

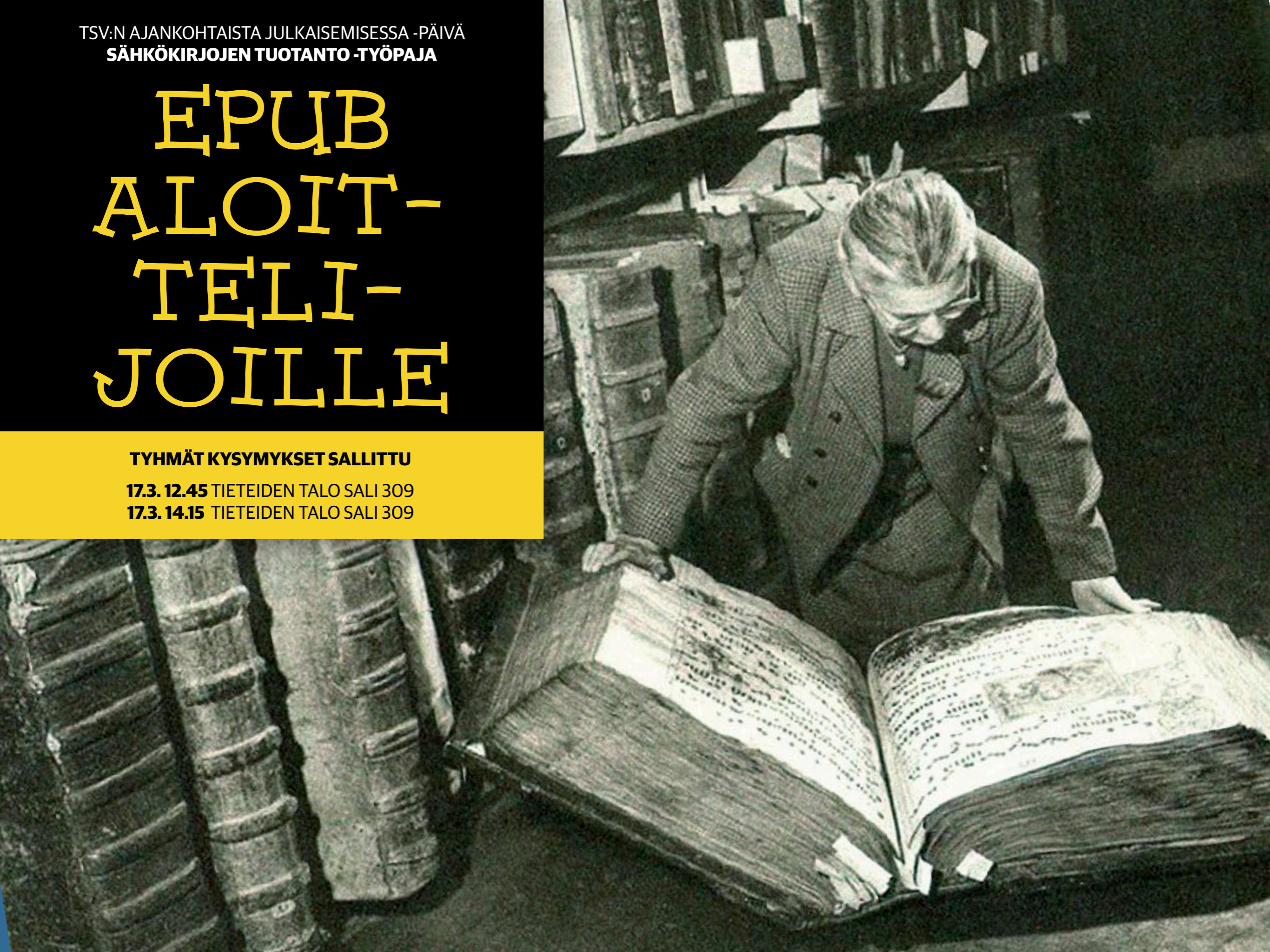
TSV:N AJANKOHTAISTA JULKAISEMISESSA -PÄIVÄ  
SÄHKÖKIRJOJEN TUOTANTO -TYÖPAJA

# EPUB ALOIT- TELI- JOILLE

**TYHMÄT KYSYMYKSET SALLITTU**

**17.3. 12.45** TIETEIDEN TALO SALI 309

**17.3. 14.15** TIETEIDEN TALO SALI 309



## Pub vai PDF?



Painetun kirjan-look & feel +  
Monipalstaisuus ja laadukas typografia +  
Laaja yhteensopivuus +  
Ei tekstin koon muutosta -



+ Tekstin koon muutos ja tekstinjuoksutus  
- Rajoituksia lay-outissa ja typografiassa  
- Navigaatio voi olla hankalaa  
- Yhteensopivuusongelmia  
- Lineaarinen sisältö toimii parhaiten



# Lineaarinen?

Copyrighted Material

A well designed indoor container garden is a three-dimensional work of art. You can do it in a few days, and your plants will be up and growing. Many indoor plants. The container you choose serves to link them and frame them.

Each indoor garden is a form of play, and the beauty of the garden can be depended on to reflect the artist's style. Apply the design principles of contrast and repetition and effect only a subtle contrast, pattern, and form—and the results will transcend the ordinary and delightfully illustrate your individual style.

There are no limits to the container that might be used to showcase succulents. I have seen miniature gardens in tin dinner plates and egg-crate hanging planters to rectangular metal pipe salvaged from construction sites. Care designers locate their plants for interesting effects from their soil surfaces, which are plants with cuttings, and with volume and height along the high end, or a change from a raised bed, and use other kinds of plants.

Think in their dynamic shapes, textures, and color to show something completely different from the others, follow a sequence and flow.

**DESIGN BASICS**

Whenever you are planning an indoor container garden, ask yourself what about it appeals to you. Do beyond creating a whole and pay attention to its parts—how they illustrate one or more aspects of good design. Notice repetition, how textures or colors contrast, any dynamic lines, and how well the plants and container suit each other and the setting.

Also notice negative space. This allows the eye and emphasizes the focal point in dramatic design that first captures attention, and from which the rest of the design flows. Space is not here, there, which makes look good, in garden large or small—but rather an uncluttered backdrop that makes your arrangement stand out, or a backdrop that fills gaps and pulls together the composition.

A well display of Agave americana in identical containers illustrates how dramatic repetition can be. The Gardens of Apples, Holland. Photo by Bob Carillo.

Copyrighted Material



**Contrast and repetition**

Contrast and repetition are the two most important design elements. When these are used effectively, the results are remarkable. Contrast jobs and engages, repetition comforts and soothes. One again in a pot is fine, but repeat that composition—same type of agave, same type of pot—and even casual observers are intrigued and entertained.

Repetition harkens back to our prehistoric years, when we were given an assortment of items to group, like with-like. Even as adults, we find a sense of satisfaction in identifying items that are similar and enjoy discovering them in our environment. Repetitions of form, color, line, and texture are as appealing as a new box of crayons, a multicolored set of building blocks, or a series of sleeping stones. But repetition need not be obvious. When it is subtle it is effective, because it engages the subconscious.

