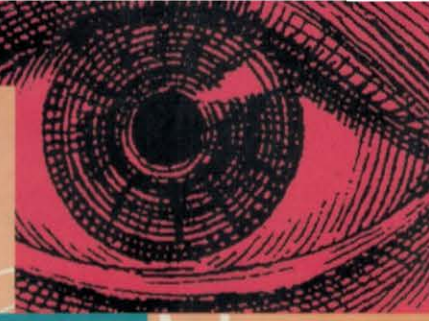


An Exercise Disk containing text and picture files is provided with this workbook.

PowerPoint
Photoshop FreeHand

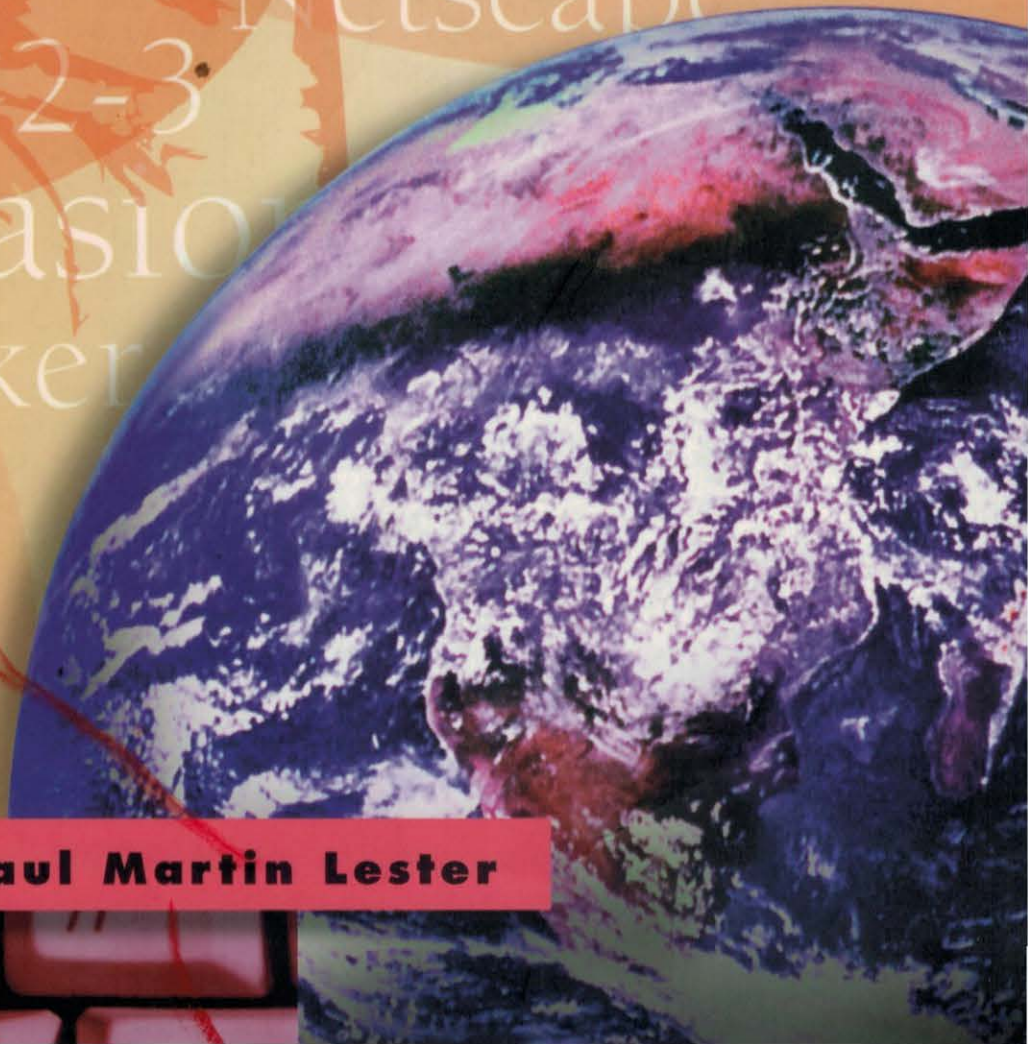


DESKTOP COMPUTING

WORKBOOK

A GUIDE FOR USING 15 PROGRAMS IN MACINTOSH AND WINDOWS FORMATS

QuarkXPress
Wordperfect
Word
Director
CorelDraw
HyperCard
Excel
Illustrator
Netscape
Lotus 1-2-3
Persuasion
PageMaker



Paul Martin Lester

DESKTOP COMPUTING WORKBOOK

Desktop Computing Workbook

A Guide for Using 15 Programs in Macintosh and Windows Formats

PAUL MARTIN LESTER

California State University, Fullerton



I[®]T[®]P[®] An International Thomson Publishing Company
Wadsworth Publishing Company

Belmont • Albany • Bonn • Boston • Cincinnati • Detroit • London • Madrid • Melbourne •
Mexico City • New York • Paris • San Francisco • Singapore • Tokyo • Toronto • Washington

Communications Editor: Todd Robert Armstrong
Editorial Assistant: Michael Gillespie
Production Services Coordinator: Debby Kramer
Production: Robin Gold/Forbes Mill Press
Print Buyer: Barbara Britton
Permissions Editor: Robert Kauser
Copy Editor: Robin Gold
Cover Designer: Ann Butler
Text Designer: Robin Gold
Compositor: Forbes Mill Press/Wolf Creek Press
Printer: Malloy Lithographing, Inc.

All photographs not otherwise credited by Paul Martin Lester.

COPYRIGHT © 1996 by Wadsworth Publishing Company
A Division of International Thomson Publishing Inc.
ITP The ITP logo is a registered trademark under license.

Printed in the United States of America
1 2 3 4 5 6 7 8 9 10

For more information, contact Wadsworth Publishing Company:

Wadsworth Publishing Company
10 Davis Drive
Belmont, California 94002, USA

International Thomson Editores
Campos Eliseos 385, Piso 7
Col. Polanco
11560 México D.F. México

International Thomson Publishing Europe
Berkshire House 168-173
High Holborn
London, WC1V 7AA, England

International Thomson Publishing GmbH
Königswinterer Strasse 418
53227 Bonn, Germany

Thomas Nelson Australia
102 Dodds Street
South Melbourne 3205
Victoria, Australia

International Thomson Publishing Asia
221 Henderson Road
#05-10 Henderson Building
Singapore 0315

Nelson Canada
1120 Birchmount Road
Scarborough, Ontario
Canada M1K 5G4

International Thomson Publishing Japan
Hirakawacho Kyowa Building, 3F
2-2-1 Hirakawacho
Chiyoda-ku, Tokyo 102, Japan

All rights reserved. No part of this work covered by the copyright hereon may be reproduced or used in any form or by any means—graphic, electronic, or mechanical, including photocopying, recording, taping, or information storage and retrieval systems—without the written permission of the publisher.

Library of Congress Cataloging-in-Publication Data

Lester, Paul Martin

Desktop computing workbook : a guide for using 15 programs in
Macintosh and Windows formats / Paul Martin Lester.

p. cm.

Includes index.

ISBN: 0-534-50566-X

1. Application software. 2. Macintosh (Computer)—Programming.
3. Microsoft Windows (Computer file) I. Title.

QA76.76.A65L47 1996

741.6'0285'536—dc20

95-44644

Contents

Introduction	xvii
PART ONE: COMPUTER & PROGRAM BASICS	1
Chapter 1 • Computer Basics	3
Turning on the Computer	3
Operating Computer Systems	3
Using a Mouse	3
Discovering the Contents of a Hard Drive	4
Formatting a Disk	4
Using the Menubar	5
Looking at Various File Views	5
Finding a File	6
Using the Scrapbook or Clipboard	8
Copying a File	8
Solving a Printing Problem	8
Turning Off the Computer	10
Chapter 2 • Workbook Programs and the Desktop	13
Programs Discussed in this Workbook	13
Program Functions and Terminology	14
The Desktop	15
Viewing Options	23

Chapter 3 • Program Basics	33
Starting a Program	33
Creating a New File	34
Creating a New Page, Frame, or Card	39
Transitioning Between Frames	41
Opening an Existing File	44
Using the Zero Lock	45
Using the Undo Command	46
Using Master Pages, Layers, or Backgrounds	46
Saving a File	53
Running Screen Presentations	57
Printing a File	60
Printing Color	62
Closing a File	64
Quitting or Exiting a Program	65
Chapter 4 • Working with Text	67
Creating Text	67
Placing or Importing Text	72
Creating Columns	74
Sizing and Moving Columns	79
Correcting Typographical Errors	82
Making Font Changes	82
Setting Text Styles	86
Coloring Text	88
Deleting Text	94
Creating Margins	96
Creating Tabs	96
Leading and Kerning	98
Making Drop Caps	102
Wrapping Text	103
Checking Your Spelling	105
Animating Text	108
Making Hypertext Links	109
Creating Narration	112
Chapter 5 • Working with Graphics	115
Creating Graphics	115
Scanning Pictures	124
Picture Formats	124
Placing or Importing Graphics	126
Editing Graphics	130
Coloring Graphics	131
Imaging Controls	133

Cropping Graphics	138
Sizing Graphics	140
Moving Graphics	142
Deleting Graphics	143
Changing Picture Formats	144
PART TWO: STEP-BY-STEP GUIDES	145
Chapter 6 • Word Processing Step-by-Step Guide	147
Word	147
WordPerfect	152
Chapter 7 • Advertisement Creation Step-by-Step Guide	157
PageMaker	157
QuarkXPress	160
Chapter 8 • Brochure Creation Step-by-Step Guide	165
PageMaker	165
QuarkXPress	170
Chapter 9 • Magazine Creation Step-by-Step Guide	179
PageMaker	179
QuarkXPress	187
Chapter 10 • Newsletter Creation Step-by-Step Guide	199
PageMaker	199
QuarkXPress	209
Chapter 11 • Newspaper Creation Step-by-Step Guide	219
PageMaker	219
QuarkXPress	226
Chapter 12 • Diagram Creation Step-by-Step Guide	237
CorelDraw	237
FreeHand	242
Illustrator	247
Chapter 13 • Picture Manipulation Step-by-Step Guide	253
Photoshop	253
Chapter 14 • Chart Creation Step-by-Step Guide	259
Excel	259
Lotus 1-2-3	263

Chapter 15 • Screen Presentation Step-by-Step Guide	267
Director	267
Persuasion	282
PowerPoint	290
Chapter 16 • Interactive Lessons Step-by-Step Guide	299
HyperCard	299
Chapter 17 • Networked Interactive Multimedia Step-by-Step Guide	317
Netscape	317
Format	318
Text	319
Graphics	321
Audio	330
Tables	332
Links	335
E-Mail	338
Putting It All Together	339
PART THREE: A DESIGN PRIMER	343
Chapter 18 • Using Words	345
Words	345
Typeface Families	345
Typeface Attributes	349
Chapter 19 • Using Pictures	353
Pictures	353
Picture Selection	354
Picture Manipulations	354
Cropping and Sizing	356
Informational Graphics	357
Ethical Issues	357
Chapter 20 • Design Considerations	361
Design	361
Advertising Displays	363
Brochures	364
Magazines	365
Newsletters	366
Newspapers	369
Screen Presentations	370

Presentation Graphics	371
Networked and Stand-Alone Interactive Multimedia	373
Chapter 21 • Color Concerns	375
Color	375
Spot Color	375
Process Color	375
Uses for Color	376
Problems with Color	376
Chapter 22 • Printing Concerns	377
Printing	377
Paper	377
Presses	379
Binding	381
Chapter 23 • Exercises to Test Your Skills	383
Exercises	383
Informational Graphics Production	384
In-Depth Design Assignment	385
Appendix A • Desktop Computing Equipment Requirements	387
Macintosh Minimum Requirements	387
Windows minimum requirements	387
\$5,000 Workstation	388
\$10,000 Workstation	388
\$50,000 + Workstation	388
Appendix B • Contents of the Text and Graphics Files in the Data Disk	389
Contents of the README.TXT File	389
Contents of the INFOGRAP.TXT File	391
Contents of the DUMMY.TXT File	392
Glossary	395
Index	401

Contents by Program

CorelDraw

Program Functions and Terminology

Menubar	15
The Work Area	15
The Toolbox	15
Viewing Options	23

Program Basics

Starting a Program	33
Creating a New File	34
Creating a New Page, Frame, or Card	39
Opening an Existing File	44
Using the Zero Lock	45
Using the Undo Command	46
Using Master Pages, Layers, or Backgrounds	46
Saving a File	53
Printing a File	60
Printing Color	62
Closing a File	64
Quitting or Exiting a Program	65

Working with Text

Creating Text	67
Placing or Importing Text	72
Creating Columns	74
Sizing and Moving Columns	79
Correcting Typographical Errors	82

Making Font Changes	82
Coloring Text	88
Deleting Text	94
Creating Margins	96
Creating Tabs	96
Leading and Kerning	98
Making Drop Caps	102
Checking Your Spelling	105

Working with Graphics

Creating Graphics	115
Picture Formats	124
Placing or Importing Graphics	126
Editing Graphics	130
Coloring Graphics	131
Cropping Graphics	138
Sizing Graphics	140
Moving Graphics	142
Deleting Graphics	143
Diagram Creation Step-by-Step Guide	237

Director

Program Functions and Terminology

Menubar	15
The Work Area	15
The Toolbox	15
Viewing Options	23

Program Basics			
Starting a Program	33	Viewing Options	23
Creating a New Page, Frame, or Card	39	Program Basics	
Transitioning Between Frames	41	Starting a Program	33
Opening an Existing File	44	Creating a New File	34
Using the Undo Command	46	Opening an Existing File	44
Using Master Pages, Layers, or Backgrounds	50	Using the Undo Command	46
Saving a File	53	Saving a File	53
Running Screen Presentations	57	Printing a File	60
Printing a File	60	Printing Color	62
Printing Color	62	Closing a File	64
Closing a File	64	Quitting or Exiting a Program	65
Quitting or Exiting a Program	65	Working with Text	
Working with Text		Creating Text	67
Creating Text	67	Placing or Importing Text	72
Placing or Importing Text	72	Creating Columns	74
Creating Columns	74	Sizing and Moving Columns	79
Sizing and Moving Columns	74	Correcting Typographical Errors	82
Correcting Typographical Errors	82	Making Font Changes	82
Making Font Changes	82	Coloring Text	88
Coloring Text	88	Deleting Text	94
Deleting Text	94	Working with Graphics	
Leading and Kerning	98	Creating Graphics	115
Animating Text	108	Picture Formats	124
Making Hypertext Links	109	Placing or Importing Graphics	126
Creating Narration	112	Editing Graphics	130
Working with Graphics		Coloring Graphics	131
Creating Graphics	115	Cropping Graphics	138
Picture Formats	124	Sizing Graphics	140
Placing or Importing Graphics	126	Moving Graphics	142
Editing Graphics	130	Deleting Graphics	143
Coloring Graphics	131	Chart Creation Step-by-Step Guide	259
Imaging Controls	133		
Cropping Graphics	138	FreeHand	
Sizing Graphics	140	Program Functions and Terminology	
Moving Graphics	142	Menubar	15
Deleting Graphics	143	The Work Area	15
Screen Presentation Step-by-Step Guide	267	The Toolbox	15
		Viewing Options	23
		Program Basics	
		Starting a Program	33
		Creating a New Page, Frame, or Card	39
		Opening an Existing File	44
		Using the Zero Lock	45
		Using the Undo Command	46
Excel			
Program Functions and Terminology			
Menubar	15		
The Work Area	15		
The Toolbox	15		

Using Master Pages, Layers, or Backgrounds	46	Using Master Pages, Layers, or Backgrounds	46
Saving a File	53	Saving a File	53
Printing a File	60	Running Screen Presentations	57
Printing Color	62	Printing a File	60
Closing a File	64	Printing Color	62
Quitting or Exiting a Program	65	Closing a File	64
Working with Text		Quitting or Exiting a Program	65
Creating Text	67	Working with Text	
Placing or Importing Text	72	Creating Text	67
Creating Columns	74	Placing or Importing Text	72
Sizing and Moving Columns	79	Creating Columns	74
Correcting Typographical Errors	82	Sizing and Moving Columns	79
Making Font Changes	82	Correcting Typographical Errors	82
Coloring Text	88	Making Font Changes	82
Deleting Text	94	Coloring Text	88
Creating Margins	96	Deleting Text	94
Creating Tabs	96	Leading and Kerning	98
Leading and Kerning	98	Making Hypertext Links	109
Wrapping Text	103	Creating Narration	112
Working with Graphics		Working with Graphics	
Creating Graphics	115	Creating Graphics	115
Picture Formats	124	Picture Formats	124
Placing or Importing Graphics	126	Placing or Importing Graphics	126
Editing Graphics	130	Editing Graphics	130
Coloring Graphics	131	Coloring Graphics	131
Cropping Graphics	138	Cropping Graphics	138
Sizing Graphics	140	Sizing Graphics	140
Moving Graphics	142	Moving Graphics	142
Deleting Graphics	143	Deleting Graphics	143
Diagram Creation Step-by-Step Guide	237	Interactive Lessons Step-by-Step Guide	267
HyperCard		Illustrator	
Program Functions and Terminology		Program Functions and Terminology	
Menubar	15	Menubar	15
The Work Area	15	The Work Area	15
The Toolbox	15	The Toolbox	15
Viewing Options	23	Viewing Options	23
Program Basics		Program Basics	
Starting a Program	33	Starting a Program	33
Creating a New File	34	Opening an Existing File	44
Creating a New Page, Frame, or Card	39	Using the Zero Lock	45
Transitioning Between Frames	41	Using the Undo Command	46
Opening an Existing File	44	Using Master Pages, Layers, or Backgrounds	46
Using the Undo Command	46	Saving a File	53

Printing a File	60	Printing Color	62
Printing Color	62	Closing a File	64
Closing a File	64	Quitting or Exiting a Program	65
Quitting or Exiting a Program	65	Working with Text	
Working with Text		Creating Text	67
Creating Text	67	Placing or Importing Text	72
Placing or Importing Text	72	Creating Columns	74
Creating Columns	74	Sizing and Moving Columns	79
Sizing and Moving Columns	79	Correcting Typographical Errors	82
Correcting Typographical Errors	82	Making Font Changes	82
Making Font Changes	82	Coloring Text	88
Setting Text Styles	86	Deleting Text	94
Coloring Text	88	Working with Graphics	
Deleting Text	94	Creating Graphics	115
Creating Margins	96	Picture Formats	124
Creating Tabs	96	Placing or Importing Graphics	126
Leading and Kerning	98	Editing Graphics	130
Making Drop Caps	102	Coloring Graphics	131
Wrapping Text	103	Sizing Graphics	140
Working with Graphics		Moving Graphics	142
Creating Graphics	115	Deleting Graphics	143
Picture Formats	124	Chart Creation Step-by-Step Guide	259
Placing or Importing Graphics	126		
Editing Graphics	130	Netscape	
Coloring Graphics	131	Program Functions and Terminology	
Cropping Graphics	138	Menubar	15
Sizing Graphics	140	The Work Area	15
Moving Graphics	142	The Toolbox	15
Deleting Graphics	143	Viewing Options	23
Diagram Creation Step-by-Step Guide	237	Program Basics	
		Starting a Program	33
		Creating a New File	34
		Creating a New Page, Frame, or Card	39
		Transitioning Between Frames	41
		Opening an Existing File	44
		Using the Undo Command	46
		Saving a File	53
		Running Screen Presentations	57
		Printing a File	60
		Printing Color	62
		Closing a File	64
		Quitting or Exiting a Program	65
		Working with Text	
		Creating Text	67
Lotus 1-2-3			
Program Functions and Terminology			
Menubar	15		
The Work Area	15		
The Toolbox	15		
Viewing Options	23		
Program Basics			
Starting a Program	33		
Creating a New File	34		
Opening an Existing File	44		
Using the Undo Command	46		
Saving a File	53		
Printing a File	60		

Placing or Importing Text	72	Making Font Changes	82
Correcting Typographical Errors	82	Setting Text Styles	86
Making Font Changes	82	Coloring Text	88
Coloring Text	88	Deleting Text	94
Deleting Text	94	Creating Margins	96
Leading and Kerning	98	Creating Tabs	96
Making Drop Caps	102	Leading and Kerning	98
Making Hypertext Links	109	Making Drop Caps	102
Creating Narration	112	Wrapping Text	103
Working with Graphics		Checking Your Spelling	105
Creating Graphics	115	Working with Graphics	
Picture Formats	124	Creating Graphics	115
Placing or Importing Graphics	126	Picture Formats	124
Coloring Graphics	131	Placing or Importing Graphics	126
Sizing Graphics	140	Editing Graphics	130
Moving Graphics	142	Coloring Graphics	131
Networked Interactive Multimedia Step-by-Step Guide	317	Imaging Controls	133
		Cropping Graphics	138
		Sizing Graphics	140
		Moving Graphics	142
		Deleting Graphics	143
		Advertisement Creation Step-by-Step Guide	157
		Brochure Creation Step-by-Step Guide	165
		Magazine Creation Step-by-Step Guide	179
		Newsletter Creation Step-by-Step Guide	199
		Newspaper Creation Step-by-Step Guide	219
PageMaker			
Program Functions and Terminology		Persuasion	
Menubar	15	Program Functions and Terminology	
The Work Area	15	Menubar	15
The Toolbox	15	The Work Area	15
Viewing Options	23	The Toolbox	15
Program Basics		Viewing Options	23
Starting a Program	33	Program Basics	
Creating a New File	34	Starting a Program	33
Creating a New Page, Frame, or Card	39	Creating a New File	34
Opening an Existing File	44	Creating a New Page, Frame, or Card	39
Using the Zero Lock	45	Transitioning Between Frames	41
Using the Undo Command	46	Opening an Existing File	44
Using Master Pages, Layers, or Backgrounds	46	Using the Zero Lock	45
Saving a File	53	Using the Undo Command	46
Printing a File	60	Using Master Pages, Layers, or Backgrounds	46
Printing Color	62	Saving a File	53
Closing a File	64	Running Screen Presentations	57
Quitting or Exiting a Program	65		
Working with Text			
Creating Text	67		
Placing or Importing Text	72		
Creating Columns	74		
Sizing and Moving Columns	79		
Correcting Typographical Errors	82		

Printing a File	60	Printing Color	62
Printing Color	62	Closing a File	64
Closing a File	64	Quitting or Exiting a Program	65
Quitting or Exiting a Program	65	Working with Text	
Working with Text		Creating Text	67
Creating Text	67	Placing or Importing Text	72
Placing or Importing Text	72	Creating Columns	74
Creating Columns	74	Sizing and Moving Columns	79
Sizing and Moving Columns	79	Correcting Typographical Errors	82
Correcting Typographical Errors	82	Making Font Changes	82
Making Font Changes	82	Coloring Text	88
Coloring Text	88	Deleting Text	94
Deleting Text	94	Leading and Kerning	98
Creating Tabs	96	Working with Graphics	
Leading and Kerning	98	Creating Graphics	115
Checking Your Spelling	105	Picture Formats	124
Animating Text	108	Placing or Importing Graphics	126
Working with Graphics		Editing Graphics	130
Creating Graphics	115	Coloring Graphics	131
Picture Formats	124	Imaging Controls	133
Placing or Importing Graphics	126	Cropping Graphics	138
Editing Graphics	130	Sizing Graphics	140
Coloring Graphics	131	Moving Graphics	142
Cropping Graphics	138	Deleting Graphics	143
Sizing Graphics	140	Changing Picture Formats	144
Moving Graphics	142	Picture Manipulation Step-by-Step Guide	253
Deleting Graphics	143		
Screen Presentation Step-by-Step Guide	267	PowerPoint	
Photoshop		Program Functions and Terminology	
Program Functions and Terminology		Menubar	15
Menubar	15	The Work Area	15
The Work Area	15	The Toolbox	15
The Toolbox	15	Viewing Options	23
Viewing Options	23	Program Basics	
Program Basics		Starting a Program	33
Starting a Program	33	Creating a New File	34
Creating a New File	34	Creating a New Page, Frame, or Card	39
Opening an Existing File	44	Transitioning Between Frames	41
Using the Zero Lock	45	Opening an Existing File	44
Using the Undo Command	46	Using the Undo Command	46
Using Master Pages, Layers, or Backgrounds	46	Using Master Pages, Layers, or Backgrounds	46
Saving a File	53	Saving a File	53
Printing a File	60	Running Screen Presentations	57
		Printing a File	60

Printing Color	62	Printing Color	62
Closing a File	64	Closing a File	64
Quitting or Exiting a Program	65	Quitting or Exiting a Program	65
Working with Text		Working with Text	
Creating Text	67	Creating Text	67
Placing or Importing Text	72	Placing or Importing Text	72
Creating Columns	74	Creating Columns	74
Sizing and Moving Columns	79	Sizing and Moving Columns	79
Correcting Typographical Errors	82	Correcting Typographical Errors	82
Making Font Changes	82	Making Font Changes	82
Coloring Text	88	Setting Text Styles	86
Deleting Text	94	Coloring Text	88
Creating Tabs	96	Deleting Text	94
Wrapping Text	103	Creating Margins	96
Checking Your Spelling	105	Creating Tabs	96
Animating Text	108	Leading and Kerning	98
Working with Graphics		Making Drop Caps	102
Creating Graphics	115	Wrapping Text	103
Picture Formats	124	Checking Your Spelling	105
Placing or Importing Graphics	126	Working with Graphics	
Editing Graphics	130	Creating Graphics	115
Coloring Graphics	131	Picture Formats	124
Cropping Graphics	138	Placing or Importing Graphics	126
Sizing Graphics	140	Editing Graphics	130
Moving Graphics	142	Coloring Graphics	131
Deleting Graphics	143	Imaging Controls	133
Screen Presentation Step-by-Step Guide	267	Cropping Graphics	138
		Sizing Graphics	140
		Moving Graphics	142
		Deleting Graphics	143
		Advertisement Creation Step-by-Step Guide	157
		Brochure Creation Step-by-Step Guide	165
		Magazine Creation Step-by-Step Guide	179
		Newsletter Creation Step-by-Step Guide	199
		Newspaper Creation Step-by-Step Guide	219
QuarkXPress			
Program Functions and Terminology		Word	
Menubar	15	Program Functions and Terminology	
The Work Area	15	Menubar	15
The Toolbox	15	The Work Area	15
Viewing Options	23	The Toolbox	15
Program Basics		Viewing Options	23
Starting a Program	33	Program Basics	
Creating a New File	34	Starting a Program	33
Creating a New Page, Frame, or Card	39		
Opening an Existing File	44		
Using the Zero Lock	45		
Using the Undo Command	46		
Using Master Pages, Layers, or Backgrounds	46		
Saving a File	53		
Printing a File	60		

Creating a New File	34	The Toolbox	15
Creating a New Page, Frame, or Card	39	Viewing Options	23
Opening an Existing File	44	Program Basics	
Using the Undo Command	46	Starting a Program	33
Saving a File	53	Creating a New File	34
Printing a File	60	Creating a New Page, Frame, or Card	39
Printing Color	62	Opening an Existing File	44
Closing a File	64	Using the Undo Command	46
Quitting or Exiting a Program	65	Saving a File	53
Working with Text		Printing a File	60
Creating Text	67	Printing Color	62
Placing or Importing Text	72	Closing a File	64
Creating Columns	74	Quitting or Exiting a Program	65
Sizing and Moving Columns	79	Working with Text	
Correcting Typographical Errors	82	Creating Text	67
Making Font Changes	82	Placing or Importing Text	72
Coloring Text	88	Creating Columns	74
Deleting Text	94	Sizing and Moving Columns	79
Creating Margins	96	Correcting Typographical Errors	82
Creating Tabs	96	Making Font Changes	82
Leading and Kerning	98	Coloring Text	88
Making Drop Caps	102	Deleting Text	94
Wrapping Text	103	Creating Margins	96
Checking Your Spelling	105	Creating Tabs	96
Working with Graphics		Leading and Kerning	98
Creating Graphics	115	Making Drop Caps	102
Picture Formats	124	Wrapping Text	103
Placing or Importing Graphics	126	Checking Your Spelling	105
Editing Graphics	130	Working with Graphics	
Coloring Graphics	131	Creating Graphics	115
Cropping Graphics	138	Picture Formats	124
Sizing Graphics	140	Placing or Importing Graphics	126
Moving Graphics	142	Editing Graphics	130
Deleting Graphics	143	Coloring Graphics	131
Word Processing Step-by-Step Guide	147	Cropping Graphics	138
		Sizing Graphics	140
		Moving Graphics	142
		Deleting Graphics	143
		Word Processing Step-by-Step Guide	147
WordPerfect			
Program Functions and Terminology			
Menubar	15		
The Work Area	15		

Introduction

The personal desktop computer loaded with software programs and connected to a laser printer has revolutionized the way many of us work. It has never been easier to combine words and pictures for all kinds of formats—from advertising displays to networked interactive multimedia. Today's communicators cannot afford to simply know how to write or how to take pictures. Now you must know how to produce, use, and create designs with words and pictures that can be used for both print and screen media.

Computers have brought about an explosion in the number of outlets for words and pictures. Words—both written and spoken—and pictures—both still and moving—can be created, obtained, combined, and distributed in ways previously not imagined. The digital convergence of words and pictures means that one machine—the computer—can be used for all the tasks necessary for mass communications.

When words and pictures are combined in a design in which they are treated as equal members of the communications process worthy of the same respect, they form the most powerful and memorable communication possible.

You have heard, no doubt, of a coming revolution in information technology when homes will be linked via fiber optic lines with worldwide information sources. The fundamentals of writing and taking pictures are the same as they ever were. What will radically change is *how* we will read text and images. Computer technology will offer mass communication formats that will one day make paper presentations seem as quaint as 8mm home movies or LP records.

Words and pictures are converging, so communicators must also converge their abilities. One person must be familiar with a computer's many ways of creating and using text and images. Words, pictures, and designs are old partners in the communication process that have traditionally been separated by machines, purposes, work areas, and assignments. But with computers, these partners are united in new and challenging ways. People who have been divided into word, picture,

and design “camps” must now work together. Moreover, a computer allows you to perform all those tasks yourself. But whether you find yourself in a one-person operation or teamed with others, you should have a basic understanding of how words and pictures are combined in designs and how the various software programs can be used to achieve your communication purpose.

Although the number of software programs available is huge, each program’s learning curve can be exhausting. This workbook was created to smooth the climb.

The basic functions of 15 different programs in both Macintosh and Windows (including Windows 95) formats are discussed in this workbook. If you were to purchase books that explain each program discussed here, they would make a volume more than 20,000 pages thick! That’s because each program is enormously complicated with many specialized features. But for a communications context, you don’t need to know as much about a software program as you think you do.

More than any other book you will purchase for home, business, or school applications, you will want to keep this one near your computer. Whether you are currently working with the programs featured or are planning to buy them, knowing the basic operations of as many computer applications as you can makes you a skilled and valued computer user.

Included in this workbook are the basic instructions for using the following programs: CorelDraw, Director, Excel, FreeHand, HyperCard, Illustrator, Lotus 1-2-3, Netscape, PageMaker, Persuasion, Photoshop, PowerPoint, QuarkXPress, Word, and WordPerfect.

Desktop Computing Workbook is divided into three major parts: computer and program basics, step-by-step guides, and a design primer.

Regardless of the program, if you have a specific task to perform, you can find out how to complete it with this workbook. Chapters in Part One cover computer basics, the desktop, program basics, working with text, and working with graphics. For example, if you are using PageMaker or QuarkXPress and want to know how to create a tab, simply turn to the creating tabs discussion, and read the explanation under the program of your choice.

Part Two gives you the experience and confidence of producing professional quality work for many different communication purposes by offering these detailed step-by-step guides:

- Using word-processing programs
- Creating an advertisement
- Creating a brochure
- Creating a magazine
- Creating a newsletter
- Creating a newspaper
- Creating a diagram illustration
- Manipulating a picture
- Creating a chart
- Creating a screen presentation
- Creating an interactive lesson
- Creating networked interactive multimedia

Part Three includes discussions about words, pictures, designs, colors, and printing. This basic information helps you understand how to use words and pictures intelligently. In particular, the layout formats of advertising displays, brochures, magazines, newsletters, newspapers, and screen presentations are discussed in detail. Exercises test your understanding of the programs.

You may also find Appendix A, which lists the requirements for fully functional desktop computing workstations in various price ranges, particularly useful if you are contemplating purchasing such a system.

Also included with this workbook is a program-by-program table of contents and a detailed index—these allow you to find a particular function or program quickly and easily. The data disk contains text and pictures you can use for the step-by-step guides and exercises. A glossary explains words that may be unfamiliar.

Desktop Computing Workbook, as the name implies, is a combination of computer program basics and practical workbook assignments with a brief discussion on desktop design aesthetics. These features make it unique among books in this field. The purpose of this workbook is to aid you in using words and pictures that you choose within thoughtful and pleasing graphic designs regardless of the media format and computer software employed. This workbook will not teach you how to be a good reporter, writer, artist, designer, photographer, or computer operator, but these tools will help you do any of those jobs better and help you understand today's communications challenges.

Acknowledgments

No work, even by a single author, is a solitary effort—it is always a collaboration among professionals, academics, friends, and family members. Here is my feeble attempt in words to give thanks to some of those who helped make this workbook possible.

Thanks to my editor, Todd Armstrong for always being a thorough, patient, and strong advocate of my work. Thanks to his assistants, Lewis DeSimone and Michael Gillespie, for contributing their good humor and grace. With an amazing sense of detail, an extremely necessary attribute for a project such as this one, my special thanks goes to the graphic designer and copy editor, Robin Gold of Forbes Mill Press. Thanks to Ann Butler who produced an exciting and content-filled cover illustration. Thanks to Debby Kramer for supervising the production of this book. Thanks to Winton Sweum, who could be placed in any of the above collaborative categories, for obtaining all of the evaluation copies of the software programs in both formats so I didn't get bogged down in voice mail/FAX limbo. Thanks to the reviewers of various stages of the manuscript—Dennis Cripe, Indiana University—Purdue University at Indianapolis; Chuck Halloran, University of Texas, Austin; Robert Heller, University of Tennessee; Ken Smith, University of Wyoming; and Donald Stacks, University of Miami—for your detailed comments—this work was originally intended for you and your students. Thanks to Lorraine Waters for offering her friendship and support when there were times I couldn't face another command key. Thanks to Marcy and Dana for finding the holes. Thanks to Roseanna and Allison for disturbing my concentration just enough so I

never lost sight of what's really important. Thanks to Elaine and Wally because everything I do comes from the strength you gave me many years ago. Thanks to Mom for your love that is never judgmental. Thanks to Mark Heustis—I dedicate this work to your untiring belief in the promise of a new page. And thanks to that guy at the Kinko's in Placentia who, when I picked up a copy of the first version of the manuscript, asked with wide eyes if everyone would be able to buy this book. What a great idea.

I sincerely hope that this workbook helps you try a computer program and create a presentation that you thought was beyond your reach. Please keep in touch—because another collaborator for any project, now and in the future, is you, the purchaser of this book.

Paul Martin Lester

California State University, Fullerton

Part One

COMPUTER & PROGRAM BASICS

Computer Basics

Turning on the Computer

Macintosh computers can be turned on by, depending on the model, touching the left directional arrow button at the top-right of the keyboard, pressing the start button on the front of the CPU just below the disk drive, pressing a start button at the back-right of the CPU, or moving a switch in the back of the CPU to the “up” position.

For most IBM and clone computers, simply move the large switch at the front-right or the back of the CPU to the “up” position or push the “on” button in the front.

Operating Computer Systems

Macintosh computers use an operating system simply called “System” followed by its version number. For this workbook, it is assumed that you are using System 7.1 or later.

Most IBM and clone computers use two Microsoft products for computer operations: MS-DOS and Windows. Windows is a graphical interface similar to that of Macintosh computers,

and this workbook’s discussion is designed for users of Windows 3.1 or Windows 95.

Once the Macintosh computer is turned on and the System program starts, the desktop can be viewed and accessed.

The Windows versions before Windows 95 may automatically start on your computer, but if they don’t, at the MS-DOS command prompt (C:\>), type WIN and press ENTER. The Windows 95 graphical interface will automatically show when you turn on the computer.

Using a Mouse

Macintosh systems almost always come with a mouse that contains only one button. However, a Windows mouse frequently has two or three buttons that you can program to perform in separate ways. Use the middle or right button to start a program, display an entire pull-down menu at once, or close an open application or finder window. For most other operations, use the left mouse button.

Figure 1.1 *If the Macintosh hard drive is open, you can see the items within it. Macintosh uses icons that stand for a hard drive, folder, disk, or program.*

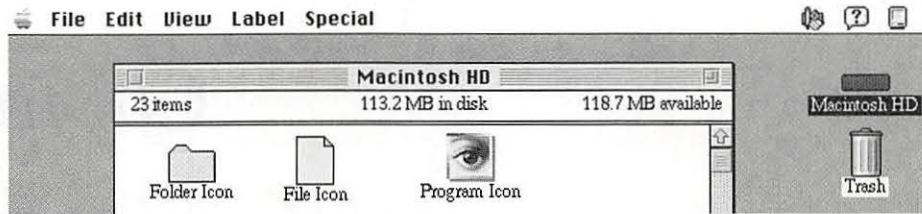
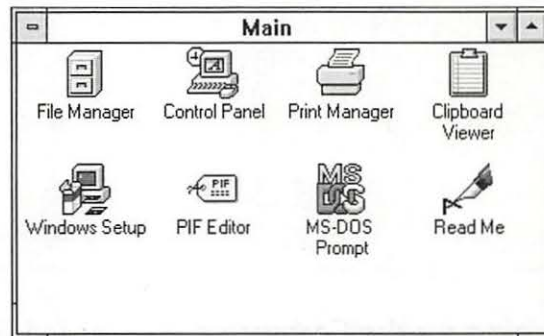


Figure 1.2 *To open the hard drive, double-click on the icon.*

Figure 1.3 *Double-click an icon to open it. For example, in Windows 95 versions, double-click the File Manager icon to display its contents. To close a window, click the small down-turned arrow at the top-right of the window.*



Discovering the Contents of a Hard Drive

For Macintosh and Windows 95, notice the Finder's main menu at the top of the monitor (Macintosh) or double-click the icons on the desktop (Windows 95). If the hard drive has been opened previously, you will also see folders and files that are located on the hard drive (**fig. 1.1**). If the hard drive is not opened already, double-click the hard drive icon (do not double-click the name of the hard drive, but click the rectangle symbol) (Macintosh) or the computer icon (Windows 95) (**fig. 1.2**).

With Windows versions before Windows 95, what you see on the desktop is also determined by the previously saved configuration. Windows divides applications into various groups. If not opened already, you can open the group named Program Manager to see all the other groups. You may also want

to open the Main group within the Program Manager so you can use the File Manager application. Double-click the group's icon to view the contents of the group. Click the down-turned arrow at the top-right once to return the group to an icon (**fig. 1.3**).

Formatting a Disk

Although you can buy disks that are preformatted, most newly purchased disks need to be formatted. Use a 3½-inch double or high-density disk. Slide the disk into the disk holder face up.

For Macintosh and Windows, if the disk is new, the computer will automatically ask you if you want to initialize the disk (**fig. 1.4**). For Macintosh, select the maximum memory for the disk and Macintosh format if you want to use the disk on a Macintosh computer. The next screen will tell you that the formatting process will erase any files that are on the disk (**fig. 1.5**). If you are sure you

have a new disk, click erase. The final screen will ask you to name the disk. Type a name for the disk that will be meaningful to you. Click OK and wait until formatting is complete. You can now use the disk to save your work. If you don't want to use the disk at the present time, click and drag the disk to the Trash icon. Make sure the Trash icon is highlighted before letting go of the mouse button. If you don't want to use the disk right now, simply press the button above the disk drive to eject the disk.

For Windows versions before Windows 95, double-click the File Manager application within the Main group. Insert the disk and select the drive (usually the "A" drive) that contains the disk. For Windows 95, double-click the disk icon. In the dialog box select "Yes," and click OK. Wait about a minute until formatting is complete. You can now use the disk to save your work.

Using the Menubar

At the top of the Macintosh desktop is the main menu. From left to right are the Apple logo, File, Edit, View, Label, and Special menu items. Other main menu choices may appear depending on what has been loaded into the computer (fig. 1.6).

For Windows, the menu choices in the Program Manager are File, Options, Window, and Help (fig. 1.7).

Choices within each menu selection can be accessed by the click-drag-select mouse method.

Looking at Various File Views

For Macintosh and Windows 95, generally speaking, folders, applications, and files on the hard drive are set so

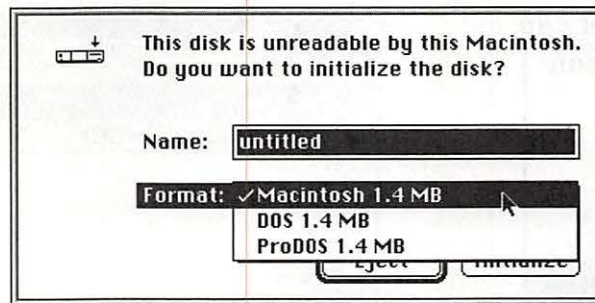


Figure 1.4 Choose the type of formatting you want when you insert a new disk into a Macintosh.

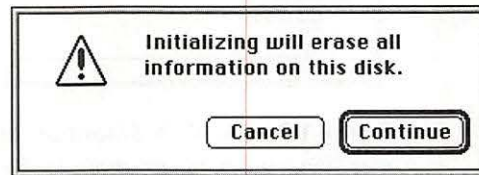


Figure 1.5 If this is a new disk, click Continue or press the return key.


