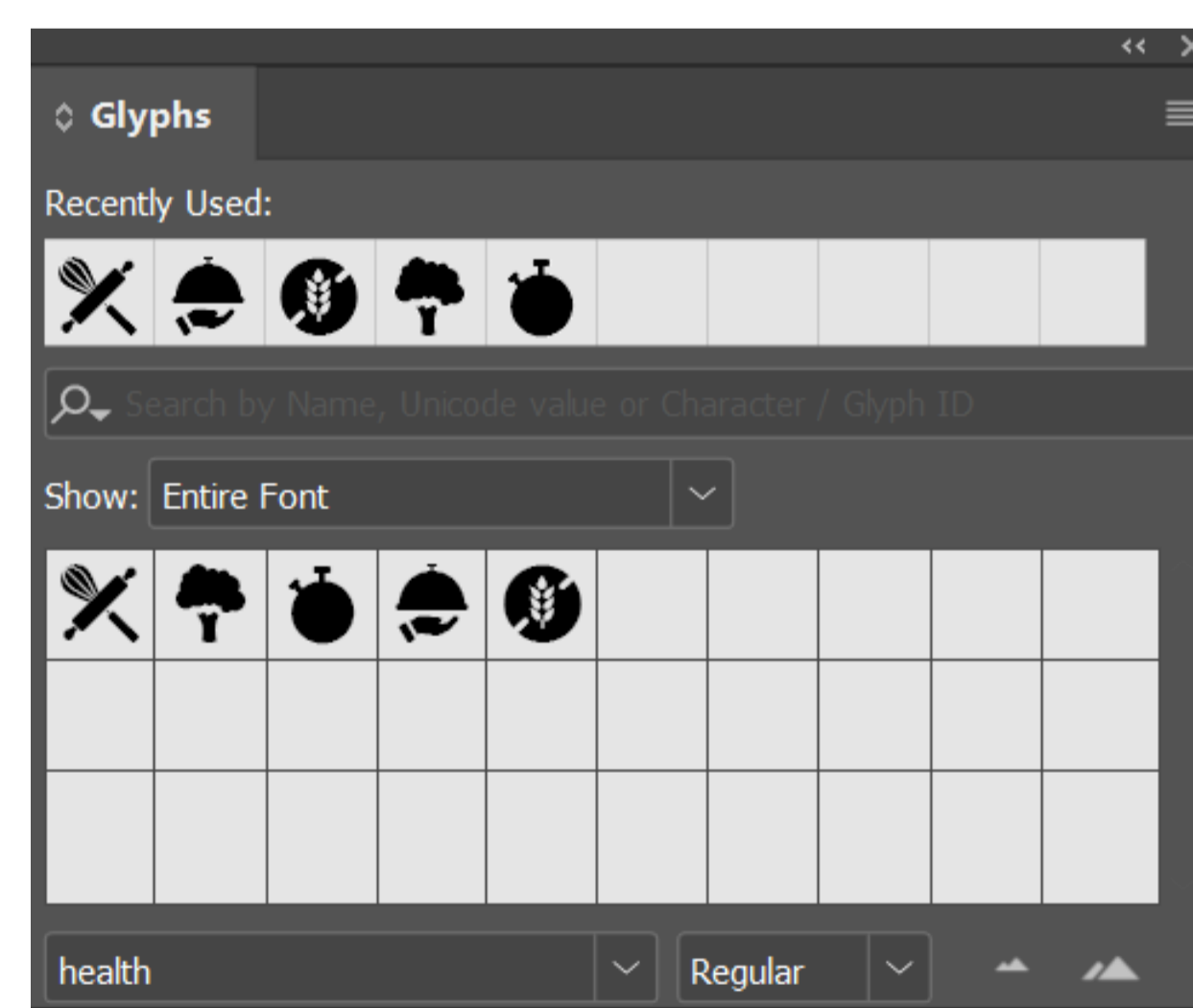


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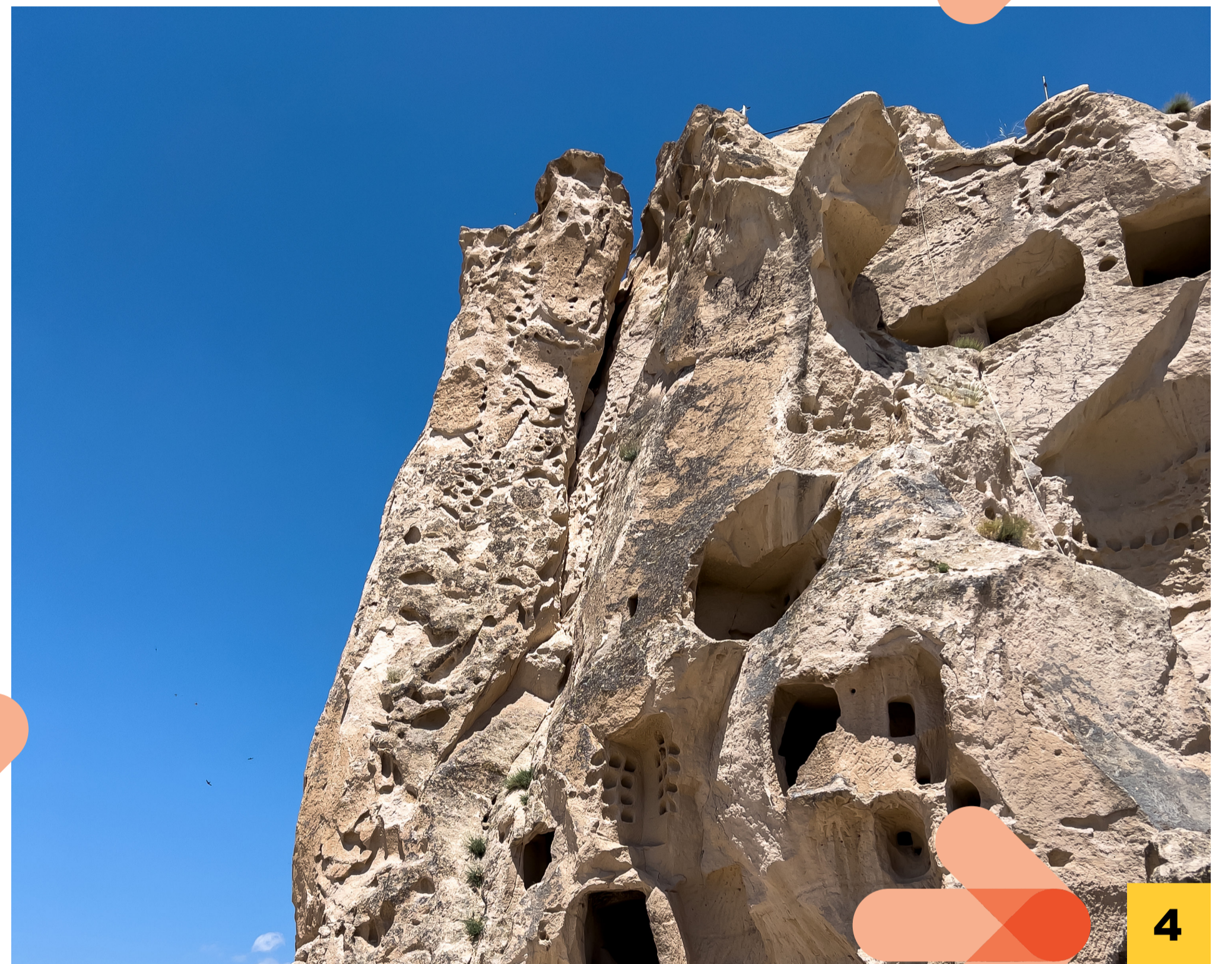
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🕒 Quick, 🌱 Vegan, 🌿 Gluten Free

**SVG Glyphs**



## Cappadocia with the fairy chimneys, tall, and cone-shaped rock formations

Cappadocia is a historical region in Central Anatolia, Turkey. It is largely in the provinces of Nevşehir, Kayseri, Aksaray, Kırşehir, Sivas and Niğde. It is a land famous for its distinctive rock formation, cave, and scenic hot air balloons. In Central Anatolia, this historical region attracts crowds of tourists from all over the world.

The earliest record of the name Cappadocia dates from the 5th century BC, when it appears in the inscriptions of two early Achaemenid emperors, Darius the Great and Xerxes I, as one of the countries.

Cappadocia lies in eastern Anatolia, in the heartland of what is now Turkey. The relief consists of a high plateau over 1000 m in altitude that is pierced by volcanic peaks, with Mount Erciyes (ancient Argæus) near Kayseri (ancient Caesarea) being the tallest

at 3916 m. Cappadocia has a markedly continental climate, with hot dry summers and cold snowy winters.

Nevşehir, was founded in the early 18th

century as a national capital. Cappadocians speak this language to this day. Cappadocians speak this language and where it is spoken, it is surrounded by a mountain range. In Turkey in 1922, those who still identified with this pre-Islamic culture of Cappadocia were required to leave, so this language is now only spoken by a handful of their descendants, most now located in modern Greece.

GRID of photos following a numeric sequence

### 1 ST. BARBARA CHURCH

It is located right next to the open air museum, one of the most visited structures in the region, dating back to the 11th century.

### 2 PASABAG VALLEY

It is renowned for its unusual rock formations, which have been shaped by volcanic eruptions and erosion over thousands of years.

### 3 UÇHISAR CASTLE

It is built on a hilltop overlooking the town and the surrounding desert landscape and is the highest point in Cappadocia.