Even plastic nursery pots look good when contrast and repetition apply. Roger's Gardens nursery, Corona del Mar, CA.

A well display of Agave americana in identical containers illustrates how dramatic repetition can be. The Gardens of Apples, Holland. Photo by Bob Carillo.

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Let's pretend that you're still in the nursery and you're looking for a pot to use for your indoor garden. It's a circular pot, reminiscent of the spherical form of Euphorbia succulents. At Richter gardens, Corona del Mar, CA.



Red-blooming Kalanchoe blossfeldiana (supermarket Kalanchoe) is in a pot atop a table of the same hue. The plant's green leaves and square stems contrast with the round, red table. Chicago.

Copyrighted Material



Repeating colors. A circular pot, reminiscent of the spherical form of Euphorbia succulents. At Richter gardens, Corona del Mar, CA.



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Restricted to linear layout. Captions and headlines reflow on eBooks

Precise typography not possible when text and pictures are flowing

pictures are flowing  
 precise typography not possible when text and pictures are flowing

## Miksi ePUB?

- Indesign-tuki. Halutaan käyttää standardia julkaisuohjelmistoa ja hyödyntää tietotaitoa oman talon sisällä.
- Avoimen standardin formaamaatti, toimii niin tietokoneilla, älypuhelimilla kuin tableteilläkin. (Fixed-Layout EPUBia ei voi katsella tietokoneella )
- Toimii hyvin lineaarisissa kirjoissa, kuten romaaneissa.

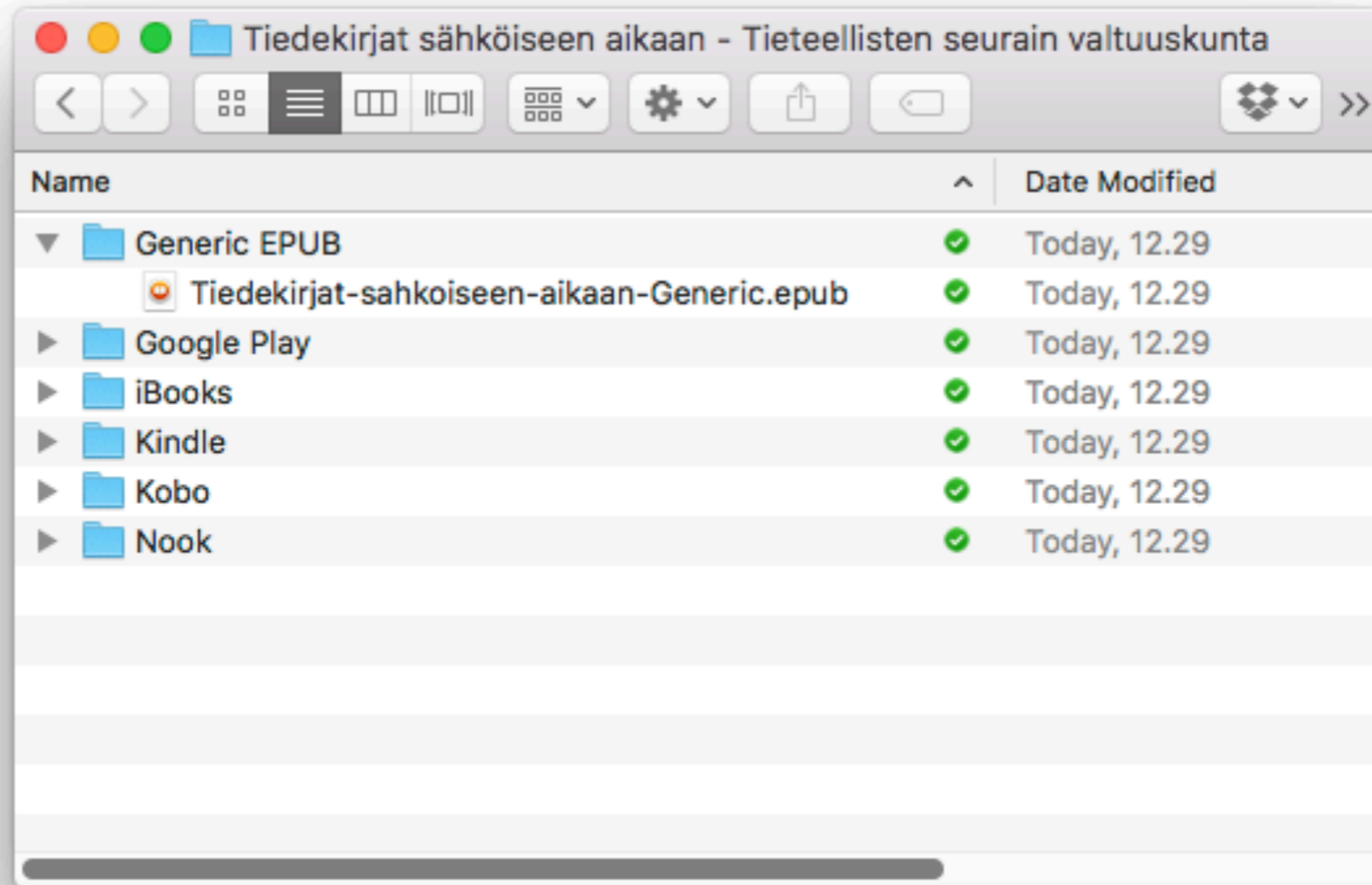


## Kuinka teen ePUBIn?

- Monta mahdollista työnkulkua
- Indesign, Word ja OCR -työnkulut yleisimmät.
- Tarkastellaan ensin Word-työnkulkua käyttämällä Vellum-apuohjelmaa
- Seuraa demo, jossa osoitetaan, että sähkökirjan tekeminen voi olla nopeaa ja yksinkertaista, jos Word-tiedostossa on **rakenne**.



ePub



**TIEDEKIRJAT  
SÄHKÖISEEN  
AIKAAN -HANKE**

Tieteellisten seurain valtuuskunta

## Kurkistus ePUBin sisälle

- EPUB on vain zip-kansio, joka väittää olevansa ePUB
- Sen sisällä on muutama kryptisesti nimetty tiedosto