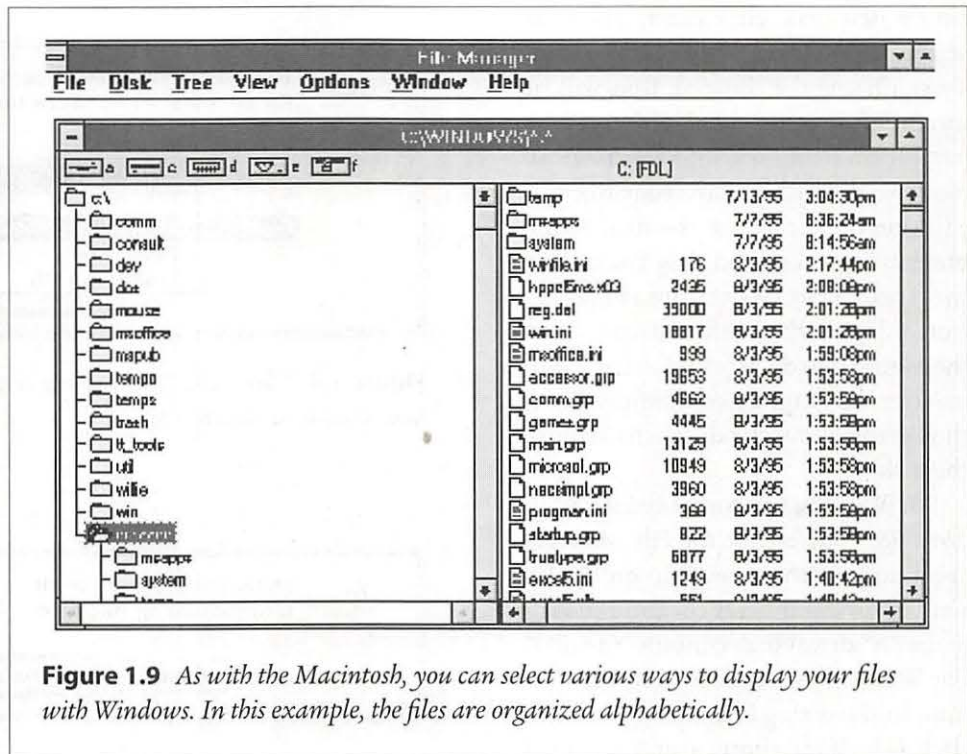
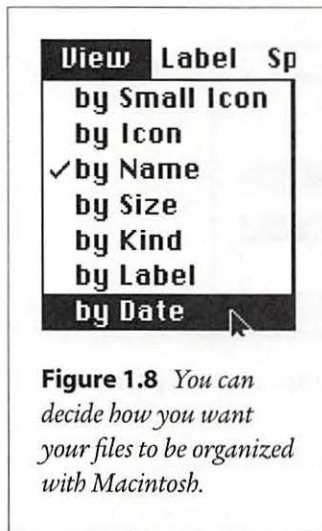
 **File Edit View Label Special**

Figure 1.6 Macintosh's desktop menubar contains many commands. You will most likely use the Apple menu to change a printer function in the Chooser, store an item in the Scrapbook, or Find a missing file; the File menu to create a new folder or search for a file; the Edit menu to Undo an action or cut, paste, and copy a file; the View menu to select various file views; and the Special menu to shut down the computer.

File Options Window Help

Figure 1.7 The commands in the menubar for the Windows versions before Windows 95 desktop allow you to complete a variety of tasks. Use the File menu to open, move, or copy a file; the Options menu to arrange your program icons neatly; the Window menu to open the Main, Accessories, or Applications windows; and the Help menu to get an answer about a particular function. For Windows 95, the menubar shows File—similar to other Windows versions; Edit—where you can select all the items in a window; View—where you can arrange your program icons neatly; and Help—the same as other Windows versions.



that you see them as familiar-looking icons. But there are other ways to view them. You may want to change the view if you can't find a file you think is within a particular folder. For Macintosh, click and drag down from the View menu and select one of the choices (**fig. 1.8**). A check mark will appear next to a choice. Icons can sometimes be hidden from view so some users like the "by Name" view that shows all of the files in the folder in alphabetical order. You may also want to see the files by Date, by Size, or by Kind to find a particular file. The choice is yours to make.

For Windows versions before Windows 95, double-click the File Manager icon in the Main group and select the type of display you would like to see under the View menu selection (**fig. 1.9**). Although the program normally shows files by their names

only, you can display the data on your computer by date, size, or type. For Windows 95, click and drag down from the View menu, select Arrange Icons, then one of the choices.

Finding a File

If you don't know where a program or file is located or even whether it is loaded on your computer, you can easily search for the file.

When you are in the Macintosh Finder, press Command-F. The Find File dialog box will appear (**fig. 1.10**). Type in the entire or partial name of the folder or file you are looking for. Press the return button on the keyboard. The computer will search for the name. If it finds a matching name, the file will be shown to you (**fig. 1.11**). If the name is not found, the computer will reveal an error message.



Figure 1.10 The Find File dialog box can be accessed from the Apple menu. More than likely you will use the default settings to find a misplaced file.

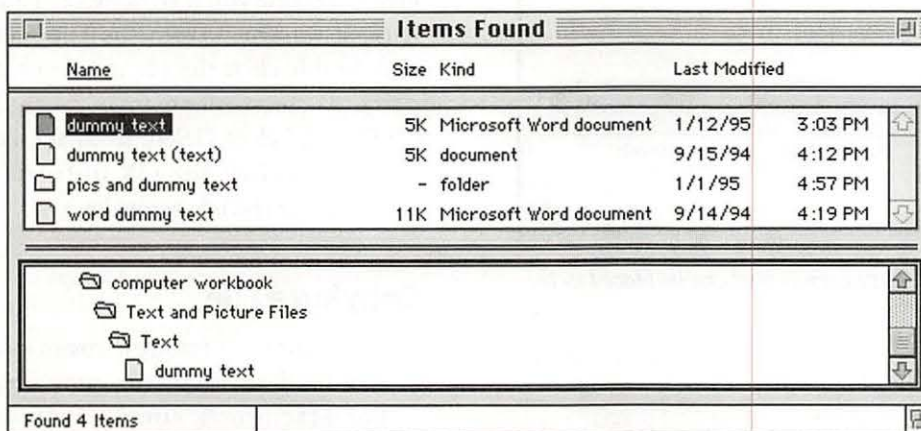


Figure 1.11 The Find File program will display all files with the same name. Double-click on the file you need and it will open. For example, clicking on a file called “dummy text” will reveal its location within various folders in the hard drive.

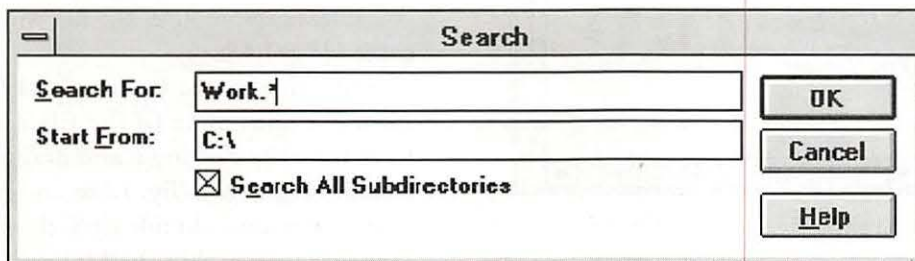


Figure 1.12 With pre-Windows 95 versions, type a file name with a “*” extension and the program will look for all files with the same name.

For Windows versions before Windows 95, double-click the File Manager icon within the Main group. Choose Search from the File menu (fig. 1.12). For Windows 95, select Find from the File menu. Type in the file’s name. If you don’t know the complete name or its extension, use a wildcard character (*). For example, if the file is named TESTONE.DAT, but

you can’t remember which number test it is or its suffix, type TEST*.* to find the file. The Search Results window will show all the possible files for that name. Double-click the name of the file you want. To close the Search Results window, select Close from the Control menu (pre-Windows 95) or the “X” button at the top right (Windows 95).

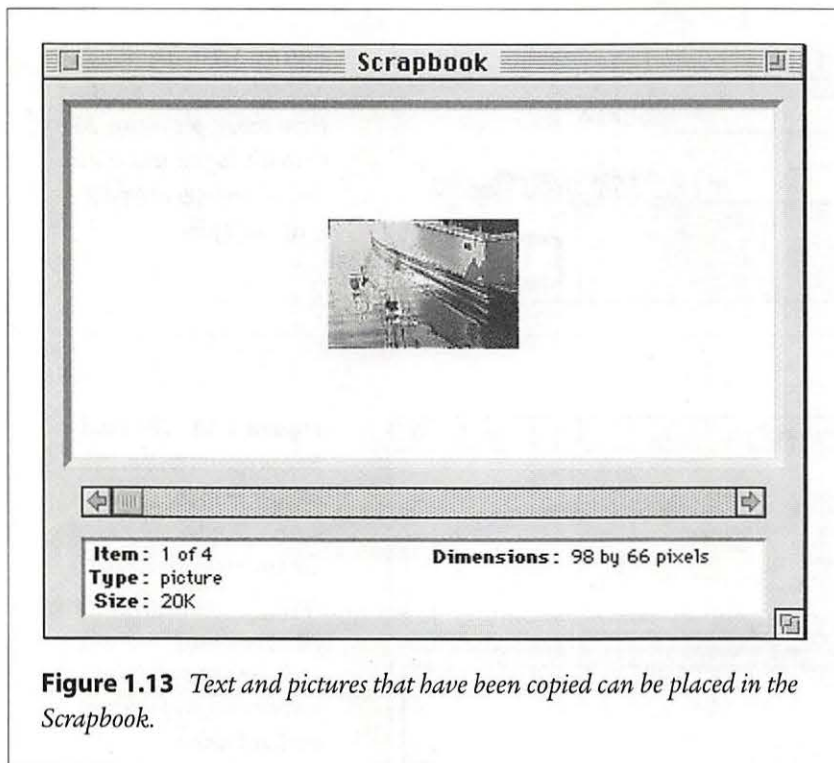


Figure 1.13 Text and pictures that have been copied can be placed in the Scrapbook.

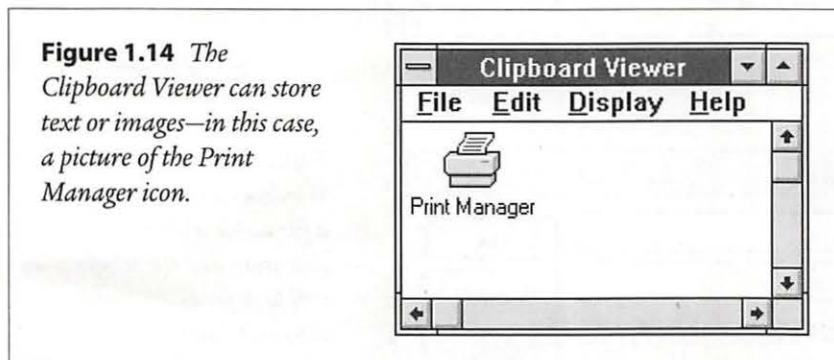


Figure 1.14 The Clipboard Viewer can store text or images—in this case, a picture of the Print Manager icon.

Using the Scrapbook or Clipboard

Your computer has a place where text and graphics can be temporarily stored.

For Macintosh, click, drag, and select the Scrapbook command from the Apple logo and use the Copy, Paste, and Cut commands from the Edit menu to store, import, and remove material from the clipboard (fig. 1.13).

For Windows, double-click the Clipboard Viewer icon wherever it is located. For pre-Windows 95, the icon is usually in the main directory; for Windows 95, it is most likely in the Accessories (fig. 1.14). If you have copied text or a picture, select Paste from the Edit menu to put information into the Clipboard. Choose Save As from the Clipboard's File menu to save the contents of a Clipboard file—be sure to give it a name you'll remember. To get data, select Open from the File menu and double-click the file you want. Finally, to clear information from the Clipboard, select Delete from the Edit menu and click the OK button (or simply press the left arrow key).

Copying a File

As long there is enough room on a disk or hard drive, you can copy a file.

For Macintosh, simply click and drag the file you want to copy to its final destination. The folder or disk icon will become highlighted. When you release the mouse, the file will be copied (fig. 1.15a–c).

You can remove the original file from the hard drive (if the file came from there) by clicking it and dragging it to the Trash icon (fig. 1.16a and b).

For Windows, double-click the File Manager icon within the Main group of the Program Manager window. Drag the item you want copied to the appropriate drive icon at the top. To delete the original item, choose Delete from the File menu, or simply press the left arrow key (fig. 1.17a and b).

Solving a Printing Problem

Occasionally, you will have a problem with printing a file. Before you assume

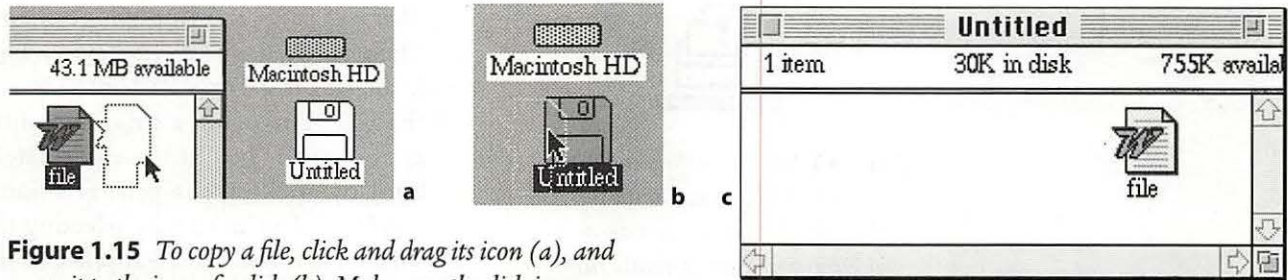


Figure 1.15 To copy a file, click and drag its icon (a), and move it to the icon of a disk (b). Make sure the disk icon becomes highlighted. When you double-click on the disk icon, the file will be revealed (c).

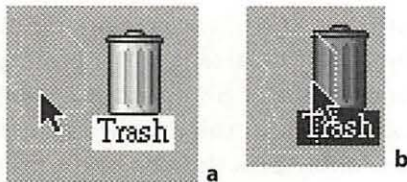


Figure 1.16 To remove a file from the desktop, click and drag it to the Trash icon making sure that the Trash icon becomes highlighted before you release the mouse button.

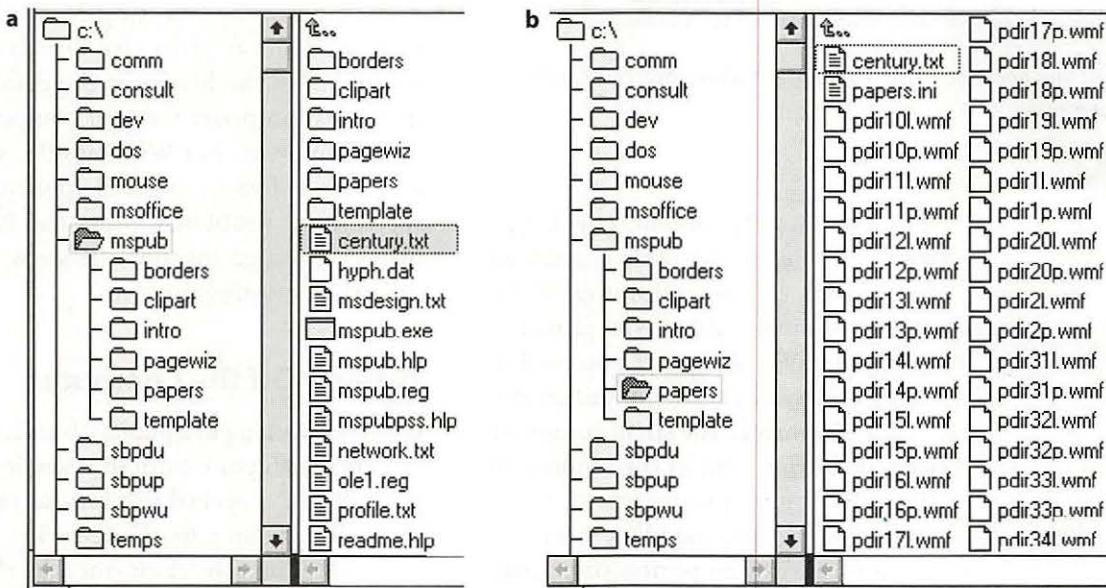


Figure 1.17 Click and drag a file to move it to some other location on your hard drive. For example, the file “century.txt” in the folder “borders” has been moved to the folder “papers”.

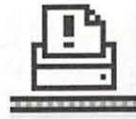


Figure 1.18 *If you click and drag the small computer icon at the top-right of the desktop you can discover which programs are currently running and access the Print Monitor.*

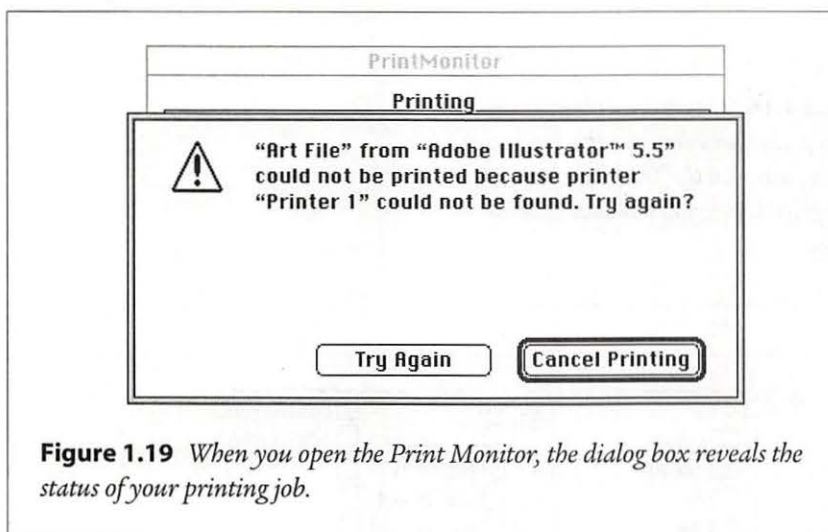


Figure 1.19 *When you open the Print Monitor, the dialog box reveals the status of your printing job.*

it is a software problem, check and make sure the printer cable is attached to the back of your computer. If the connection looks secure, the printer is on and has plenty of paper, you need to check the Finder's software connection.

For Macintosh, the small computer icon at the top-right of the Finder will transform into a printer icon with an exclamation mark and blink if there is a problem with the printer (fig. 1.18). Click, drag and select Print Monitor from the flashing printer icon (Macintosh) to open a dialog box. You will be told to try printing the document again, to put more paper in the printer, to check the Chooser, or to Cancel Printing (fig. 1.19). If you need to

check the Chooser, click and drag the Chooser from the Apple logo menu. Click on the icon of the printer type (usually, LaserWriter 8.0) in the box at the left. The printer's name should appear in the box at the right. Highlight by clicking the printer's name and leave the Chooser by selecting the small control box at the top-left of the Chooser window (fig. 1.20).

For pre-Windows 95 versions, double-click on the Print Manager icon within the Main group of the Program Manager window (fig. 1.21). Check on the status of your printing with the Print Manager dialog box (fig. 1.22). If there is still a problem, choose Printer Setup from the Options menu. In the Installed Printers list, double-click the icon of the printer you want to use.

If you are using a computer in a networked lab, find the network printer dialog box by selecting Network Connections within the Options menu. Fill in the blanks in the dialog that are appropriate for your computer environment. For Windows 95, select Help Topics from the Help menu, type Printer Problems, press the Return key, and go through the steps to solve your printing problem.

Turning Off the Computer

If you are working in a public lab and are finished with your computer session, close all of the opened windows to present a clean desktop for the next user.

For Macintosh, click once in the small control box at the upper-left part of each window to close it. You can also press the Option key and click a control box. This procedure will close all the windows on your desktop automatically. Click and drag down the Special menu and select

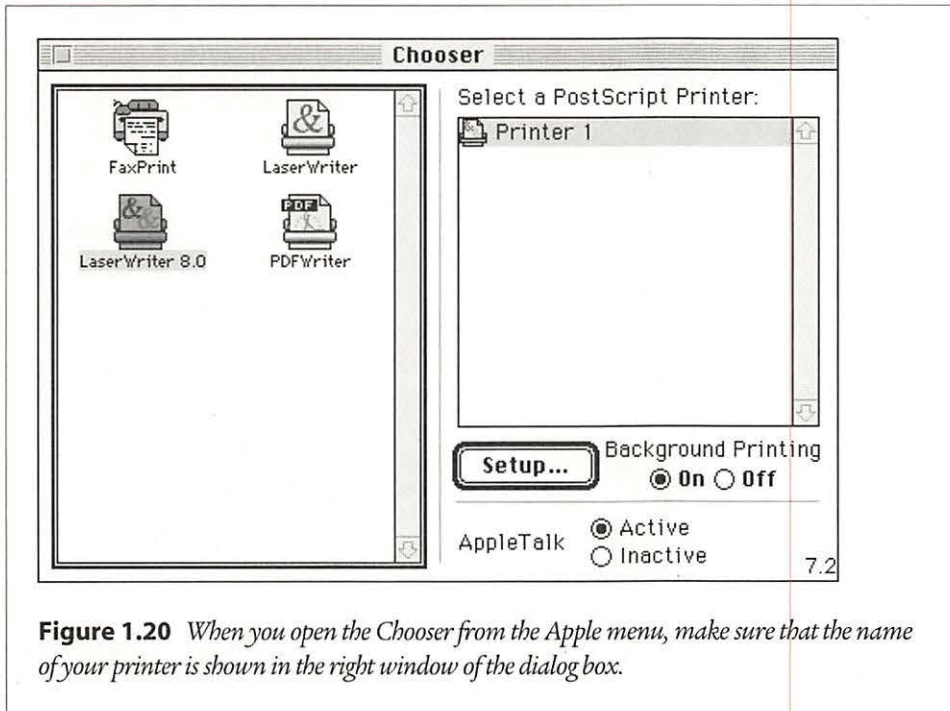


Figure 1.20 When you open the Chooser from the Apple menu, make sure that the name of your printer is shown in the right window of the dialog box.

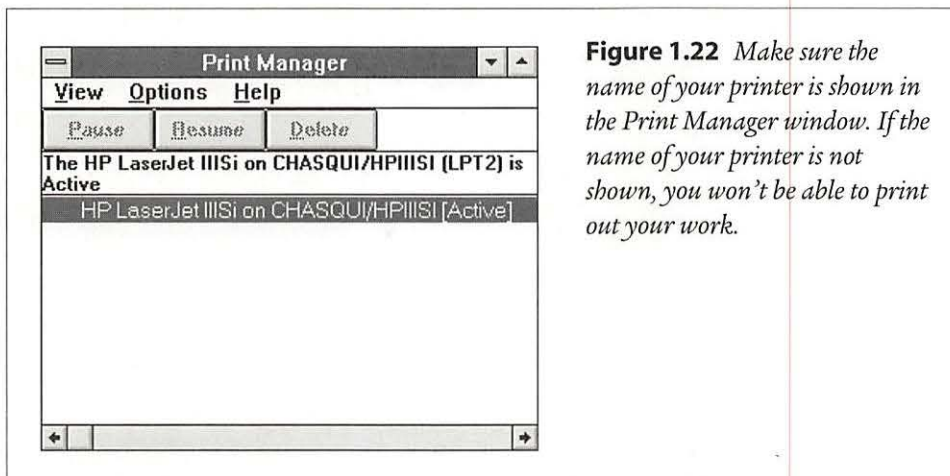


Figure 1.22 Make sure the name of your printer is shown in the Print Manager window. If the name of your printer is not shown, you won't be able to print out your work.

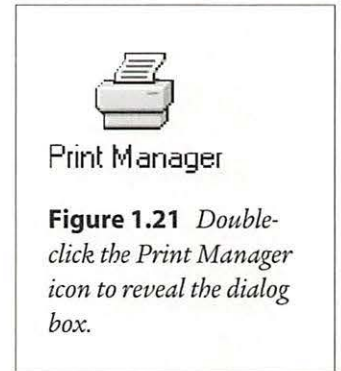


Figure 1.21 Double-click the Print Manager icon to reveal the dialog box.

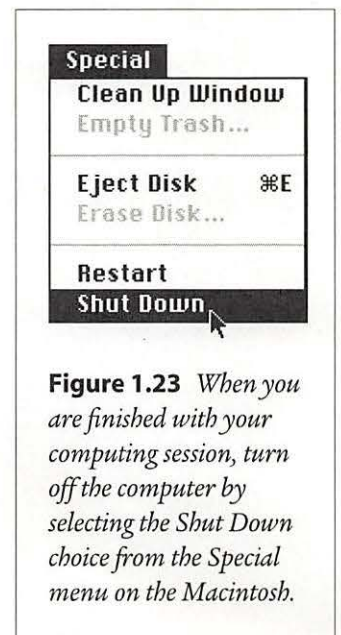


Figure 1.23 When you are finished with your computing session, turn off the computer by selecting the Shut Down choice from the Special menu on the Macintosh.

Shut Down (fig. 1.23). The computer will automatically shut itself off, and the screen will go blank.

For pre-Windows 95 versions, close each open window by selecting Exit from the File menu selection at the top. To leave Windows, double-click the small control box at the upper-left of the window. Move the power switch to the “off” position or press the

button in the front to turn the computer off. For Windows 95, click the “X” top-right control box of every window you want to close, select the Start button on the desktop, select Shut Down, and then the Yes button.

Workbook Programs and the Desktop

Programs Discussed in this Workbook

Word Processing



Microsoft Word



WordPerfect

Word for Macintosh (6.0.1) and Windows (6.0)
WordPerfect for Macintosh (3.0) and Windows (6.0)

Page Making



Aldus PageMaker 5.0



QuarkXPress

PageMaker for Macintosh (5.0) and Windows (5.0)
QuarkXPress for Macintosh (3.3) and Windows (3.3)

Drawing and Photographic Production



CorelDRAW!



Aldus FreeHand 4.0

CorelDraw for Windows (5.0)
FreeHand for Macintosh (4.0) and Windows (4.0)



Adobe Illustrator™



Adobe Photoshop™

Illustrator for Macintosh (5.5) and Windows (4.0)
Photoshop for Macintosh (3.0) and Windows (2.5)

Worksheet Creation



Microsoft Excel



Lotus

Excel for Macintosh (5.0) and Windows (5.0)
Lotus 1-2-3 for Macintosh (1.1) and Windows (5.0)

Presentation Graphics



Director 4.0



Aldus Persuasion 3.0

Director for Macintosh (4.0) and Windows (4.0)
Persuasion for Macintosh (3.0) and Windows (3.0)
PowerPoint for Macintosh (4.0) and Windows (4.0)



Microsoft PowerPoint

Interactive Multimedia

HyperCard for
Macintosh (2.2)

Networked Interactive Multimedia

Netscape for Macintosh
(1.0N) and Windows
(1.0N)

Program Functions and Terminology

Word, WordPerfect, PageMaker, and QuarkXPress

Create text and image combinations on one or more printed pages.

CorelDraw, FreeHand, Illustrator, and Photoshop

Create text and pictures (artwork or photographs) that are primarily used in other programs.

Excel and Lotus 1-2-3

Use a worksheet to input text and numbers that can be converted into informational graphics that are primarily placed within a single printed page in another program.

Director, Persuasion, and PowerPoint

Create computer frames or slides on your monitor with words and images that can be used for overhead or computer-monitor presentations.

For Director, text, image, and audio elements are called "Cast Members" that can be placed in a "Score" so that they can be played on a "Stage" and become a "Movie" that is viewed on a computer monitor. Frame attributes such as the speed frames are displaced, color palette changes, transitional effects between frames, and sounds are called "Sprites."

HyperCard

Use this program to create interactive lessons that are viewed on a computer monitor. Individual computer-monitor frames are called "Cards" that combine into "Stacks." Each card can contain a variety of graphic design elements and programming instructions to create interactive lessons. Text is created in "Text Fields," and interactive elements are called "Buttons."

Netscape

Use this program to combine words, both written and as audio, and pictures, both still and moving, to be displayed in a dynamic, interactive presentation on the worldwide Internet computer network. With a mouse, you can click "Hypertext" links to access other databases located on the Internet (also called the World Wide Web) so that the file becomes a networked interactive multimedia program. Netscape's graphical interface to the Internet has its roots in a similar program known as Mosaic, developed at the University of Illinois.

Text files are created using the commands of the HyperText Markup Language (HTML). Links to databases around the world are possible when these text files are prefaced with the HyperText Transport Protocol (HTTP) indicator so that the Netscape program can find and display text and graphics. In order to have your HTML text file connected to the Internet, you must have access to an HTTP (or Web) file server where your file is stored.

A Netscape user must have the computer directly connected to a computer center or a modem connected through a SLIP or PPP link. Netscape will give you an error mes-

<i>Word</i>	File Edit View Insert Format Tools Table Window
<i>WordPerfect</i>	File Edit Insert Layout Tools Table Font Size Style
<i>PageMaker</i>	File Edit Utilities Layout Type Element Window
<i>QuarkXPress</i>	File Edit Style Item Page View Utilities
<i>CorelDraw</i>	<u>F</u>ile <u>E</u>dit <u>V</u>iew <u>L</u>ayout <u>A</u>rrange <u>E</u>ffects <u>T</u>ext <u>S</u>pecial <u>H</u>elp
<i>FreeHand</i>	File Edit View Arrange Type Window
<i>Illustrator</i>	File Edit Arrange View Object Font Type Filter Window
<i>Photoshop</i>	File Edit Mode Image Filter Select Window
<i>Excel</i>	File Edit View Insert Format Tools Data Window
<i>Lotus 1-2-3</i>	File Edit Worksheet Range Graph Data Style Tools Window
<i>Director</i>	File Edit Window Cast Score Text
<i>Persuasion</i>	File Edit View Text Draw Show
<i>PowerPoint</i>	File Edit View Insert Format Tools Draw Window
<i>HyperCard</i>	File Edit Go Tools Objects Font Style Color
<i>Netscape</i>	File Edit View Go Bookmarks Options Directory Help

Figure 2.1 Menubars for the 15 programs

sage if the computer is not connected to a network. However, you can still display HTML formatted text files in Netscape without being on a network.

The Desktop

Menubars

At the top of the work area is a strip of menu items that you can access with a mouse or keyboard to perform

the many functions of the various programs (**fig. 2.1**).

The Work Area

The work area for a program is considered to be any part of the program that is below the menubar at the top. The work area includes toolboxes, windows, palettes, and simulated sheets of paper, pasteboards, frames, slides, or cards, depending on the program (**figs. 2.2–2.16**).

Figure 2.2
Word desktop.

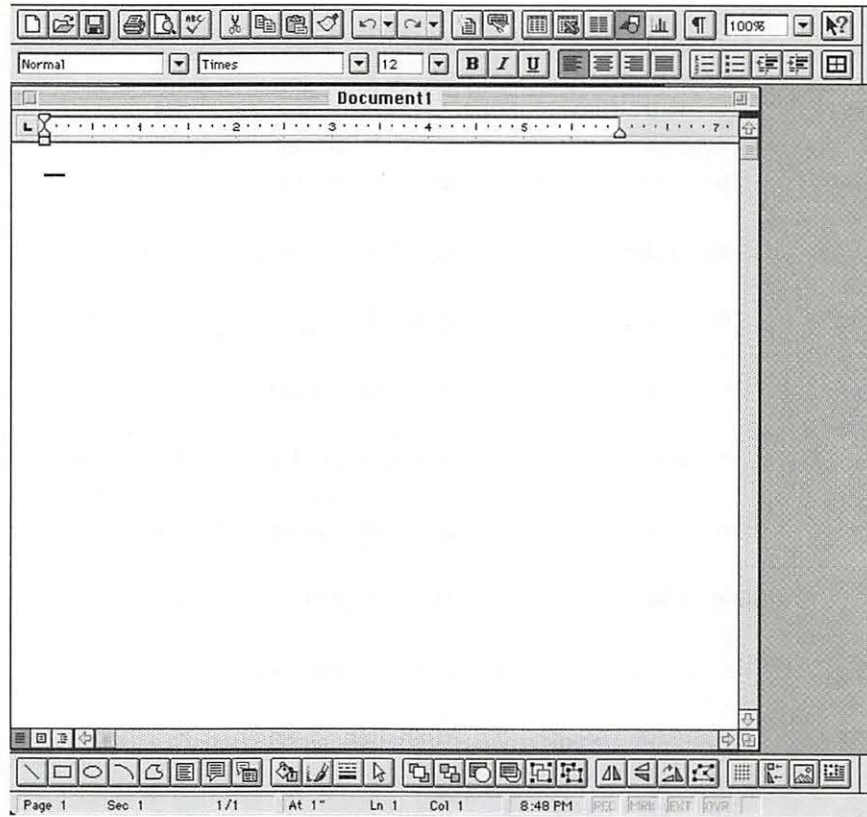
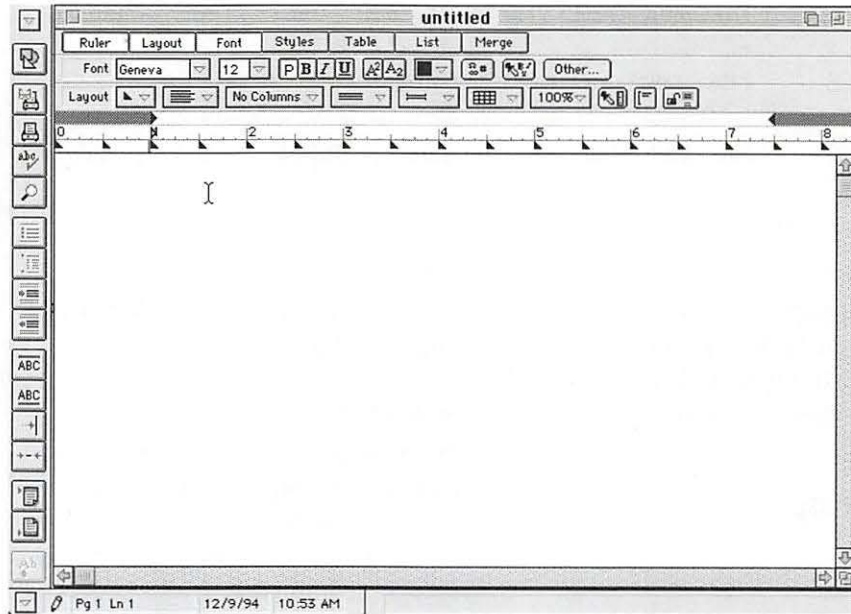


Figure 2.3
WordPerfect desktop.



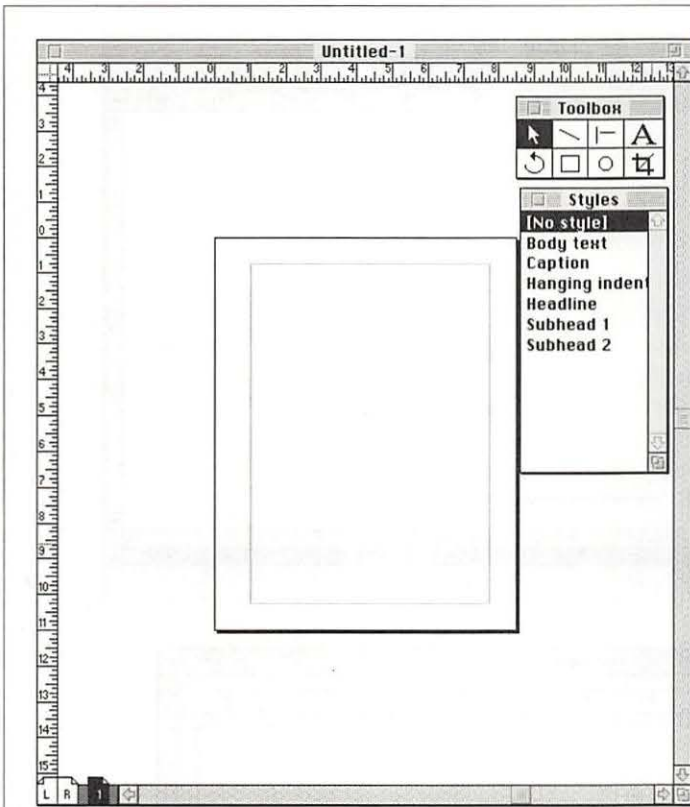


Figure 2.4
PageMaker desktop.

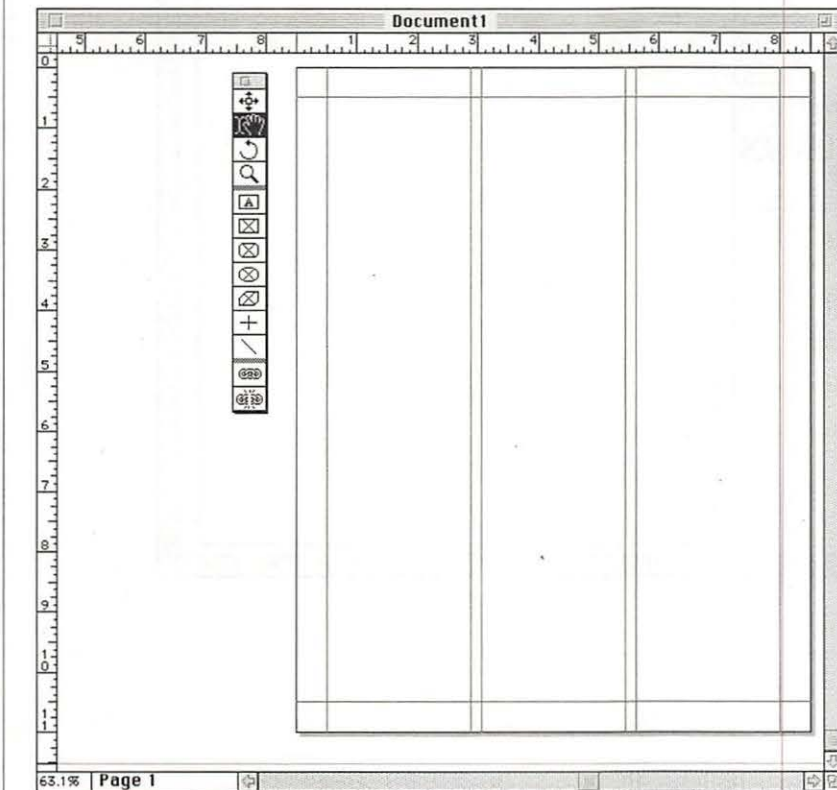


Figure 2.5.
QuarkXPress desktop.

Figure 2.6 CorelDraw desktop.

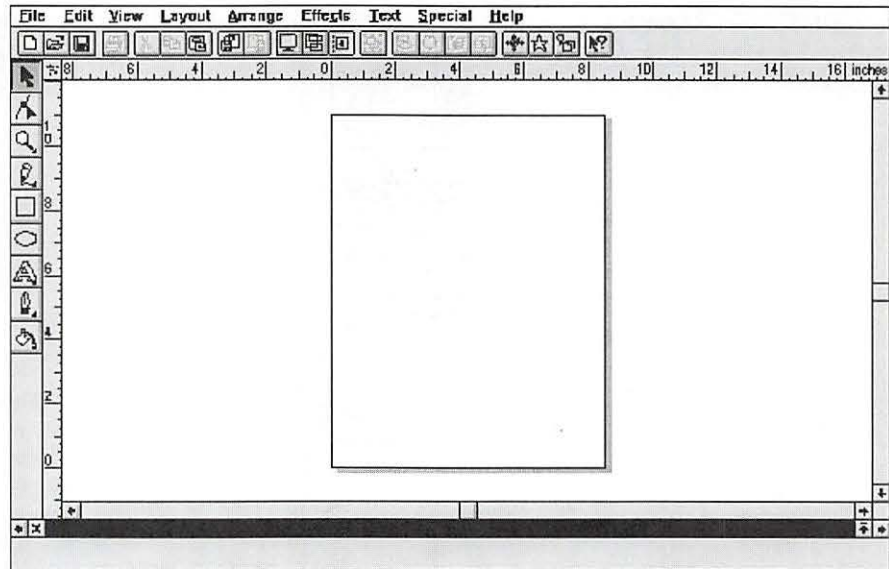
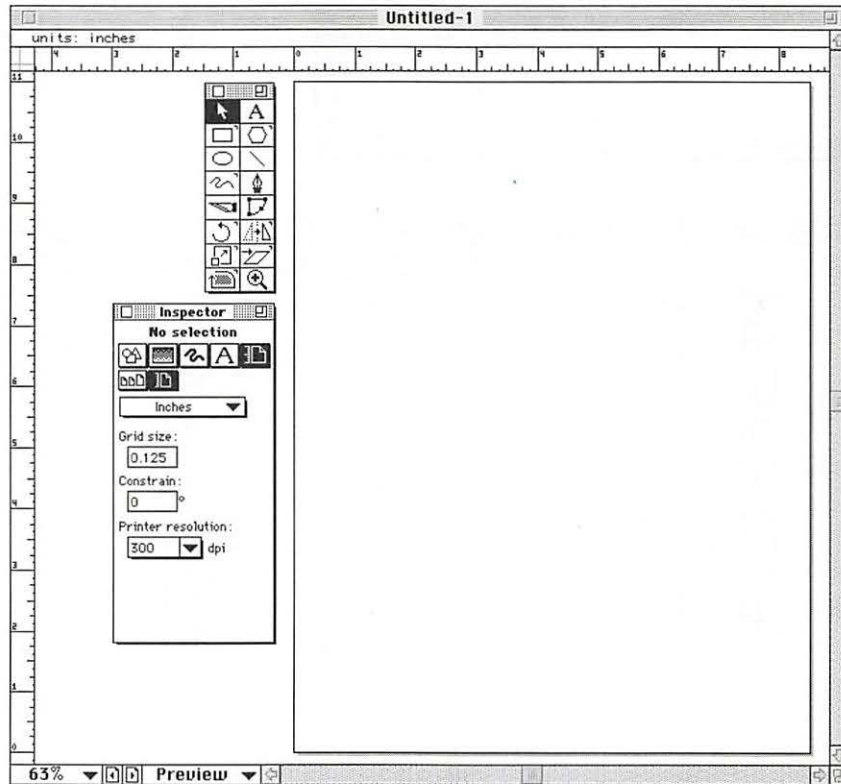


Figure 2.7 FreeHand desktop.



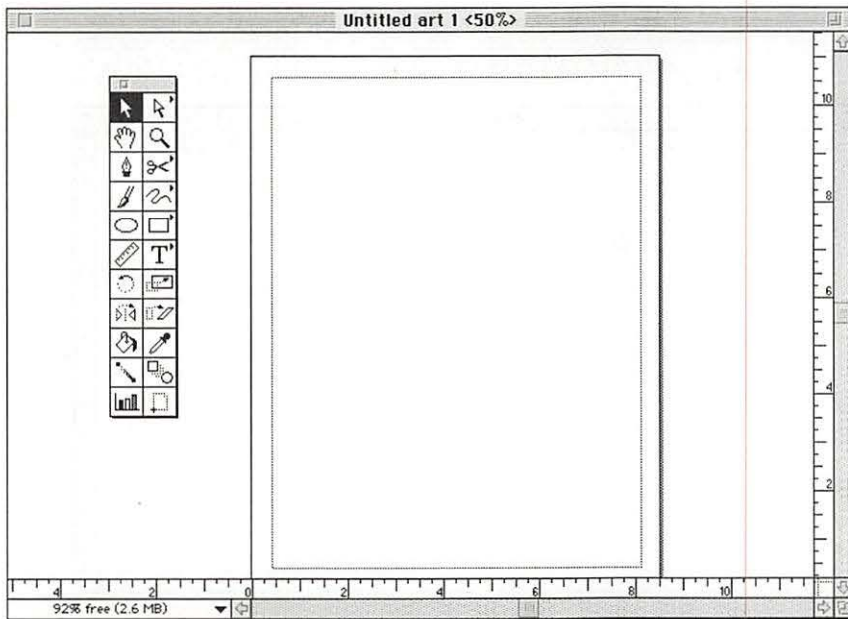


Figure 2.8
Illustrator desktop.