### 4 LOVE VALLEY

Known as the Valley of Lovers has a length of 4900 meters. Home to giant shaped monuments that were left by mother nature.



# Shaping Frames





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become controversial. Although the Parthenon is architecturally a temple and is usually called so, some scholars have argued that it is not really a temple in the conventional sense of the word. A small shrine has been excavated within the building, on the site of an older sanctuary probably dedicated to Athena as a way to get closer to the goddess, but the Parthenon apparently never hosted the official cult of Athena Polias, patron of Athens. The cult image of Athena Polias, which was bathed in the sea and to which was presented the peplos, was an olive-wood xoanon, located in another temple on the northern side of the Acropolis, more closely associated with the Great Altar of Athena. The existence of both the proto-Parthenon and its destruction were known from Herodotus, and the drums of its columns were visibly built into the curtain wall north of the Erechtheion. Further physical evidence of this structure was revealed with the excavations of Panagiotis Kavvadias of

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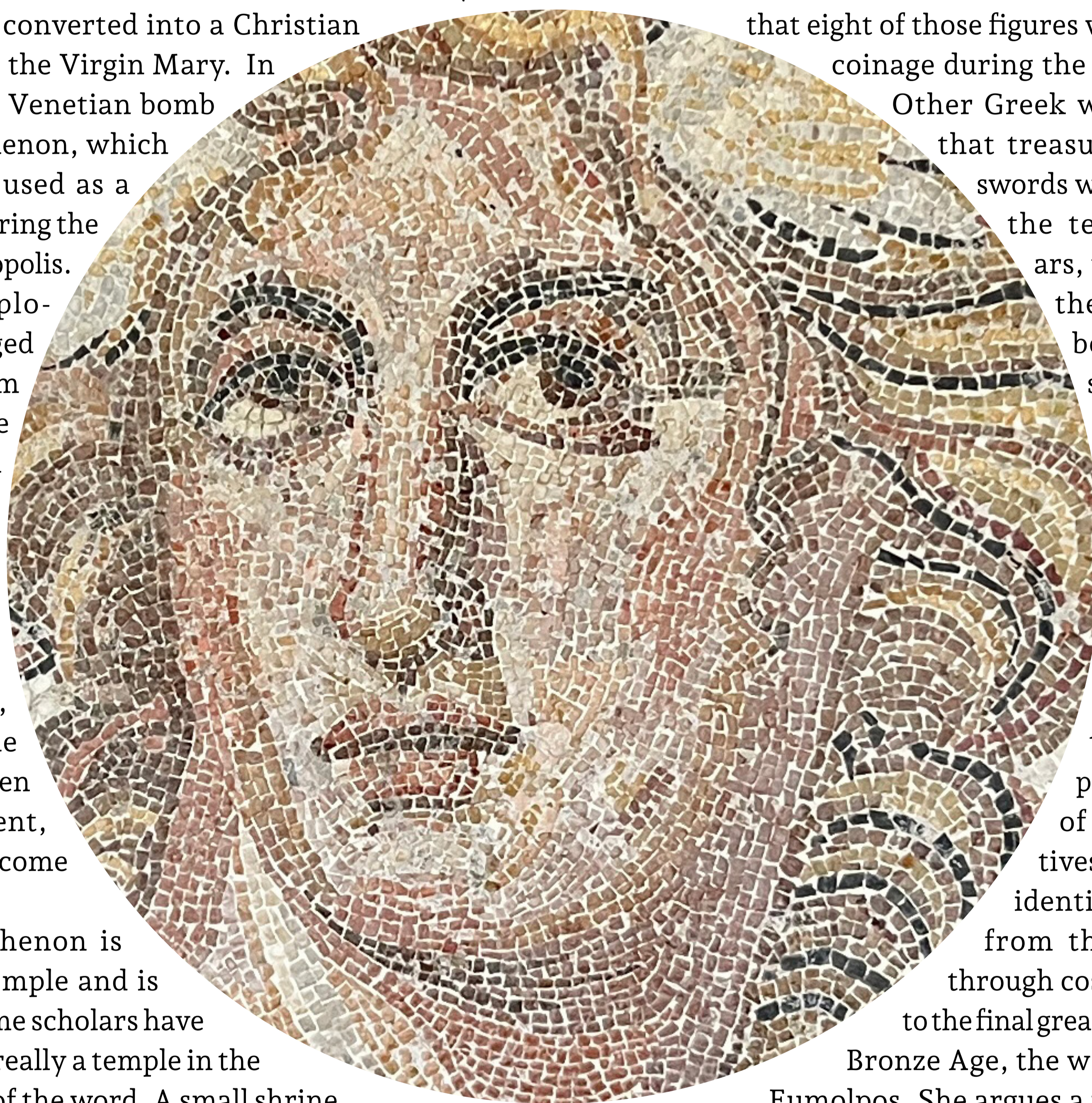
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The first endeavour to build a sanctuary for Parthenos on the site of the present Parthenon was begun shortly after the Battle of Marathon upon a solid limestone foundation that extended and levelled the southern part of the Acropolis summit. This building replaced a Hekatompedon temple and would have stood beside the archaic temple dedicated to Athena.