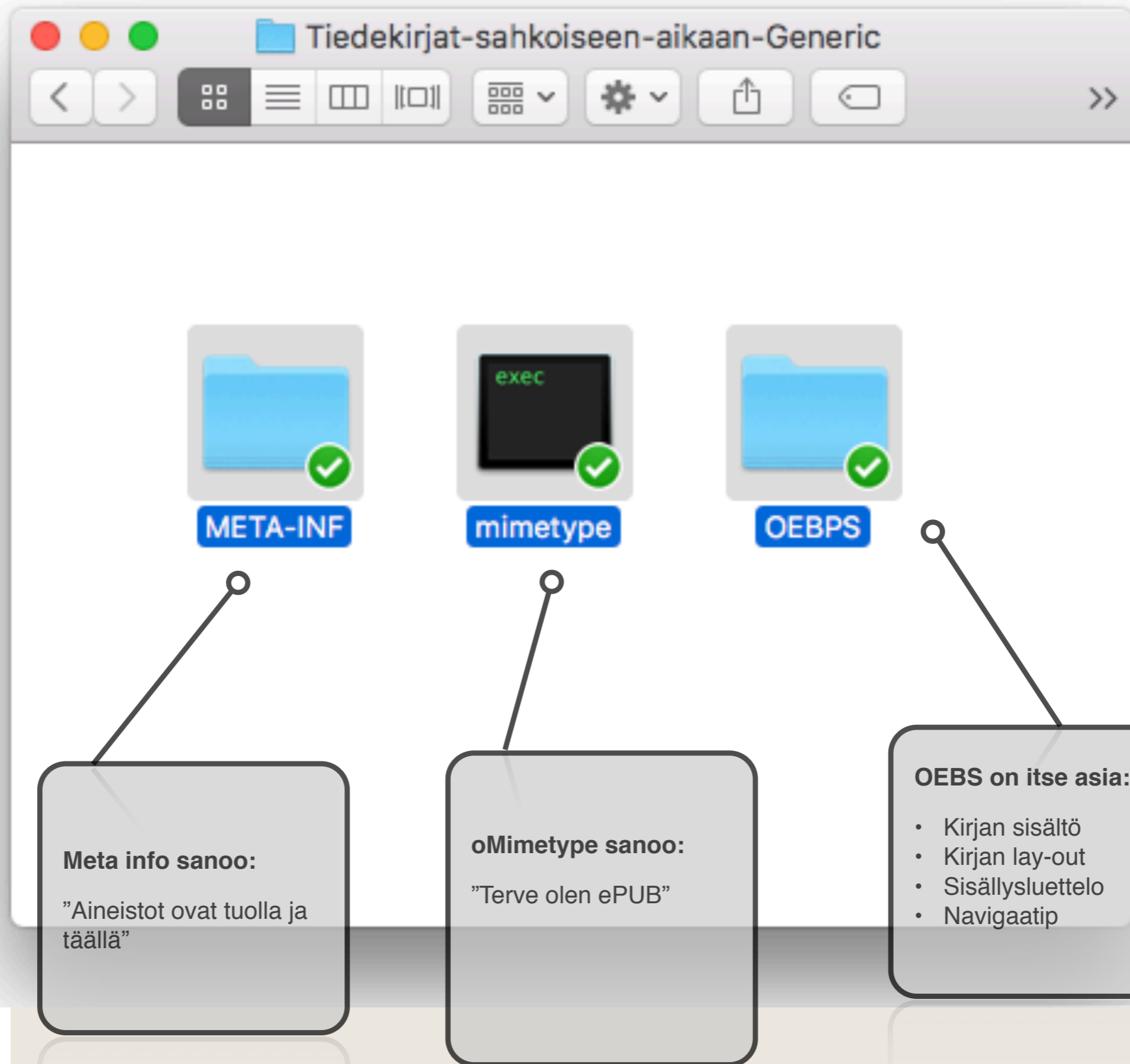


Windowsissa ePUBin muuttaminen ZIPiksi ja tiedostokansioksi  
käy yksinkertaisesti vaihtamalla tiedostopäätte



Mac OS X:ssä tarvitaan apuohjelma, esim: "ePub Zip/Unzip 2.0.1"





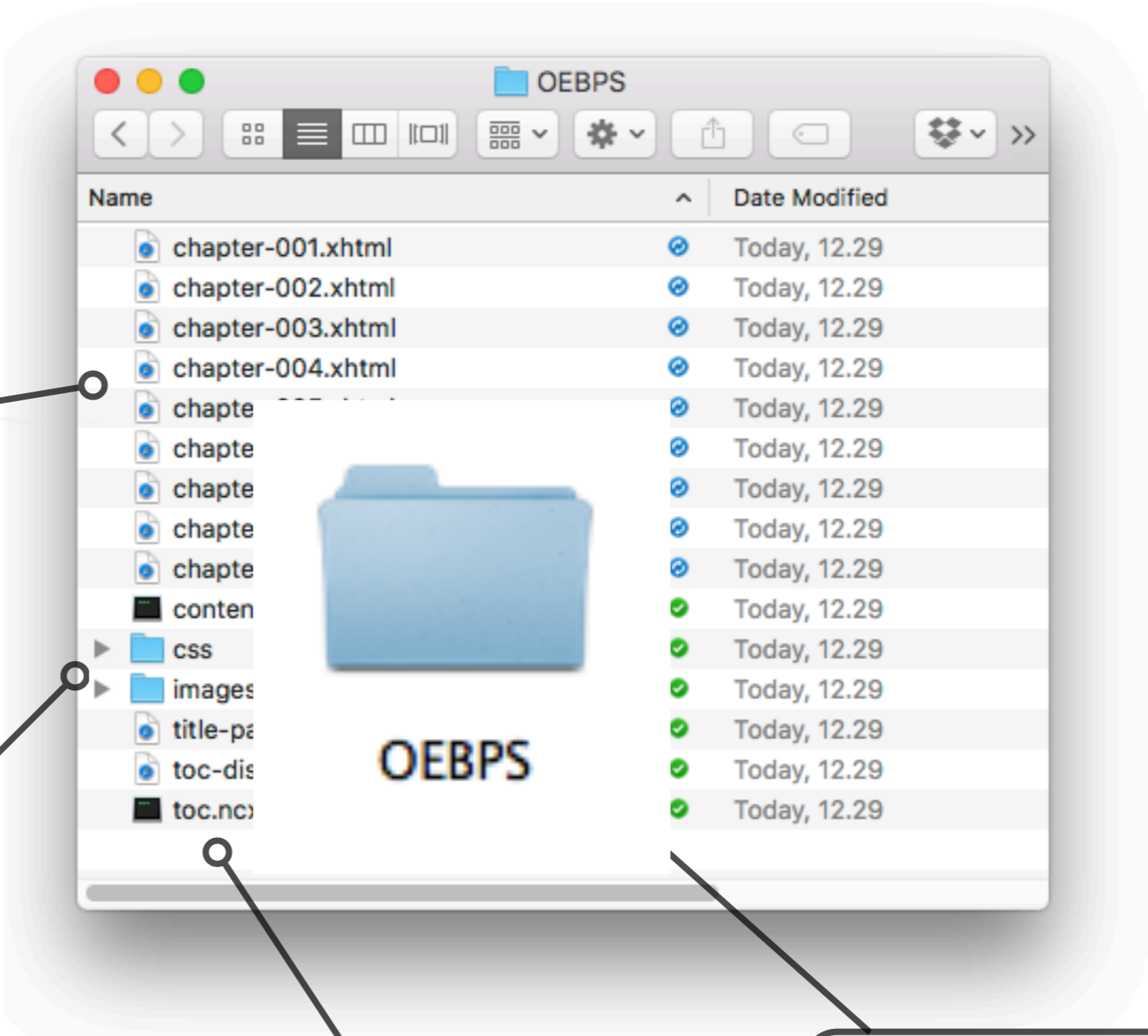
ePub

XHTML (kirjan tekstit,  
yleensä kappaleittain)