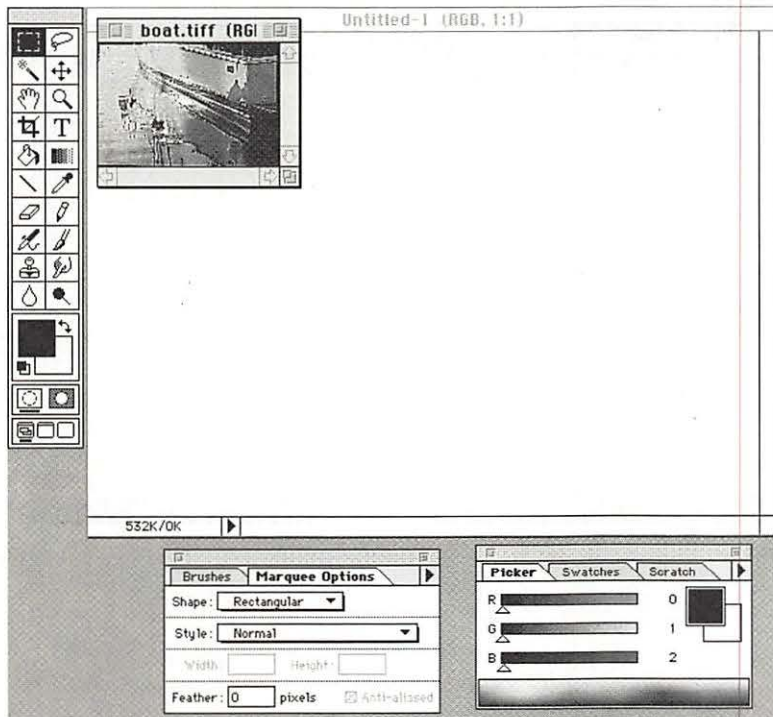


Figure 2.9 *Photoshop desktop.*

Figure 2.10
Excel desktop.

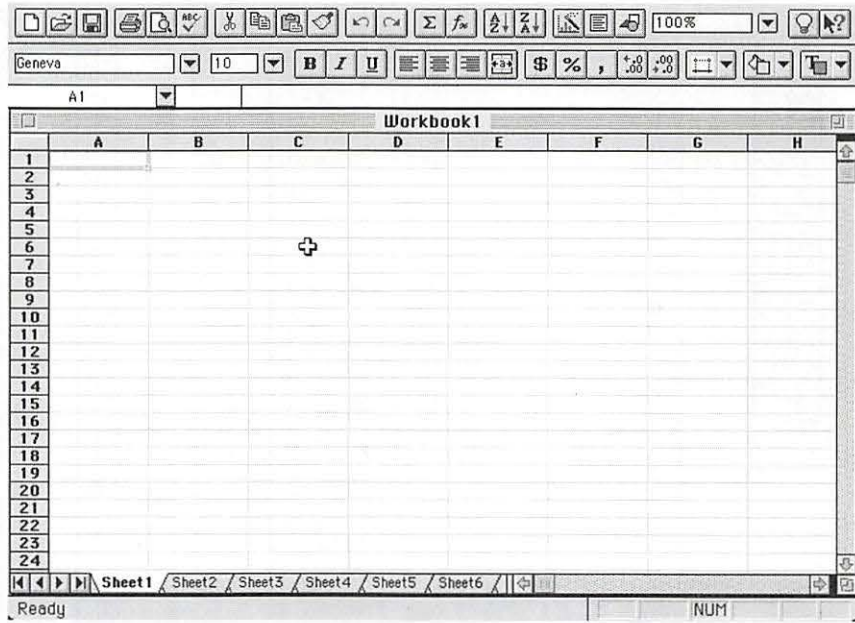
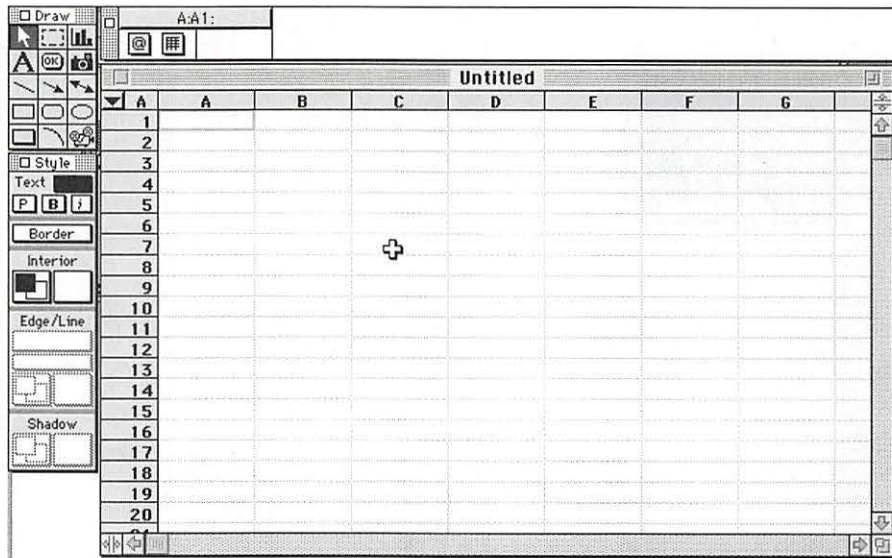


Figure 2.11
Lotus 1-2-3 desktop.



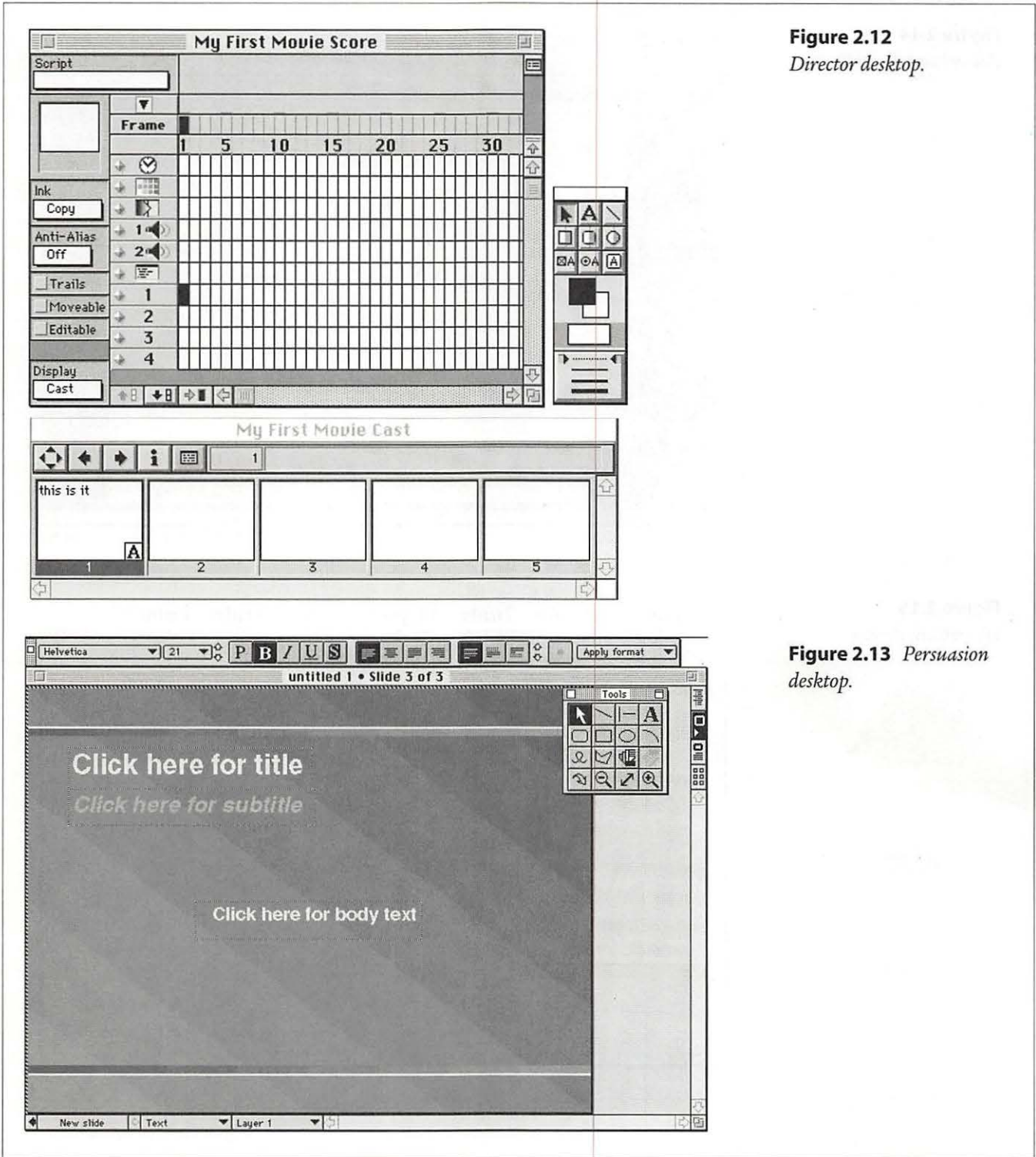


Figure 2.12
Director desktop.

Figure 2.13 *Persuasion desktop.*

Figure 2.14
PowerPoint desktop.

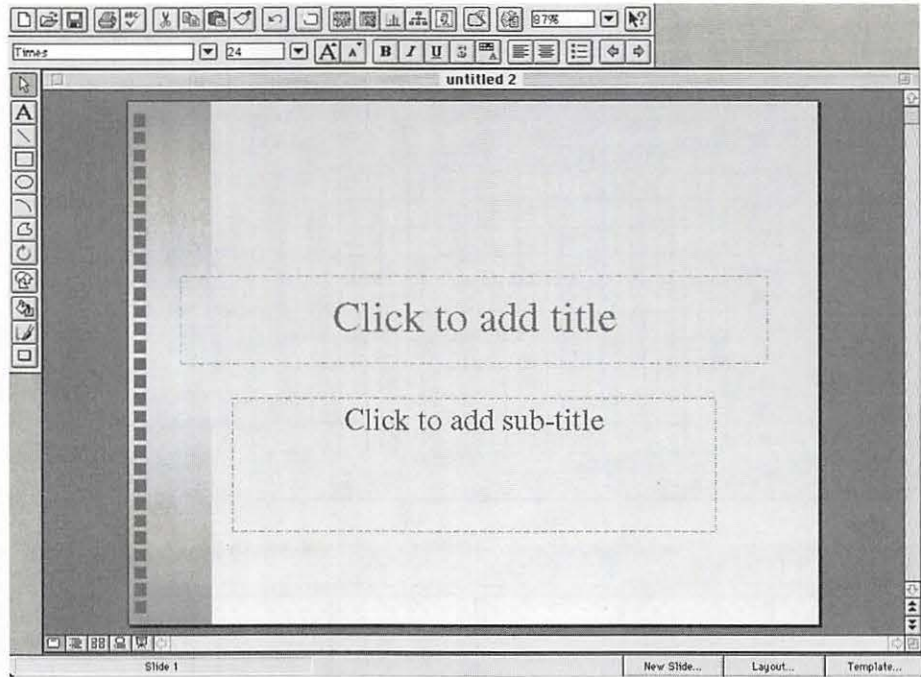
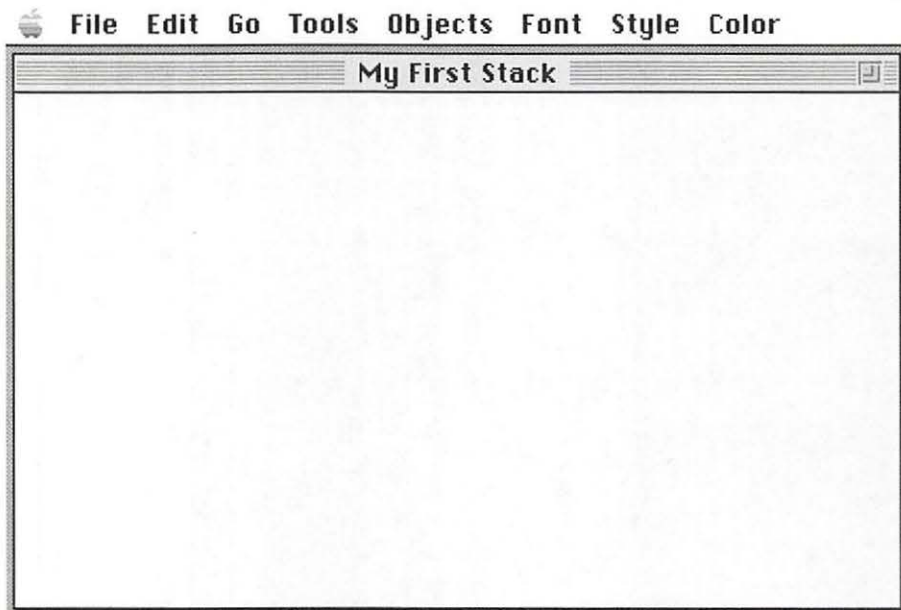


Figure 2.15
HyperCard desktop.



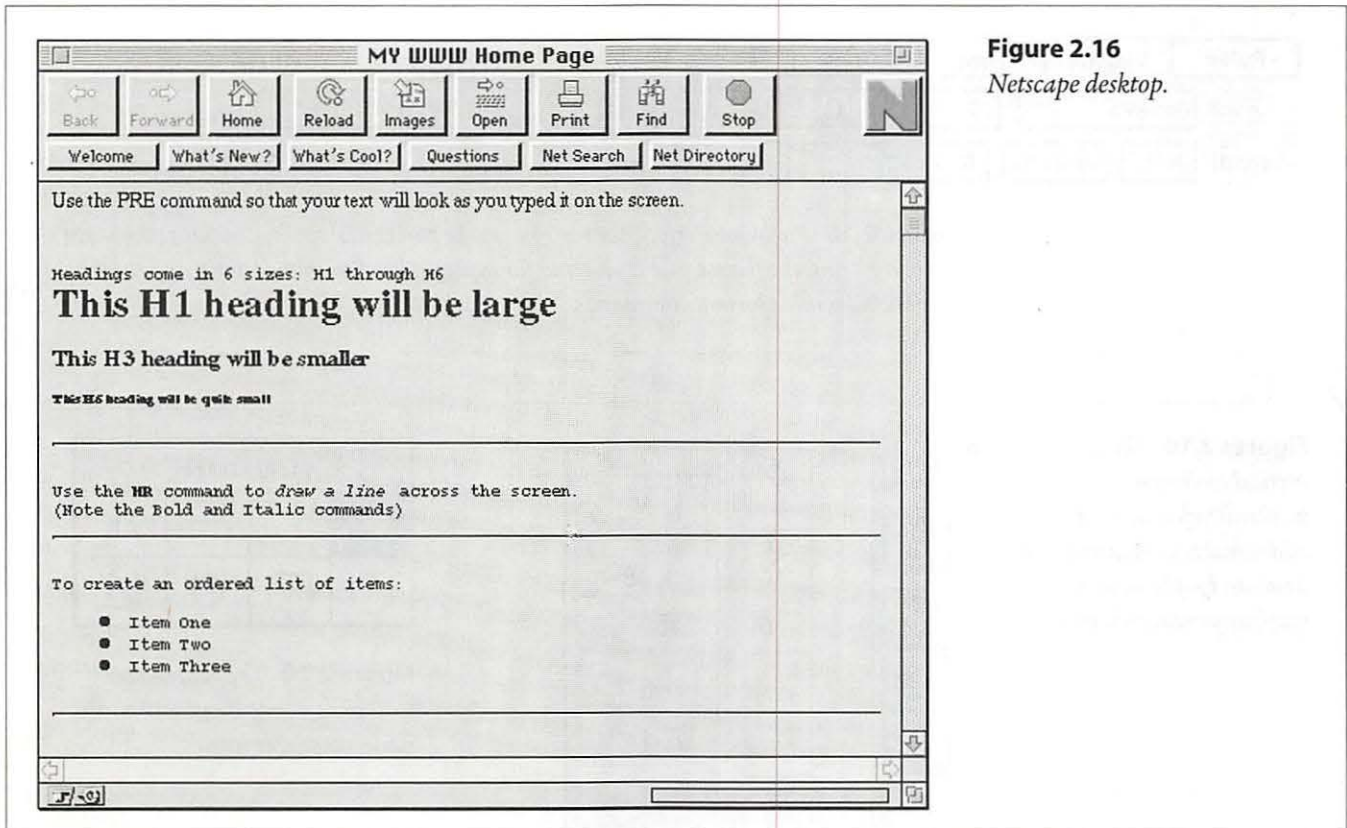


Figure 2.16
Netscape desktop.

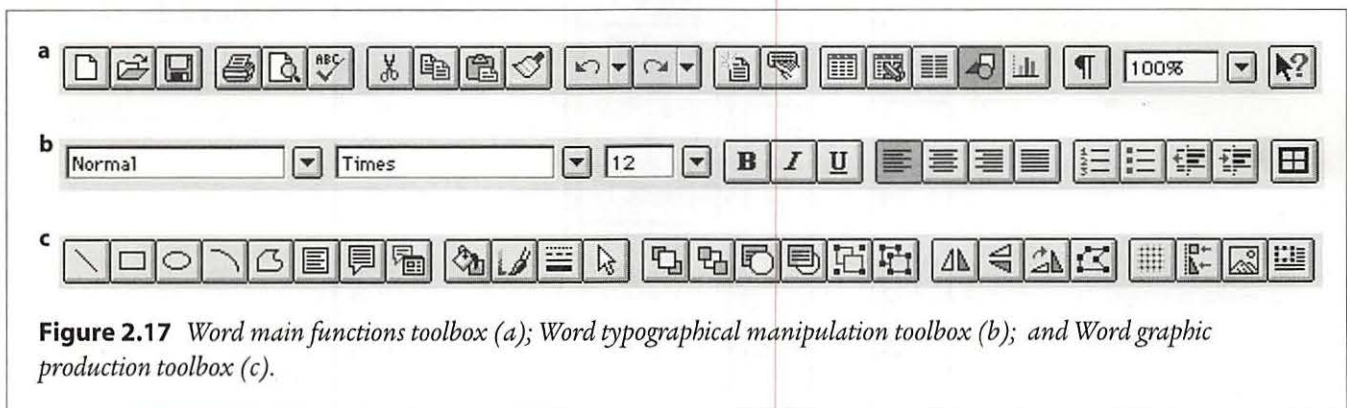


Figure 2.17 Word main functions toolbox (a); Word typographical manipulation toolbox (b); and Word graphic production toolbox (c).

The Toolbox

A program's toolbox, as the name implies, contains various functions that create or manipulate elements on the desktop. Each toolbox is slightly different, so the separate toolboxes must be discussed individually (figs. 2.17–2.40).

Viewing Options

With many programs, you can use the Magnifying tool in the toolbox. Select the tool and click on a part of your page to zoom in or out from that point.

You can fill or reduce the screen with the work area of a program by clicking in the small control box at



Figure 2.18 For WordPerfect, the top row on the horizontal toolbox includes the main function items, the second row is reserved for typographical manipulations, and the third row includes some format commands.

Figures 2.19 The two vertical toolboxes in WordPerfect present additional text manipulation items and sophisticated graphics productions tools.

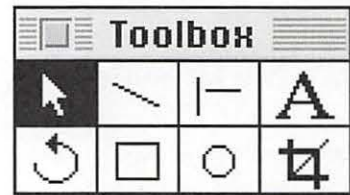
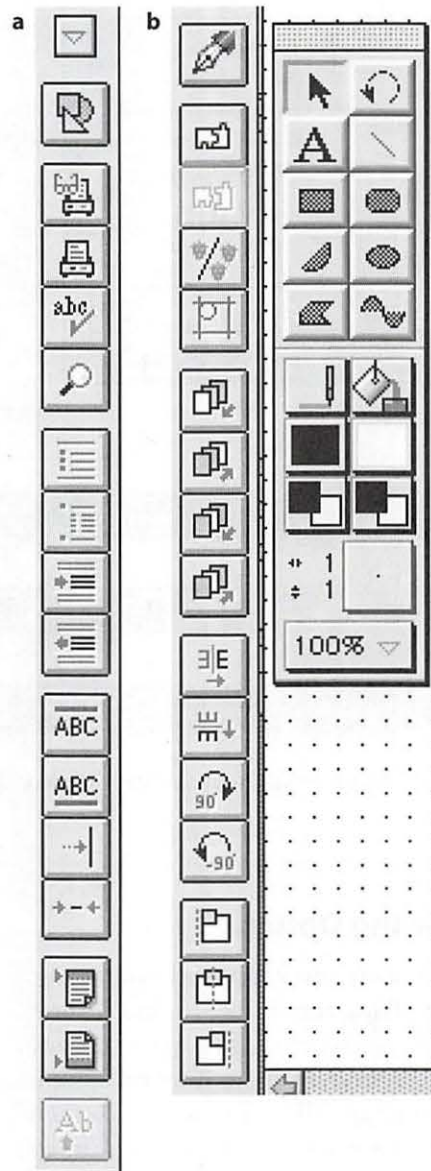


Figure 2.20 The PageMaker toolbox is a simple array of easily understandable icons.



Figure 2.21 The QuarkXPress toolbox includes text and picture creation icons.



Figure 2.22 The horizontal toolbox in CorelDraw reveals main function icons.



Figure 2.23 The CorelDraw vertical toolbox is used for sophisticated picture production.



Figure 2.24 The FreeHand toolbox includes easily decipherable icons.

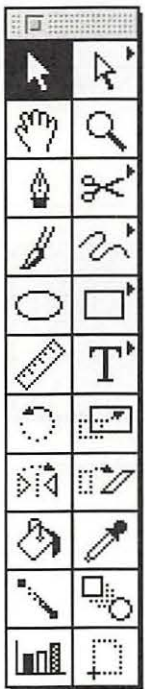


Figure 2.25 The icons in the Illustrator toolbox closely follow their function.

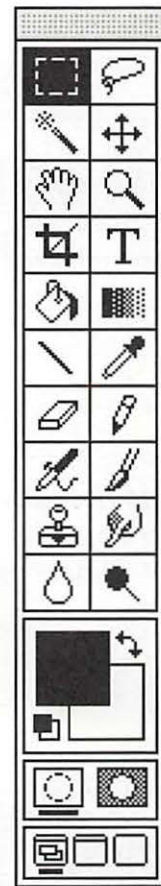


Figure 2.26 PhotoShop offers the widest variety of picture manipulation tools in its toolbox.

Figures 2.27 *PhotoShop* includes tool palettes in which you can change the opacity percentage (a) and size of the brushes (b) in the toolbox.

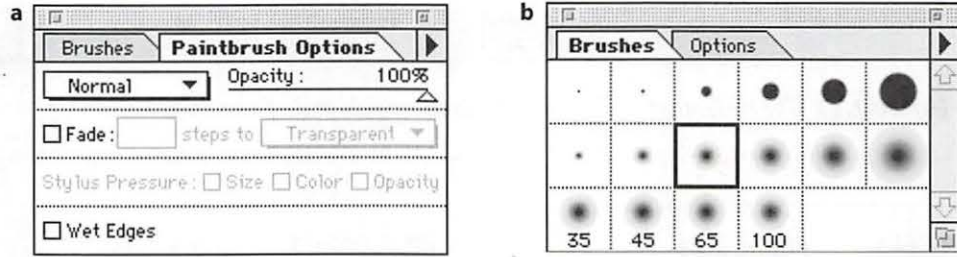


Figure 2.28 The top horizontal row in *Excel* reveals main function tools, whereas the second row is reserved for text and data manipulation tools.

Figure 2.29 Tools above the work area in *Excel* allow you to accept or reject a line of text.

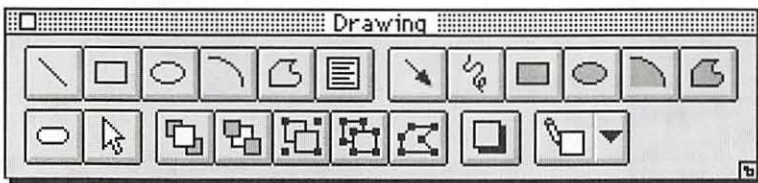
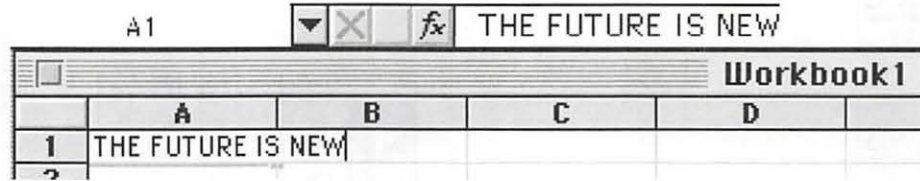


Figure 2.30 The *Excel* drawing tools can be used to make highly detailed illustrations.

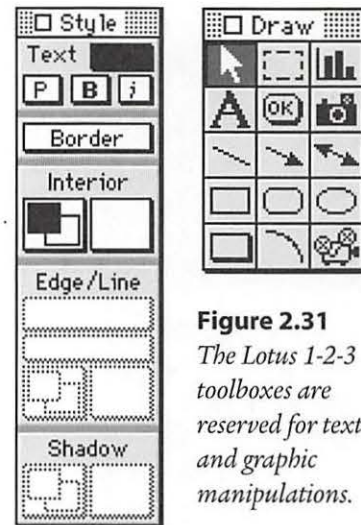


Figure 2.31 The *Lotus 1-2-3* toolboxes are reserved for text and graphic manipulations.



Figure 2.32 You can go to a full-screen view, retrace, advance, create a new frame, or write programming for a file (an advanced feature not discussed in this workbook) with the Director horizontal toolbox.



Figure 2.34 Create text and graphic elements in the Persuasion Tools palette.

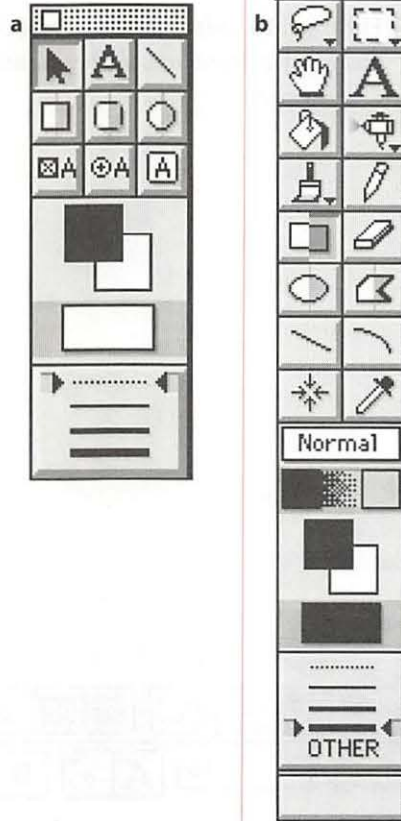


Figure 2.33 In the Director Text toolbox, you can make typographic and graphic element changes to elements on the Stage (a). The Director Paint toolbox offers many tools for creating graphic elements (b).



Figure 2.35 Persuasion offers easy text manipulation within its horizontal toolbox.

Figure 2.36 Adjust the colors of text and graphic elements in the Persuasion Colors palette.



Figure 2.37 PowerPoint contains two horizontal toolboxes: one for main file function items and the other for text manipulations.

the top-right of the work area. You can also customize the size of the work area by clicking and dragging from the small control box at the lower-right of the work area.

Whenever you switch to a low percentage view, your text will turn into a graphical representation of itself that is called “greeking.” Greeking allows you to see your text design. When you want to work on your text, simply switch to a higher percentage view (fig. 2.41).

Lotus 1-2-3, HyperCard, and Netscape don't offer any viewing options.

Word, WordPerfect, Excel, and PowerPoint

Use the Zoom Control pull-down menu in the top-right of the toolbox for a variety of page views (fig. 2.42).

Word also allows different types of page views from the buttons at the lower-left of the work area or the menu bar (fig. 2.43). Choose Normal from the View menu to quickly input text and graphics on pages, then select Page Layout from the View menu to see what the page will look like when printed (fig. 2.44).



Figure 2.38 The vertical toolbox in PowerPoint contains tools you can use to create text and graphic elements.



Figure 2.39 At the top of the HyperCard toolbox are tools you can use to select an element, create a button, or make a text box, and the other tools can be used to create and alter graphic elements and text.



Figure 2.40 The Netscape toolbox is filled with self-describing buttons.

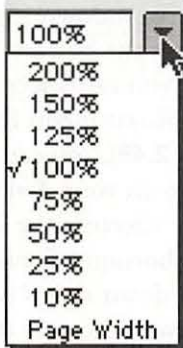


Figure 2.42 In Word, you can change the percentage at which you view your page.

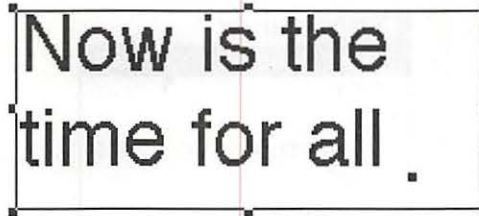
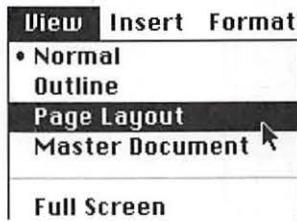


Figure 2.41 An example of Greeking (top) and regularly sized text.



Figure 2.43 In Word, click in one of the buttons at the bottom of the work area to change to a Page layout, Normal, or Outline view.

Figure 2.44 From the View menu in Word, select a page view.



PageMaker

Under the Layout menu, click and drag to the right and down from the View selection to choose a viewing option from 25% to 400% (fig. 2.45).

QuarkXPress

To change the view, you can use the Magnifying tool, select a range of views from the View menu (fig. 2.46), or click and drag to highlight the percentage shown in the bottom-left of the work area and type in a new percentage (fig. 2.47). When you click on the work area it will change to that view.

CorelDraw

When you click on the Zoom tool, six viewing options are displayed. Move the mouse over to choose one (fig. 2.48).

FreeHand

To change views, you can use the magnifying tool or the pull-down menu for changing views at the bottom-left of the work area or you can select the Magnification pull-down menu from the View menu (fig. 2.49). You can see more than one page on your desktop at the same time by selecting the 25% or 12% view. At the bottom-left of the work area is a pull-down menu with two choices: Preview or Keyline (fig. 2.50). Select Preview if you want all your graphic elements, including colors, to be drawn on the screen. Keyline is a faster way to work with graphics on the screen, because only outline representations of your graphic elements are displayed.

Illustrator

This program allows multiple views on the desktop at the same time.

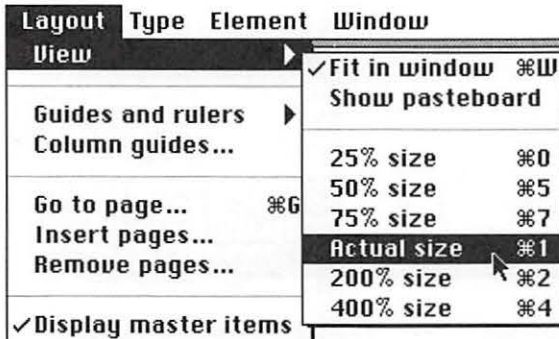


Figure 2.45 From the Layout menu in PageMaker, you have several views to choose.

Figure 2.46 QuarkXPress allows a few view choices in its View menu.

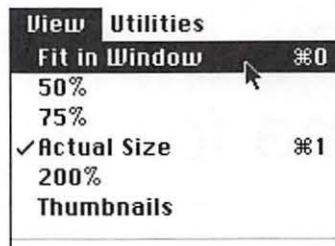
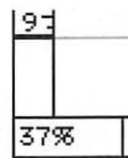


Figure 2.47 In QuarkXPress, you can type any view percentage you want in the box at the lower-left of the work area.



Select New Window from the Window menu, move the window, resize it, and use the Magnifying tool to create the alternative view.

Photoshop

In addition to a magnifying tool, three views of the desktop are available with tools at the bottom of the toolbox. You can display your work showing the Finder in the background, menu and work area without the Finder, or the work area only. Click back into another view tool to return to that view.

Director

Various windows and tools can be selected to change what you see on the desktop. Most likely, you will want to have the Stage (Command-1 [Macintosh] or Control-1 [Windows]), Control Panel (Command-2 [Macintosh] or Control-2 [Windows]), Cast (Command-3 [Macintosh] or Control-3 [Windows]), and the Score (Command-4 [Macintosh] or Control-4 [Windows]) showing. Click in the small control box at the top-right of the Cast or Score windows to fill your screen with the window. You can click again in the same control box to reduce the window to its original size. Choose Cast Window Options from the Cast menu and the pull-down menu from the Thumbnail Size option to increase or decrease the size of the individual Cast members (**fig. 2.51**). Choose Score Window Options from the Score menu and pick Magnified Cells to get a larger version of the Score. If the desktop gets too crowded, you can click in the top-left control box to close that window. When playing a movie, you can close all the windows except the Stage by pressing Command-Shift-P (Mac-



Figure 2.48 Click and drag the magnifier icon in CorelDraw to select the 1:1 or actual size view and the far right icon for fit in window view.

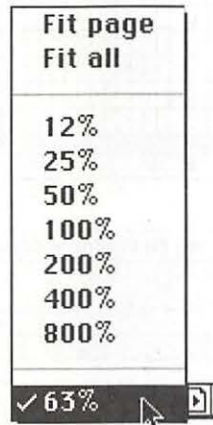


Figure 2.49 FreeHand offers a variety of views of the desktop including a Fit in Window view, or 63 percent.



Figure 2.50 If you have many images on your FreeHand page, you might want to select the keyline view.

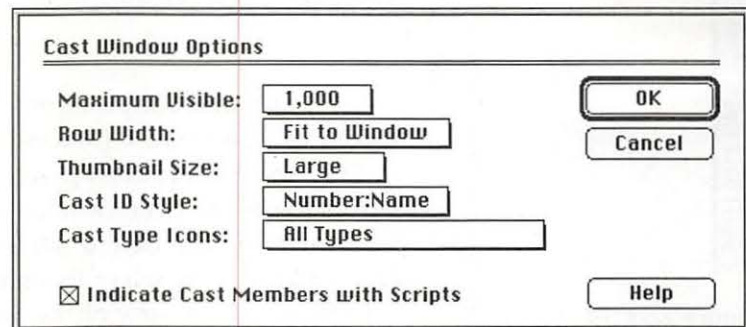


Figure 2.51 You can have as many as 1,000 cells displayed in your Cast Window with Director.

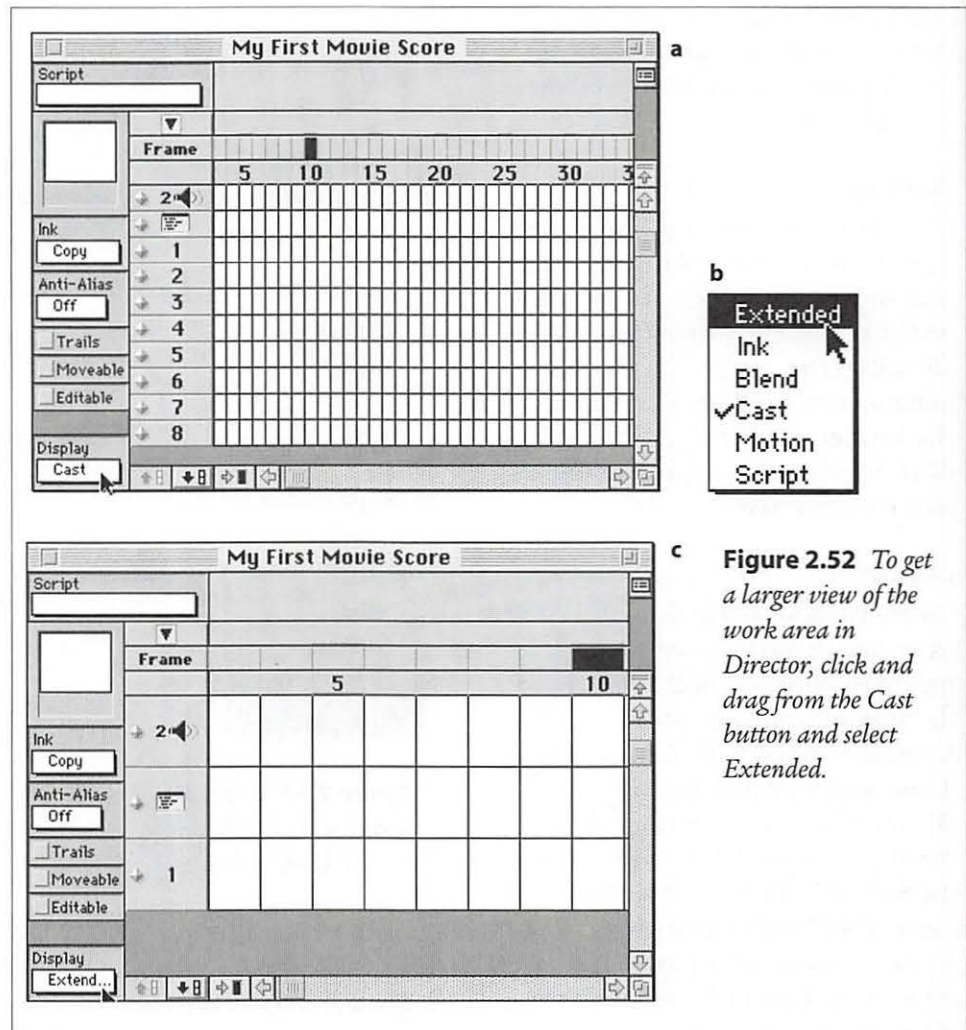


Figure 2.52 To get a larger view of the work area in Director, click and drag from the Cast button and select Extended.

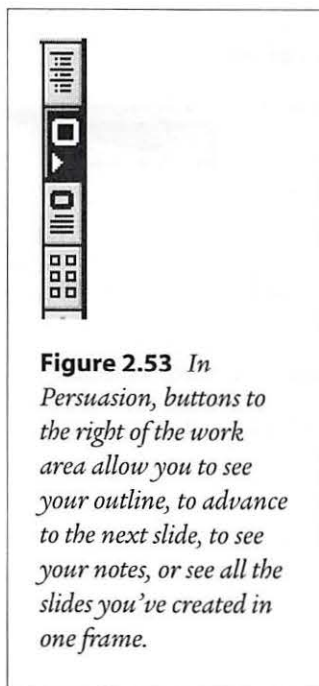


Figure 2.53 In Persuasion, buttons to the right of the work area allow you to see your outline, to advance to the next slide, to see your notes, or see all the slides you've created in one frame.

intosh) or Control-Shift-P (Windows) instead of Command-P (Macintosh) or Control-P (Windows). At the bottom-left of the Score window is a pull-down menu called Display (fig. 2.52a). If you select Extended, you will get a large view of the Score where specific Sprite information is displayed (fig. 2.52b and c). Click the blue (or smaller) arrow button at the top-right of the Score window (above the Scroll arrow at the right of the work area) to show or hide the Sprite choices. Choose another selection in the Display area to return to the normal Score view.

Persuasion

Use the Plus or Minus magnifying tools in the toolbox. In the Show menu select Magnification for a variety of slide views from 25% to 400% and Fit in Window. Under the View menu you can also pick Slide and then select the Slide number or New to look at a particular slide. In addition from the View menu, choose Slide Sorter to display the slide master, notes, outlines, and all the slides you've created. You can also click the single or multislide icon located at the top-right of the work area to view one or many slides (fig. 2.53).

Program Basics

Starting a Program

For all programs, double-click the application's icon to start the program. In some computer set-ups, you can select an application from a pull-down menu from the top of the finder.

Word, WordPerfect, Illustrator, Corel-Draw, Excel, Lotus 1-2-3, and Director

These applications will automatically display a new desktop and work area.

PageMaker, QuarkXPress, FreeHand, and Photoshop

Only the application's menu will show at the top of the desktop. You must create a new file. See "Creating a New File" (next section) for more details.

Persuasion and PowerPoint

You will be shown a set-up dialog box at start-up. See "Creating a New File" for more details.

HyperCard

If you double-clicked the program icon itself, the first card in the Home stack will be displayed. If you double-clicked a lesson created with

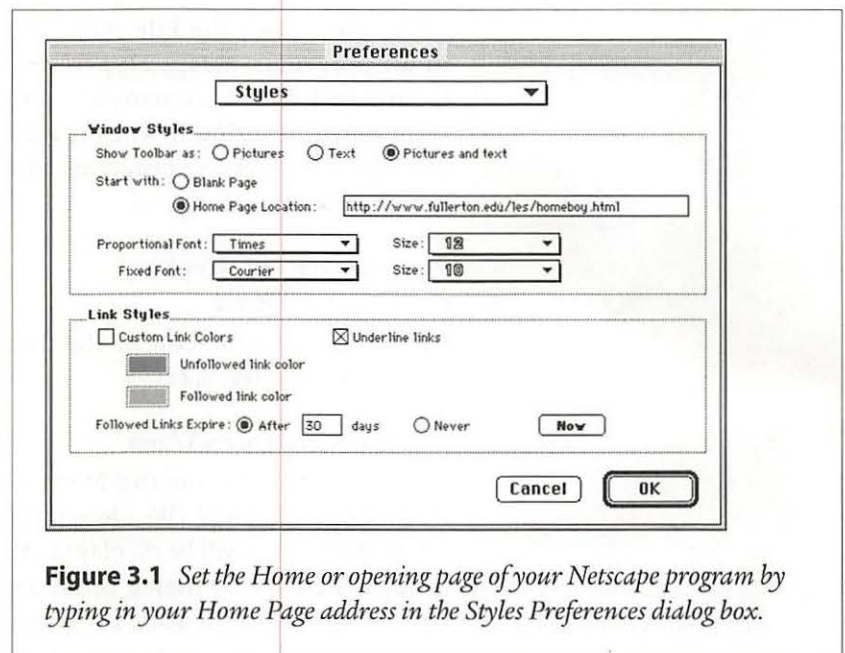


Figure 3.1 Set the Home or opening page of your Netscape program by typing in your Home Page address in the Styles Preferences dialog box.

HyperCard, the first card of that stack will be displayed.

Netscape

The Home page that is pre-set in the Preferences section will be displayed. From the Options menu, select Preferences (**fig. 3.1**). Click the Home Page Location button and type the address



Figure 3.2 You can create a new file in many programs by clicking the New icon button, like this one from Word.

Figure 3.3 Some of the Page Setup decisions you can make in PageMaker are page type, size, and the number of pages.

of the Home page you would like to see when you start up the program.

Creating a New File

Select New from the File menu, or, in all programs except HyperCard, Command-N (Macintosh) and Control-N (Windows) will create a new file. The following programs have unique new file features.

Word, WordPerfect (Windows), CorelDraw, and Excel

Click the New File icon in the program's toolbox (**fig. 3.2**).

PageMaker and QuarkXPress

After you press Command-N (Macintosh) or Control-N (Windows), the set-up dialog box will be displayed. Although their set-up dialog boxes are slightly different, in both programs you can set the page type, size, orientation, number of columns, and margins for the pages you want to create. Press OK when you are done.

For PageMaker, if you know how many pages you will require, you can set the number of pages in the Page set-up dialog box when you create a new file. In Options you may want to check

Double-sided and Facing pages so that you can see two pages on a work area when in Window view (**fig. 3.3**).

For QuarkXPress, from the File menu select New, then Document to display a new Page setup dialog box (**fig. 3.4**). Unlike the PageMaker box, you can set the number of columns in your document (**fig. 3.5**).

Photoshop

When you select New file from the File menu, a New file dialog box will be displayed (**fig. 3.6**). Set the work area size by typing numbers in the dimension boxes. Click and drag the Mode pull-down menu to set the presentation format: Bitmap, low resolution pictures; Grayscale, black and white photographs; RGB Color, screen presentations in color; and CMYK Color, color for printed pieces. Click OK.