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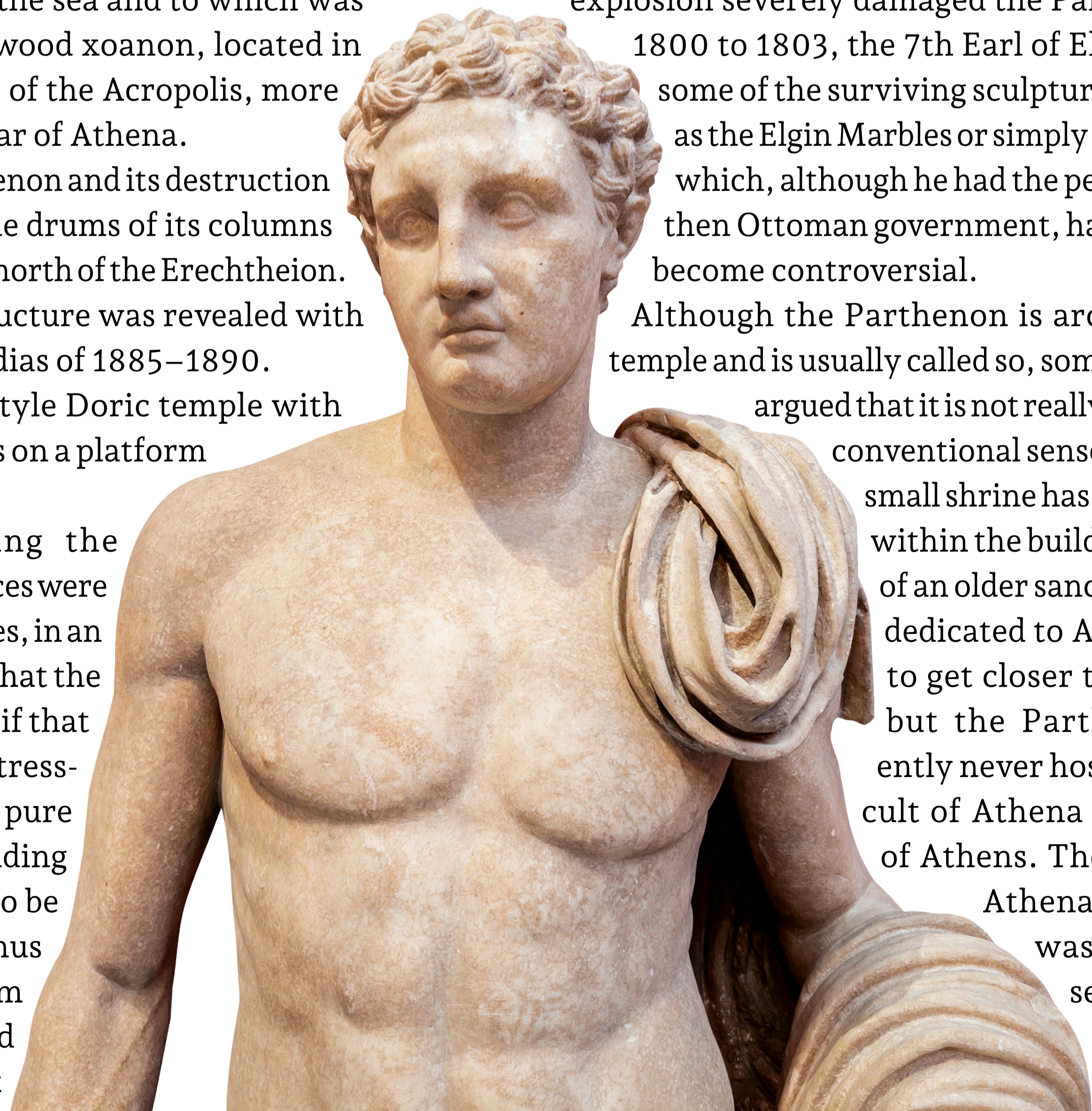
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**Pull Quotes**