CSS (tyylitiedopstot)

TOC.NCX  
(sisällysluettelo)

CONTENT.OPF  
(Navigation: metadata,  
manifest, spine, guide)

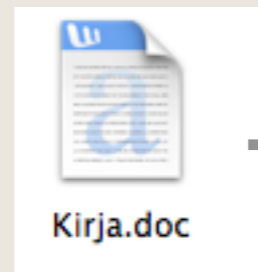




# Epubin sisältö

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chapter-001.xhtml
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1  <?xml version="1.0" encoding="UTF-8"?>
2  <!DOCTYPE html PUBLIC "-//W3C//DTD XHTML 1.1//EN"
3    "http://www.w3.org/TR/xhtml11/DTD/xhtml11.dtd">
4  <html xml:lang="fi" xmlns:epub="http://www.idpf.org/2007/ops" xmlns="http://www.w3.org/199
5  <head>
6    <title>Miksi tämä selvitys?</title>
7    <link rel="stylesheet"
8          type="text/css"
9          href="css/style.css" />
10   <link rel="stylesheet"
11        type="text/css"
12        href="css/media.css" />
13 </head>
14 <body>
15   <div id="chapter-001" class="element element-container-single element-type-chapter element
16     <div class="heading heading-with-title heading-without-image" id="chapter-001-heading"
17       <div class="title-subtitle-block title-block-with-element-number">
18         <div class="element-number-block">
19           <h2 class="element-number">1</h2>
20         </div>
21         <div class="title-block">
22           <h1 class="title">Miksi tämä selvitys?</h1>
23         </div>
24         <h3 class="subtitle">Tarjolla ajantasaista taustatietoa ja käytännön ohjeita</h3>
25       </div>
26     </div>
27     <div class="text text-main" id="chapter-001-text">
28       <p class="first first-in-chapter first-full-width"><span class="first-phrase"><span
29     <div class="alignment-block alignment-block-align-left">
30       <p class="alignment-block-content alignment-block-content-left">Kartoittaa sähköis
31       <p class="alignment-block-content alignment-block-content-left">Selvittää integraa
32       <p class="alignment-block-content alignment-block-content-left">Hankkia tietoa sä
33       <p class="alignment-block-content alignment-block-content-left">Tuottaa tietoa EPU
34     </div>
35     <p class="subsq">Selvitys nojaa xxxx, mutta myös uutta kirjallisuutta ja artikkeleit
36   </div>
37 </div>
38 </body>
39 </html>
40
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## Kuinka teen ePUBin InDesignista?



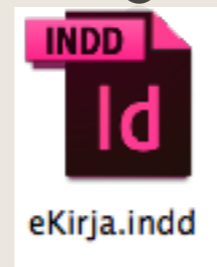
Kirja.doc



Kirja.indd



Kirja.pdf



eKirja.indd



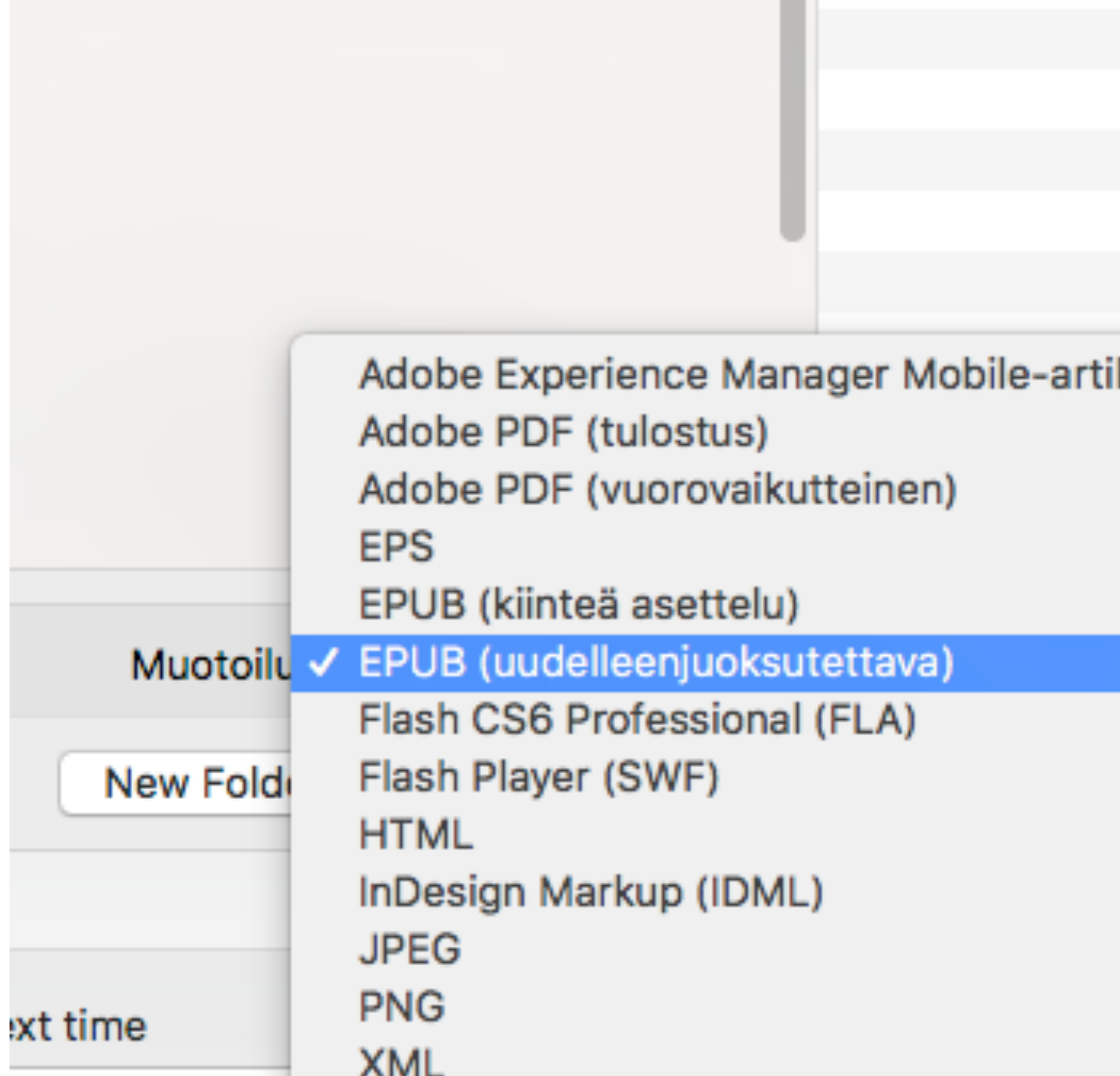
**Indesign kirjapainoa varten**  
Normaalin monimutkainen taitto

**Valmistele uusi yksinkertaisempi taitto**  
Kuvat ja kuvatekstit ovat saman tekstjuoksun sisällä tai ankkuroituina.  
Paikallinen muotoilu pois + siivous.