Persuasion

When you first start the application, make a selection in the set-up dialog box. You can create a new presentation, open an existing file, design an autotemplate, seek help from the program itself, or Quit immediately (**fig. 3.7**).



Figure 3.4 Create a new file in QuarkXPress from the File menu.

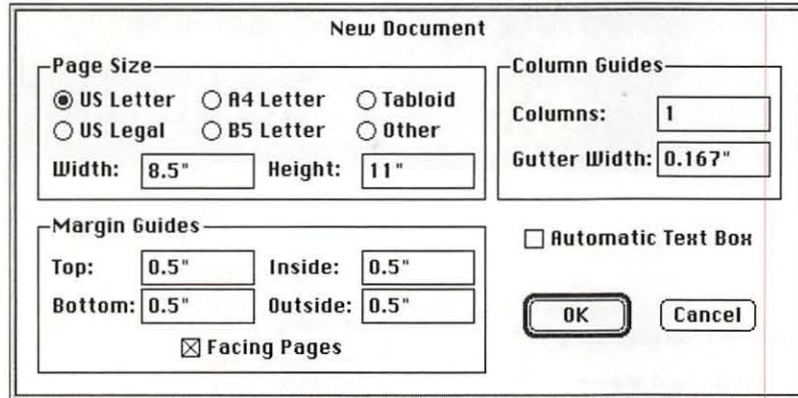


Figure 3.5 Page type, size, margins, and column guides are selected in QuarkXPress's New Document dialog box.

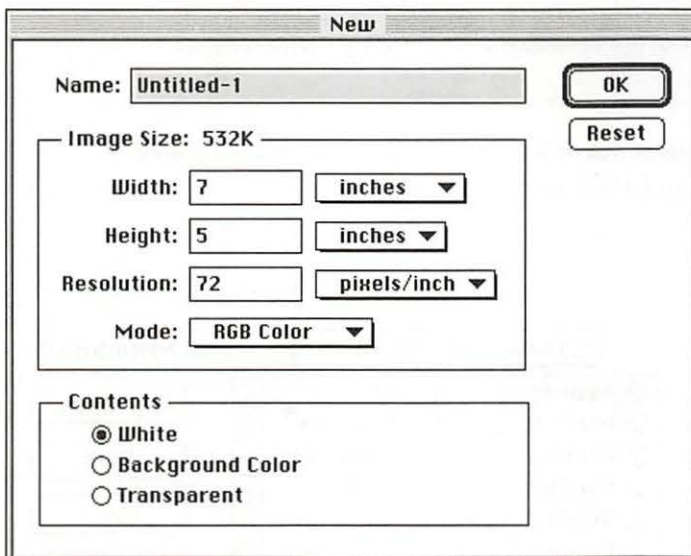


Figure 3.6 In Photoshop you can decide the size of your work area.

Figure 3.7 Besides creating a new file in Persuasion, you can also get help or take a tutorial.

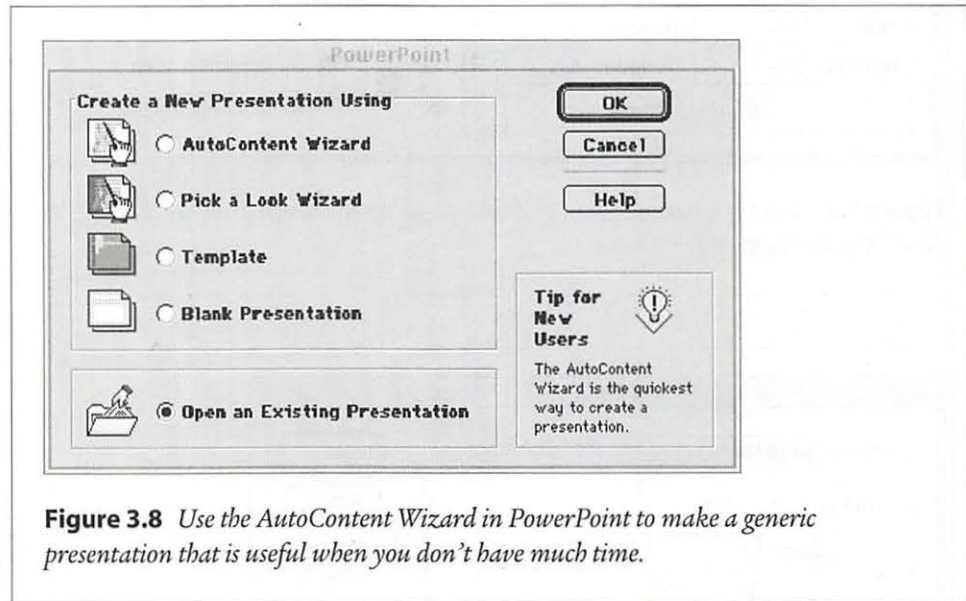
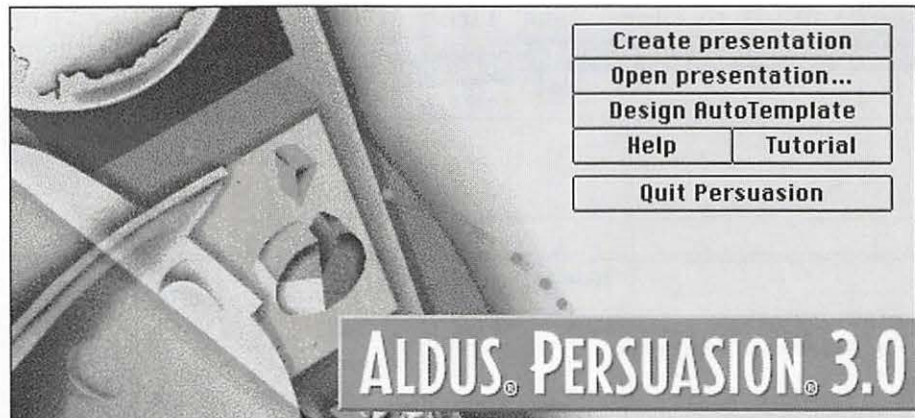


Figure 3.8 Use the AutoContent Wizard in PowerPoint to make a generic presentation that is useful when you don't have much time.

Figure 3.9 PowerPoint has a large selection of built-in background patterns you can use in your presentations.



PowerPoint

When you first start PowerPoint, you must make a selection from the New Presentation dialog box (fig. 3.8).

AutoContent Wizard is a creation program that builds a presentation in just four steps.

Pick a Look Wizard gives you a more detailed presentation in nine steps.

Template (recommended choice) allows you to select a background from a list stored in the program's folder. Find the template folder and double-click a selection (fig. 3.9). You can also pick an AutoLayout style (scroll down to reveal more choices). Double-click a selection (fig. 3.10).

Blank Presentation gives complete control of the template and layout of the presentation to the user.

You can also open an existing presentation.

HyperCard

When you start the HyperCard application, you automatically see the first card of the Home stack. Explore the selections or create your own interactive multimedia lesson (fig. 3.11).

From the Home menu, select Preferences. Choose the highest level—Scripting—for lesson creation (fig. 3.12). Select New Stack from the File menu. Give your new stack a name and decide where you want it saved in your computer (fig. 3.13). Decide on the size your cards will appear on the screen from the Card Size pull-down menu at the right. Press New, and a blank, new card will appear on your desktop. The name you gave to your stack will be shown at the top of the card.

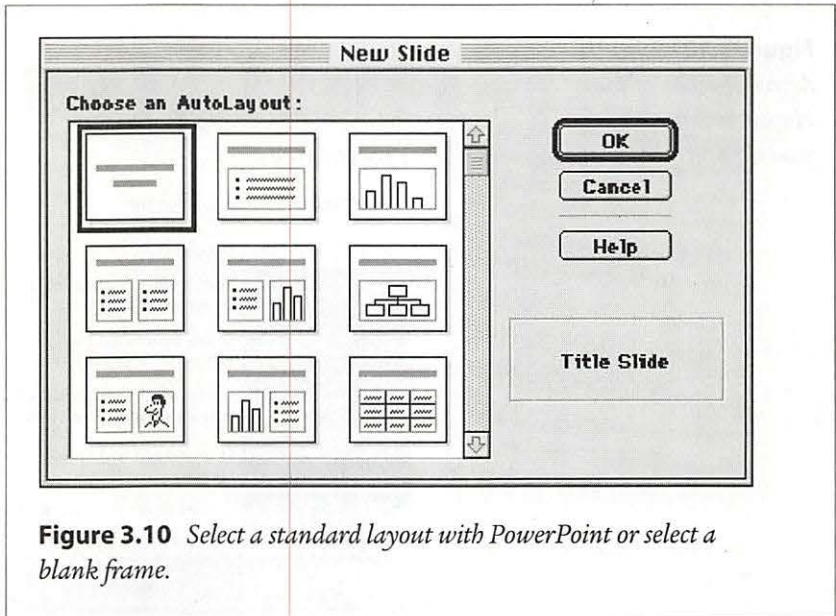


Figure 3.10 Select a standard layout with PowerPoint or select a blank frame.

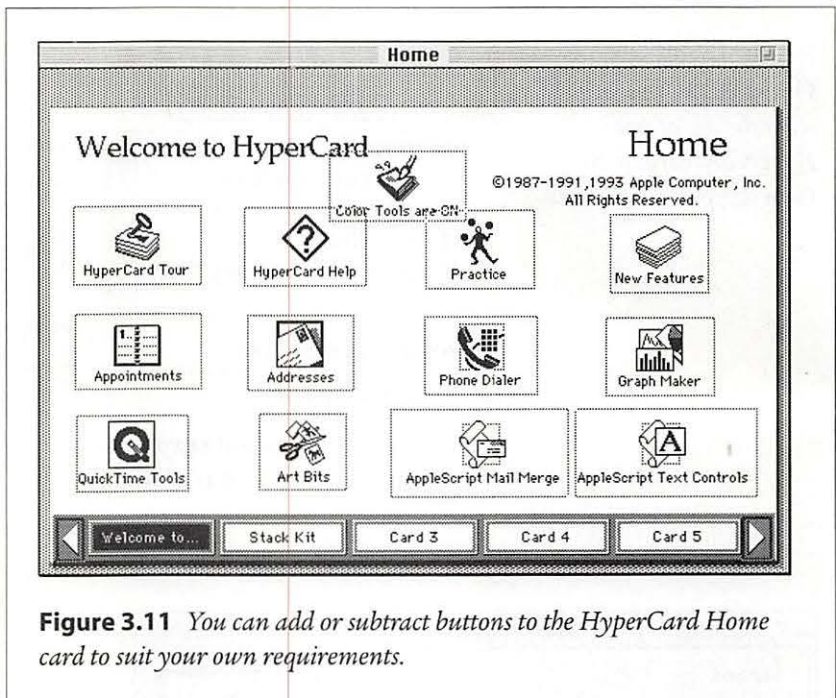


Figure 3.11 You can add or subtract buttons to the HyperCard Home card to suit your own requirements.

Figure 3.12 Select the degree of access of your HyperCard program for yourself and others.

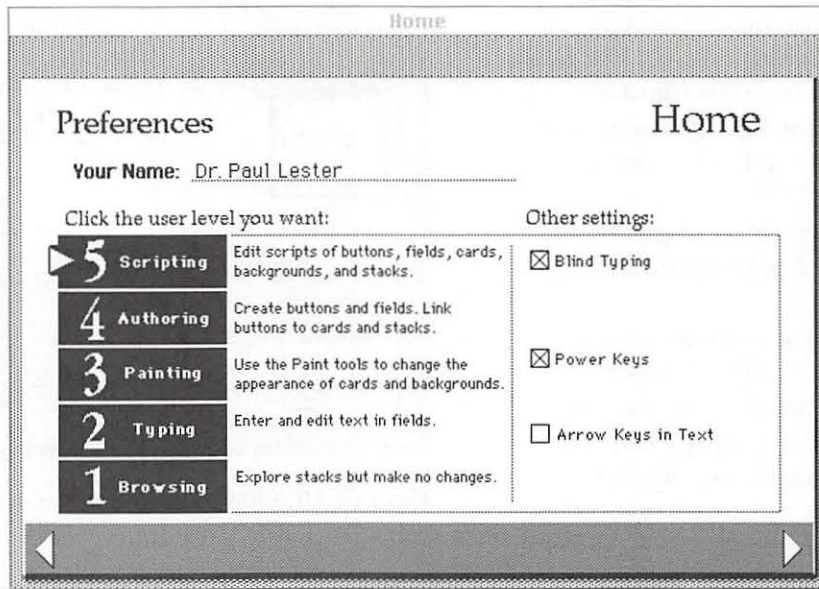


Figure 3.13 You can select the size of your HyperCard cards in the Card size pull-down menu.

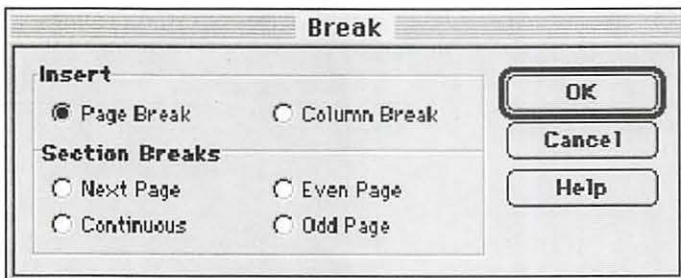
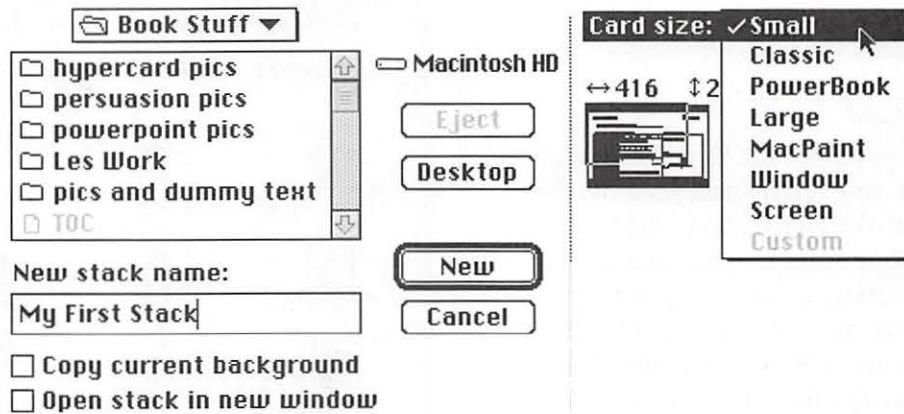


Figure 3.14 In Word, create a new page or section in the Break dialog box.



Figure 3.15 From the insert menu in Wordperfect, create a new page in your file.

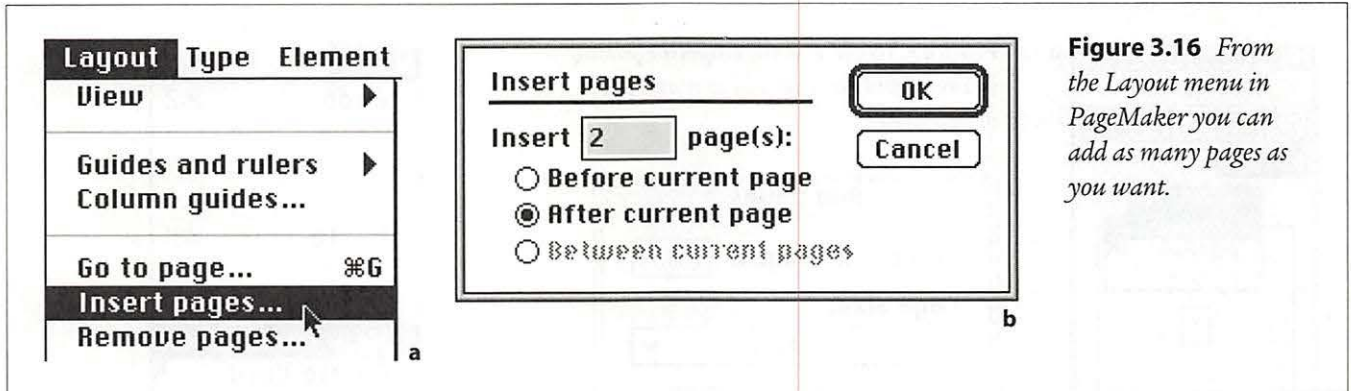


Figure 3.16 From the Layout menu in PageMaker you can add as many pages as you want.

Creating a New Page, Frame, or Card

Illustrator, Photoshop, Excel, and Lotus 1-2-3 don't allow additional pages.

Word

From the Insert menu, select Break. Within the Break dialog box, select Page Break and press OK (fig. 3.14).

WordPerfect

Select Page Break from the Insert menu (fig. 3.15).

PageMaker and CorelDraw

Choose Insert Pages from the Layout menu (fig. 3.16a). Complete the dialog box and press OK (fig. 3.16b).

QuarkXPress

Select Insert from the Page menu (fig. 3.17a). Complete the dialog box and click OK (fig. 3.17b).

FreeHand

Display the Inspector toolbox by typing Command-I (Macintosh) or Control-I (Windows) and click the Page layout icon. Click and pull-down from the Options box and select Add pages (fig. 3.18a). Complete the Add pages dialog box and click OK (fig. 3.18b). Small, numbered pages appear in the Inspector

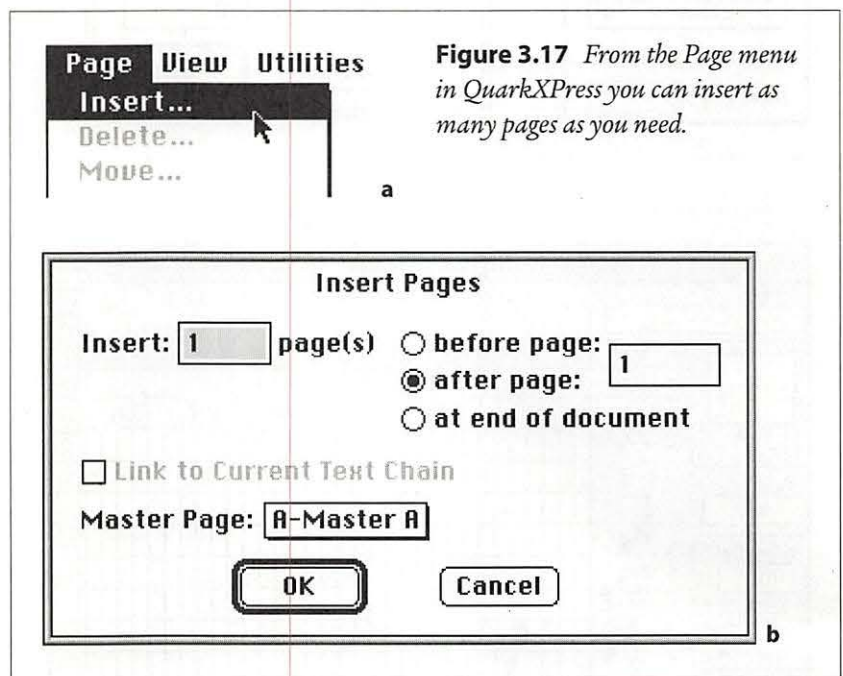
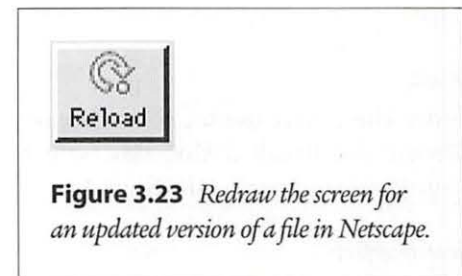
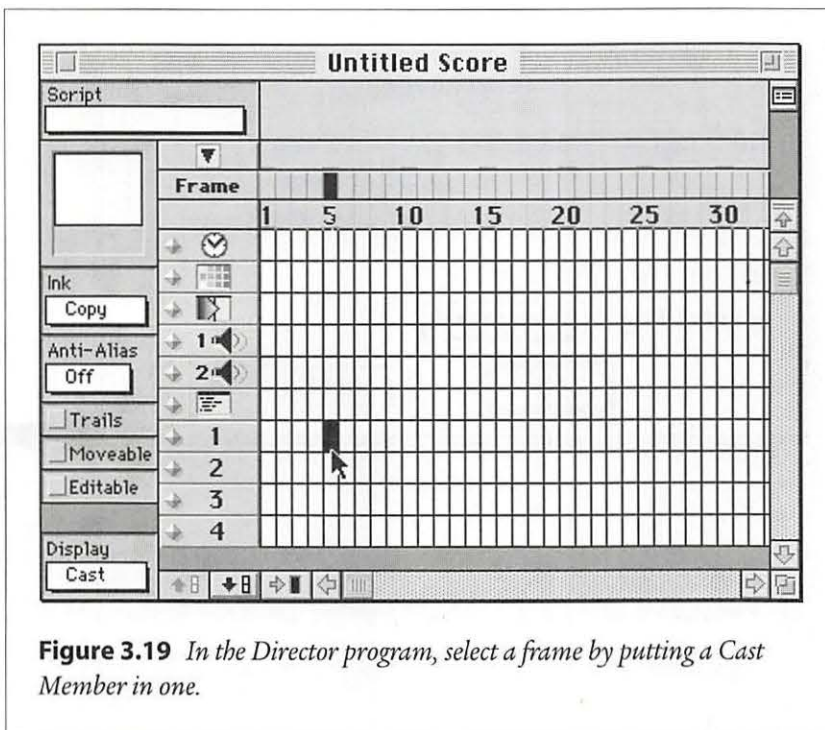
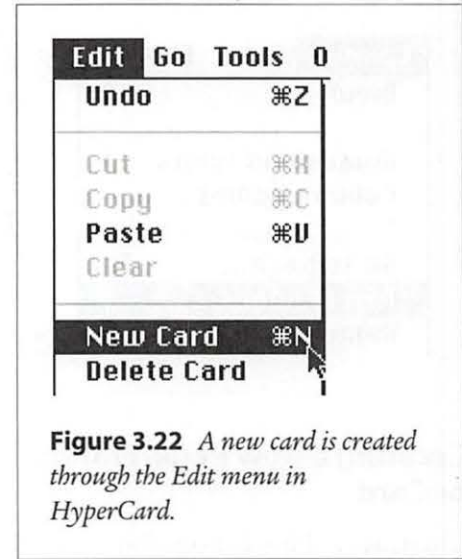
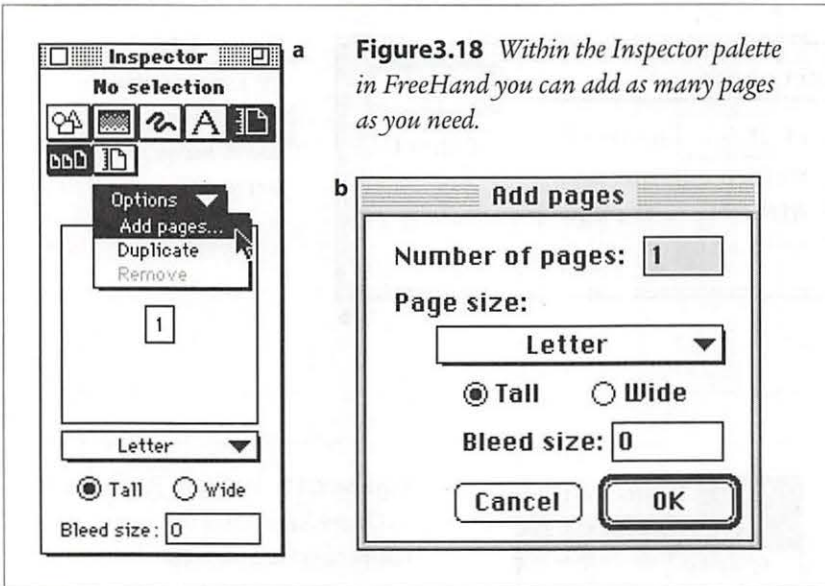


Figure 3.17 From the Page menu in QuarkXPress you can insert as many pages as you need.



window. You can click on a number and move to that page. You can also remove pages by clicking on a small page and clicking the remove page icon.

Director

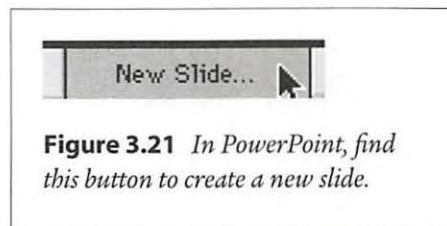
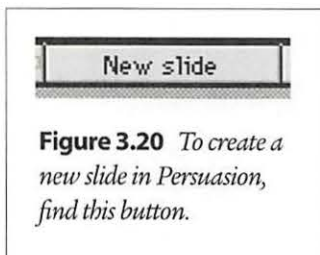
New frames are already created for you. From the Window menu, select Score. To move to a different frame, click a Frame and Channel cell in the Score window (fig. 3.19).

Persuasion

Click the New Slide button at the bottom-left of the work area (fig. 3.20).

PowerPoint

From the Insert menu, select New Slide or press the New Slide button at the bottom-right of the work area



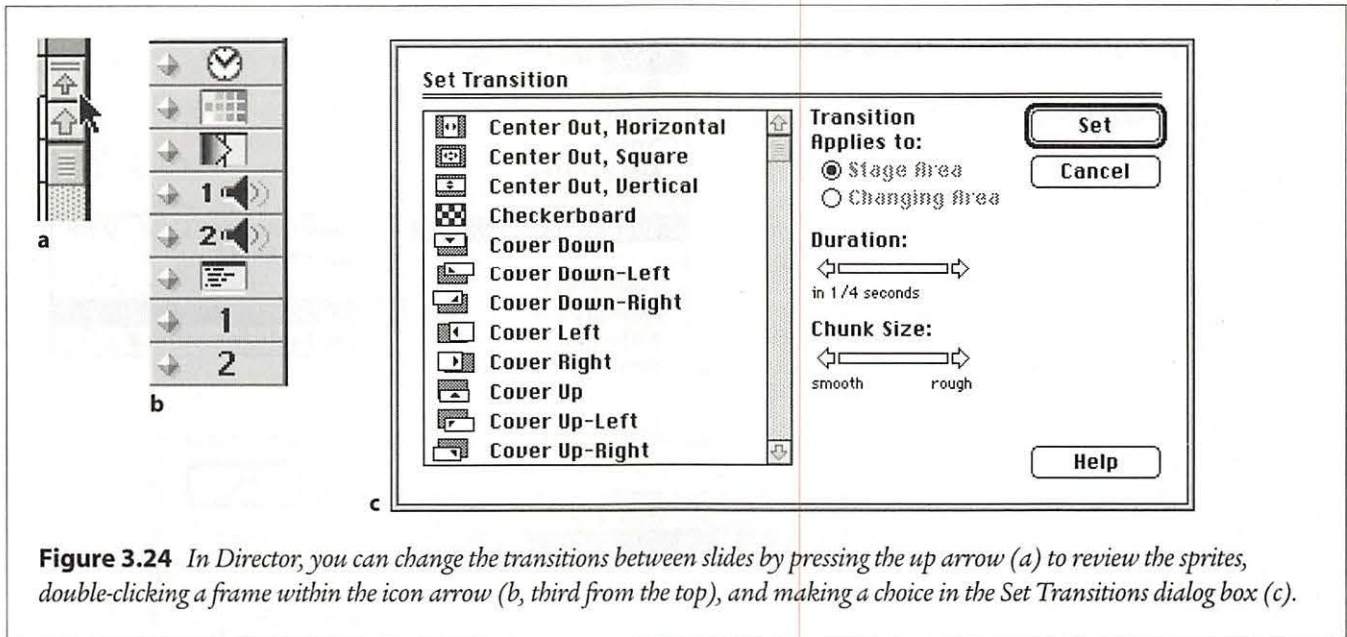


Figure 3.24 In Director, you can change the transitions between slides by pressing the up arrow (a) to review the sprites, double-clicking a frame within the icon arrow (b, third from the top), and making a choice in the Set Transitions dialog box (c).

(fig. 3.21). Double-click an Auto-Layout choice and click OK.

HyperCard

Command-N or New Card under the Edit menu creates a new card (fig. 3.22). There is no confirmation that a new card exists until you start putting text, pictures, and buttons on the various cards.

Netscape

Use the Reload tool in the toolbox to redraw the current file that is displayed (fig. 3.23). This procedure is useful when you have altered your own HTML (HyperText Markup Language) files and want to see what they look like in Netscape. See the Netscape step-by-step guide on page 317 in Part Two for more details.

Transitioning Between Frames

Presentation programs such as Director, Persuasion, PowerPoint, Hyper-

Card, and Netscape allow users to move from one to another frame. The other programs are designed for print presentations in which frame transitions don't apply.

Director

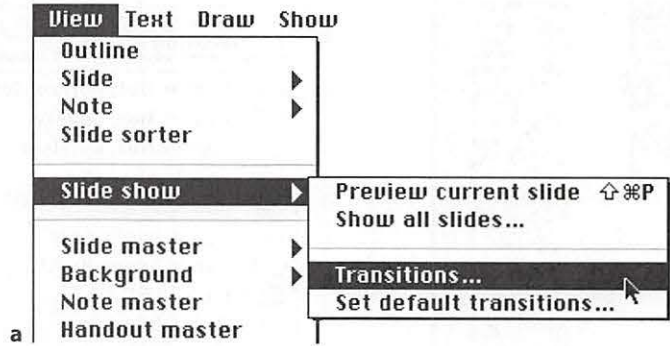
From the Window menu, select Score. If the Sprite part of the Score window is not open, click the small arrow above the right scroll-bar arrow (fig. 3.24a and b). Double-click a frame in the Transition channel where you want the transition to take place. Click on a transition effect (fig. 3.24c). Scroll down if necessary. Most likely, you will choose the Stage Area and the default setting for Duration and Chunk Size. Press Set, and the effect will be a part of the Score.

Persuasion

From the View menu select Slide show, then move the mouse to the right and choose Transitions (fig. 3.25a) to see the Transitions dialog box (fig. 3.25b). Select a slide in the

Figure 3.25

Transition settings between frames in Persuasion can be accomplished through the View menu.



b

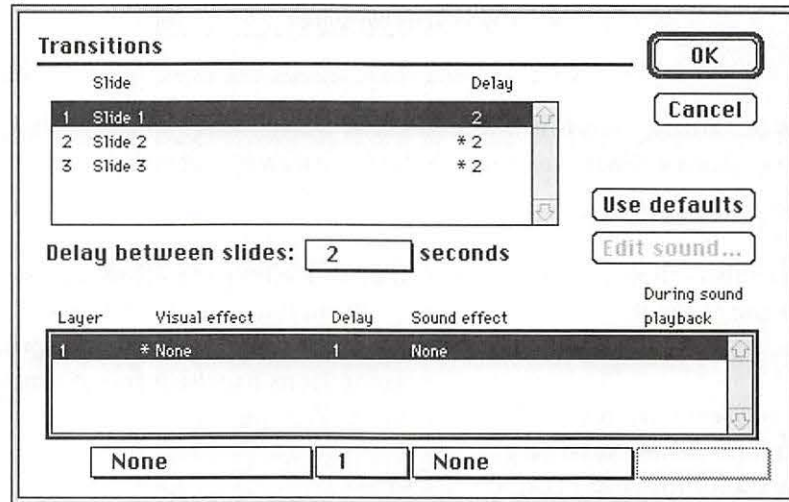
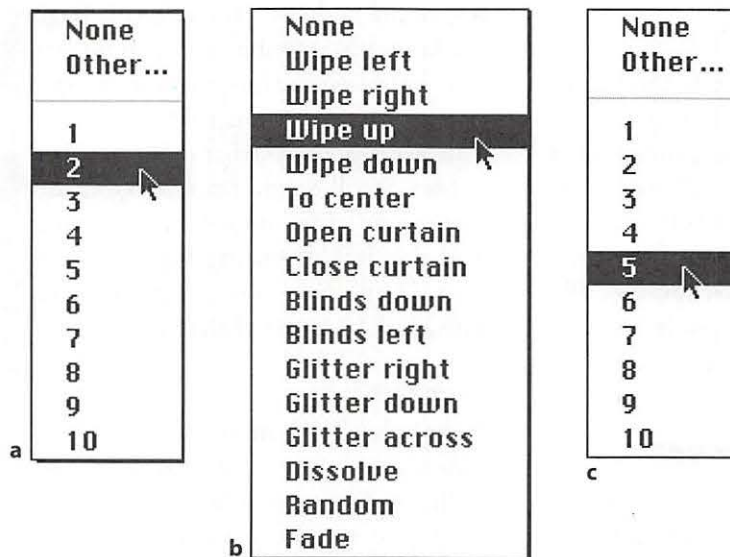


Figure 3.26 Use the pull-down menus in the Persuasion Transitions dialog box to alter the timing and type of effect for the transition.



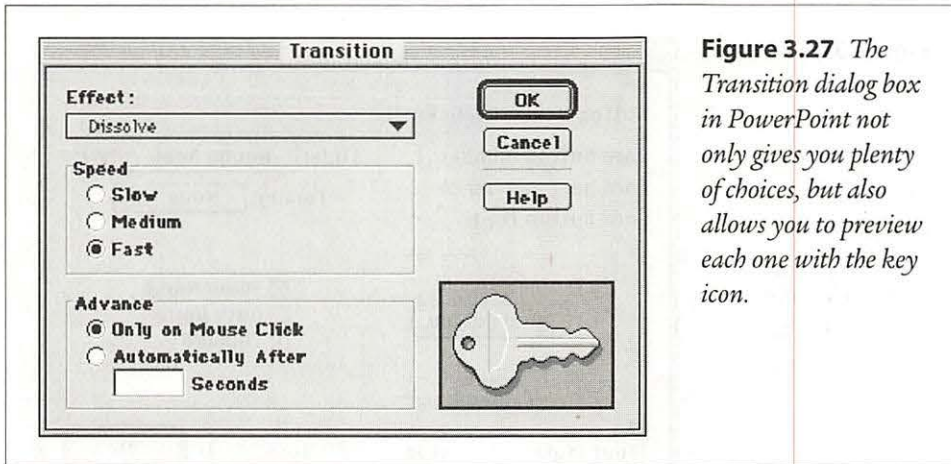


Figure 3.27 The Transition dialog box in PowerPoint not only gives you plenty of choices, but also allows you to preview each one with the key icon.

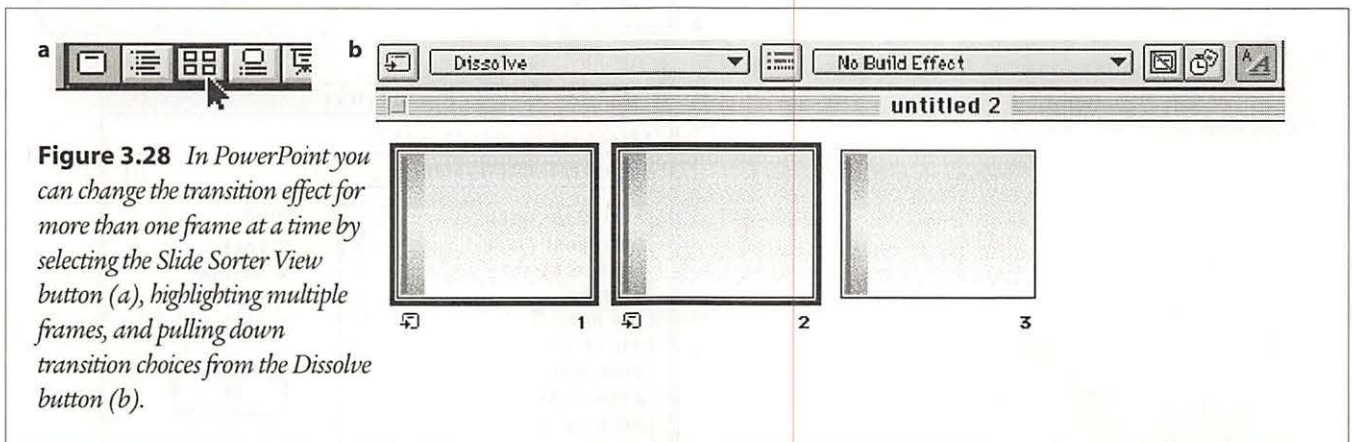


Figure 3.28 In PowerPoint you can change the transition effect for more than one frame at a time by selecting the Slide Sorter View button (a), highlighting multiple frames, and pulling down transition choices from the Dissolve button (b).

top window and choose a delay time in seconds between slides in the pull-down menu (fig. 3.26a). Select a visual effect in the bottom window. Click on a visual effect from the pull-down at the bottom-left of the dialog box (fig. 3.26b). Choose a time for the effect in the pull-down menu next to the visual effect menu (fig. 3.26c). Click OK when finished.

PowerPoint

When you're creating each slide, you can select Transition from the Tools menu (fig. 3.27). Decide on the effect and whether to advance the frame with a click of the mouse or automatically after the number of seconds that

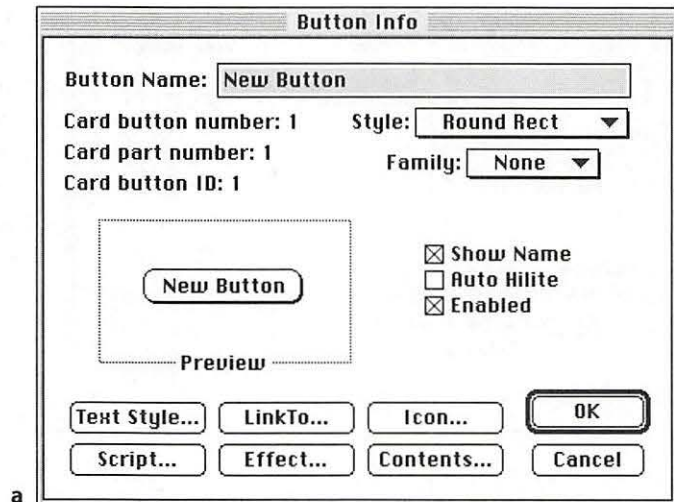
you enter. You can also set all the slides at once by clicking the Slide Sorter View button at the bottom-left of the work area (fig. 3.28a). Select particular slides by holding the Shift key and clicking on each one or type Command-A (Macintosh) or Control-A (Windows) or Select All from the Edit menu to select all the slides. Enter transitional information in the tool-box at the top of the Slide Sorter View work area (fig. 3.28b). Return to the Slide view by clicking the Slide button at the bottom of the work area.

HyperCard

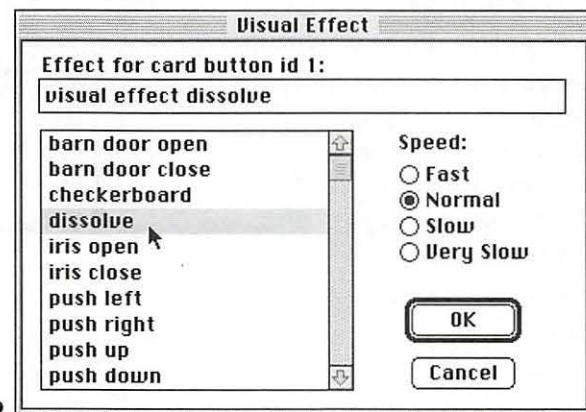
Transitions between cards are chosen within the Button Info dialog box.

Figure 3.29

Transitions in HyperCard are changed in the Button Info dialog box. After double-clicking a button, click the Effect button to make your choice.



a



b

Create a button by selecting New Button from the Objects menu or, after you have selected the Button tool under the Tools menu, double-clicking an existing button. After you double-click the button, the Button Info dialog box appears (**fig. 3.29a**). Click on a selection named Effect and select the effect and speed and click OK (**fig. 3.29b**).

Netscape

See the Netscape step-by-step guide on page 317 in Part Two for a more complete discussion about using HTML files and on-line presentations.

Opening an Existing File

For all the programs, select Open from the File menu or Command-O (Macintosh) or Control-O (Windows) (**fig. 3.30**). You may have to click the Desktop button (Macintosh) or the Drives pull-down menu (Windows) to find the file you need. Once its name appears in the file list box, double-click the file's name to open it. See "Finding a File" on page 6. The following programs have other opening features.

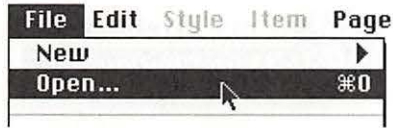


Figure 3.30 All program files can be opened from the File menu.

Word, WordPerfect (Windows), CorelDraw, Excel and PowerPoint

Use the Open File icon in the program's toolbox at the top (fig. 3.31).

Photoshop

To open an image that was created in another format, select Open from the Format menu and double-click the name of the file (fig. 3.32).

Netscape

If you know the address or the Uniform Resource Locator (URL) for a WWW (World Wide Web) site, select Open Location from the File menu or use the Open tool at the top of the work area (fig. 3.33a). Type the URL in the Open Location dialog box (fig. 3.33b). Click Open. If the URL is valid, Netscape will connect to the site and display the file.

To open an HTML (HyperText Markup Language) file that's located on your own computer, select Open File from the File menu and double-click the name of the file to display it.

Using the Zero Lock

You can decide where the horizontal and vertical rulers start (or where they zero) in many programs. This feature is convenient when you want to make a graphic element an exact size.



Figure 3.31 Many programs have an open folder icon, like this one in Word, that will open a file.

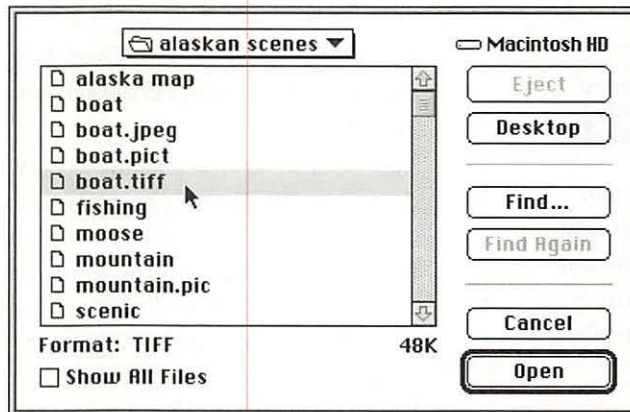


Figure 3.32 When the Open command is invoked, find the file and double-click its name.



Figure 3.33 If you know an Internet database address, use the File menu in Netscape to type-in the address and go to that link.



b

Figures 3.34 You can make an accurately sized graphic element if you click and drag the zero lock from the top-left of the work area. In some programs, such as *Illustrator*, the zero lock is at the bottom-right of the work area.

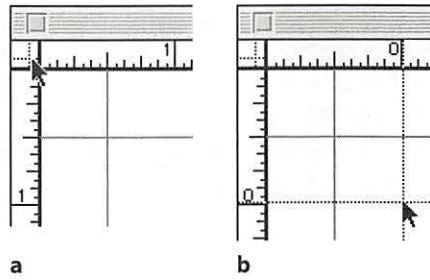


Figure 3.35 Most programs have a version of the Undo command in the Edit menu.



Figure 3.36 Some programs, such as *Word*, allow you to undo or redo actions with button choices in the toolbox.