The National Archaeological Museum of Athens is the largest archaeological museum in Greece and one of the most important museums in the world devoted to ancient Greek art. It was founded at the end of the 19th century to house and protect antiquities from all over Greece, thus displaying their historical, cultural and artistic value. The National Archaeological Museum is the largest museum in Greece and one of the most important in the world. Originally destined to receive the 19th century excavations mainly in Attica and other parts of Greece, it gradually took the form of a National Archaeological Museum and was enriched with finds from all parts of the Greek world. His rich collections, enumerating more than 11,000 exhibits, offer the visitor a panorama of ancient Greek culture from the prehistory to the late antiquity. The museum is housed in the imposing neoclassical building, built at the end of the 19th century in designs by L. Lange and eventually formed by Ernst Ziller. Its exhibition grounds, dozens of halls on each floor, cover an area of 8,000 m<sup>2</sup>. and houses the five major permanent collections: The Collection of Prehistoric Antiquities, which includes works of the great civilizations that developed in the Aegean from the 6th

millennium to 1050 BC. (Neolithic, Cycladic and Mycenaean) and finds from the prehistoric settlement of Thira. The Collection of Sculpture Works, presenting the evolution of ancient Greek sculpture from the 7th century. B.C. until the 5th c. AD, through unique works of art. The Vase and Miniature Collection, which includes representative works of ancient Greek ceramics from the 11th

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century. B.C. up to the Roman era, as well as the Stathatos Collection, a timeless collection of miniature artifacts. The Collection of Metalworking Works with many unique original works, statues, figurines and miniature crafts. Finally, the unique for Greece collection of Egyptian and Eastern Antiquities with works of art, dating from the pre-emptive period (5000 BC) to the times of the Roman conquest. The National Archaeological Museum was founded in 1829. It was the first museum founded in the Greek state after the revolutionary struggle and the liberation of Greece from the Ottoman yoke. Its original headquarters were

in Aegina, the first capital of Greece. With the transfer of the capital to Athens in 1834, the seat of the Museum was transferred. The antiquities were housed in various buildings and monuments. In 1866, with the donation of the land by E. Tositsa and the sponsorship of the Bernardakis family from St. Petersburg, the construction of the present building of the Museum began in L. Lange designs and E. Ziller's modifications on the façade.

In 1889, the Museum opened its gates to the public, presenting its permanent exhibitions, which then consisted of parts of today's Collection of Prehistoric Antiquities and the Sculpture Collection. During the first half of the 20th century, the Museum was enriched with many antiquities that came from excavations in various regions of Greece. Between the years 1932 and 1939, the Museum was expanded to the east, designed by architect G. Nomikos. During the period of its delivery of the extension of the Museum, the Second World War was declared. Museum was commanded and many of the services were installed in the antiquities. Upon the end of the war, repair works were commenced in the building of the Museum, which functioned again from 1947. From 1947 until 1964 the



## THE MUSEUM IS HOUSED IN THE IMPOSING NEOCLASSICAL BUILDING, BUILT AT THE END OF 19TH CENTURY IN DESIGNS BY L. LANGE.

The National Archaeological Museum of Athens is the largest archaeological museum in Greece and one of the most important museums in the world devoted to ancient Greek art. It was founded at the end of the 19th century to house and protect antiquities from all over Greece, thus displaying their historical, cultural and artistic value. The National Archaeological Museum is the largest museum in Greece and one of the most important in the world. Originally destined to receive all the 19th century excavations, mainly from Attica and other parts of the country, it gradually took the form of a central National Archaeological Museum and was enriched with finds from all parts of the Greek world. His rich collections, enumerating more than 11,000 exhibits, offer the visitor a panorama of ancient Greek culture from the prehistory to the late antiquity. The museum is housed in the imposing neoclassical building, built at the end of the 19th century in designs by L. Lange and eventually formed by Ernst Ziller. Its exhibition grounds, dozens of halls on each floor, cover an area of 8,000 m<sup>2</sup>. and houses the five major permanent collections: The Collection of Prehistoric Antiquities, which includes works of the great civilizations that developed in the Aegean from the 6th millennium to 1050 BC. (Neolithic, Cycladic and Mycenaean) and finds from the prehistoric settlement of Thira. The Collection of Sculpture Works, presenting the evolution of ancient Greek sculpture from the 7th century. B.C. until the 5th c. AD, through unique works of art. The Vase and Miniature Collection, which includes representative works of ancient Greek ceramics from the 11th century. B.C. up to the Roman era, as well as the Stathatos Collection, a timeless collection of miniature artifacts. The Collection of Metalworking