**Esikatselu modernissa ePUB-ohjelmassa**  
Jos ongelmia, tee muutoksia Indesignissa ja vie uudelleen. Validoi IDPF:ssä.



# Alihankkijat



TIEDEKIRJAT  
SÄHKÖISEEN  
AIKAAN -HANKE

Tieteellisten seurain valtuuskunta

ext time

EPUB - Uudelleenjuoksutettavan asettelun vientiasetukset

**Yleiset**

Versio: EPUB 2.0.1

Kansi: Rasteroi ensimmäinen sivu

Tiedoston sijainti:

Siirtymisen sisällysluettelo: Tiedostonimi

Sisällysluettelon tyyli:

Sisältö


Järjestys: Sivuasettelun perusteella

Jaa dokumentti

Yksittäisen kappaleen tyyli: Vellum Chapter Title

Kappaletyylien vientinimiöiden perusteella

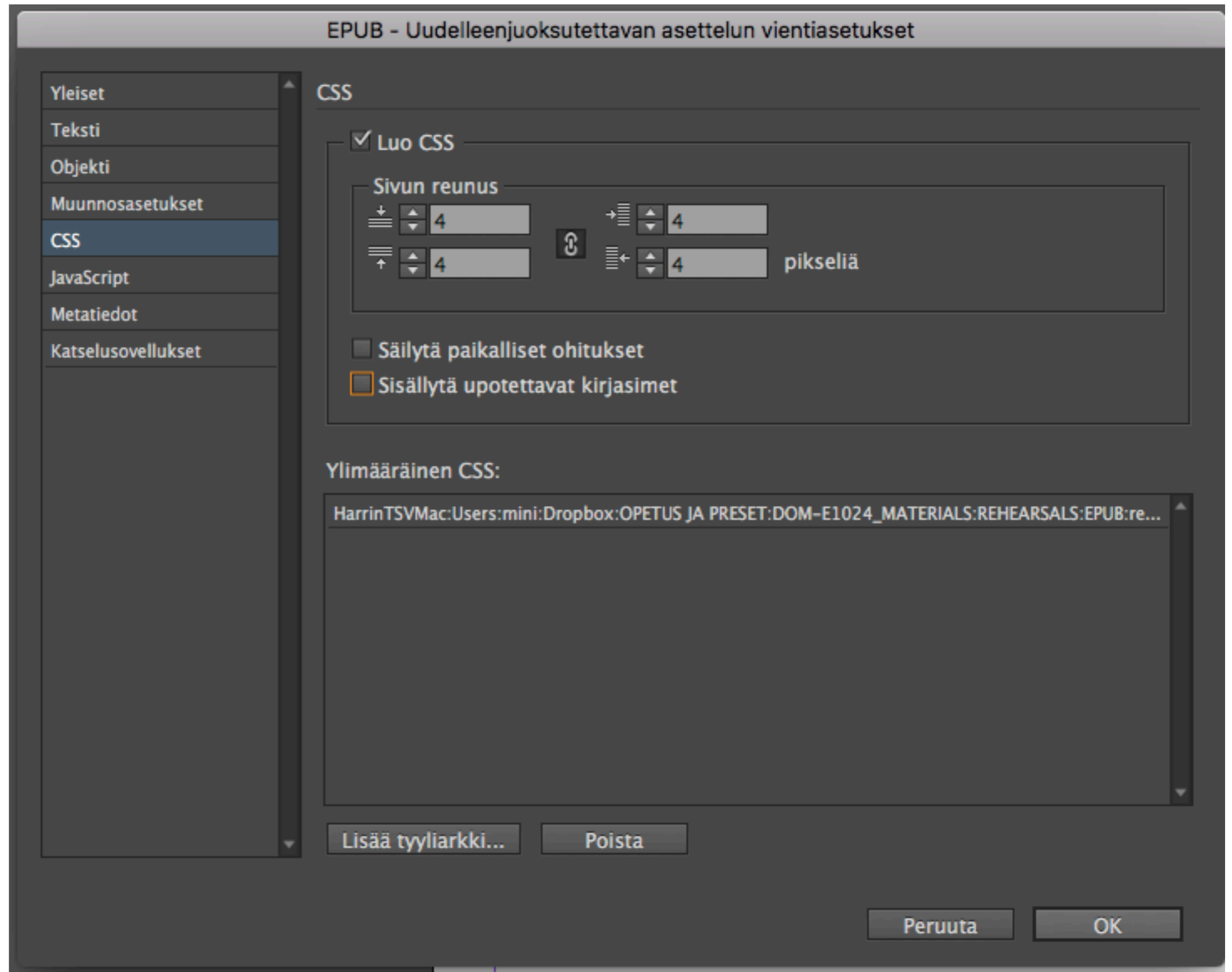
Publish Online

 Julkaise dokumentit verkossa Internetiin

Kokeile Publish Online -toimintoa EPUB-viennin jälkeen

Peruuta OK

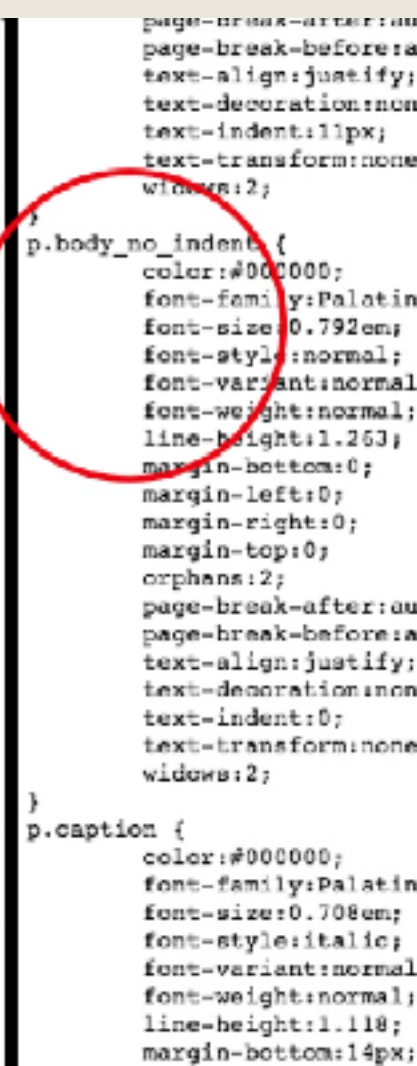
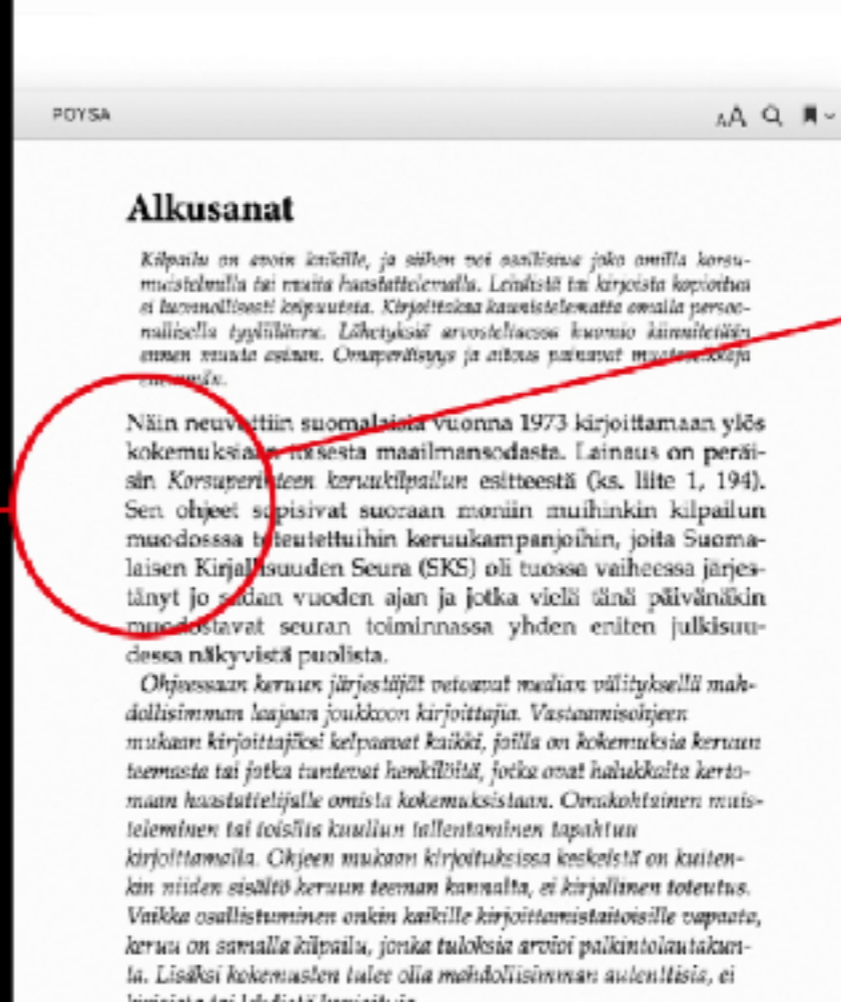
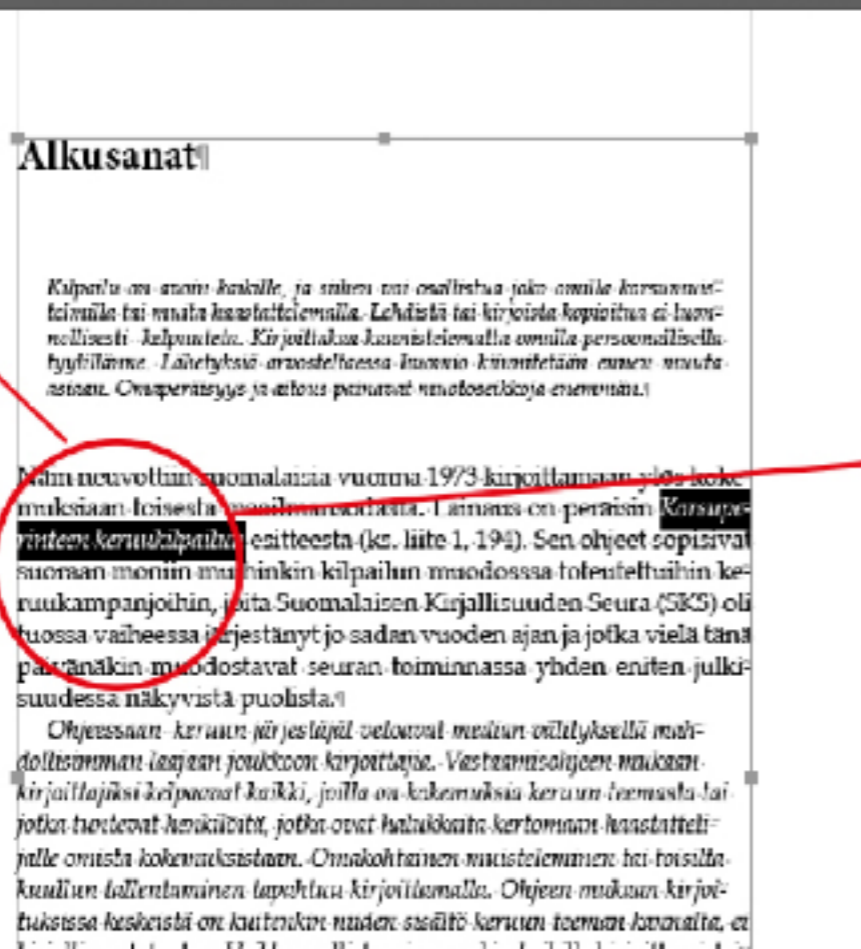
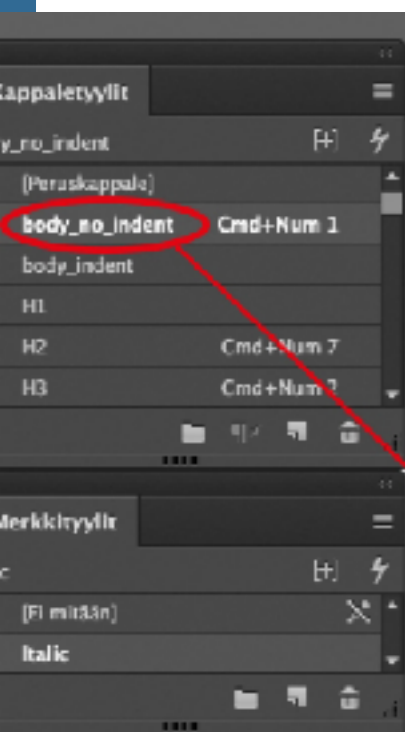