PageMaker, *QuarkXPress*, *CorelDraw*, *FreeHand*, *Illustrator*, *Persuasion*, and *Photoshop*

Make sure the Ruler is shown on the desktop. With most programs, use Command-R (Macintosh) or Control-R (Windows) or, from the View menu, select Ruler or Show Ruler to display the ruler. Click and drag from the zero-lock corner in the top-left or bottom-right of the work area to move the horizontal and vertical guide lines to the top-left corner of a margin, box, or other element (**fig. 3.34a**). The Ruler will now start at the point you've selected (**fig. 3.34b**). This procedure is useful if you want to measure the width and length of an element in your design.

The other programs discussed in this workbook don't have a zero lock feature.

Using the Undo Command

It is often useful to remember that you can change your mind by using the Undo or Redo command if you delete a graphic element by accident.

For all the programs, select Undo from the File menu or type Command-Z (Macintosh) or Control-Z (Windows) (**fig. 3.35**). The Undo command will reverse the most recent action performed with the program.

The following programs have other undo features.

Word, Excel, and PowerPoint

Click the down arrows next to the Undo and Redo buttons in the toolbox to select a previous action to perform (**fig. 3.36**).

FreeHand

Select Preferences from the File menu. Click in the Display pull-down menu, drag, and select Editing. In the Number of Undo's box, you can have as many as 100 (**fig. 3.37**).

Illustrator

Use Command-K (Macintosh only) to see the General Preferences dialog box. The number of times you can undo a previous action is automatically set at 10, but you can put in as many as 200 Undo levels (**fig. 3.38**). The performance of the program will be slowed, however.

Using Master Pages, Layers, or Backgrounds

Anytime you want text or graphic elements to appear on every page or frame of your work, you can put those items on a master page, on a layer, or in the background. This option is not available or not recommended for

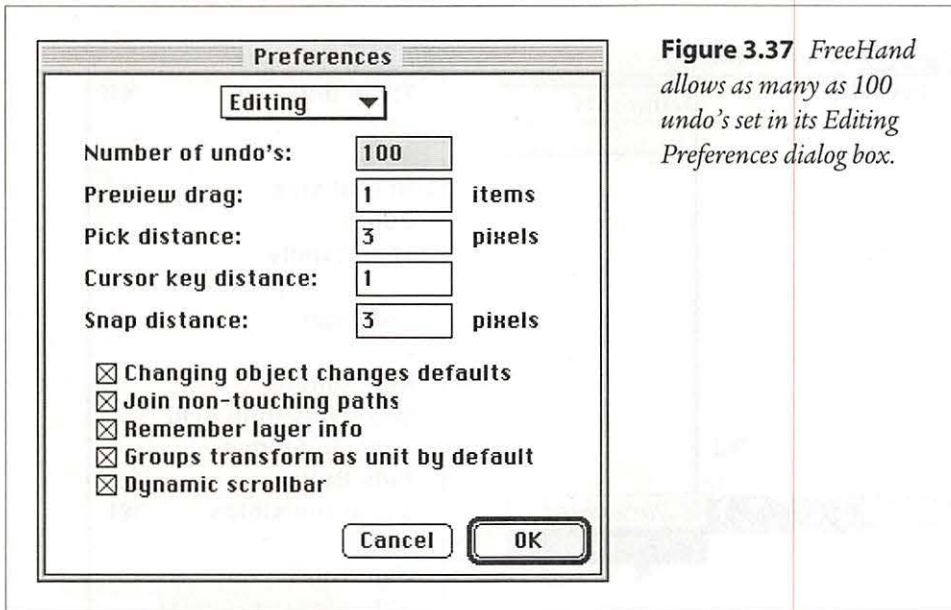


Figure 3.37 *FreeHand* allows as many as 100 undo's set in its Editing Preferences dialog box.

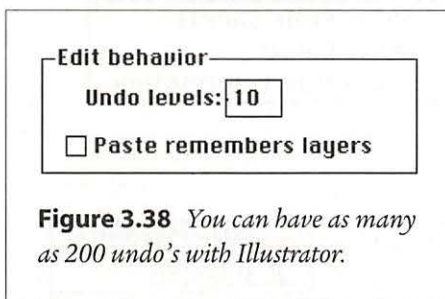


Figure 3.38 You can have as many as 200 undo's with *Illustrator*.

word processing, worksheet, and the Netscape program.

PageMaker

In the lower-left corner of the work area, you will see page icons that represent the Master Pages and the pages in the document (**fig. 3.39**). When you click on a page number, you will go to that page. When you click on the Master Pages you can place text and graphics that you want to show up on all the pages in your document. Stylistic links such as boxes and lines are usually put on the Master Pages to save time. On any page of your document, if you don't want those master items to

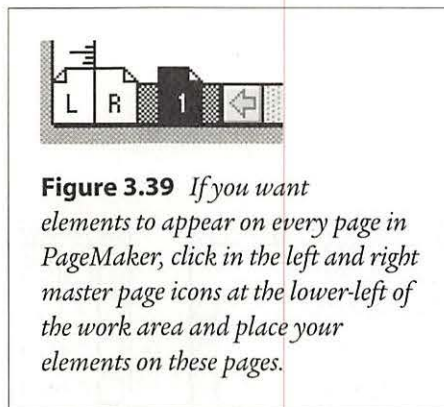


Figure 3.39 If you want elements to appear on every page in *PageMaker*, click in the left and right master page icons at the lower-left of the work area and place your elements on these pages.

appear, simply uncheck the Display Master Items from the Layout menu.

QuarkXPress

To open a Master Page, select Display from the Page menu, then select a Master Page (**fig. 3.40a**). To return to viewing your document, use the same procedure, but select Document. As with *PageMaker*, any items you put on your Master Page will show up on your document pages, but with one important difference: Any master items you don't want to be displayed on your

Figure 3.40

QuarkXPress offers many master page options. Display your master pages from the Page menu, and show the Document Layout palette from the View menu.

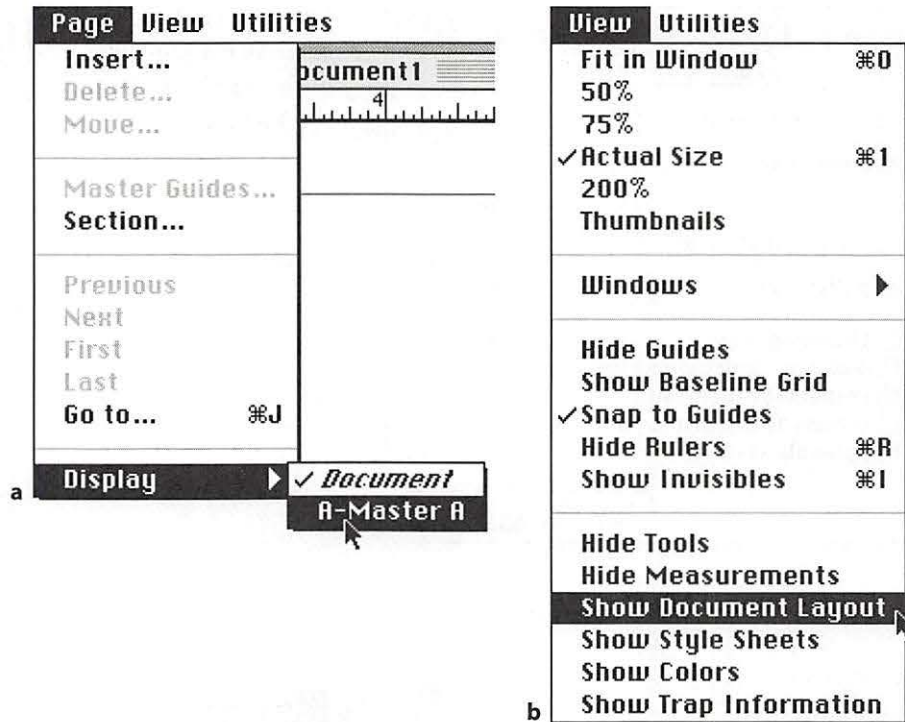
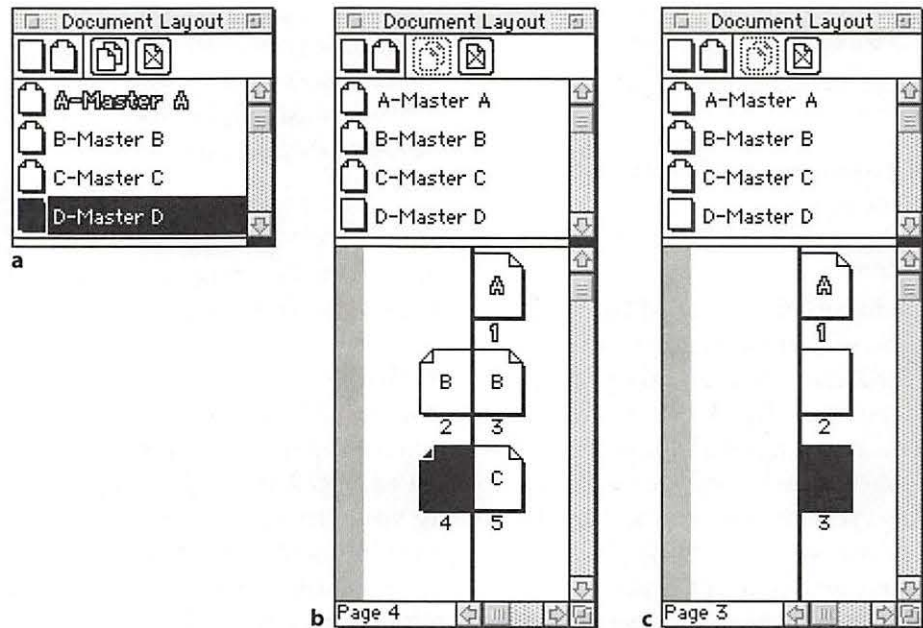


Figure 3.41 *Add master pages to your QuarkXPress file by clicking and dragging from the top blank page icons to the master page section immediately below. Add additional text pages by clicking and dragging from the top blank page icons to the left or right side of the second section below.*



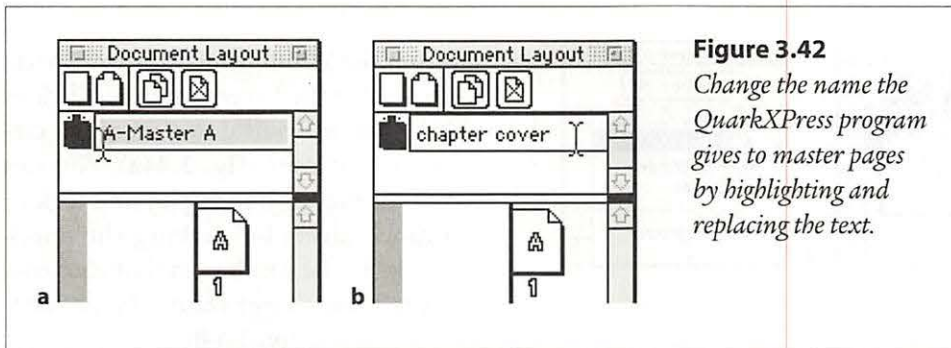


Figure 3.42
Change the name the QuarkXPress program gives to master pages by highlighting and replacing the text.

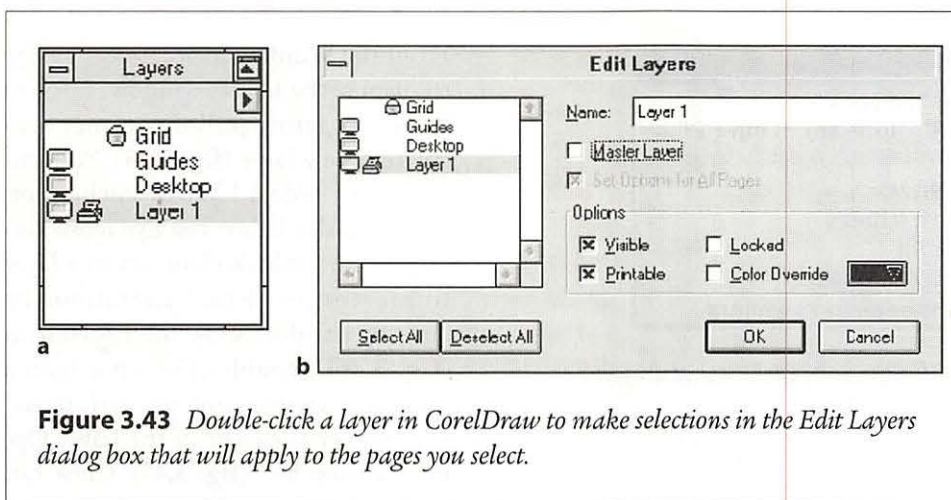


Figure 3.43 Double-click a layer in CorelDraw to make selections in the Edit Layers dialog box that will apply to the pages you select.

page can be removed by selecting the Item tool, selecting the element, and pressing the Delete key (Macintosh) or left arrow key (Windows).

Use the Document Layout window to add or remove master and blank pages to your document. Select Show Document Layout from the View menu (**fig. 3.40b**).

Click the master page icon to create additional master pages (**fig. 3.41a**). You can have as many as 50 separate master pages. Click and drag the top blank page icons to the page section to add pages. If you want side-by-side facing pages, depress the mouse next to an existing page (**fig. 3.41b**). If you want a new, single page, drag the page icon to the bottom of the page list (**fig. 3.41c**).

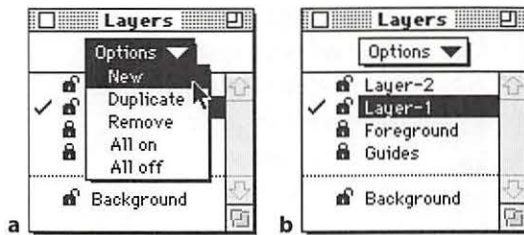
If you want to remove a page, select it, click the Remove Page icon and complete the dialog box that appears. Click on the master page name to change its name (**fig. 3.42a** and **b**). When you want master page items on a particular page, click and drag a master page icon to a blank page in the bottom section.

CorelDraw

From the Layout menu, select Layers Roll-Up, then choose Desktop or click the right arrow to select New, to create a new layer or Edit, or to alter an existing layer (**fig. 3.43a**). In the Edit Layers dialog box, click the Master Layer option and click OK (**fig. 3.43b**). Any elements you put on this master page will repeat on every other page.

Figure 3.44

FreeHand drawings can be composed of overlapping layers.



FreeHand

From the Window menu, select Layers to display the Layers window. Click in the Options pull-down menu to create a new layer (fig. 3.44a). You can also display or not display and lock or unlock layers by clicking the check marks in the window so that elements created on a layer cannot be accidentally altered (fig. 3.44b).

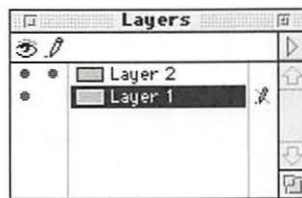


Figure 3.45 *Create a new layer in Illustrator by clicking and dragging from the down-turned arrow in the Layers window.*

Illustrator

From the Window menu, select Layers to display the Layers window. Click in the right arrow pull-down menu to create a new layer (fig. 3.45). You can display or hide a layer by clicking on the small dot below the Eye icon. You can lock or unlock elements in a layer to prevent accidental alterations by clicking the dot below the Pencil icon (fig. 3.46). Double-click on a layer's name to rename and set various attributes for the layer in the Layer Options dialog box (fig. 3.47). Click OK to return to the main view.

Figure 3.46 *Which layers you hide or unlock in Illustrator determines what part of a drawing you see on the screen.*

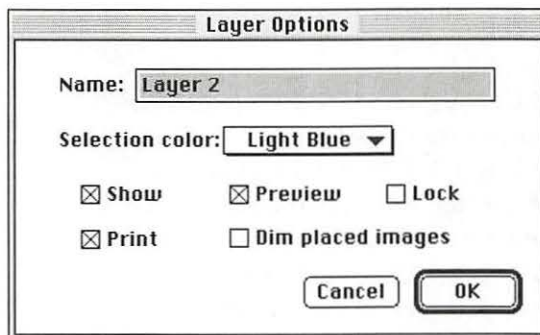


Photoshop

From the Windows menu, select Palettes, then Show Layers. Click in the right-arrow pull-down menu to create a new layer (fig. 3.48). You can also display or not display and lock or unlock layers by clicking the check marks in the window so that elements created on a layer cannot be accidentally altered (fig. 3.49).

Figure 3.47

Double-click on a generic layer name in Illustrator to give the layer a more meaningful name.



Director

There are 48 possible channels available for the insertion of Cast members within the Score menu and for the Stage. Any image or text that you want in the background should be copied to the highest numbered channel so that subsequent cast members

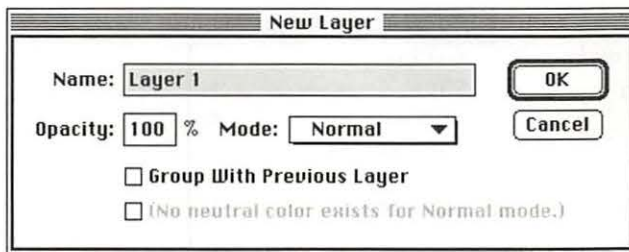


Figure 3.48 In Photoshop, layers can easily be named by replacing the highlighted generic name.

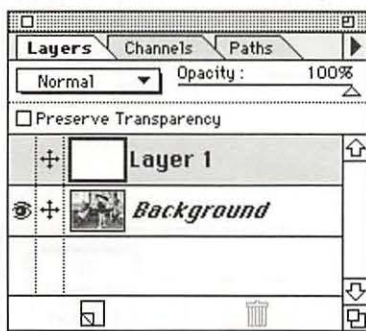


Figure 3.49 Lock or hide layers you've created in Photoshop in the Layers palette.

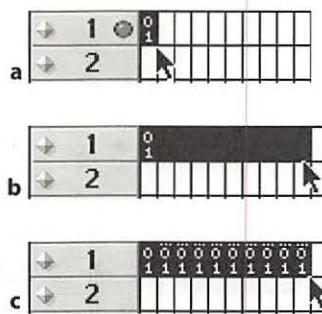


Figure 3.50 You can display an element on as many frames as you need with Director.

will be displayed in front. If you want a specific cast member to appear on every frame, click on it (**fig. 3.50a**), press the Shift key, and drag the Cast member across the Score to the last frame on which you want to see it in your movie (**fig. 3.50b**). With the frames highlighted, use Command-B to copy the cast members to every frame (**fig. 3.50c**).

Persuasion

To use or change a template, from the File menu, select Change Design, then Replace masters. Open the folders provided with the Persuasion program to select a new template (**fig. 3.51**).

To create a master slide, from the View menu, select Slide master, then

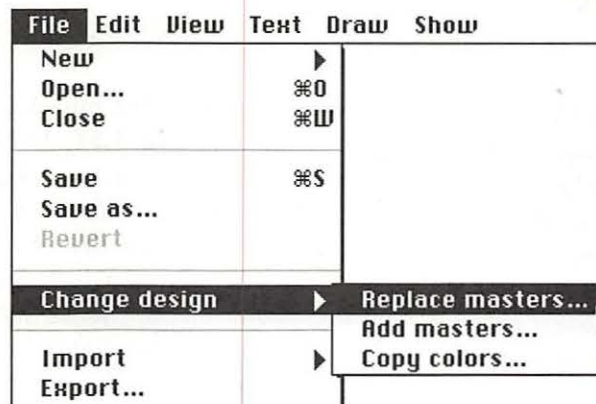


Figure 3.51 Master slides in Persuasion are replaced or added from the File menu.

Figure 3.52 To create a master slide in Persuasion, make selections in the View menu.

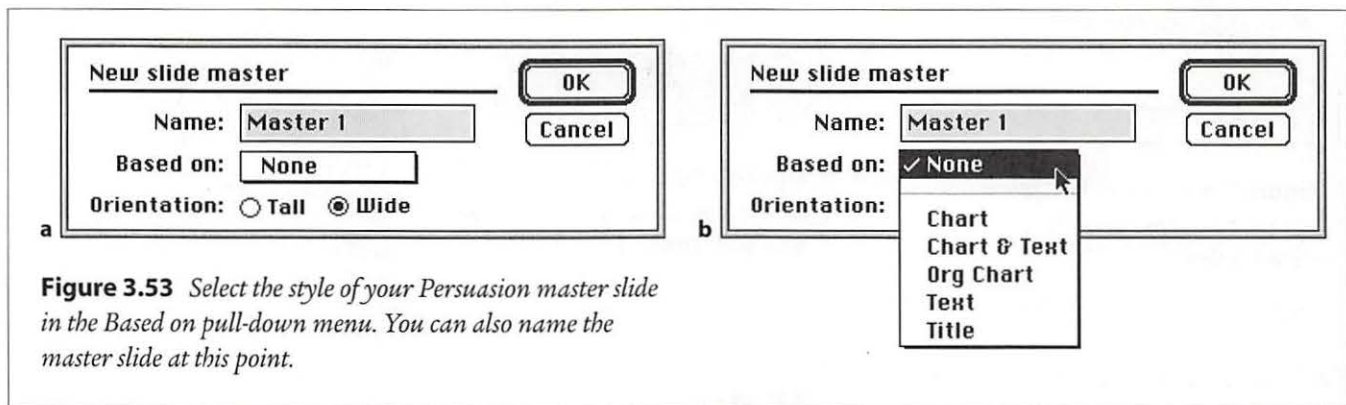
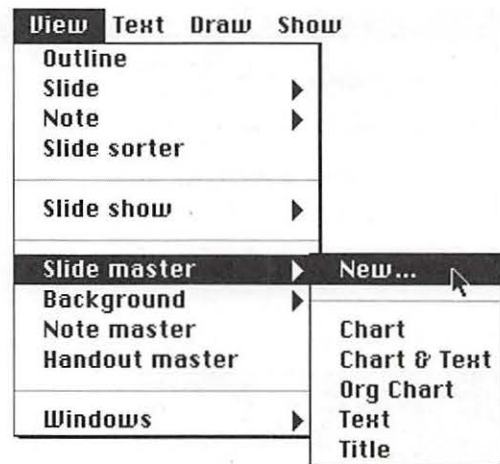


Figure 3.53 Select the style of your Persuasion master slide in the Based on pull-down menu. You can also name the master slide at this point.



Figure 3.54 After a master slide style has been chosen in Persuasion, click the Slide icon in the work area.

choose a format from the pull-down menu or select New (fig. 3.52). In the Based on pull-down menu (fig. 3.53a), select a built-in format or None (fig. 3.53b). You can also type a name for your master. Click OK. From the Master menu, choose Slide Background Fill. In the dialog box, choose the Pattern and two colors for the background, then click OK. Include the text and graphic elements you want shown on every slide. See the “Creating Text” (page 67) and “Placing Graphics” (page 126) sections for more details. Remember the name of the master frame shown at the top of the work area. Click the

Slide icon at the right of the work area to go back to the slide view (fig. 3.54). Click and drag from the middle button in the bottom toolbox and select Slide Master, then the name of the Master slide you created (fig. 3.55).

PowerPoint

Press the Shift key when selecting the Slide View icon at the bottom-left of the work area to see the Slide Master (fig. 3.56). Any text or graphic elements you want on every frame can be placed on the Master Page. See the “Creating Text” (page 67) and “Creating Graphics” (page 115) sections for more details. To return to the normal

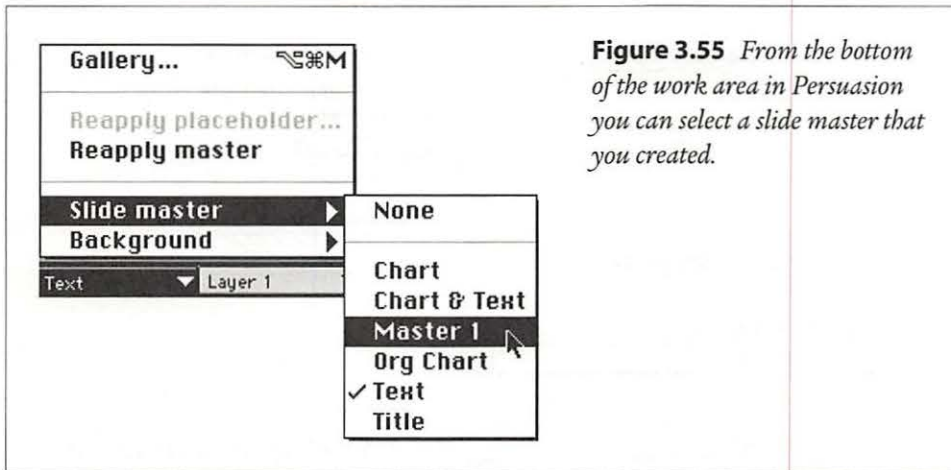


Figure 3.55 From the bottom of the work area in *Persuasion* you can select a slide master that you created.

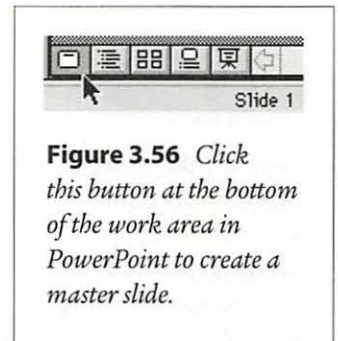


Figure 3.56 Click this button at the bottom of the work area in *PowerPoint* to create a master slide.

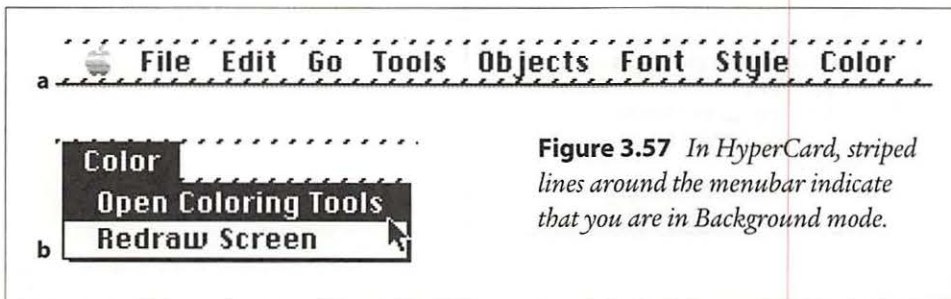


Figure 3.57 In *HyperCard*, striped lines around the menubar indicate that you are in *Background* mode.

view, click the Slide View icon without pressing the Shift key.

HyperCard

Select Background (Command-B) from the Edit menu. The top menu will now be outlined in small stripes to remind you that you're in Background mode (fig. 3.57a). Any text, pictures, or buttons that you put on this card will now appear on every other card in the stack. If color is available to you, select Open Coloring Tools in the Color menu and select Background while you are in Coloring mode so that you can display colors and colored images on every card (fig. 3.57b). See "Coloring Text" (page 88) and "Coloring Graphics" (page 131) for more information. De-select the Background mode from the Edit menu to return to the normal view.

Saving a File

For most of the programs, choose Save from the File menu or Command-S (Macintosh) or Control-S (Windows) to save a file.

Use Save as from the File menu if you want to change the name of a previously saved file to create a new version of it.

Type a name for the file. For Macintosh and Windows 95, you can use as many as 31 characters with spaces, but you cannot use the colon.

For Windows versions before Windows 95, a file's name can be one to eight characters long. The file name is followed by a dot and an extension that is automatically supplied by the application. Use all the characters on the keyboard except * ? : [] + = / \ | < > .

Be aware of the location where you want your file saved (on the hard drive



Figure 3.58 Many programs use a disk icon, such as the one in Word, in their toolbox that you can use to save your files.

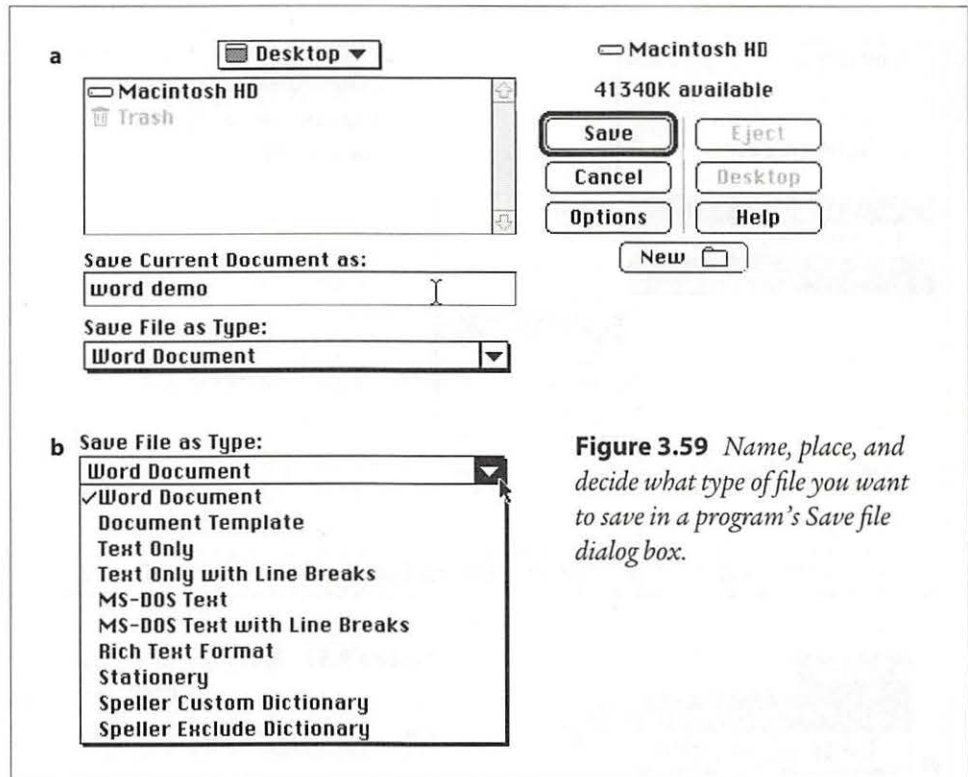


Figure 3.59 Name, place, and decide what type of file you want to save in a program's Save file dialog box.

or floppy disk) so you can easily find it in the future. Click the OK button or press Return (Macintosh) or Enter (Windows).

If you want to use your text file in another program, it's best to save it as a Text Only or a Rich Text File (RTF).

The following programs have other saving features.

Word, WordPerfect (Windows), CorelDraw, and Excel

Use the Save File icon in the program's toolbox at the top (**fig. 3.58**). Click and drag from the File Type pull-down menu (**fig. 3.59a**) to select a text file format (**fig. 3.59b**).

FreeHand

If you want to use your FreeHand file in another program, you need to save it in a format that can be formatted. Select Export from the File menu

(**fig. 3.60a**). In the Format pull-down menu you can save your work as an EPS or PICT file that can be used in other programs (**fig. 3.60b**). Be sure to leave the dot and suffix at the end of the file's name when you give the file a name in the prefix. By this procedure, you create a file that can be exported to another file. You will also want to save your original FreeHand file with the Save command.

Illustrator

You can save your work as the latest or earlier versions of the application (**fig. 3.61**). You can also use the EPS (Encapsulated PostScript file) and Acrobat, Portable Document Format (PDF) formats so that your work can be viewed on Macintosh, UNIX, or Windows computer systems (Macintosh) or in previous Illustrator versions only (Windows).

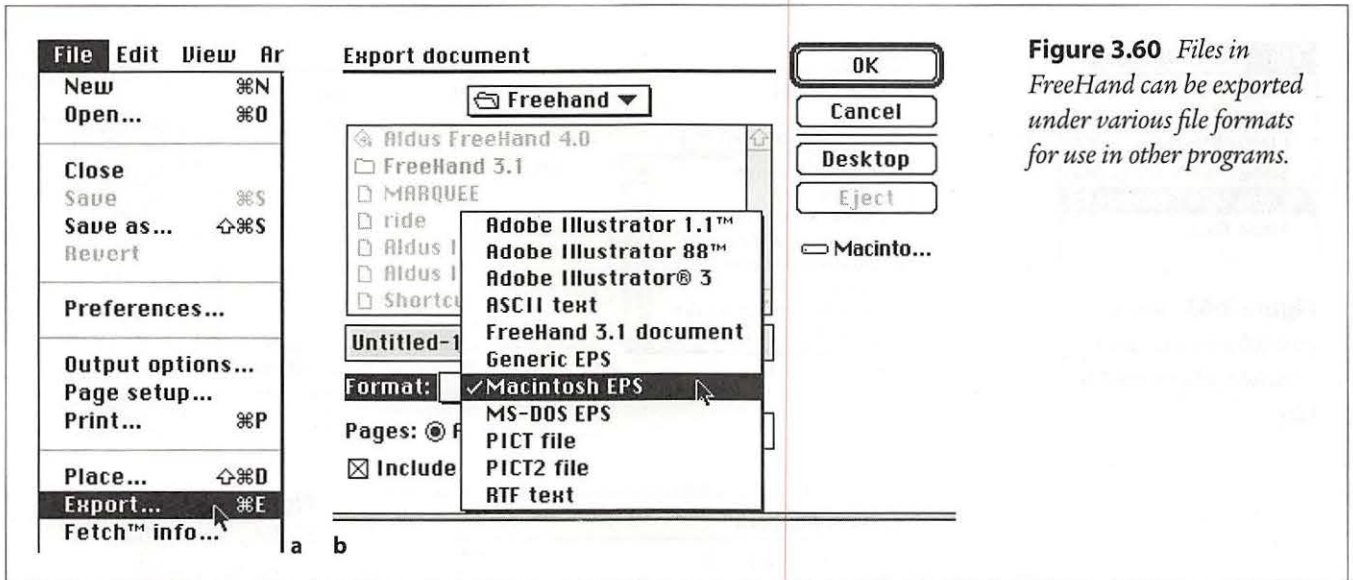


Figure 3.60 Files in FreeHand can be exported under various file formats for use in other programs.

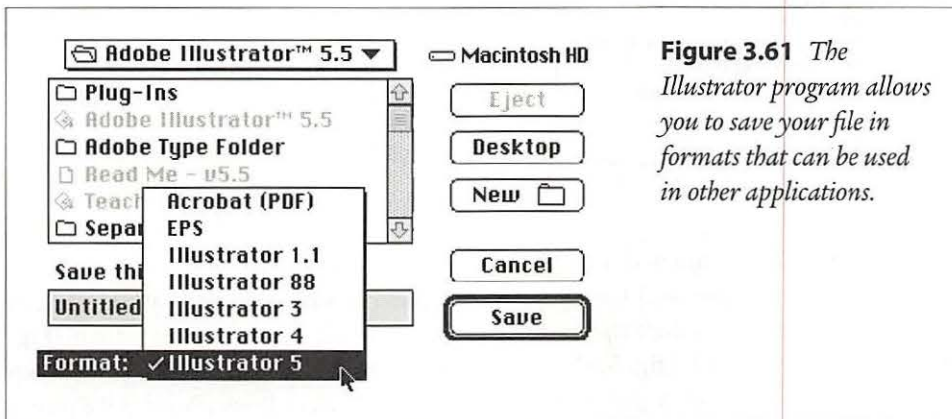


Figure 3.61 The Illustrator program allows you to save your file in formats that can be used in other applications.

Photoshop

When you display the Save as dialog box, use the Format pull-down menu to save the image in a variety of picture formats (fig. 3.62). See “Changing Picture Formats” (page 144) for more details.

Lotus 1-2-3

Save as allows you to save your file in Macintosh or Windows formats from the File Type pull-down menu.

Director

From the File menu, select Save or Save as, decide on a location where you want the file saved, then type in a file name.

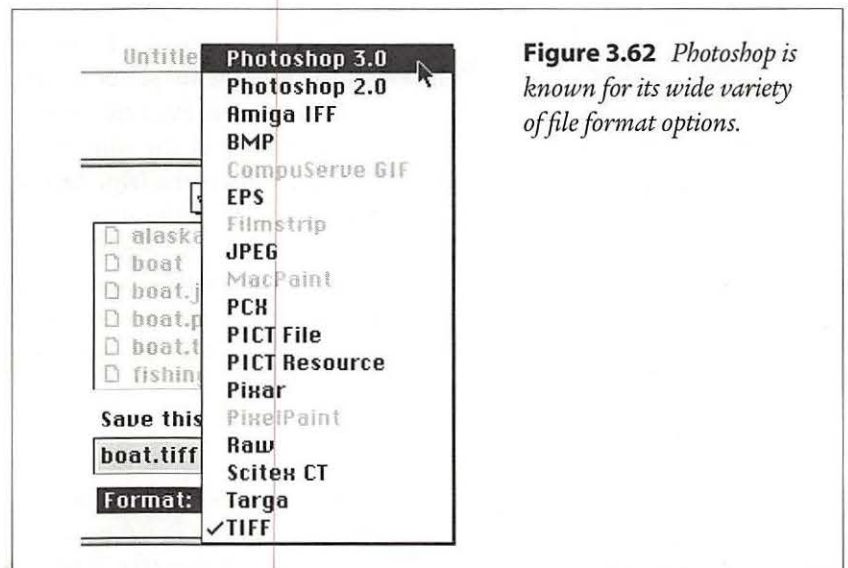


Figure 3.62 Photoshop is known for its wide variety of file format options.

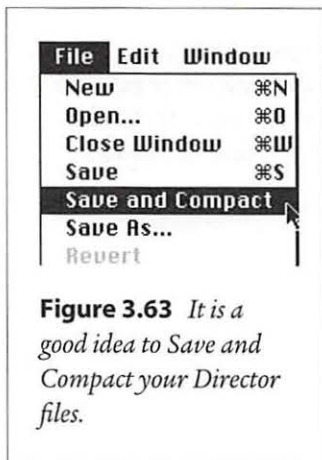


Figure 3.63 It is a good idea to Save and Compact your Director files.

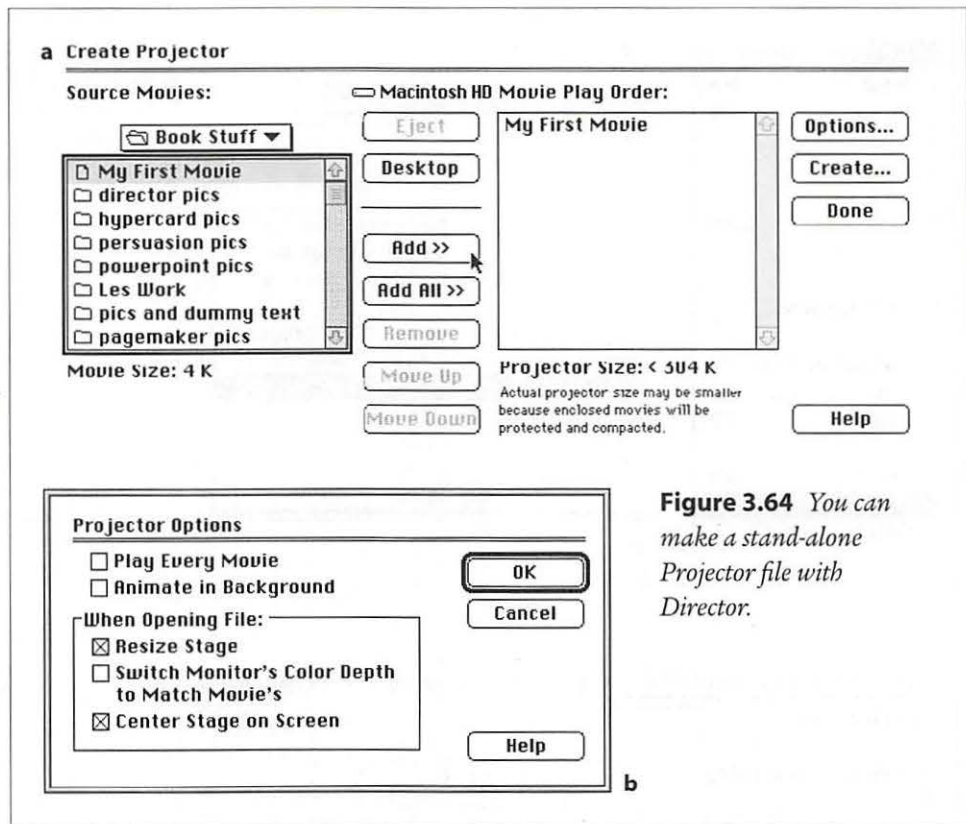


Figure 3.64 You can make a stand-alone Projector file with Director.

When you have completed a movie, you should select Save and Compact from the File menu to reduce the memory size of your movie file (fig. 3.63).

If you want to show a previously saved movie on a computer that does not have the Director program installed, you must save the movie as a Projector file. From the File menu, select Create Projector. In the Create Projector dialog box, find your movie in the window at the left and click its name (fig. 3.64a). Select Add to add it to the window at the right. Select Options to make your Stage decisions (fig. 3.64b). Press Create to name and save the Projector movie. If you change your mind about creating a Projector file, click Done.

Persuasion

In the Save or Save as dialog box you can save your work as a Persuasion file in various earlier versions (fig. 3.65).

PowerPoint

Almost always, you will save the file as the default type, Presentation (fig. 3.66). But click inside the pull-down menu to select PowerPoint 3.0 Presentation just in case the computer on which you want to show your presentation does not have the latest version of PowerPoint. The application comes with a Player program that you can freely install in any other computer to play PowerPoint presentations without the full PowerPoint program.

HyperCard

When you Quit the program, you automatically save all the cards and the work you've created. Save a Copy in the File menu (fig. 3.67a) acts the same as a Save as command in any other application except that the Save a Copy command reveals the File type pull-down menu where you can save

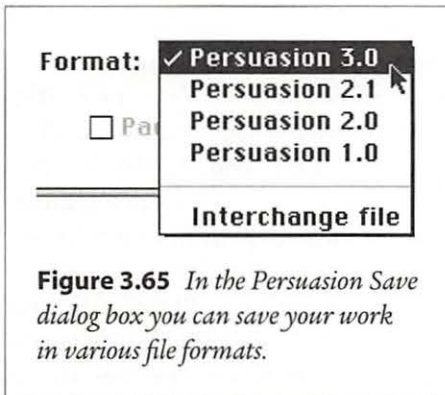


Figure 3.65 In the Persuasion Save dialog box you can save your work in various file formats.

your file as a stand-alone application (fig. 3.67b).

Netscape

In the pull-down menu at the bottom of the Save dialog box you can save the file that is displayed on the screen as either a Text or Source file. If you save the file as a Source file, you can see the HTML (HyperText Markup Language) commands used in the file (fig. 3.68). Start a word processing program and open the HTML file. You can also look at any file by selecting Source from the View menu. See the Netscape step-by-step guide on page 317 in Part Two for a more complete discussion about using HTML files.

Running Screen Presentations

Director

With the Score selected, preview a movie or presentation by first pressing Command-R (Macintosh) or Control-R (Windows) to Rewind the program. Press Command-Shift-P (Macintosh) or Control-Shift-P (Windows) to remove the Score window and play your presentation. If the program looks acceptable, save the file. See “Saving a File” (page 53) for details.