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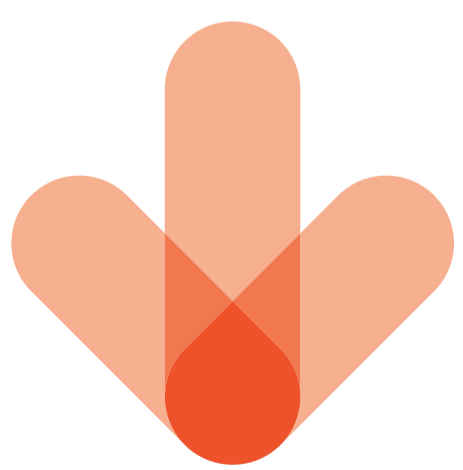
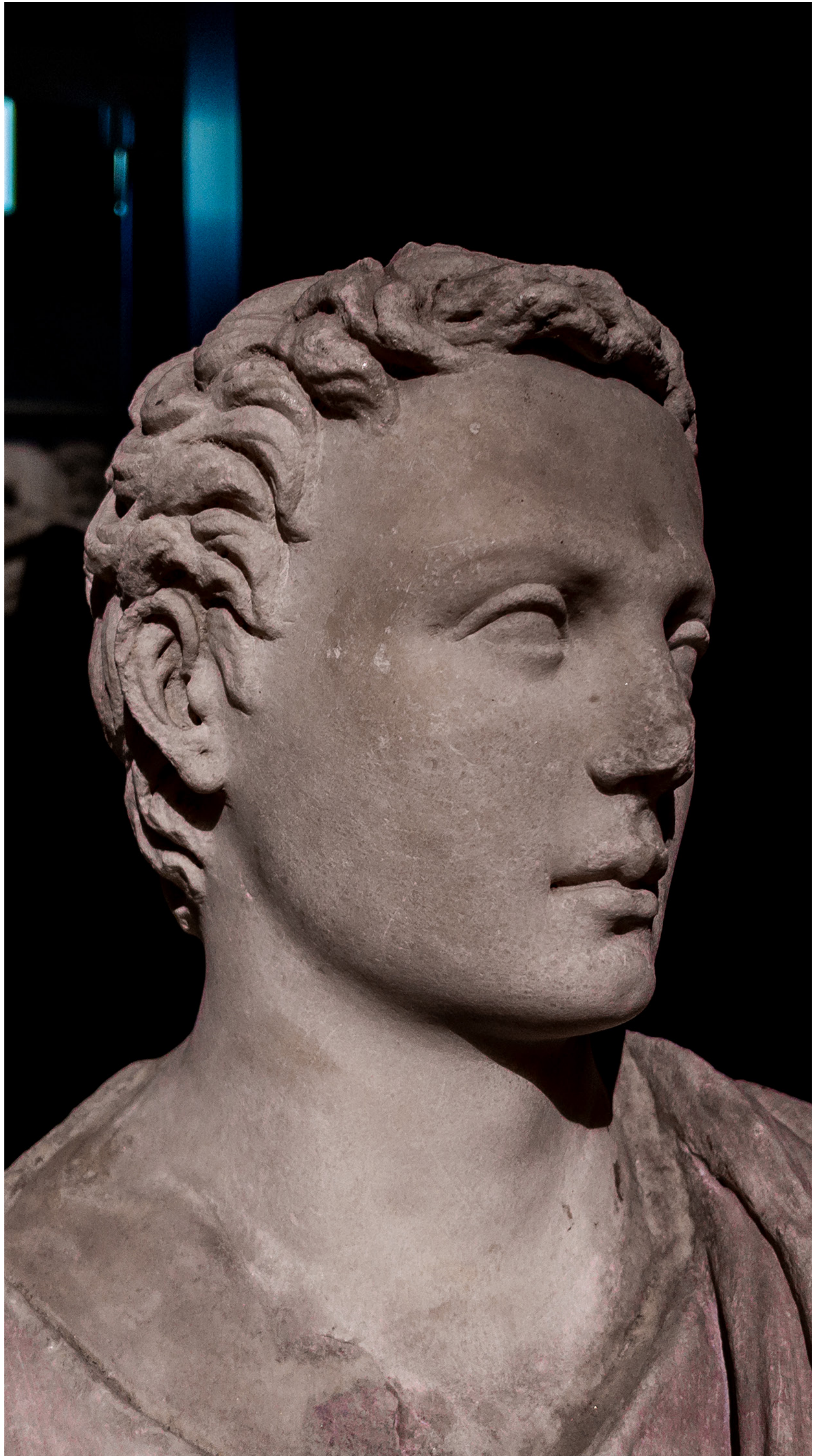




# Captions



The interest in collecting historical artifacts in the Ottoman period dates back to the reign of Mehmet the Conqueror, but the institutional emergence of museums coincides with the establishment of Istanbul Archaeological Museums in 1869



**RIGHT:** A kouros is a statue of a standing youth that did not represent any one individual youth but the idea of youth

# THE TILED KIOSK MUSEUM

The Tiled Kiosk is a pavilion set within the outer walls of Topkapı Palace and dates from 1472 as shown on the tile inscript above the main entrance. It was built by the Ottoman sultan Mehmed II as a pleasure palace or kiosk. It is located in the most outer parts of the palace, next to Gülhane Park. It was also called Glazed Kiosk.