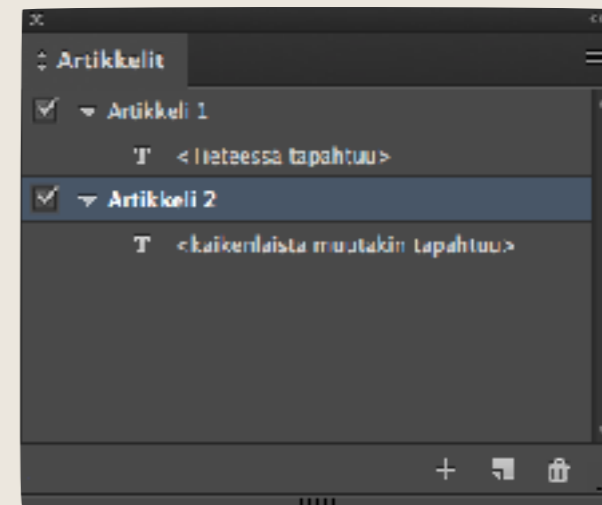


# Edistynyt tyylinhallinta

- Tulevaisuutta varten



## Hyviä käytäntöjä "Kosher -taitto"



### SIIVOAMINEN JA ESIVALMISTELU

- Nimeä julkaisu ymmärrettävällä tavalla
- Älä käytä paikallista muotoilua -> sekavaa koodia.
- Kaikki tyyleihin,
- Nimeä tyylit loogisesti ja hierarkisesti. Esim: H1, H2, H3...
- Kursiivi keskellä kappaletta -> merkkityyli "italic"
- Siivoa teksti ylimääräisistä rivivaihdoista, perättäisistä välilyönneistä ja tabuloinneista etc.
- Asettelu: kaikki kuvat ja kuvatestit samaan tekstijuoksuun
- Tekstijuoksua voi säätää myös InDesignin Art
- Chapters: check appropriate page starts
- Create covers that work also b&w

### VIE

- Lisää metadata
- Tarkista InDyn optiot, jos kirjoja on useita jatkossakin, mieti CSS:n tekemistä

### HIENOSÄÄDÄ

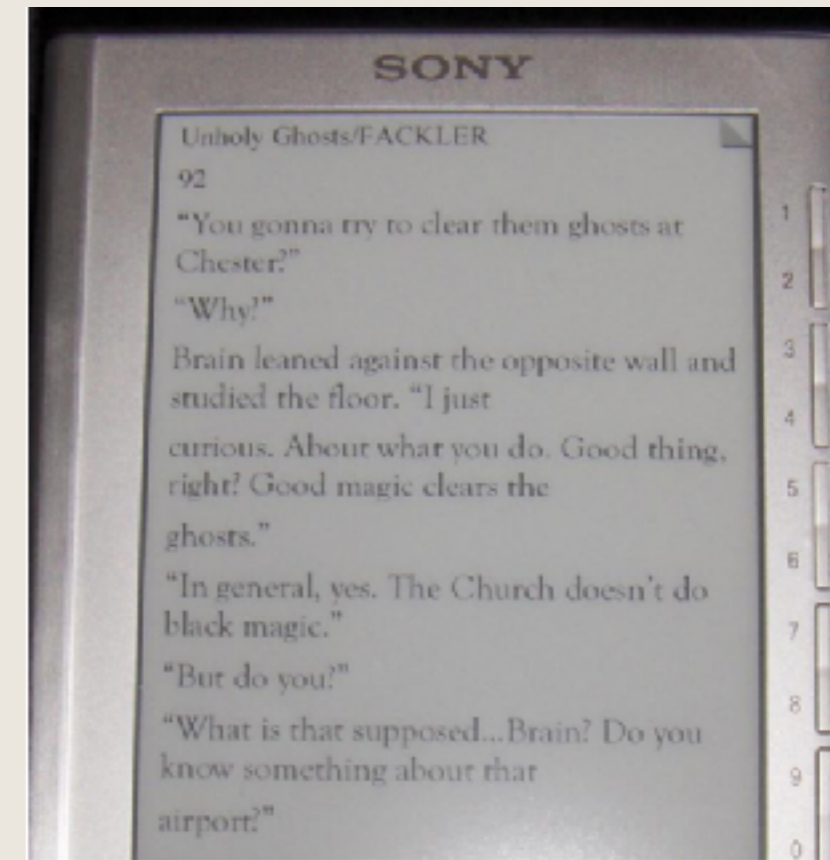
- Siisti koodia jos tarpeen
- Testaa ja validoi
- EpubCheck & EpubPreflight