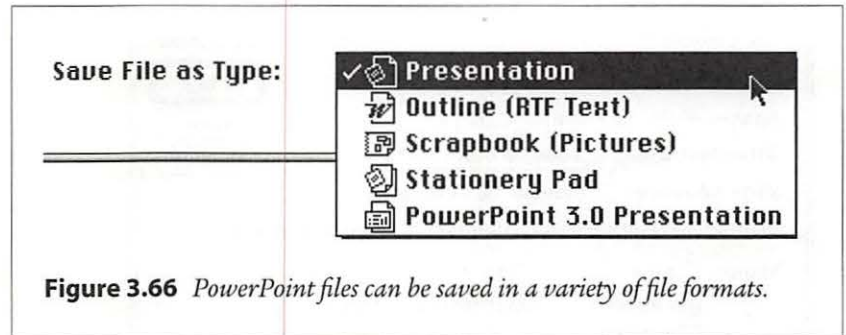


Figure 3.66 PowerPoint files can be saved in a variety of file formats.

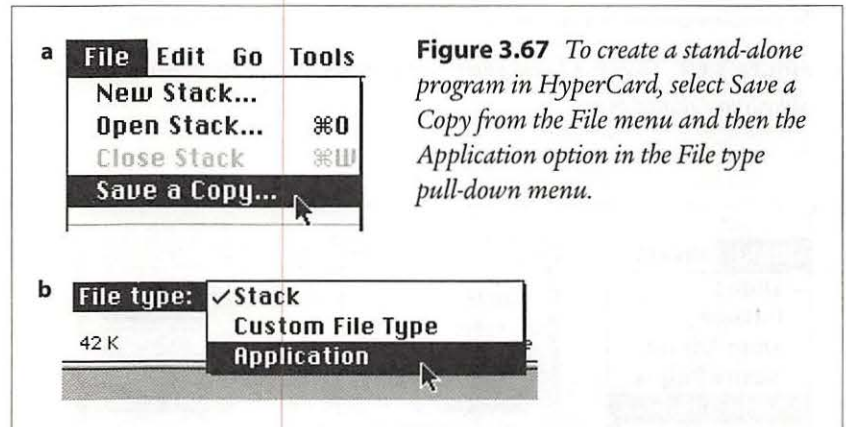


Figure 3.67 To create a stand-alone program in HyperCard, select Save a Copy from the File menu and then the Application option in the File type pull-down menu.

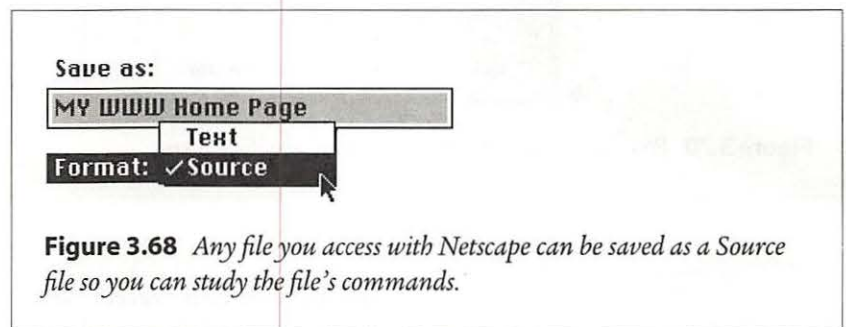


Figure 3.68 Any file you access with Netscape can be saved as a Source file so you can study the file's commands.

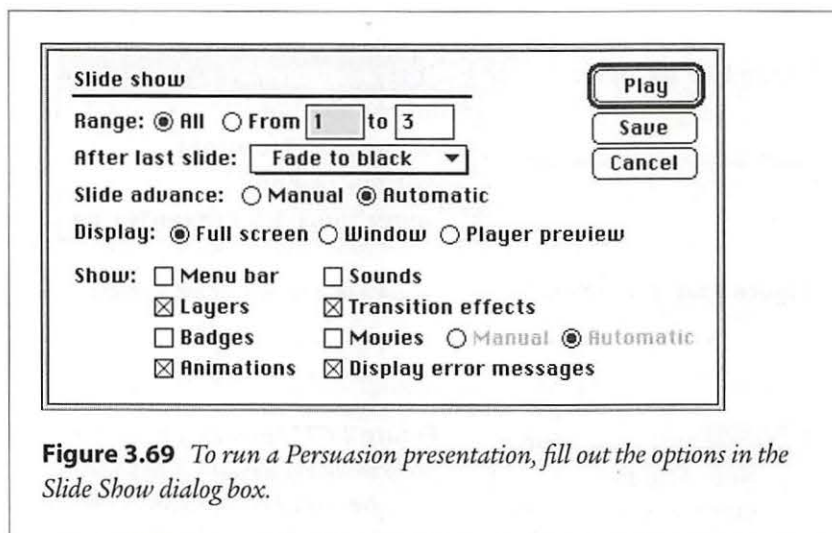


Figure 3.69 To run a Persuasion presentation, fill out the options in the Slide Show dialog box.

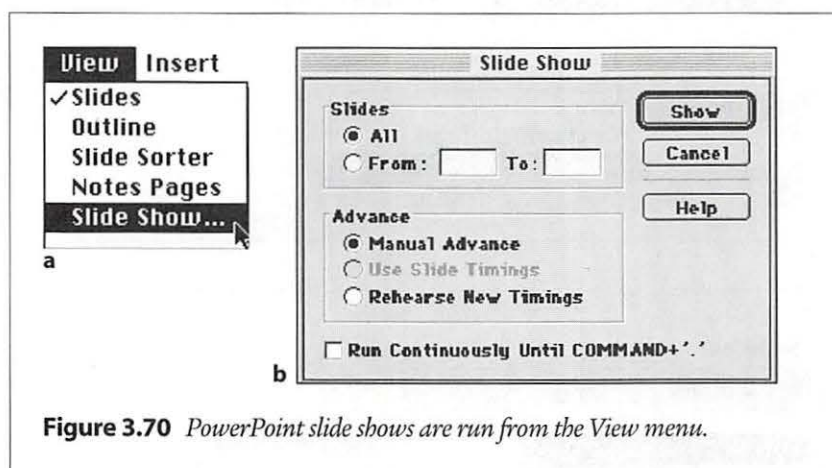


Figure 3.70 PowerPoint slide shows are run from the View menu.

Persuasion

From the View menu, select Slide Show. Pick Show all slides and display the Slide Show dialog box (fig. 3.69). Choose All or a range of slides to present. In the After last slide pull-down menu, pick a special effect to end the presentation. You can also decide if you want the slides to advance with a mouse click or automatically. Click the Play button and your presentation will start. If you want to end the show, click the Clear button. Click Save if you want your decisions to be a part of the program without having to preview the slide show.

PowerPoint

Once frames have been created, select Slide Show from the View menu (fig. 3.70a). Decide if you want to see all or a range of slides (fig. 3.70b). Advancing between the slides can be manual or automatic depending on whether you created transitions for the slides. You can install the Player file that comes with the program so that you can show PowerPoint presentations without having the application installed on the computer. If you want to stop the presentation at any time, press the Esc key on the keyboard. In Windows with a two-button mouse, you can usually move to a previous slide by clicking the right mouse button.

HyperCard

If you have completed a HyperCard program and want other users to run the lesson but not alter it, select Protect Stack from the File menu and set the level of control others will have over your material (fig. 3.71a). If users simply click buttons and watch a presentation, select the Browse User Level. If you want other users to only type responses, select the Typing User Level. If you will be the only person using your stack, there is no need to set a user level other than Scripting. However, you should create a password for your stack so no one else can alter it.

When you quit HyperCard, your interactive multimedia presentation is automatically saved. The next time you open the file, your presentation will run. The program will run on a Macintosh computer that has the HyperCard program. You can create a stack that is independent of the HyperCard program (called a stand-alone application). Select Save a Copy from the file menu. If you want to include development information in the

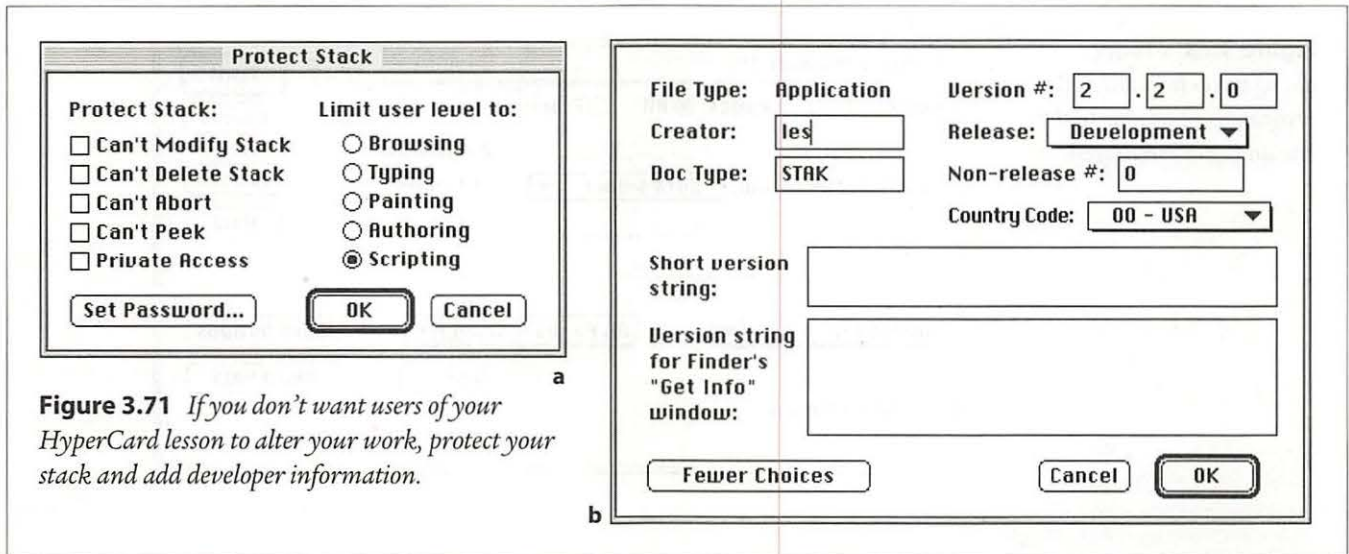


Figure 3.71 If you don't want users of your HyperCard lesson to alter your work, protect your stack and add developer information.

dialog boxes that follow, you can. Click OK (fig. 3.71b). A stand-alone application adds about one megabyte of memory to your file.

Netscape

Start your exploration of the Internet from the Directory menu and select a site provided by the Netscape company. Once a file is displayed, click on a hypertext choice to travel to that site. The tools and menus at the top of the work area also help you navigate the network (fig. 3.72a). Use Back (to go to a previously seen file), Forward (to go further up your list of viewed files), and Home (to return to the Home page for your site). If you find a WWW site that you like, press Command-D (Macintosh) or Control-A (Windows) to add it to your Bookmark list. Pull-down from the Bookmarks menu and select a site in your personal Bookmark list (fig. 3.72b).

To create your own network link, you must program your text file with the HTML language. See the "Making Hypertext Links" section (page 109) and the Netscape step-by-step guide in Part Two (page 317) for a more

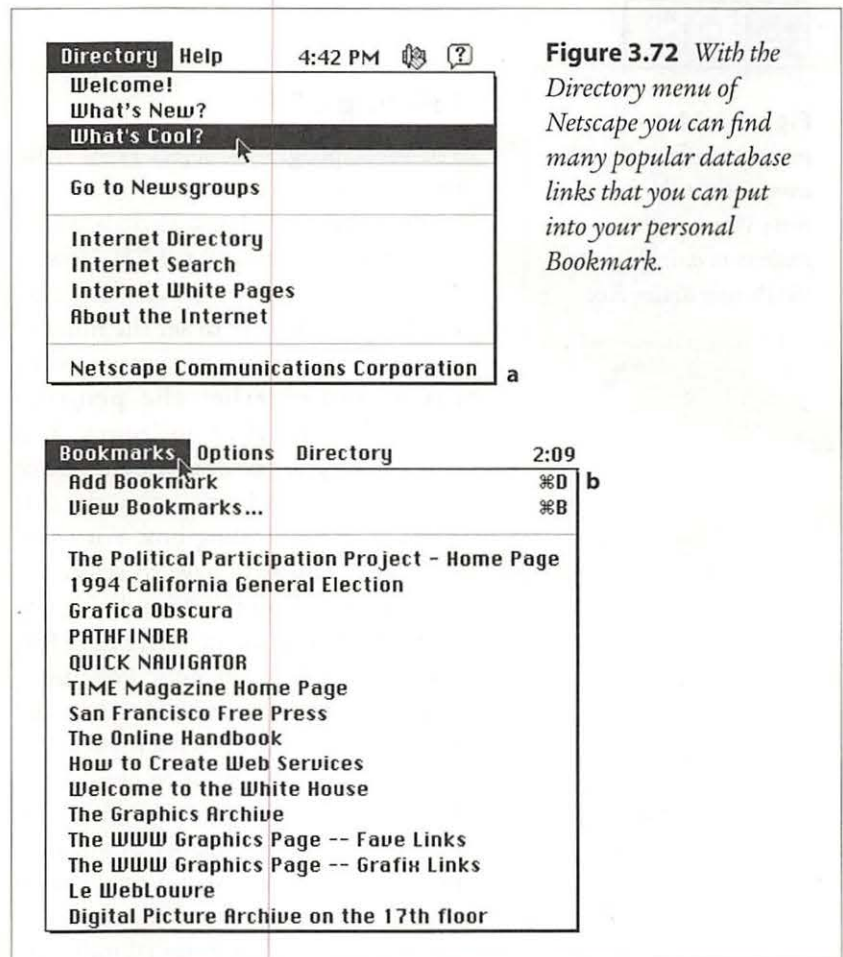


Figure 3.72 With the Directory menu of Netscape you can find many popular database links that you can put into your personal Bookmark.

Figure 3.73 Printer dialog boxes for most of the programs are similar to this one and easily managed.

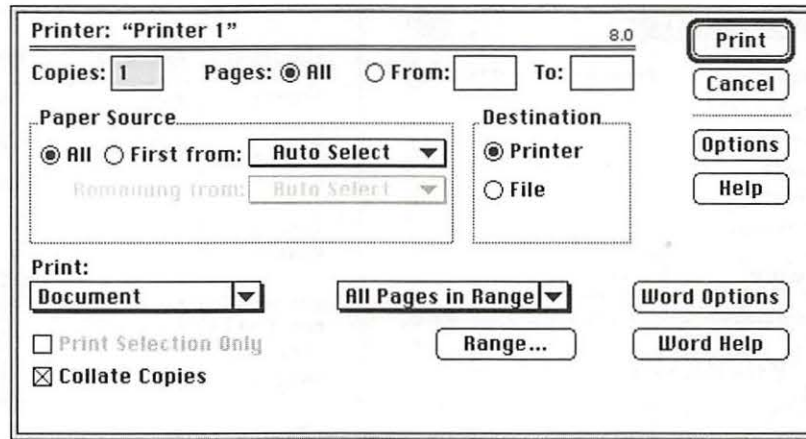


Figure 3.74 Some programs offer a Printer icon, such as this one from Word, in their toolbox to quickly get to the Printer dialog box.

complete discussion on using HTML files.

Printing a File

For most programs, select Print from the File menu.

Every program has a slightly different print dialog box (fig. 3.73). However, print dialog boxes are all fairly easy to interpret. Be sure to set the number of copies, which pages you want to print, and whether the printing should be vertical or horizontal. You can also increase or decrease the size of the printed work by changing the percentage in the Scaling box. For some programs, you may have to select the Option button on the Print dialog box or, from the File menu, select Page Setup to make these changes. For multi-page documents, try selecting the thumbnail option to check your layout. You may also want to choose the Fit on Page printing option when you want to print a newspaper or any other large layout on an 8½ by 11-inch sheet of paper. Click OK or press Return (Macintosh) or Enter (Windows).

The following programs have other printing features.

Word, WordPerfect, CorelDraw, Excel, and PowerPoint

Click in the Print icon in the toolbox at the top of the work area (fig. 3.74).

PageMaker and QuarkXPress

If you plan to take your completed layouts to a service bureau for high-quality print-outs, you will most likely want to convert your work to a PostScript file that can then be transferred on a disk to the bureau and printed with a high-quality PostScript printer. The advantage of this technique is that you can get the work printed without worrying if the service bureau has all the fonts you need for the typographical displays. All the fonts in the layout will be included in the PostScript file. For PageMaker, within the Print dialog box, select the Options button and click in the square that creates a PostScript file saved to a disk. For QuarkXPress, select the file button under the Destination heading in the Print dialog box. Click Save. Name and save the file in the usual way. Click the Save button and your work will now be converted to a PostScript file.

Print Selected Area
 Print in: Gray RGB CMYK

Figure 3.75 Make sure that you match the Mode of your Photoshop file with the Printer options.

If there is a problem with the printing, you may get a printer error message. See “Solving a Printing Problem” (page 8) for more details.

Photoshop

Choose Print from the File menu. In the printer dialog box, click in the Print In button that matches your picture’s presentation format: Grayscale, for black and white; RGB, for screen presentation color; and CMYK, for printed color (Macintosh) (fig. 3.75). For Windows, select Setup from the Print dialog box. Make selections if necessary. When finished, click all the OK buttons.

Director

From the File menu, select Print. More than likely, you will want to see what your finished frames look like by selecting the Stage button (fig. 3.76a). Select Options under Stage and choose Full (one frame per page), $\frac{1}{2}$ (two frames per page) or $\frac{1}{4}$ (15 frames per page) (fig. 3.76b). You can make other print choices by selecting their buttons. For example, you may want a printed record of the Score and Cast Window.

Persuasion

From the File menu, select Print. Next to Print Choices in the Print dialog box, click the squares to select slides, outlines, notes, and handouts if you’ve created those elements (fig. 3.77). You

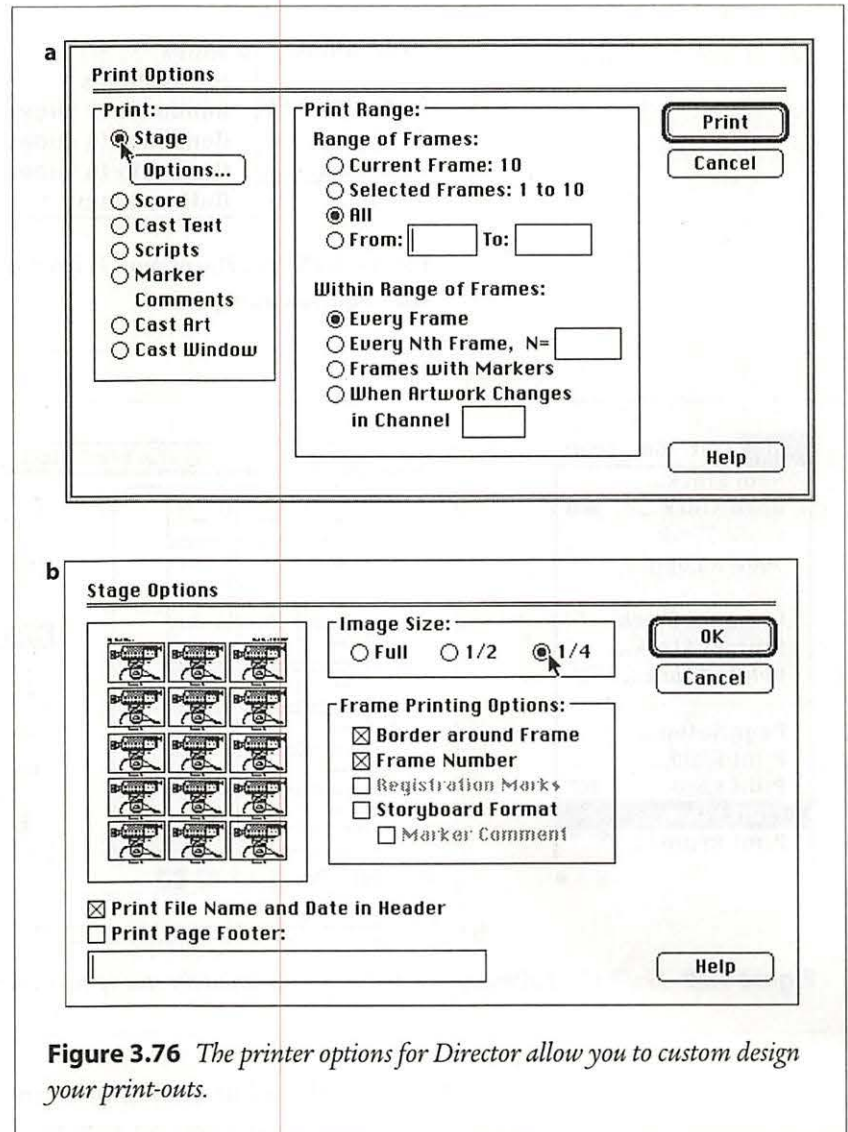


Figure 3.76 The printer options for Director allow you to custom design your print-outs.

Print choices: Slides Outline Notes Handouts
 Graphic options: Separate layers Badges Background fill

Figure 3.77 In the Persuasion Printer dialog box, make sure you select the parts of your slide show you want printed.

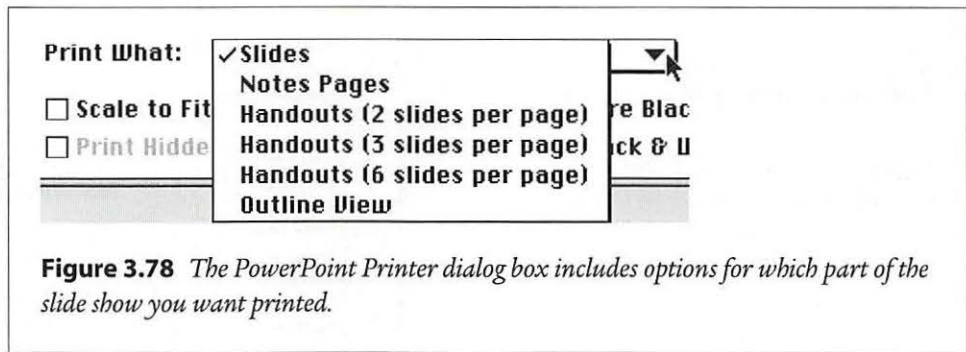


Figure 3.78 The PowerPoint Printer dialog box includes options for which part of the slide show you want printed.

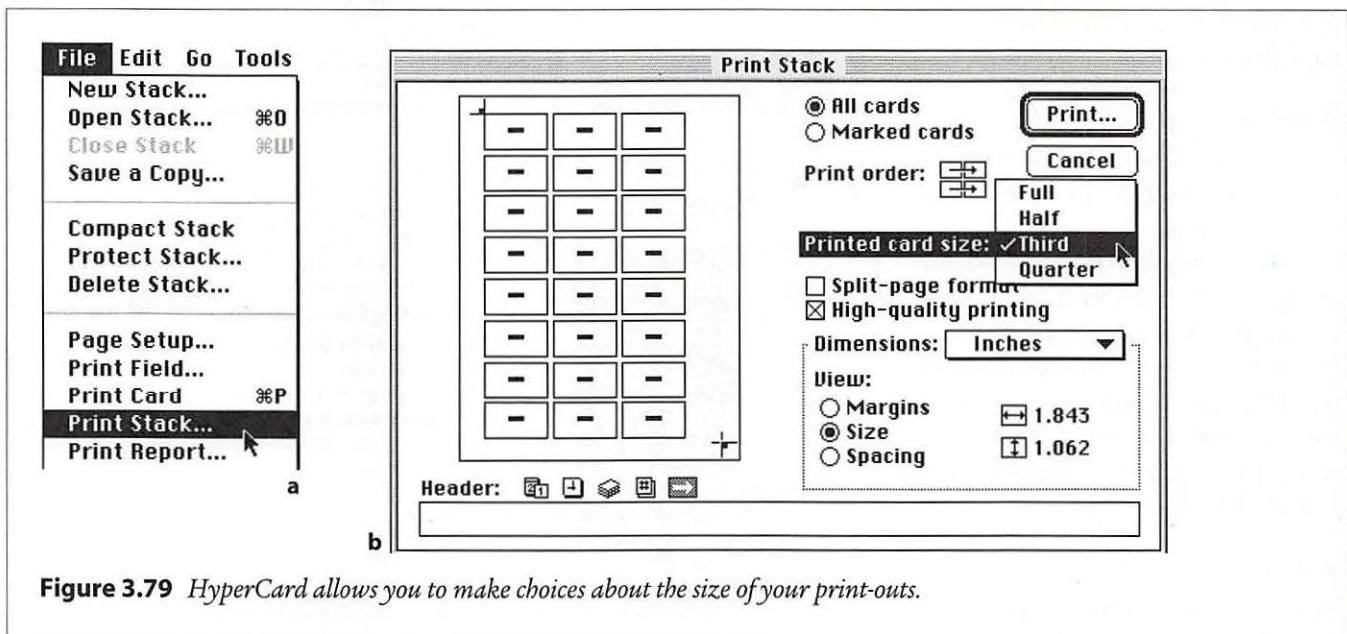


Figure 3.79 HyperCard allows you to make choices about the size of your print-outs.

can also make additional choices to make in the Outline options section if you select Outlines. Click the print button to start printing.

PowerPoint

In the Print What pull-down menu in the printer dialog box, you can decide what you want to print (fig. 3.78).

HyperCard

Under the File menu, you can decide to print only your text fields, an individual card, all the cards in a stack, or a report that gives you information about your stack (fig. 3.79a). If you simply want to check the layout of the

cards in your stack, select Print Stack and choose the Third size option to print ten cards to a page (fig. 3.79b).

Printing Color

For printing to an ink-jet color printer or for a screen presentation, the color choices you make for most of the programs will be appropriate. But if you are creating work to be printed on a printing press, you will need to make more sophisticated color choices. You may need to make color separations of your work. If you are outputting from a laser printer, you will need to use specially designed clear acetate

pages for your printer that won't melt from the heat. See your art supply store for such materials. However, it is advised that you take your disk or SyQuest cartridge to a service bureau and the personnel can output the work for you.

Although you can use a seemingly infinite variety of colors with most of the applications, it is recommended that whenever possible you use the Pantone color palette with the CMYK (cyan, magenta, yellow, and black) model selected to get accurate colors used in the printing process. Pantone provides a wide variety of colors to choose from as you scroll down its library of colors.

PageMaker

In the Print dialog box, click the Color button. If your output is to a color printer, check the Color/Grayscale box and then click the Print button (fig. 3.80). If you are making color separations for a printer, choose that option in the dialog box. Be sure and check the proper settings for each color separation with your service bureau representative.

QuarkXPress

To make color separations of your pages for the printing process, select On in the pull-down menu beside the Separation choice in the Printer dialog box to make separations for a printer (fig. 3.81). Be sure and check the proper settings for each color separation with your service bureau representative.

CorelDraw

Select Print from the File menu. Choose the Options button in the Print dialog box and then Separations to make color print separations (fig. 3.82). Click in the Print

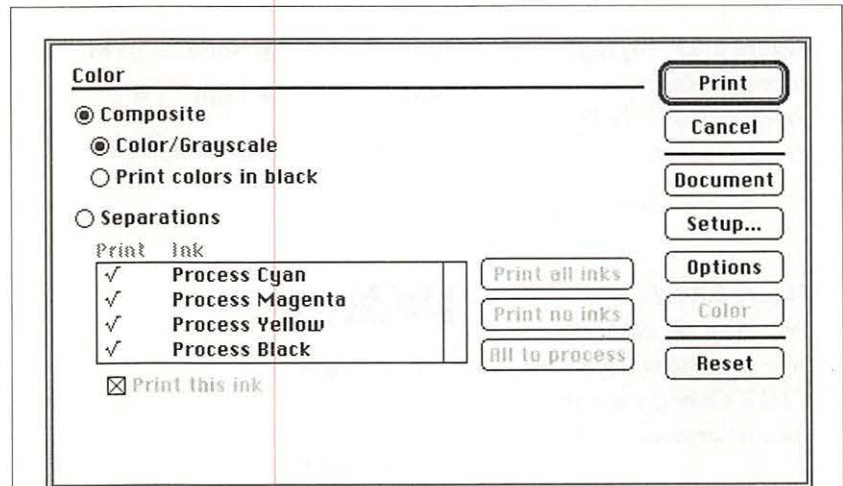


Figure 3.80 An option in the PageMaker Printer dialog box allows you to select the color separations you want to print.

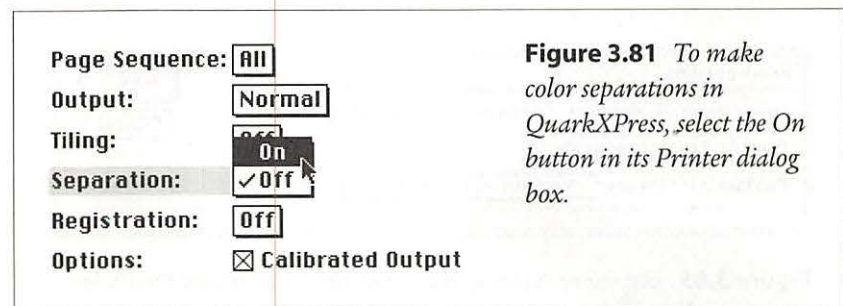


Figure 3.81 To make color separations in QuarkXPress, select the On button in its Printer dialog box.

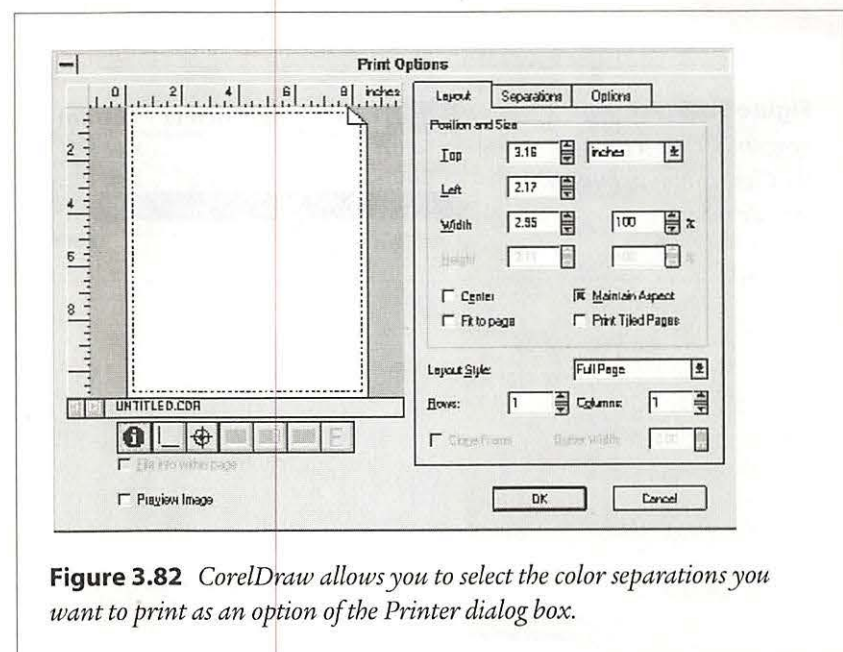


Figure 3.82 CorelDraw allows you to select the color separations you want to print as an option of the Printer dialog box.

Figure 3.83 To print color separations in FreeHand, click the Print as radio button.

Tile: None M:
 Scale: 100 %
 Print as: Separations

Figure 3.84 In Photoshop, the mode of your image should be set to CMYK Color if you want color separations.

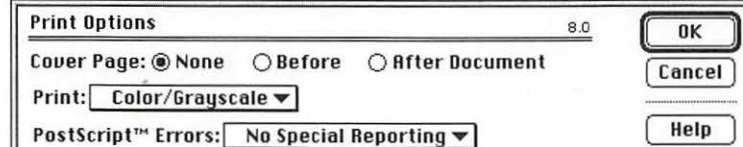
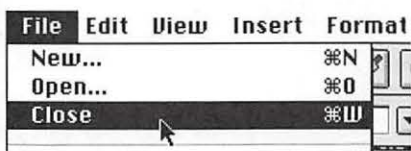


Figure 3.85 For most programs, the Color/Grayscale option should be selected in the Print Options dialog box.

Figure 3.86 For most programs, close a file with the Close command under the File menu.



Separations box and in the Color box if so desired.

FreeHand

To make color separations of your pages for the printing process, select the Separations from the Print as selection in the Print dialog box (fig. 3.83).

Photoshop

Select CMYK Color from the Mode menu (fig. 3.84) so that your pictures will be created with color separations that are necessary for the color process (Macintosh) or if you want to print a color image in the Windows version, select the RGB or CMYK buttons at the bottom of the print dialog box.

For Other Programs

Make sure the Color/Grayscale option shows in the Print box (fig. 3.85). Color printing should be reserved for low-cost ink-jet color printers, or the work you create in color should be used for screen presentations only.

Closing a File

For most of the programs, select Close from the File menu (fig. 3.86).

You can also click inside the small control box located at the top-left of the file's window. Click once for Macintosh and twice for Windows.

If you made changes to your file before the last time you saved or if you haven't saved the file at all, you will be shown the Save File option box. See the "Saving a File" (page 53) section for more details.

CorelDraw, Director, and HyperCard

You can only have one movie or stack open at a time. When you want to close the file and open another, use the Open File selection from the File menu. When you select a previously created movie or stack, the program will close the currently displayed file.

For CorelDraw and Director, if you made changes since the last Save, you will get a Save File dialog box. HyperCard automatically saves your work, so no Save File dialog box is shown.

Quitting or Exiting a Program

Select Quit (Macintosh) or Exit (Windows) from the File menu.

If you made a change to the file since the last time it was saved or if the file has never been saved, you will get the option to save the file or Cancel your decision to Quit or Exit the program. If you decide to save the file, you will see a Save File dialog box so that you can name and store the work. See the “Saving a File” (page 53) section.

HyperCard

Choose Compact Stack from the File menu before quitting to eliminate any unused space in the file (**fig. 3.87**).

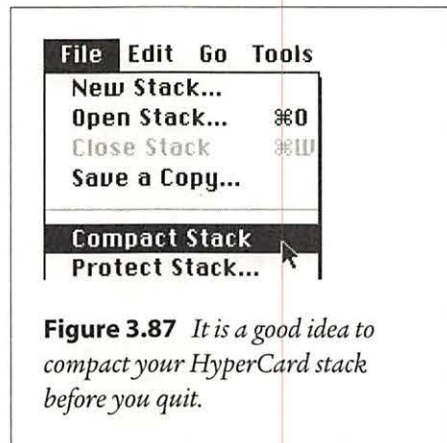


Figure 3.87 *It is a good idea to compact your HyperCard stack before you quit.*

Working with Text

Creating Text

Word and WordPerfect

As might be expected from word processing programs, it is easy to create text. Once the work area is shown on the screen, simply begin typing (**fig. 4.1a** and **b**).

PageMaker, QuarkXPress, CorelDraw, FreeHand, and Illustrator

You must select the text tool in the tool box, then click and drag to create a column on your work area in PageMaker, CorelDraw, and Illustrator (**fig. 4.2a**). You can now begin typing (**fig. 4.2b**).

In QuarkXPress, select the Text tool, click and drag to create a column, select the Content tool, then type your text (**fig. 4.3**).

In FreeHand, after you select the Text tool and click on your work area, a column will be displayed with a ruler on top. Type your text in the column (**fig. 4.4a** and **b**).

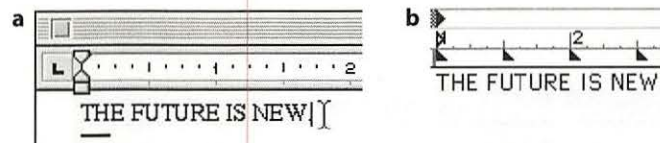


Figure 4.1 With *Word* and *WordPerfect*, you can begin typing immediately in the work area.

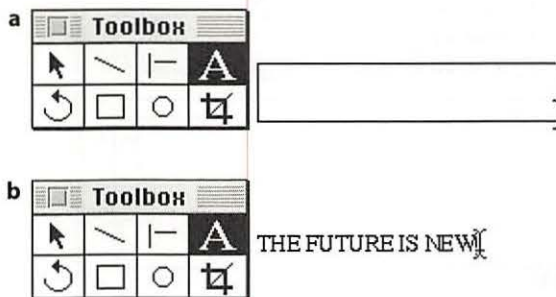


Figure 4.2 In *PageMaker* (shown), *CorelDraw*, and *Illustrator*, you must select the Text tool, click and drag to create a text box, then begin typing.

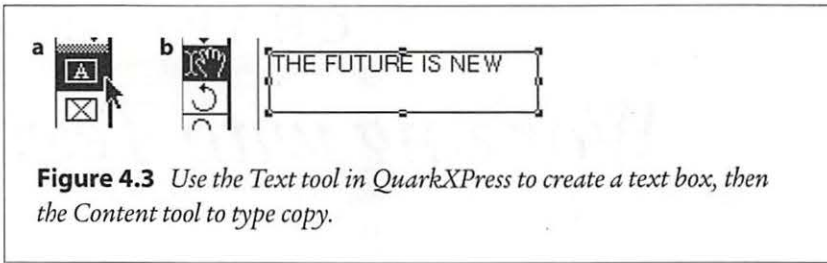


Figure 4.3 Use the Text tool in QuarkXPress to create a text box, then the Content tool to type copy.

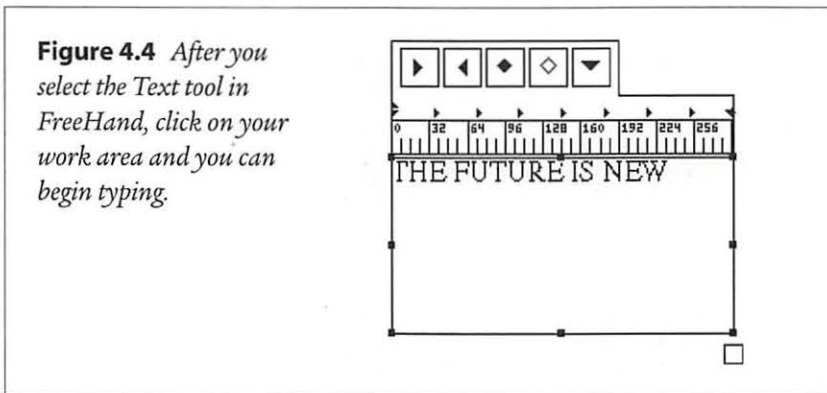


Figure 4.4 After you select the Text tool in FreeHand, click on your work area and you can begin typing.

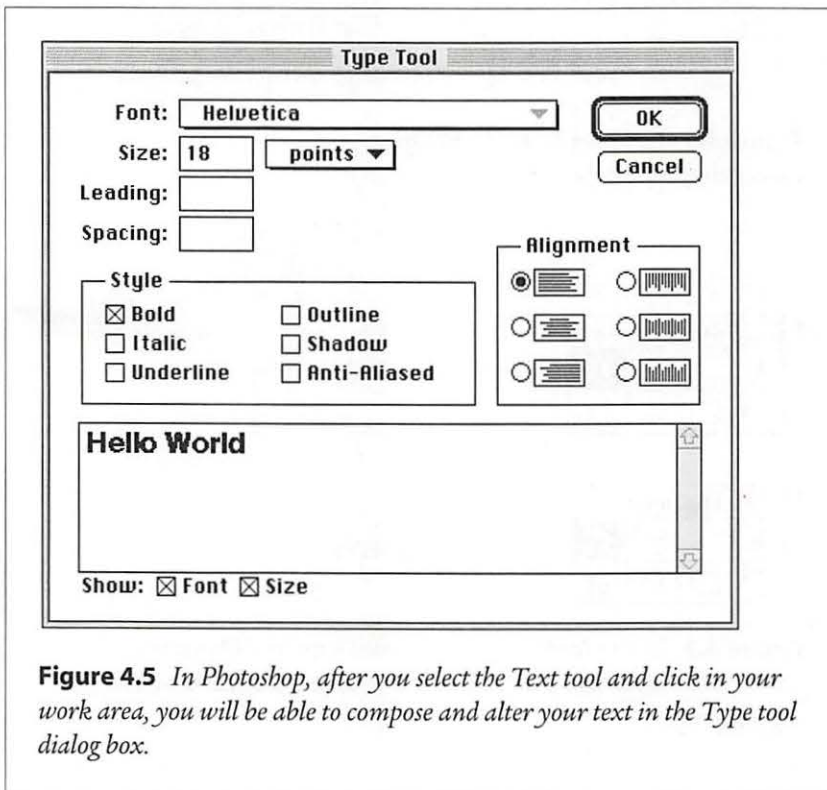


Figure 4.5 In Photoshop, after you select the Text tool and click in your work area, you will be able to compose and alter your text in the Type tool dialog box.

Photoshop

When you select the Text tool from the toolbox and click on the work area, you will see a Type dialog box (fig. 4.5). Select your font preferences and your alignment preference at the top. Type your text in the blank area at the bottom. You probably will want to de-select the Anti-Aliased button if it is selected so that the text will have clean, sharp edges. When done, click OK with your mouse button—don't press the Return key. Your text will be displayed on your work area as a shimmering version. In this mode you can move or delete the text. However, be careful with your text placement, size, and content. Once the text is unselected, you can't easily edit it.

Excel and Lotus 1-2-3

Begin typing when the worksheet is displayed, or click in a cell and type your copy. The line of text will go across cells and show up at the top of the work area just below the toolbox (fig. 4.6).

Director

There are four ways to create text: in the Paint Window using the text button, directly on the Stage using the Text tool, within the Auto Animate selection in the Score menu, or from the Text Window located within the Window menu.

Paint Window Text. Use Command-5 (Macintosh) or Control-5 (Windows) to see the Paint Window. Use the "Plus" button (+) to create a new text Cast member or the arrow buttons to move to a previously created Cast member to add new text. Select the Text tool. From the Text menu, select the font, size, style, and shadow effect for your text (fig. 4.7). Click the I-Bar cursor where you want text to start. Type your text in the column

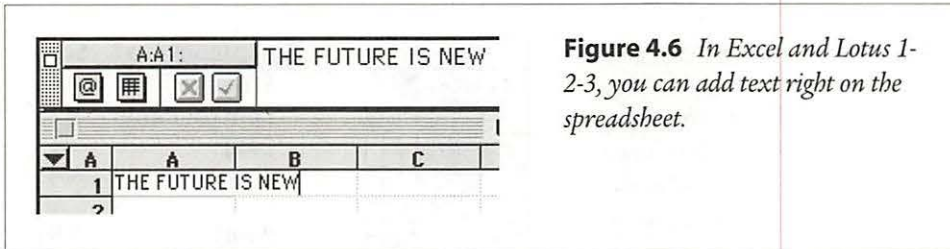


Figure 4.6 In Excel and Lotus 1-2-3, you can add text right on the spreadsheet.