It was used as the Imperial Museum between 1875 and 1891. In 1953, it was opened to the public as a museum of Turkish and Islamic art, and was later incorporated into the Istanbul Archaeology Museums, housing the Museum of Islamic Art. The pavilion contains many

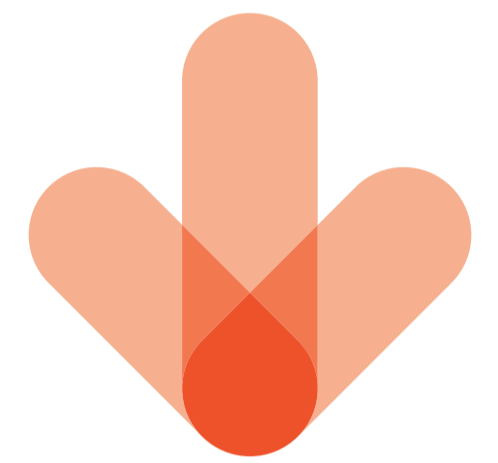
examples of Iznik tiles and Seljuk pottery.

The building has a Greek cross shaped groundplan and two storeys high, although since the building straddles a declivity, only one floor is visible from the main entrance. The exterior glazed bricks show a Central Asian influence, especially from the Bibi-Khanym Mosque in Samarkand. The square, axial plan represents the four corners of the world and symbolizes, in architectural terms, the universal authority and sovereignty of the Sultan. As there is no Byzantine influence, the building is ascribed to an unknown Persian architect.

The stone-framed brick and the

polygonal pillars of the façade are typical of Persia. A grilled gate leads to the basement. Two flights of stairs above this gate lead to a roofed colonnaded terrace. This portico was rebuilt in the 18th century. The great door in the middle, surrounded by a tiled green arch, leads to the vestibule and then to a loftily domed court. The three royal apartments are situated behind, with the middle apartment in apsidal form.

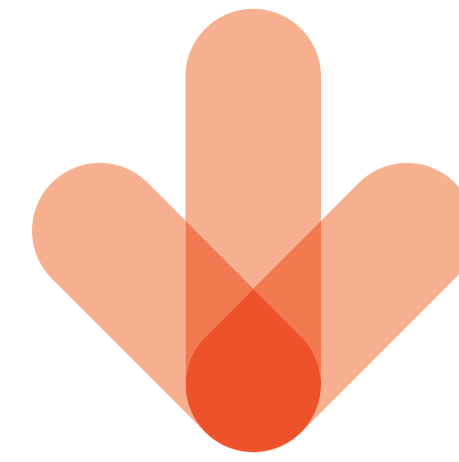
These apartments look out over the park to the Bosphorus. The blue-and-white tiles on the wall are arranged in hexagons and triangles in the Bursa manner. clouds or other abstract forms.



• The Tiled Kiosk museum building itself is attributed to an unknown Persian architect



# Alexander the Great



**ALEXANDER III OF MACEDON WAS THE KING OF THE ANCIENT GREEK KINGDOM OF MACEDON WAS THE GREATEST MILITARY STRATEGISTS AND LEADERS IN WORLD HISTORY**



Alexander III of Macedon was a king of the ancient Greek kingdom of Macedon. He succeeded his father Philip II to the throne in 336 BC at the age of 20 and spent most of his ruling years conducting a lengthy military campaign throughout Western Asia, Central Asia, parts of South Asia, and Egypt. By the age of 30, he had created one of the largest empires in history, stretching from Greece to northwestern India. He was undefeated in battle and is widely considered to be one of history's greatest and most successful military commanders.

Until the age of 16, Alexander was tutored by Aristotle. In 335 BC, shortly after his assumption of kingship over Macedon, he campaigned in the Balkans and reasserted control over Thrace and parts of Illyria before marching on the city of Thebes, which was subsequently destroyed in battle. Alexander then led the League of Corinth, and used his authority to launch the pan-Hellenic project envisaged by his father, assuming leadership over all Greeks in their conquest of Persia.

In 334 BC, he invaded the Achaemenid Persian Empire and began a series of campaigns that lasted for 10 years. Following his conquest of Asia Minor, Alexander broke the power of Achaemenid Persia in a series of decisive battles, including those at Issus and Gaugamela; he subsequently overthrew Darius III and conquered the Achaemenid Empire in its entirety. After the fall of Persia, the Macedonian Empire held a vast swath of territory between the Adriatic Sea and the Indus River. Alexander endeavored to reach the "ends of the world and the Great Outer Sea" and invaded India in 326 BC, achieving an important victory over Porus, an ancient Indian king of present-day Punjab, at the Battle of the Hydaspes. Due to the demand of his homesick troops, he eventually turned back at the Beas River and later died in 323 BC in Babylon, the city of Madditional. In the years following his death, a series of civil wars broke out across the Macedonian Empire.