## Hyviä ulkoasukäytäntöjä

Tavoitteena välttää  
muotoilematonta  
tekstimassaa

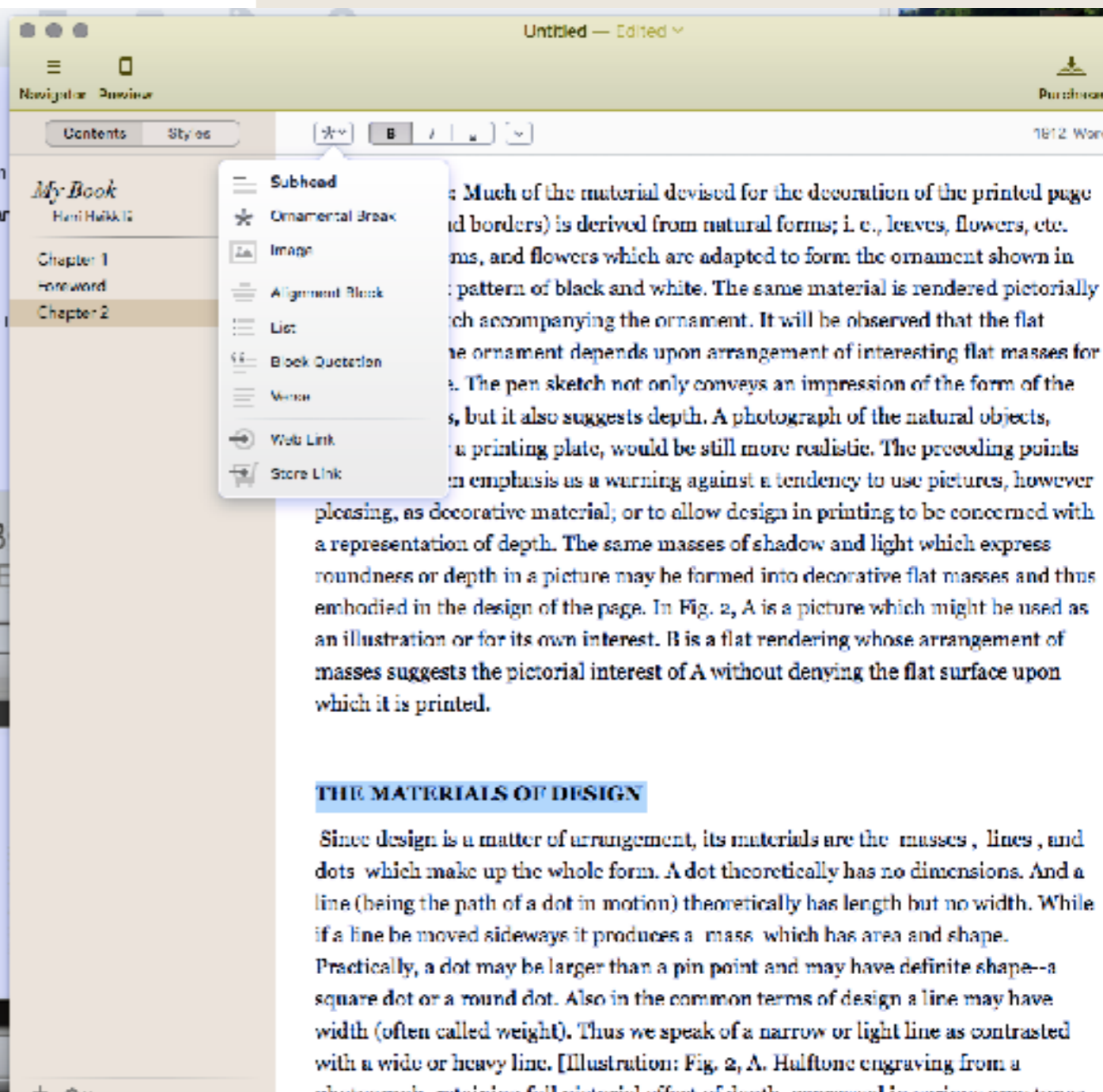
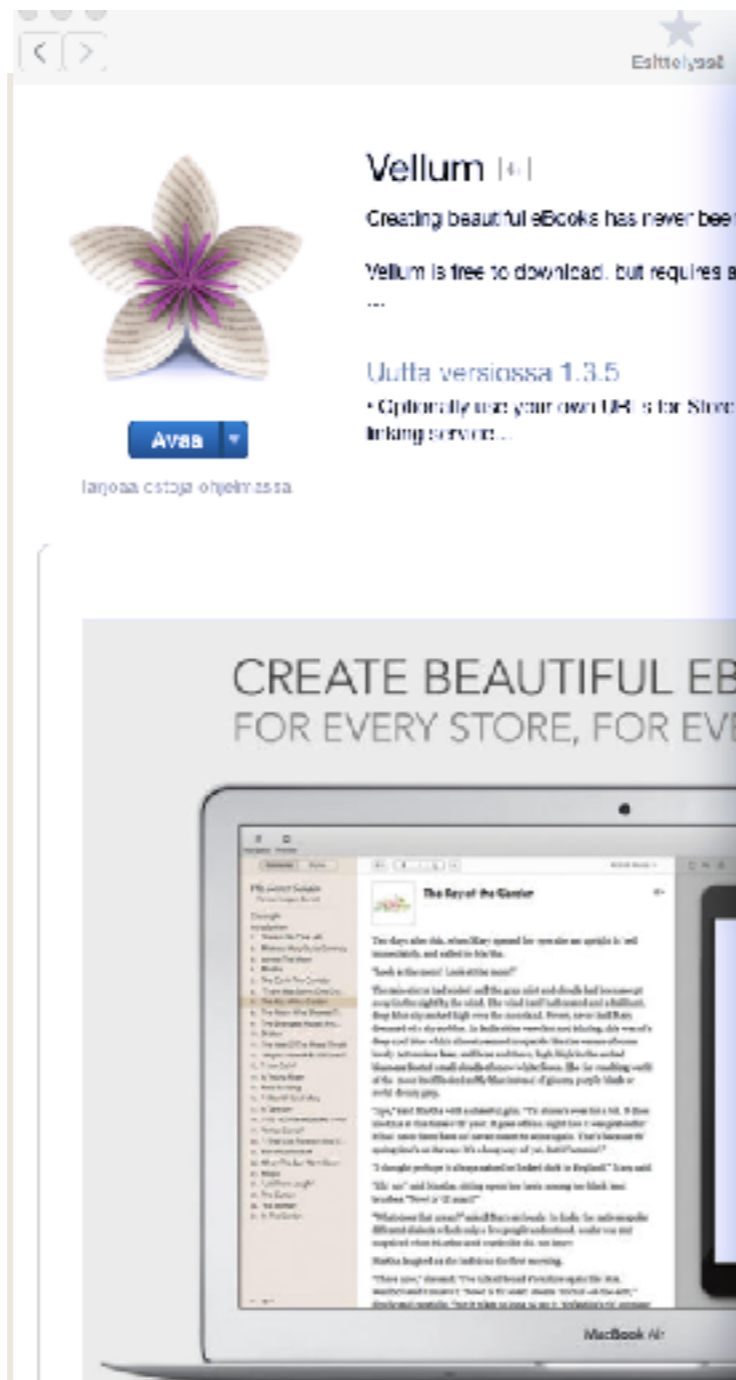
- Kannen toimivuus myös mustavalkoisena tulee tarkistaa.
- Myös sähkökirjassa on tittelisivu, tekijätiedot ja sisällysluettelo
- Pääotsikot alkavat omalta sivulta (tämän voi säätää InDesignissa)
- Käytä valkoista tilaa ohjaamaan katsetta (esim. tila ennen pääotsikoita)
- Rakenna visuaalisia maamerkkejä (esim. kapiteelialut, anfangit, asteriksit)
- Väliotsikot erottuvat selkeästi
- Kappalesiaennökset ja kappalevälit ovat mietittyjä
- Huolehdi kunnon marginaaleista, kaikki lukulaitteet eivät rakenna niitä itse



“Typografiaa” Project Gutenbergin sähkökirjassa



## Word-työnkulku



Much of the material devised for the decoration of the printed page (and borders) is derived from natural forms; i. e., leaves, flowers, etc. forms, and flowers which are adapted to form the ornament shown in pattern of black and white. The same material is rendered pictorially which accompanying the ornament. It will be observed that the flat ornament depends upon arrangement of interesting flat masses for The pen sketch not only conveys an impression of the form of the s, but it also suggests depth. A photograph of the natural objects, a printing plate, would be still more realistic. The preceding points in emphasis as a warning against a tendency to use pictures, however pleasing, as decorative material; or to allow design in printing to be concerned with a representation of depth. The same masses of shadow and light which express roundness or depth in a picture may be formed into decorative flat masses and thus embodied in the design of the page. In Fig. 2, A is a picture which might be used as an illustration or for its own interest. B is a flat rendering whose arrangement of masses suggests the pictorial interest of A without denying the flat surface upon which it is printed.

### THE MATERIALS OF DESIGN

Since design is a matter of arrangement, its materials are the masses, lines, and dots which make up the whole form. A dot theoretically has no dimensions. And a line (being the path of a dot in motion) theoretically has length but no width. While if a line be moved sideways it produces a mass which has area and shape. Practically, a dot may be larger than a pin point and may have definite shape—a square dot or a round dot. Also in the common terms of design a line may have width (often called weight). Thus we speak of a narrow or light line as contrasted with a wide or heavy line. [Illustration: Fig. 2, A. Halftone engraving from a photograph, retaining full pictorial effect of depth, expressed in various gray tones