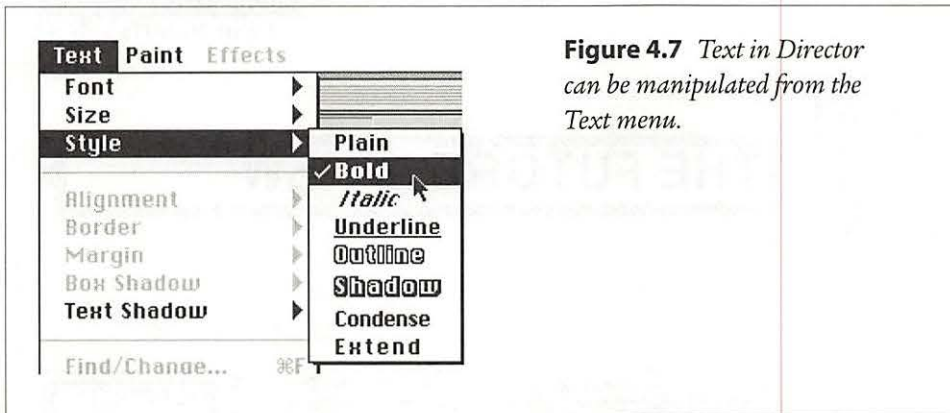


Figure 4.7 Text in Director can be manipulated from the Text menu.

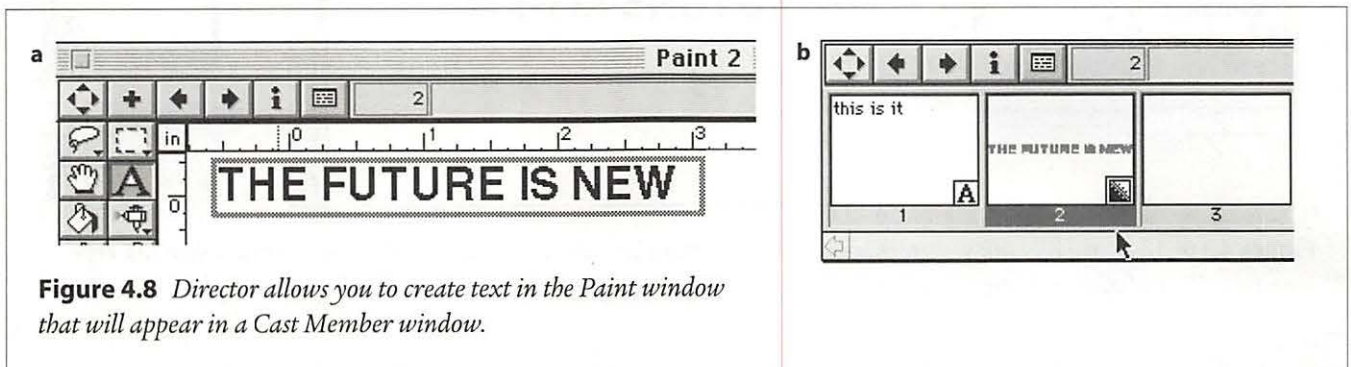


Figure 4.8 Director allows you to create text in the Paint window that will appear in a Cast Member window.

(**fig. 4.8a**). If you are sure of its contents, click on the Cast window to see the text you've created (**fig. 4.8b**). Once you de-select the text, it can't be edited. However, if you create text as a separate element, you can change its horizontal and vertical size by changing the size of the Stage after you place it in the Score.

Stage Created Text. Click within a frame in the Score window that already has placed cast members in it or select an empty cast frame and

channel (**fig. 4.9a**). Use Command-4 (Macintosh) or Control-4 (Windows) to close the Score window so you can see the stage for this frame and channel. Select Tools from the Window menu (**fig. 4.9b**). Select the Text tool in the toolbox. Move the cursor to the Stage. Click and drag to the right to create a horizontal column. From the Text menu, select the Font attributes. Type your text (**fig. 4.9c**).

Auto Animate Text. See "Animating Text" on page 108.

Figures 4.9 Create text on the Stage with Director by selecting a frame (a), clicking on the Tools choice within the Window menu (b), pressing the Text tool in the toolbox (c), and typing your copy (c).

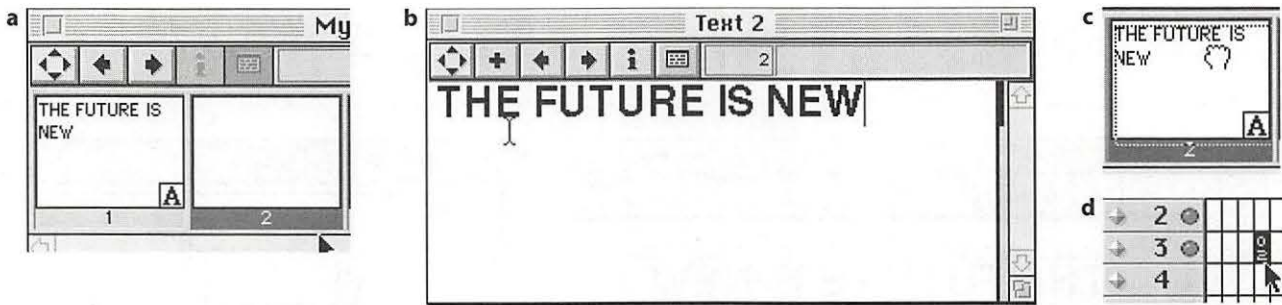
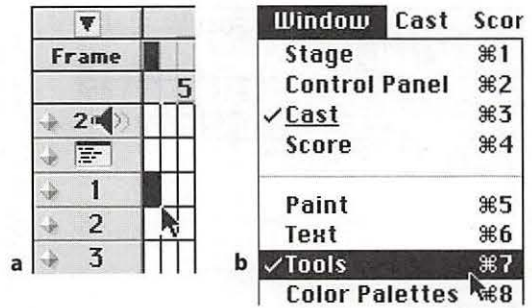
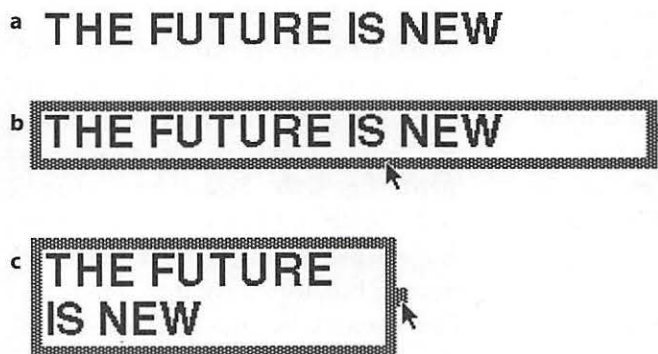


Figure 4.10 You can easily edit your text created in a Director Cast Member window. Select an empty window (a), type your text (b), and click and drag from the Cast member window (c) to an empty frame in your work area (d).

Figure 4.11 Text created from a Cast Member window in Director can be stretched or condensed by clicking and dragging from the text box handle to the right of the text box.



Text Window Text. This method of text creation is recommended because you can edit the copy and create the text as a separate cast member that can be used independently of any other cast member. From the Window menu, select Cast. Click in an empty cast member frame to highlight the frame (**fig. 4.10a**). From the Text menu, make font changes. Type your text (**fig. 4.10b**). Click the small control box at the top-left to close the text window. Click and drag this text Cast member from the cast window to an empty frame and channel in the Score (**fig. 4.10c and d**). Use Command-1 (Macintosh) or Control-1 (Windows) to view the Stage to see the text you've created (**fig. 4.11a**). Click in the text column. Slide the heavy line around your text to the left or right to decrease or increase the width of your column or to move the column (**fig. 4.11 b and c**).

Persuasion and PowerPoint

Click on the text tool and click in a "Click here" text box if you're working on a new slide. Begin typing and your text will replace the generic text. You can also click anywhere in the work area with the text tool selected and begin typing to create text (**figs. 4.12a and b-4.13a and b**).

HyperCard

Select New Field from the Objects menu. A text field with a moving, "marching ants" outline will appear (**fig. 4.14a**). Select the Finger tool from the Tools menu (**fig. 4.14b**). The dotted outline of the text field becomes solid. Move the cursor into the column and watch it change to an I-Bar cursor. Click your mouse and begin typing (**fig. 4.14c**). When you are

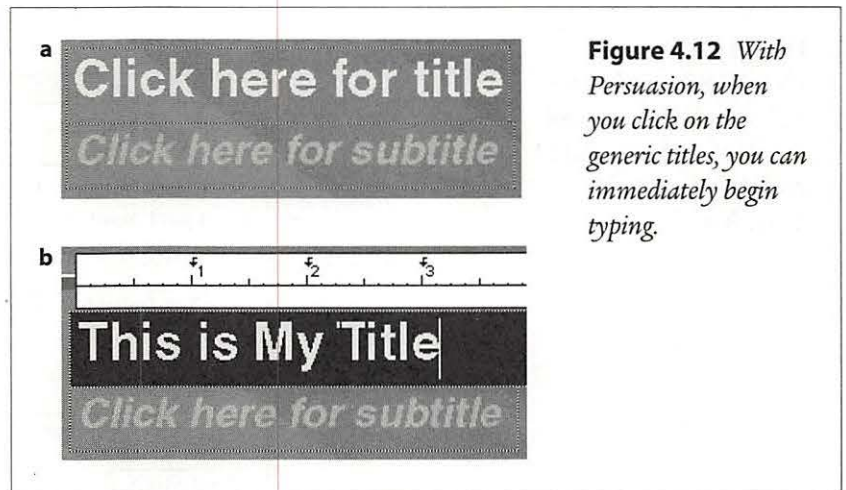


Figure 4.12 With *Persuasion*, when you click on the generic titles, you can immediately begin typing.

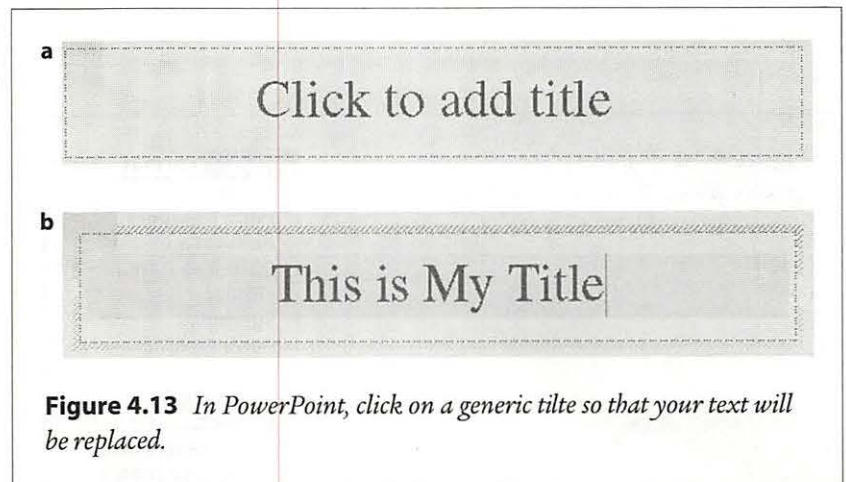


Figure 4.13 In *PowerPoint*, click on a generic title so that your text will be replaced.

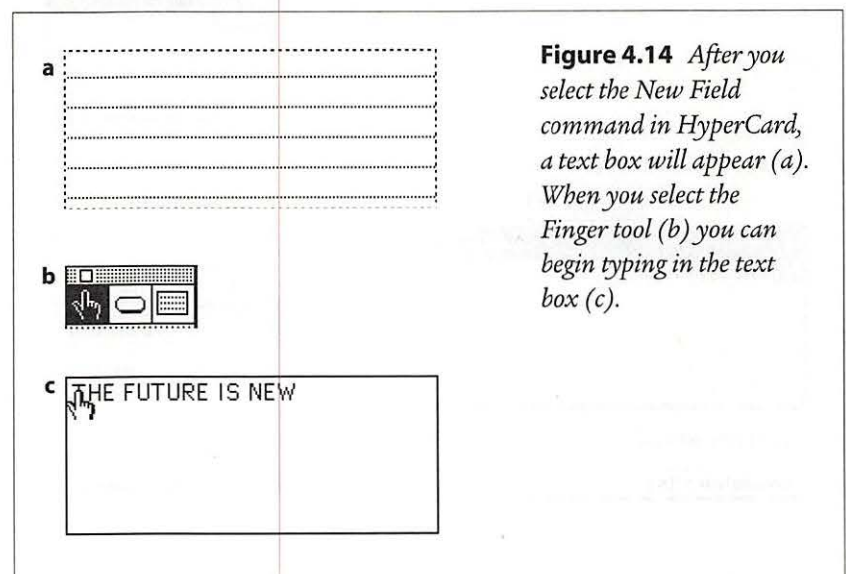


Figure 4.14 After you select the New Field command in *HyperCard*, a text box will appear (a). When you select the Finger tool (b) you can begin typing in the text box (c).

Figure 4.15 In HyperCard, switch to the right-hand Field tool, and double-click the text box to reveal the Field Info dialog box.

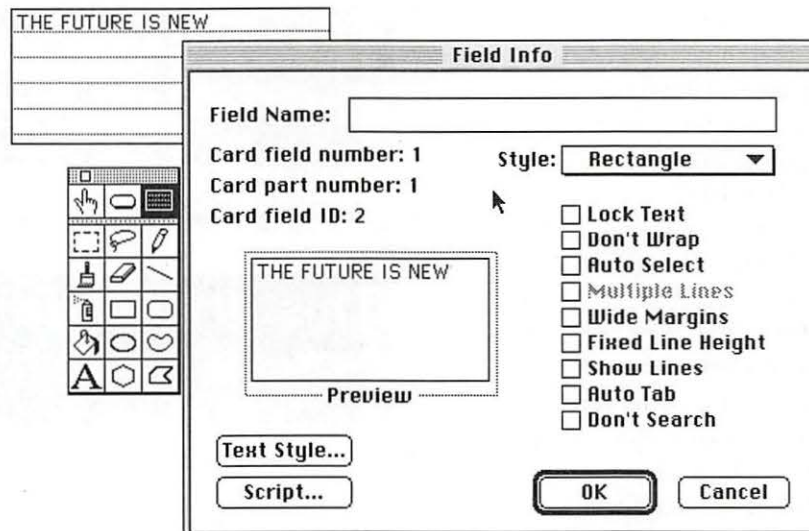
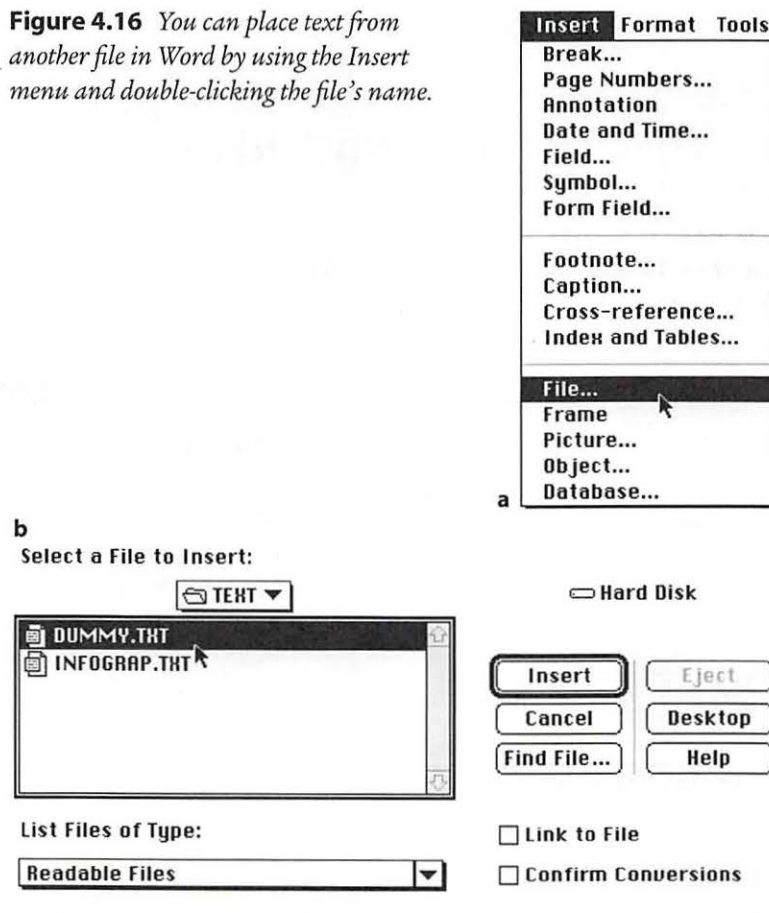


Figure 4.16 You can place text from another file in Word by using the Insert menu and double-clicking the file's name.



finished creating the copy, select the Field tool from the Tools menu. Double-click the column to display the Field Info dialog box (fig. 4.15).

You can also use the Text tool in the toolbox to create text. However, this method is not recommended because once you click the cursor somewhere else on the frame, you can't edit the text. You will have to use the eraser, lasso, or rectangle select tool to remove the text, and if there is any graphic element under the text, you will remove it along with the text.

Netscape

Create text with a word processing program as explained in the section named "Making Hypertext Links" on page 109.

Placing or Importing Text

Every program will allow you to paste text from the Scrapbook (Macintosh) or Clipboard (Windows) into a page or frame. Highlight text from some other program, use Command-C (Macintosh) or Control-C (Windows)

to copy the text, or use Command-X (Macintosh) or Control-X (Windows) to cut the text. Use Command-V (Macintosh) or Control-V (Windows) to paste the text. Some applications, however, have more sophisticated text placement procedures.

Word

From the Insert menu, select File (fig. 4.16a). Double-click the name of the file that you want to insert (fig. 4.16b), and it will be placed in your page.

WordPerfect

From the File menu, select Insert File. Double-click a file name to place the text on your page (fig. 4.17).

PageMaker and FreeHand

Select the Pointer or Text tool, then from the File menu, select Place (fig. 4.18a). In PageMaker, you can also use Command-D (Macintosh) or Control-D (Windows) to place a variety of text file formats, and in Free-Hand, you can use Command-Shift-D (Macintosh) or Control-Shift-D (Windows) to place Text Only or RTF files. Find the file you want to place and double-click its name.

The Pointer tool will change to a Place icon (fig. 4.18b). Click and drag the icon to create a column (fig. 4.18c). When you let go of the mouse button, the text will appear in the column (fig. 4.18d).

QuarkXPress

Create a text column or click in an existing column with the Content tool selected. Use Command-E (Macintosh) or Control-E (Windows) or select Get Text from the File menu (fig. 4.19). Find the file you want to place and double-click its name.

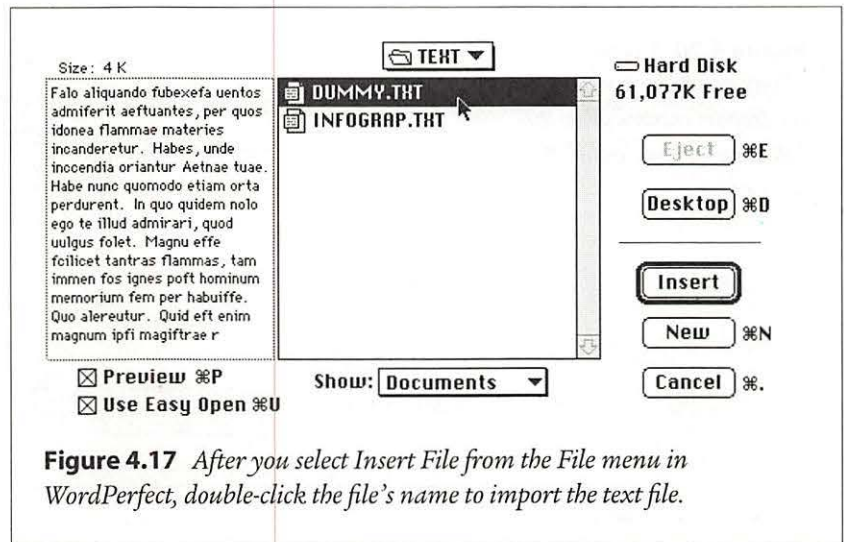


Figure 4.17 After you select Insert File from the File menu in WordPerfect, double-click the file's name to import the text file.

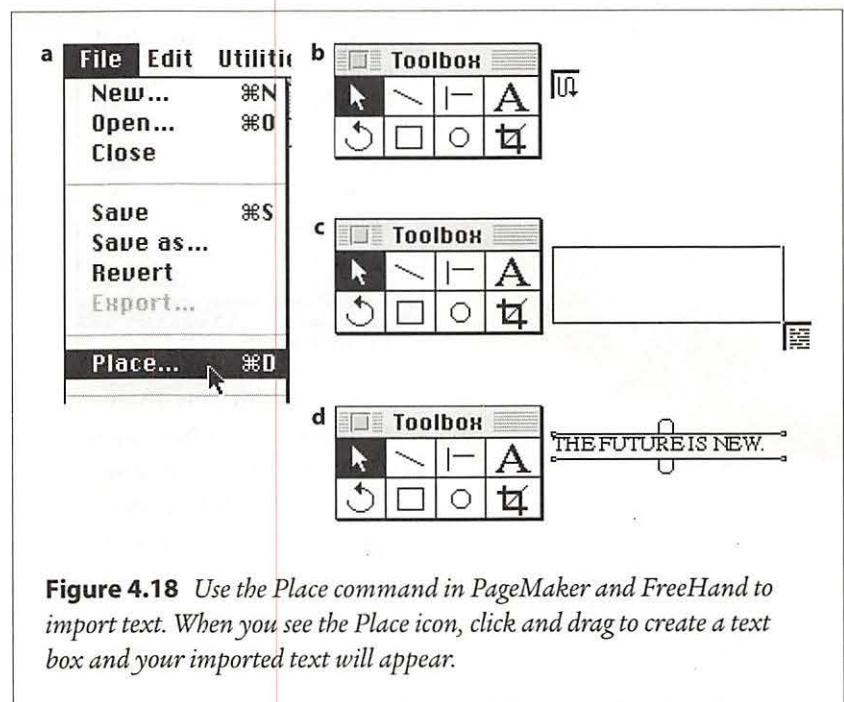


Figure 4.18 Use the Place command in PageMaker and FreeHand to import text. When you see the Place icon, click and drag to create a text box and your imported text will appear.

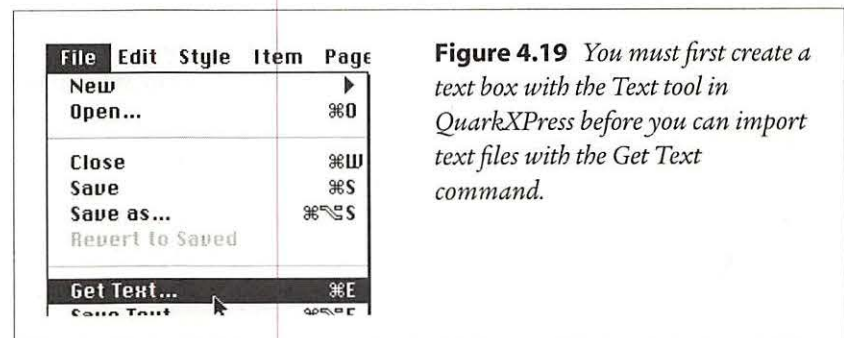


Figure 4.19 You must first create a text box with the Text tool in QuarkXPress before you can import text files with the Get Text command.

Figure 4.20 *CorelDraw* allows you to import text with the Import command in the File menu. Double-click the file's name.

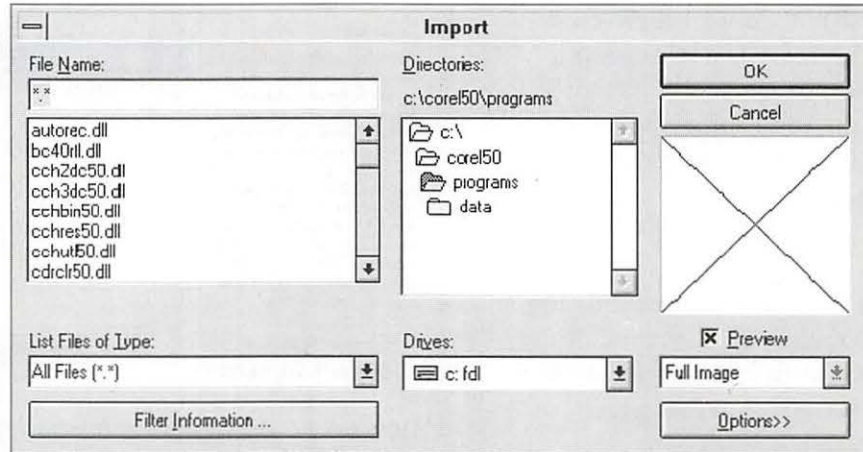


Figure 4.21 Text can be imported into an *Illustrator* file by selecting the text tool in the toolbox, choosing *Import Text*, and clicking and dragging the mouse to create a text box.

CorelDraw

From the File menu, select Import. When you find the file you want to place, double-click its name. The text will appear in a frame on your page (fig. 4.20).

Illustrator

Select the text tool. Click and drag to create a text column. Select Import Text (Macintosh) or select Import and

then Text (Windows) from the File menu (fig. 4.21), find the file you want to place, and double-click its name. The Select tool will change to a Place icon. Click and drag the icon to create a column.

Lotus 1-2-3

Select a cell in which you want the text to appear. Choose Import From from the File menu (fig. 4.22). Find the file and double-click on its name.

Persuasion

From the File menu select Import Text (fig. 4.23). You can only use text that has been saved as Text Only text format with another program.

Creating Columns

Word

Choose Columns from the Format menu where you can select a Preset column, type the number of columns you would like, or type specific dimensions for each column (fig. 1.4.42). You can also use the Column tool at the top of the toolbox. To see the



Figure 4.22 You can import text to use in a Lotus 1-2-3 spreadsheet with the appropriate command.

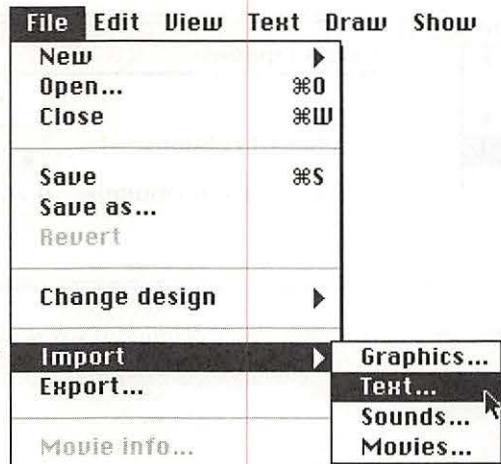


Figure 4.23 Text for use in a Persuasion presentation can be easily imported. Double-click the file's name when you find it.

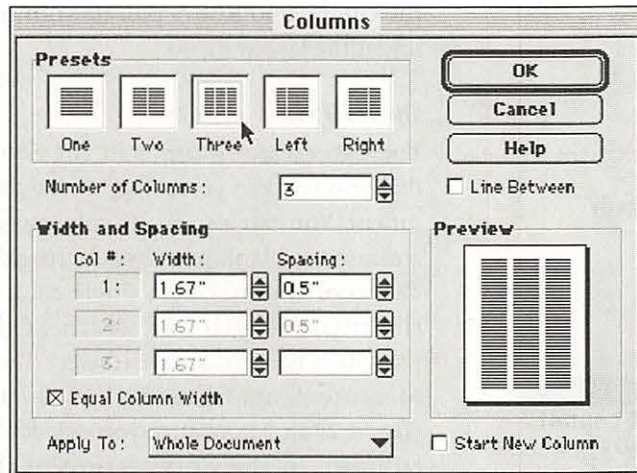


Figure 4.24 In Word, simply select the number of columns you want to have.

effect of your column changes, choose Page Layout from the View menu.

WordPerfect

Click the Columns tool button at the top of the work area to create as many columns as you want (fig. 4.25).

PageMaker and FreeHand

Click and drag from the Text tool to create any number of columns of copy at any width and length. In PageMaker,

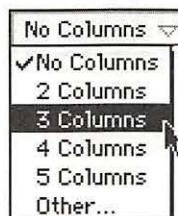


Figure 4.25 Pull down from the Columns tool button to select the number of columns you want for your WordPerfect file.

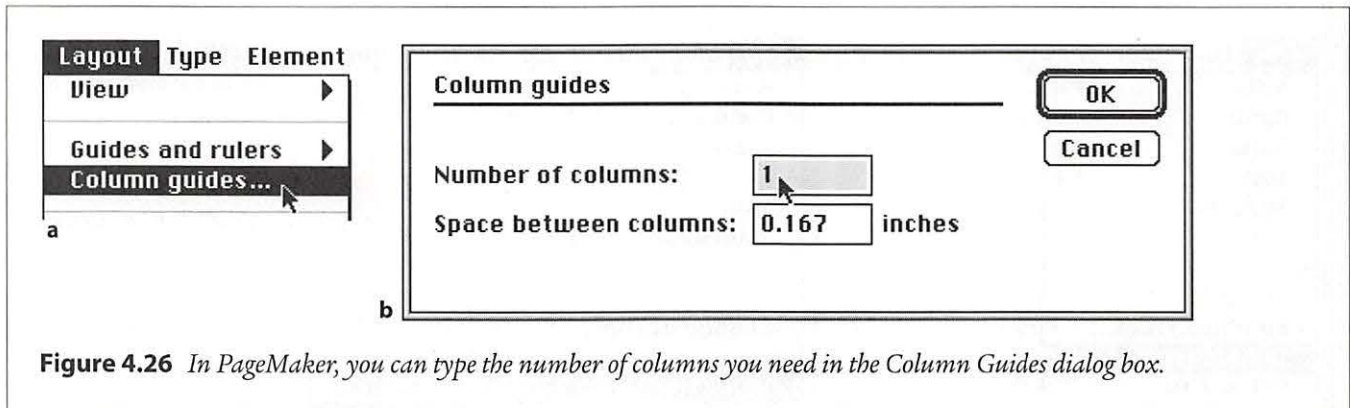
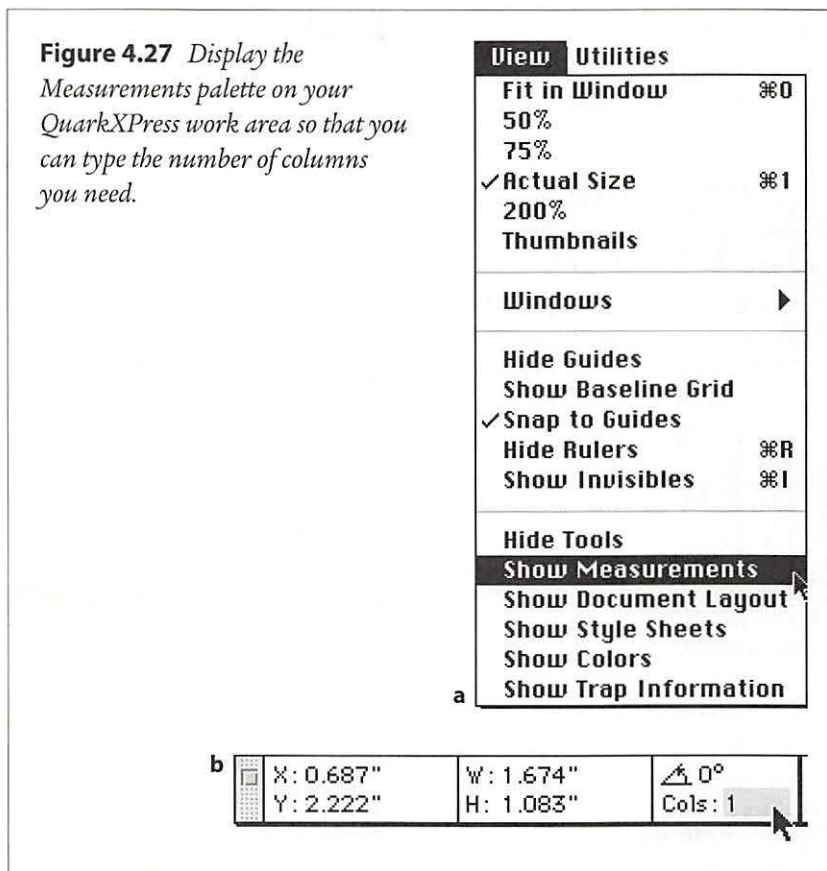


Figure 4.26 In PageMaker, you can type the number of columns you need in the Column Guides dialog box.



you can also select Column guides from the Layout menu (fig. 4.26a) and type the number of columns you want on a page (fig. 4.26b). Make sure the guides are displayed by selecting Guides from the Guides and Rulers pull-down menu under the layout menu.

QuarkXPress

You can create columns in the Setup dialog box when you create a new document. You can also create columns on a master or blank page by selecting the Text tool and making a single column the entire length and width of the page. If it is not displayed, select Show Measurements from the View menu (fig. 4.27a). Make sure you select the column. In the Cols section of the Measurement palette, type the number of columns you want (fig. 4.27b). Click on the column to see the result. You can also select Modify from the Item menu to see the Text Box Specifications dialog box where you can type in the number of columns you want in a selected text box. When you create or place text in this text box, it will automatically divide into the number of columns you designated.

CorelDraw

From the Text menu, select Frame. Type the number of columns you

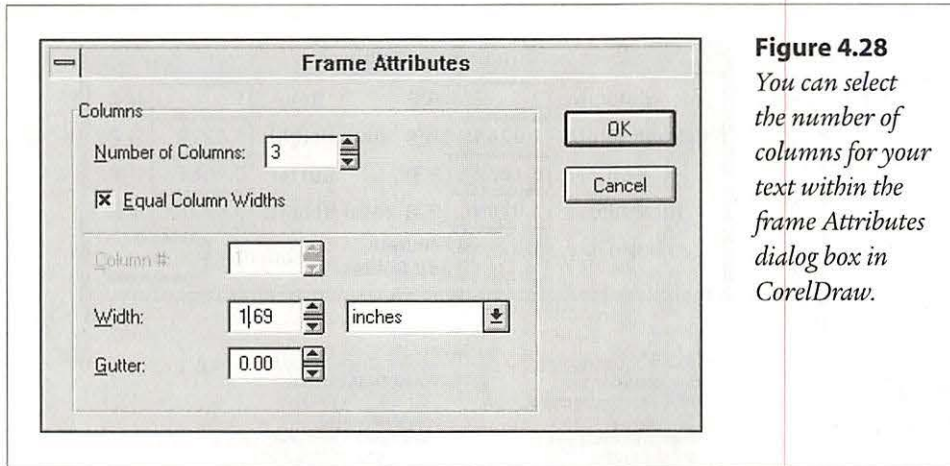


Figure 4.28
You can select the number of columns for your text within the frame Attributes dialog box in CorelDraw.

want to have on your page in the Frame Attributes dialog box (fig. 4.28). Click OK.

You can also click and drag from the Text tool to create any number of columns of copy at any width and length.

Illustrator

Use the Text tool to create your initial column. Select Import Text from the File menu to place text in the column, or create your own body copy. If you have more text than the column can hold, at the bottom-right of the column will be a small box with a dot (Macintosh) or a plus sign (Windows) in the center (fig. 4.29a). Click outside the text column with the Select tool to de-select it. With the Text tool, click and drag to create another column. Click the Select tool again. The new column will still be selected. Hold the Shift key down and click the first column to select it. Choose Link Blocks (Macintosh) or Link (Windows) from the Type menu and additional text moves to the new column (fig. 4.29b and c).

For the Macintosh version, there is an alternative method. From the Filter menu, select Text, then choose

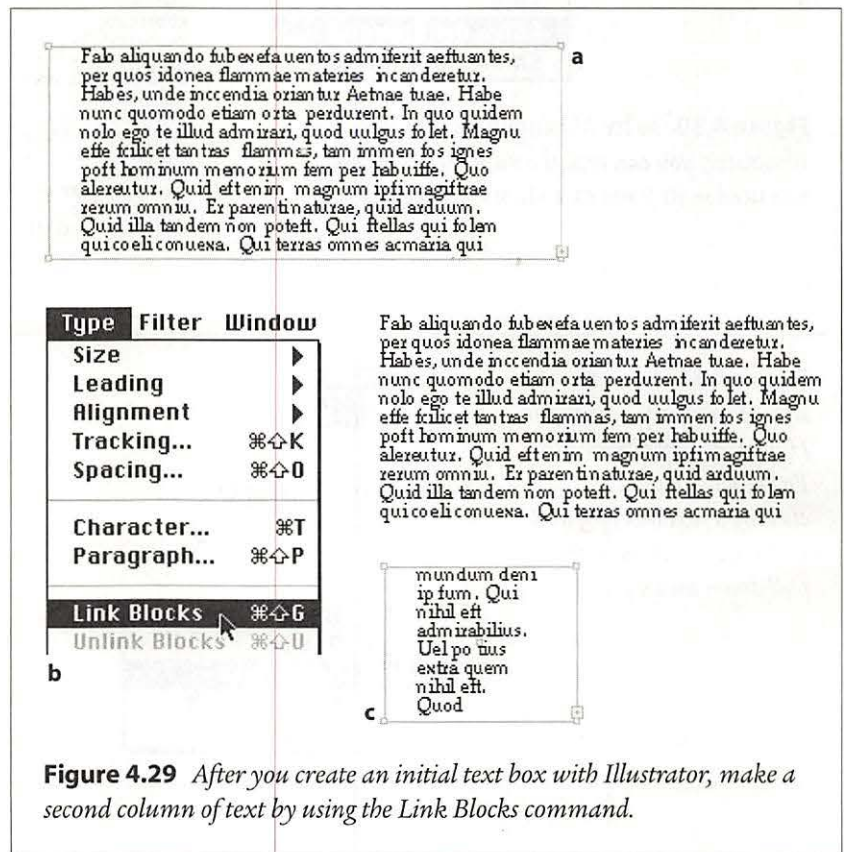


Figure 4.29 After you create an initial text box with Illustrator, make a second column of text by using the Link Blocks command.

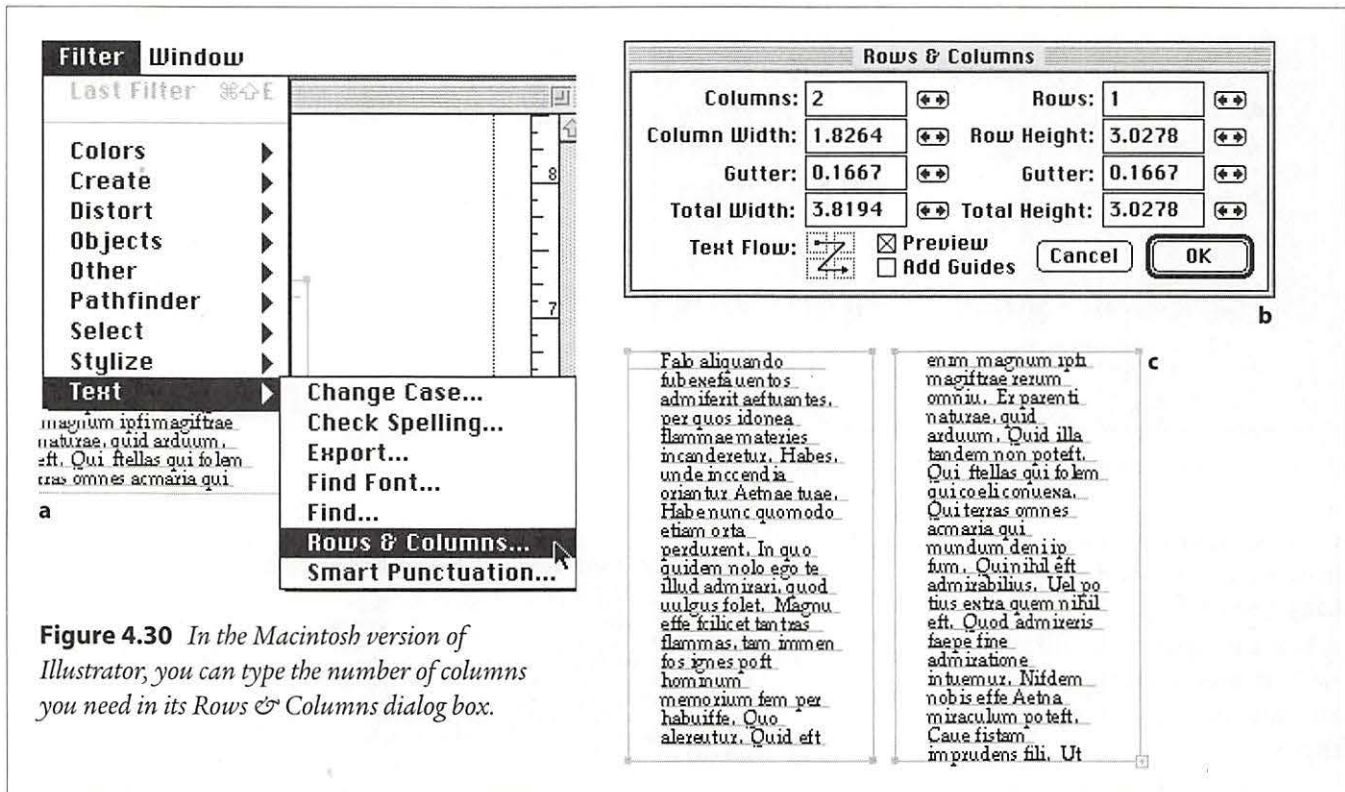


Figure 4.30 In the Macintosh version of *Illustrator*, you can type the number of columns you need in its *Rows & Columns* dialog box.

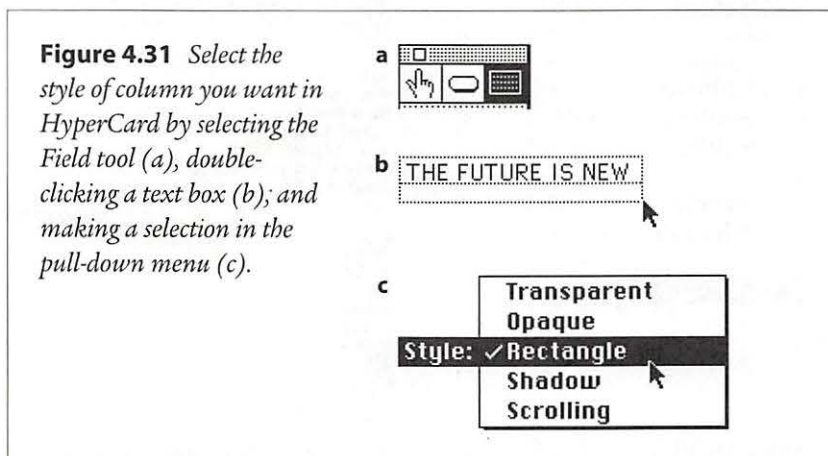


Figure 4.31 Select the style of column you want in *HyperCard* by selecting the *Field* tool (a), double-clicking a text box (b), and making a selection in the pull-down menu (c).

Rows & Columns (fig. 4.30a). Type the number of columns you need (fig. 4.30b and c). Click in the *Text Flow* graphic to direct the way text is entered in the columns. You may also want to choose *Preview* and *Add Guides*. Click *OK*.

Excel and Lotus 1-2-3

Each cell along the horizontal axis is its own column, so in a sense, the columns are already created for you.

Director

From the *Window* menu, select *Tools*, then choose the *Text* tool. Click and drag the *Text* cursor to create as many columns as you need on the *Stage*. As long as there is some text in the column that you create or place, the column will remain.

HyperCard

Select New Field from the Objects menu. Repeat this procedure for as many columns of text as you need. The style of column can be chosen by selecting the Field tool from the Tools menu (fig. 4.31a), double-clicking a Text Field (fig. 4.31b) and using the Style pull-down menu to decide upon Transparent, Opaque, Rectangle, Shadow, or Scrolling columns (fig. 4.31c).