**Above:** Alexander III of Macedon was a king of the ancient Greek kingdom of Macedon.





**Sidebar**



## Statue of Artemis

Artemis, in Greek religion, the goddess of wild animals, the hunt, and vegetation and of chastity and childbirth; she was identified by the Romans with Diana. Artemis was the daughter of Zeus and Leto and the twin sister of Apollo. Among the rural populace, Artemis was the favourite goddess. Her character and function varied greatly from place to place, but, apparently, behind all forms lay the goddess of wild nature, who danced, usually accompanied by nymphs, in mountains, forests, and marshes. Artemis embodied the sportsman's ideal, so besides killing game she also protected it, especially the young; this was the Homeric significance of the title Mistress of Animals. The worship of Artemis probably flourished

the Greek mainland in pre-Hellenic times. Many of Artemis's local cults, however, preserved traces of other deities, often with Greek names, suggesting that, upon adopting her, the Greeks identified Artemis with nature divinities of their own. The virginal sister of Apollo is very different from the many-breasted Artemis of Ephesus, for example. Dances of maidens representing tree nymphs (dryads) were especially common in Artemis's worship as goddess of the tree cult, a role especially popular in the Peloponnese. Throughout the Peloponnese, bearing such epithets as Limnaea and Limnatis (Lady of the Lake), Artemis supervised wild growth, attended by nymphs (naiads). In parts of the peninsula her

### Headings with GREP Style

#### THE GODDESS OF THE WILD HUNT IS INVOLVED IN COUNTLESS STORIES

**Artemis and Agamemnon.** One tale involved AGAMEMNON, the King of Mycenae. Agamemnon killed a stag in Artemis' sacred grove. In retaliation, she sought to punish him gravely. The goddess goaded him, transforming into the winds to ravage his ships as he commenced the Trojan War.

**Artemis and Heracles.** The king believed that the creature was too fast to be captured by the hero demigod. He was tasked to capture the Ceryneian Hind. Heracles did not capture the Hind; instead, Artemis appeared to him while he was capturing it and commanded him to go back and inform King Eurystheus.

**Artemis and Actaeon.** He was a hunting companion for Artemis. As he ventures into the sacred spring, he sees the goddess naked. He attempts to force himself on her. For that act, Artemis transforms her former hunting companion into a stag. His own hunting dogs quickly devour him.



**Dropcap**





**Top:** Head of Hera (ca. 420 BC). Marble, found in the Argive Heraion. Argive work is associated with the school of Polykleitos

## HERA

**The queen of the twelve Olympians and Mount Olympus, sister and wife of Zeus, and daughter of the Titans Cronus and Rhea**

**H**era is the goddess of marriage, women, and family, and the protector of women during childbirth. In Greek mythology, she is one of the twelve Olympians and Mount Olympus, sister and wife of Zeus, and daughter of the Titans Cronus and Rhea. One of her defining characteristics in myth is her jealous and vengeful nature in dealing with any who offended her, especially Zeus's numerous adulterous lovers and illegitimate offspring. She is the patron goddess of lawful marriage. She presides over weddings, blesses and legalises marital unions, and protects women from harm during childbirth. Her sacred animals include the cow, cuckoo, and peacock. She is sometimes shown holding a pomegranate as an emblem of immortality.

Hera may have been the first deity to whom the Greeks dedicated an enclosed roofed temple sanctuary, at Samos about 800 BCE. It was replaced later by the Heraion of Samos, one of the largest of all Greek temples (altars were in front of the temples under the open sky). There were many temples built on this site, so the evidence is somewhat confusing, and archaeological dates are uncertain. The temple created by the Rhoecus sculptors and architects was destroyed between 570 and 560 BCE. This was replaced by the Polycratean temple of 540–530 BCE. In one of these temples, we see a forest of 155 columns. There is also no evidence of tiles on this temple suggesting either the temple was never finished or that the temple was open to the sky.

Earlier sanctuaries, whose dedication to Hera is less certain, were of the Mycenaean type called "house sanctuaries". Samos excavations have revealed votive offerings, many of them late 8th and 7th centuries BCE, which show that Hera at Samos was not merely a local Greek goddess of the Aegean. The museum there contains figures of gods and suppliants and other votive offerings from Armenia, Babylon, Iran, Assyria, and Egypt, testimony to the reputation which this sanctuary of Hera enjoyed, and the large influx of pilgrims. Compared to this mighty goddess, who also possessed the earliest temple at Olympia and two of the great fifth and sixth-century temples of Paestum, the termagant of Homer and the myths is an "almost... comic figure," according to Burkert.

Though the greatest and earliest free-standing temple to Hera was the Heraion of Samos, in the Greek mainland Hera was especially worshipped as "Argive Hera" at her sanctuary that stood between the former Mycenaean city-states of Argos and Mycenae, where the festivals in her honor called Heraia were celebrated. "The three cities I love best," the ox-eyed Queen of Heaven declares in the Iliad, book iv, "are Argos, Sparta and Mycenae of the broad streets." There were also temples to Hera in Olympia, Corinth, Tiryns, Perachora and the sacred island of Delos.