Other programs

Creating columns of text is not recommended.

Sizing and Moving Columns

Word

To resize a column, choose Columns from the Format menu or the Column tool at the top of the toolbox and make a change in your original column decision.

WordPerfect

Change the number of columns by clicking the Column tool button at the top of the work area.

PageMaker and CorelDraw

Whether you create text with PageMaker or place text created in another program, a column can be sized and moved to meet your graphic design requirements. Use the Pointer tool in the toolbox to select the column. Click and drag from the lower-right sizing handle and change the size of the column. If all the text is shown in the column, the Window Shade icon in the lower-center will be empty. If there is more text that is not shown, the Window Shade will show a downturned

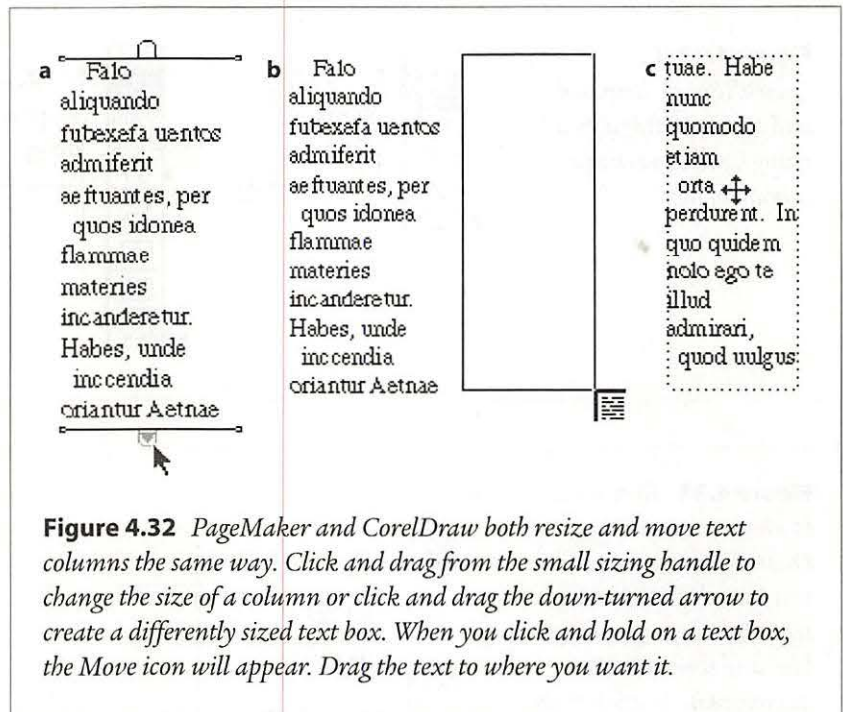


Figure 4.32 PageMaker and CorelDraw both resize and move text columns the same way. Click and drag from the small sizing handle to change the size of a column or click and drag the down-turned arrow to create a differently sized text box. When you click and hold on a text box, the Move icon will appear. Drag the text to where you want it.

arrow (fig. 4.32a). Click and drag on the arrow to show all the text. Click once in the arrow to place the rest of the text in another column. You will then see the Place icon (fig. 4.32b). Move the mouse where you want the rest of the text to begin and click.

In CorelDraw, the Window Shade icons in the lower and upper center will appear to always be empty. Nevertheless, you can manipulate columns the same as you can in PageMaker.

To move a column, simply move the Pointer tool anywhere inside the column, click and stay clicked until you see the Move icon (fig. 4.32c). With the mouse still clicked, drag the column to the other location.

QuarkXPress

A column is sized and moved the same way as in PageMaker except that additional text in a box is indicated by an X icon at the end of the text shown

Figure 4.33 Use QuarkXPress's Item tool and click and drag a small sizing handle to resize a column of text.

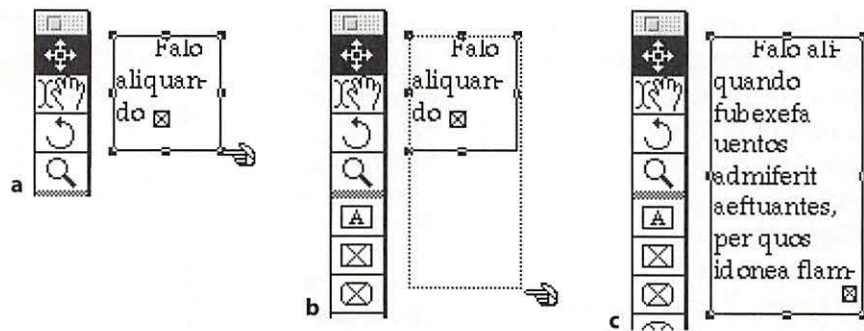
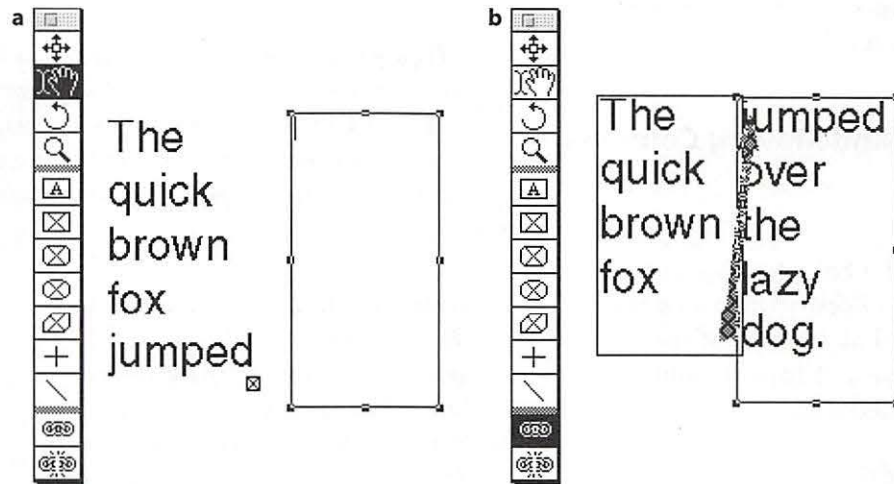


Figure 4.34 To move text to another column in QuarkXPress, create a new text box, click the linking tool, click the original text box, and then click the approximate location of the new text box.



(**fig. 4.33a**). Click and drag from the lower-right handle (the cursor will change into a pointing finger) to change the column's size (**fig. 4.33b** and **c**).

If you want text to run down another column, create a second, empty column (**fig. 4.34a**). Select the Linking tool, click inside the first column with the text (the marching ants will appear). Click the approximate location of the other column. When you let go of the mouse button, a linking arrow quickly appears, vanishes, and the text will show up in the second column (**fig. 4.34b**). Repeat the process for as many columns as you need.

To Unlink columns, select the Unlinking tool (**fig. 4.35a**), click on a column until the arrow appears. Click at the end of the "feather" part of the arrow and the columns will be unlinked (**fig. 4.35b**).

To move a column, select the Item tool. Click and drag from the center of the column.

FreeHand

To resize a column, click and drag with the Pointer tool on any corner handle of the column (**fig. 4.36**). To move the column, click and drag with the Pointer tool in the middle of the text to move it to another location.

Illustrator

To resize a column, choose the Direct (or empty arrow) Select tool in the toolbox. Click on the text block, but be careful not to select any baselines (click the cursor just to the left of the column) (**fig. 4.37a**). Click and drag from the middle of a vertical or horizontal line of the column box to change the size of the column (**fig. 4.37b**). If you click and drag from a corner column, you can get an unusually shaped column. To move a column, choose the Select tool and click just below the last line of the copy to see its baseline. Click and drag a handle or baseline of the column to move it somewhere else. With the Filled-in Select tool and the Shift key down, click on more than one column's baseline text to select them all. You can then move all of them at once. Use the Empty Select tool to move a single column.

Photoshop

Text manipulation with Photoshop is not recommended. However, text created with the Text tool can be easily moved when it is first inserted in a picture. New text will appear to “shimmer.” Move the I-Bar cursor close to the shimmering text and the cursor will change to a Pointer tool. Click and drag the text to another area. Be careful. There is no easy way to remove text once it quits shimmering.

Excel

For text in a chart, double-click the chart to select it. Click the text. Click and drag the text to a new position within the chart.

Lotus 1-2-3

For text created with the Draw Text tool, select the Pointer tool and click

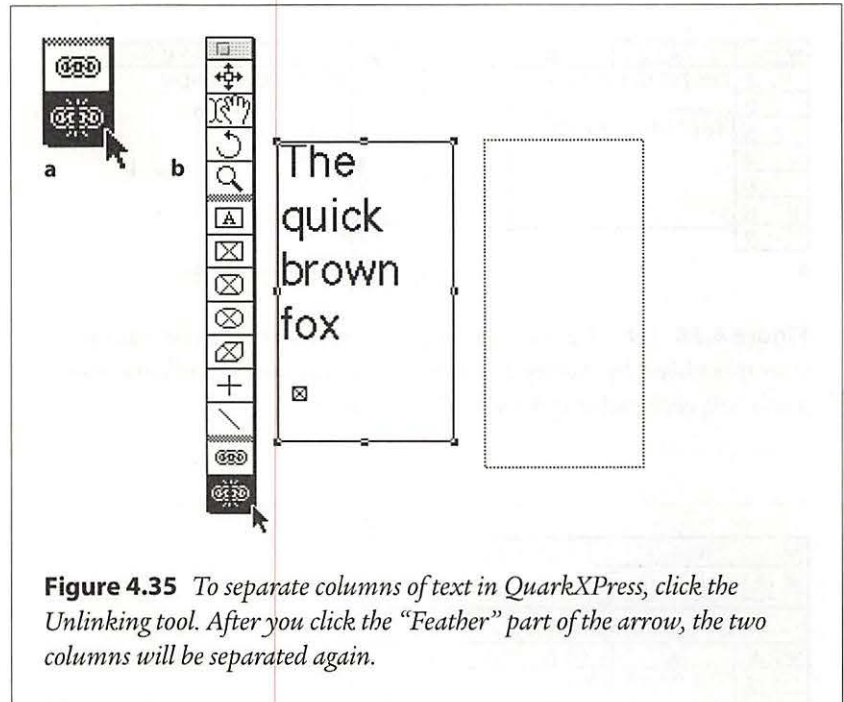


Figure 4.35 To separate columns of text in QuarkXPress, click the Unlinking tool. After you click the “Feather” part of the arrow, the two columns will be separated again.

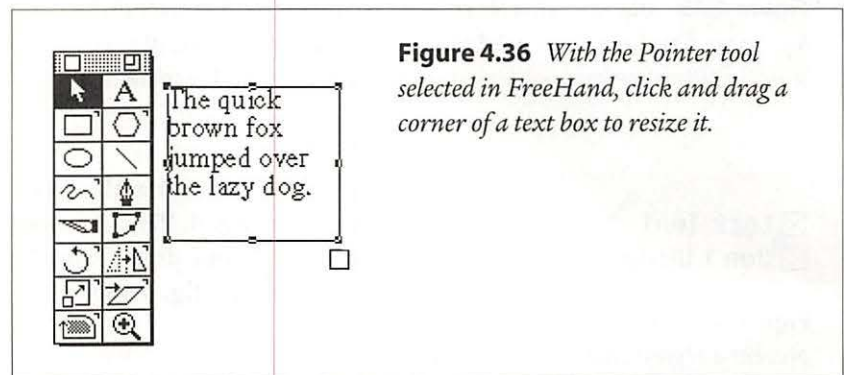


Figure 4.36 With the Pointer tool selected in FreeHand, click and drag a corner of a text box to resize it.

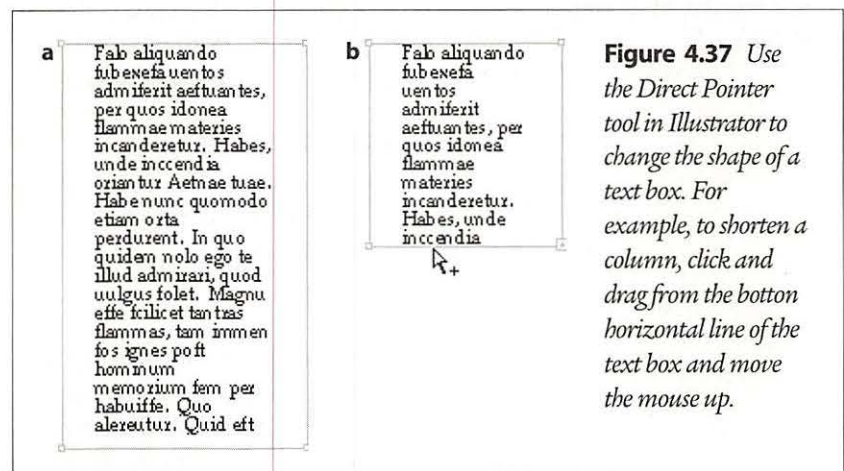


Figure 4.37 Use the Direct Pointer tool in Illustrator to change the shape of a text box. For example, to shorten a column, click and drag from the bottom horizontal line of the text box and move the mouse up.

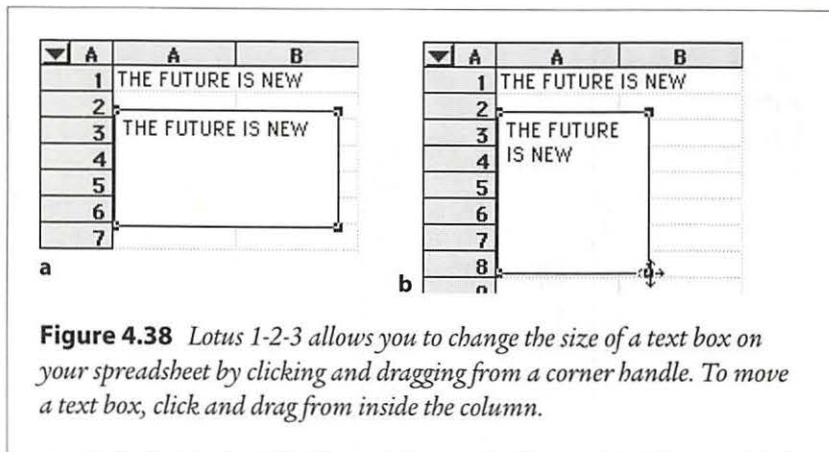


Figure 4.38 Lotus 1-2-3 allows you to change the size of a text box on your spreadsheet by clicking and dragging from a corner handle. To move a text box, click and drag from inside the column.

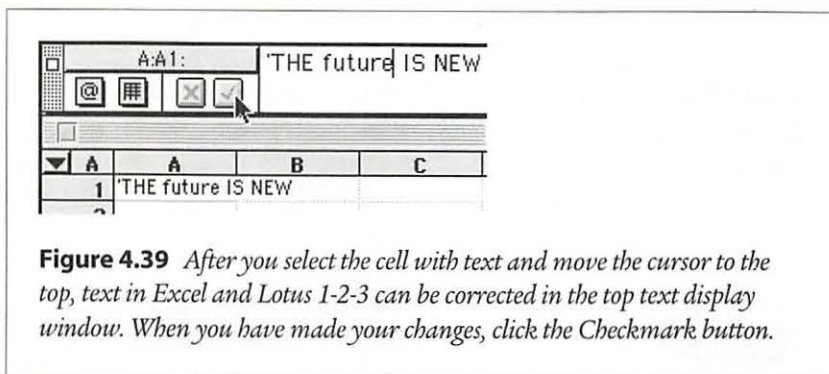


Figure 4.39 After you select the cell with text and move the cursor to the top, text in Excel and Lotus 1-2-3 can be corrected in the top text display window. When you have made your changes, click the Checkmark button.

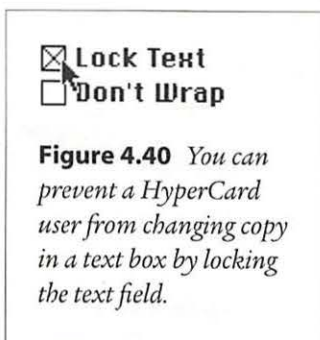


Figure 4.40 You can prevent a HyperCard user from changing copy in a text box by locking the text field.

and drag from a corner handle to resize the column (**fig. 4.38a**). To move the column, click and drag from the inside of the column (**fig. 4.38b**).

Director

Select a column of text. Click and drag from a text box handle to resize the column. Click and drag from any line around the column of text to move it.

Persuasion and PowerPoint

Select the Pointer tool and click in the middle of the text and drag it to a new location on the slide.

HyperCard

With the Text Field shimmering (use the Field Tool in the Tools menu and select the text), click and drag from a corner to resize the column. To move

it, simply click and drag the cursor from the middle of the box.

Correcting Typographical Errors

Typographical errors for all the programs except Excel and Lotus 1-2-3 are fixed with the same method: Select the text tool or text cursor and move the mouse to the desired location in the column. Use the keyboard keys to make the necessary changes. When using Photoshop, typographical errors can be corrected only in the Type dialog box as explained in "Creating Text" on page 67.

Excel and Lotus 1-2-3

Select the cell with the text in it, move the mouse to the top text bar where the copy is repeated, make changes, then click the Checkmark button (**fig. 4.39**).

Director

For text created with the text tool from the Window menu, double-click a text cast member in that window and highlight any part of the text you want to edit. Close the window by clicking the top-left control box.

HyperCard

If a Text Field has been locked to prevent editing, select the Field tool from the Tools menu, double-click the field, and de-select the Lock text button (**fig. 4.40**). Select the Finger select tool from the Tools menu, move the cursor to the text field and click to add, alter, or remove text.

Making Font Changes

For most of the applications in this workbook, you must highlight any

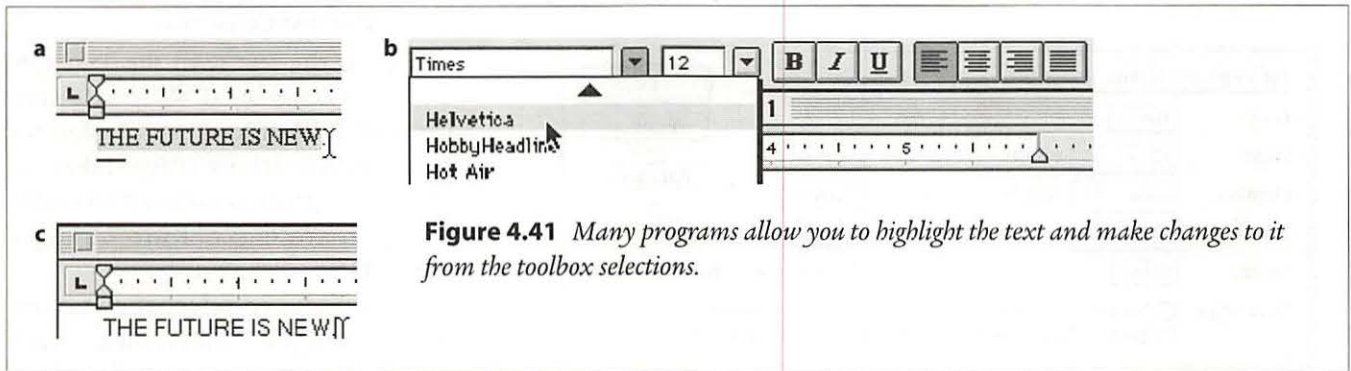


Figure 4.41 Many programs allow you to highlight the text and make changes to it from the toolbox selections.

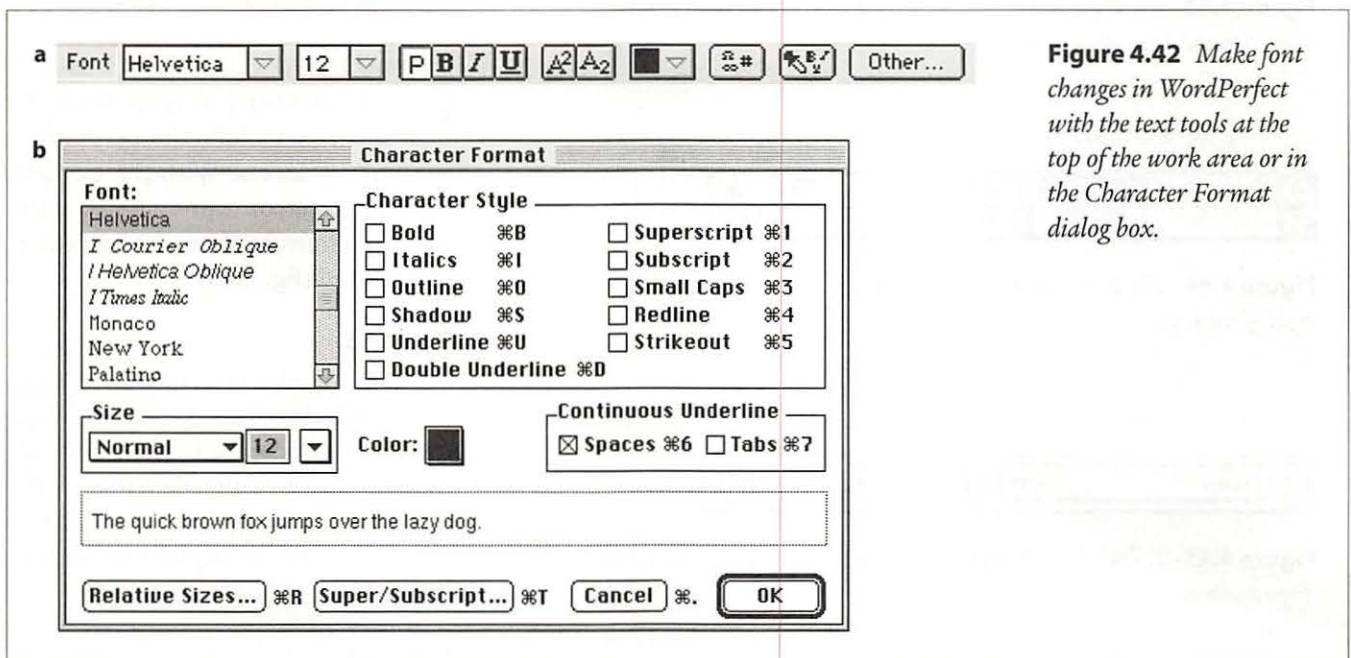


Figure 4.42 Make font changes in WordPerfect with the text tools at the top of the work area or in the Character Format dialog box.

text—from an individual letter to all the copy in a column—before you can make any font changes. To select all the text in a column, click the cursor once in the column and press Command-A (Macintosh) or Control-A (Windows) to highlight all of the copy. Once the text is highlighted, you can make changes with command keys or by the click, drag, and select technique from the various menu and toolbox choices.

Word, WordPerfect (Windows), Excel, Persuasion, and PowerPoint

Highlight the text (**fig. 4.41a**) and make changes to the font with the toolbox selections at the top of the work area (**fig. 4.41b** and **c**).

WordPerfect (Macintosh)

Click the Font tool button at the top to show the text tools to make changes (**fig. 4.42a**), or open the Character Format dialog box and make selections that will alter highlighted text (**fig. 4.42b**).

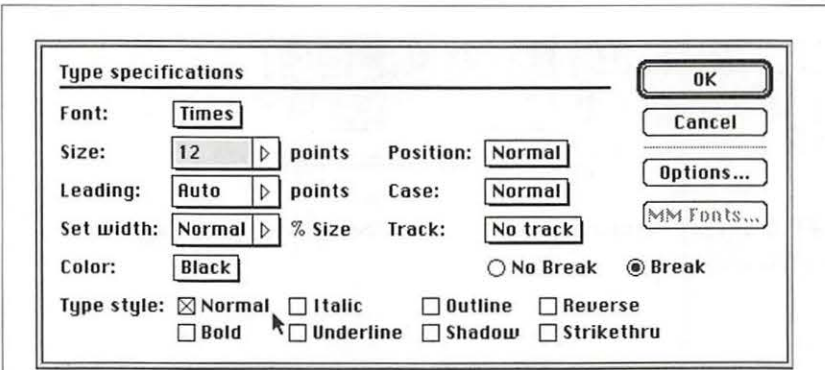


Figure 4.43 Highlighted text in PageMaker and CorelDraw can be altered in the Type dialog box.

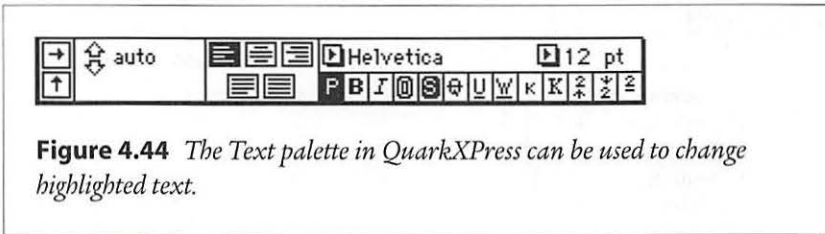


Figure 4.44 The Text palette in QuarkXPress can be used to change highlighted text.

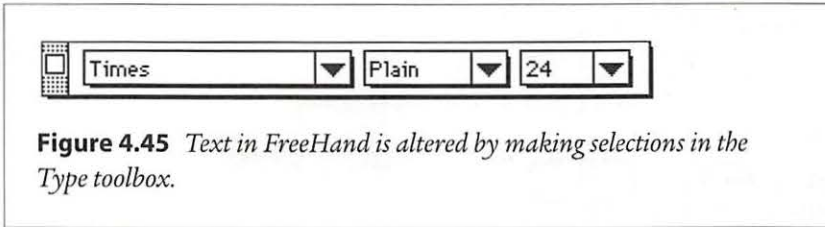


Figure 4.45 Text in FreeHand is altered by making selections in the Type toolbox.

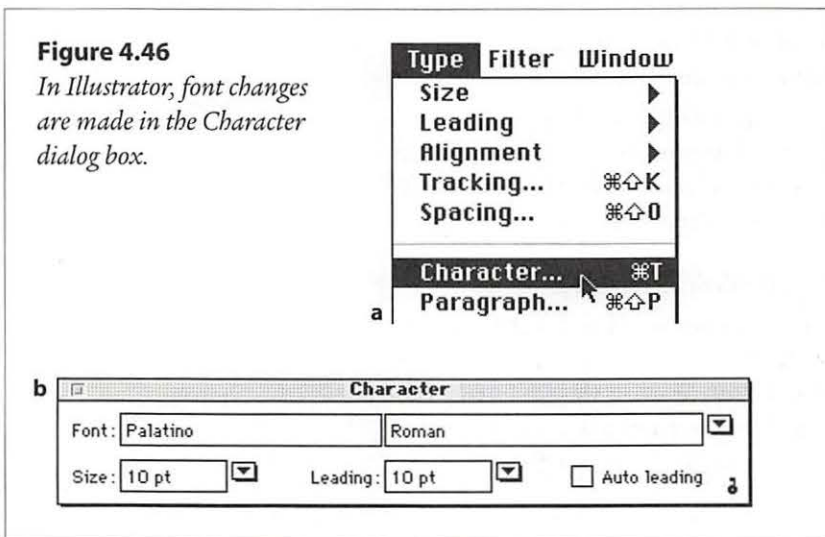


Figure 4.46 In Illustrator, font changes are made in the Character dialog box.

PageMaker and CorelDraw

Highlight the text with the Text tool and use Command-T (Macintosh) or Control-T (Windows) to display the Type Specifications (PageMaker) or Character Attributes (CorelDraw) dialog box to make font changes (fig. 4.43).

In PageMaker, select the Control Palette from the Window menu. Click a Type Attributes button with the text highlighted to make changes.

QuarkXPress

Select Show Measurements from the View menu to include the Text palette on your work area. With the Content tool selected, you can make a variety of font changes when your text is highlighted (fig. 4.44).

FreeHand

Use Command-T (Macintosh) or Control-T (Windows) to display the Type toolbox to make font, style, and size changes, or press the Text tool in the Inspector window to make other text adjustments to highlighted text (fig. 4.45).

Illustrator

Select a column. From the Type menu, select Character (Macintosh) (fig. 4.46a) or Type Style (Windows) to display the Character window on the work area and make changes (fig. 4.46b).

Illustrator also offers sophisticated altering of text attributes. From the Window menu, select Show Paint Style if the Paint Style palette is not shown on the screen (fig. 4.47a). With the text selected and Auto checked in the palette, click the Fill and Stroke icons and the black filled color to create a boldface appearance (fig. 4.47b and c). Select the Stroke icon, then the empty icon to display a typeface in

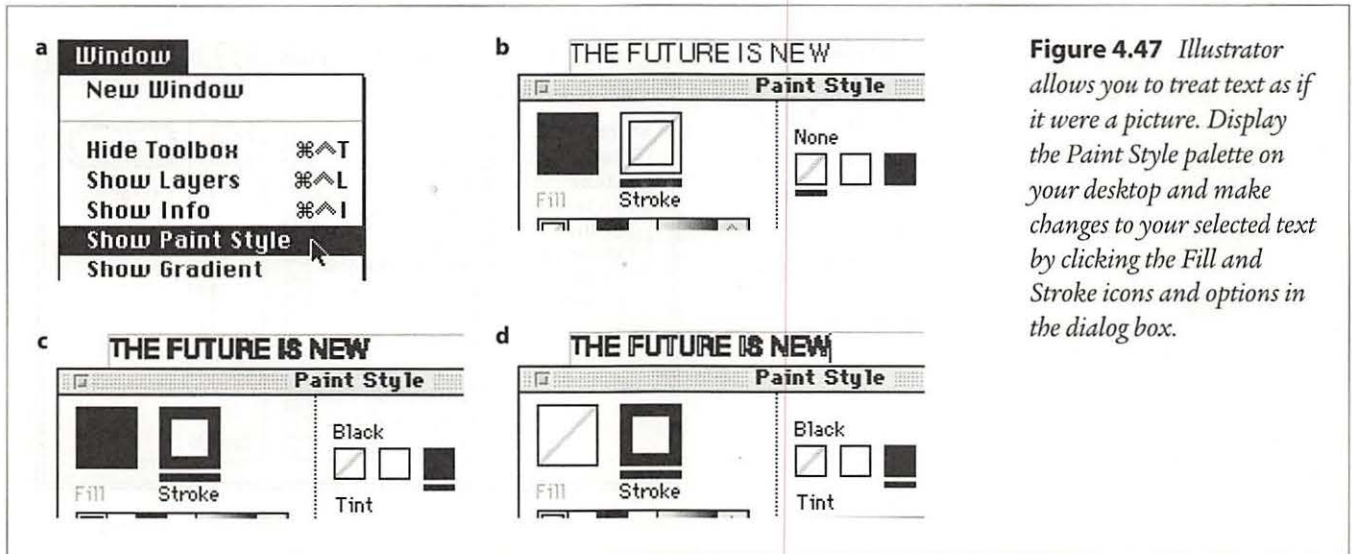


Figure 4.47 Illustrator allows you to treat text as if it were a picture. Display the Paint Style palette on your desktop and make changes to your selected text by clicking the Fill and Stroke icons and options in the dialog box.

its regular font or select the Fill icon and then the empty icon with Stroke set to the black filled color to display the outline of the text (fig. 4.47d).

Lotus 1-2-3

An entire line of text in a cell is changed by clicking on the cell and selecting an attribute in the Style toolbox or from the Style menu. Select Font and make changes in the Style Font dialog box (fig. 4.48). You can highlight and change individual letters or words with text created with the text tool in the Draw toolbox.

Director

As long as the text was not created with the paint tools, you can edit it. Select the text, and click and drag to highlight the part you want to change. If you want a text effect in which the words appear transparently on a background, select the text cast member that has been placed in the Score. In the Score window, from the Ink pull-down menu (fig. 4.49a), choose Transparent (fig. 4.49b).

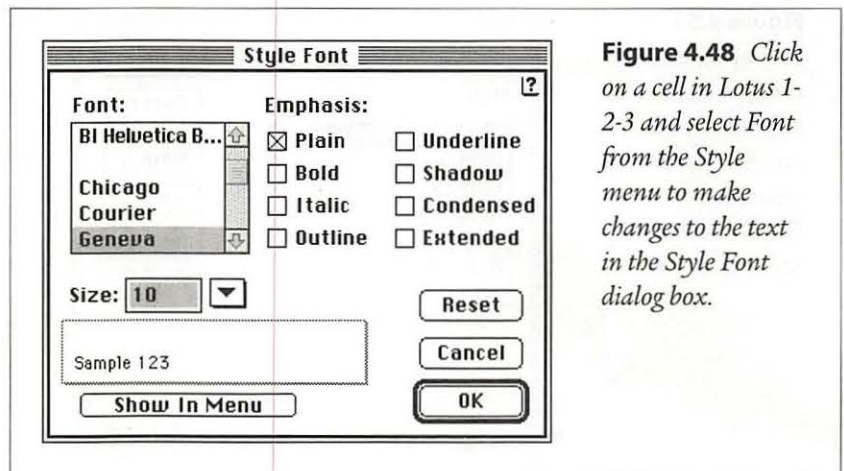


Figure 4.48 Click on a cell in Lotus 1-2-3 and select Font from the Style menu to make changes to the text in the Style Font dialog box.

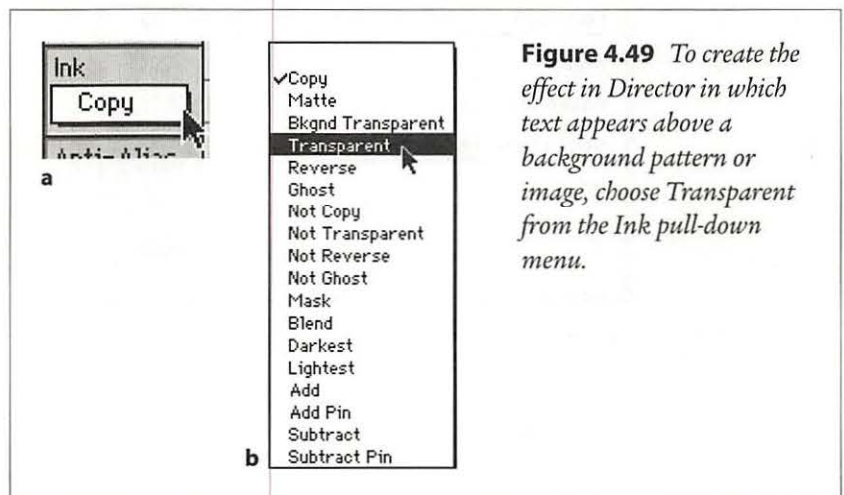
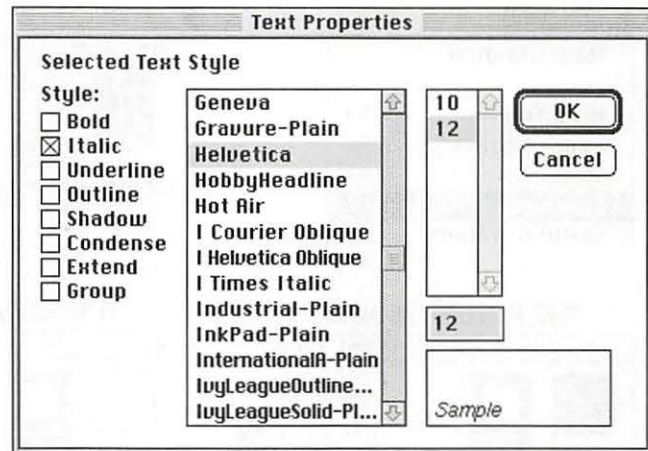


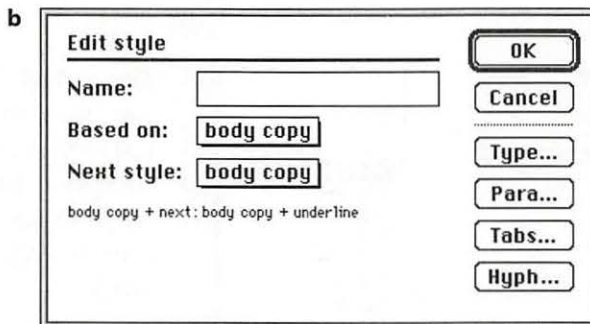
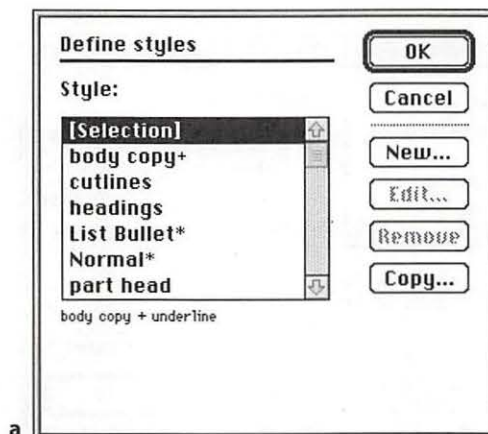
Figure 4.49 To create the effect in Director in which text appears above a background pattern or image, choose Transparent from the Ink pull-down menu.

Figure 4.50

With HyperCard's field tool selected, double-click a text box to make font changes in the Text Properties dialog box.

**Figure 4.51**

To save time when using several different typefaces and fonts, you should use the PageMaker Define Styles dialog box.



HyperCard

Highlight text and type Command-T to get the Text Properties dialog box to make style, font, and size changes, or double-click the column with the Field tool and select Text Style in the Field Info dialog box to make changes to the text (fig. 4.50).

Netscape

You have limited control over the style and size of typographical elements in Netscape. See the step-by-step guide for network interactive multimedia (page 317) to see some of the program commands required for font alterations.

Setting Text Styles

PageMaker

Set styles for various text items by selecting Define Styles from the Type menu. Select a style in the Define Styles dialog box, then the Edit button or select the New button to create a new style that you give a unique name (fig. 4.51a). Click the Type button and make your choices. Click OK. You can make other text decisions by

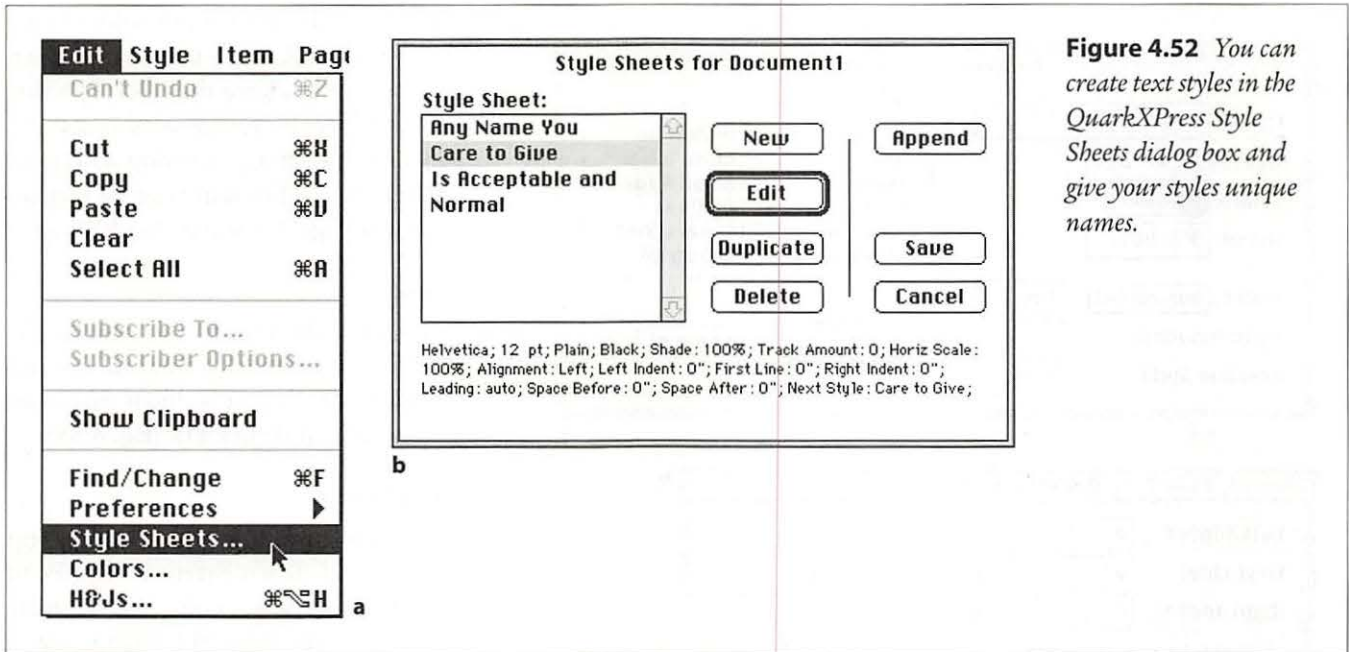


Figure 4.52 You can create text styles in the QuarkXPress Style Sheets dialog box and give your styles unique names.

clicking the other buttons on the Define Styles dialog box (fig. 4.51b). Keep clicking OK to save your changes. From the Window menu select Style Palette to show the styles on the desktop. To change text to a new style, highlight the text, and click a style in the Style palette.

QuarkXPress

Set text styles by selecting Style Sheets from the Edit menu (fig. 4.52a). Select a style in the dialog box, then click the Edit button or select the New button to create a new style that you give a unique name (fig. 4.52b). Click the Character button and make your style choices (fig. 4.53). Click OK (fig 4.54a). You can make other text style choices by clicking the other buttons (fig. 4.54b). To save your decisions click the Save button. From the View menu, select Show Style Sheets to show the styles on the desktop. To change text to a new style, highlight the text, and click a style name.

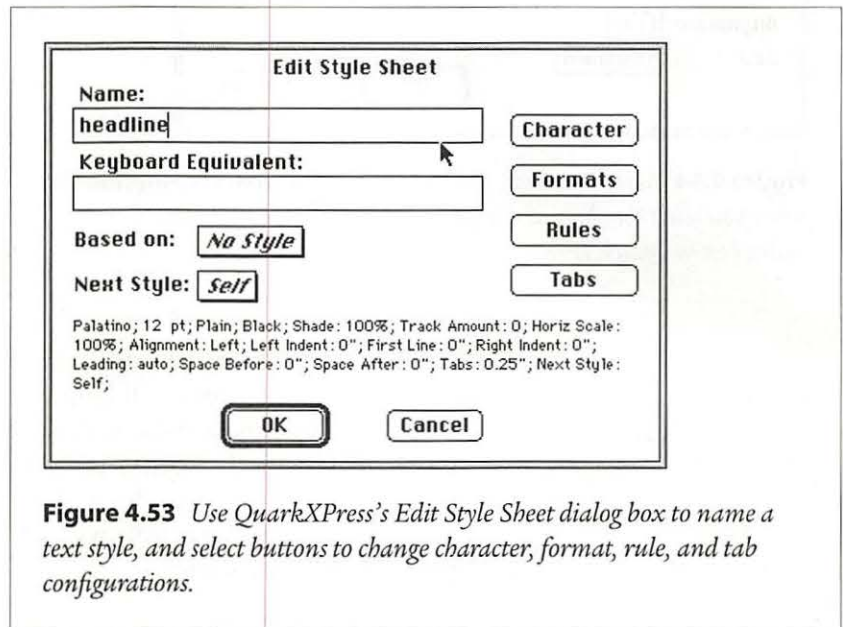


Figure 4.53 Use QuarkXPress's Edit Style Sheet dialog box to name a text style, and select buttons to change character, format, rule, and tab configurations.

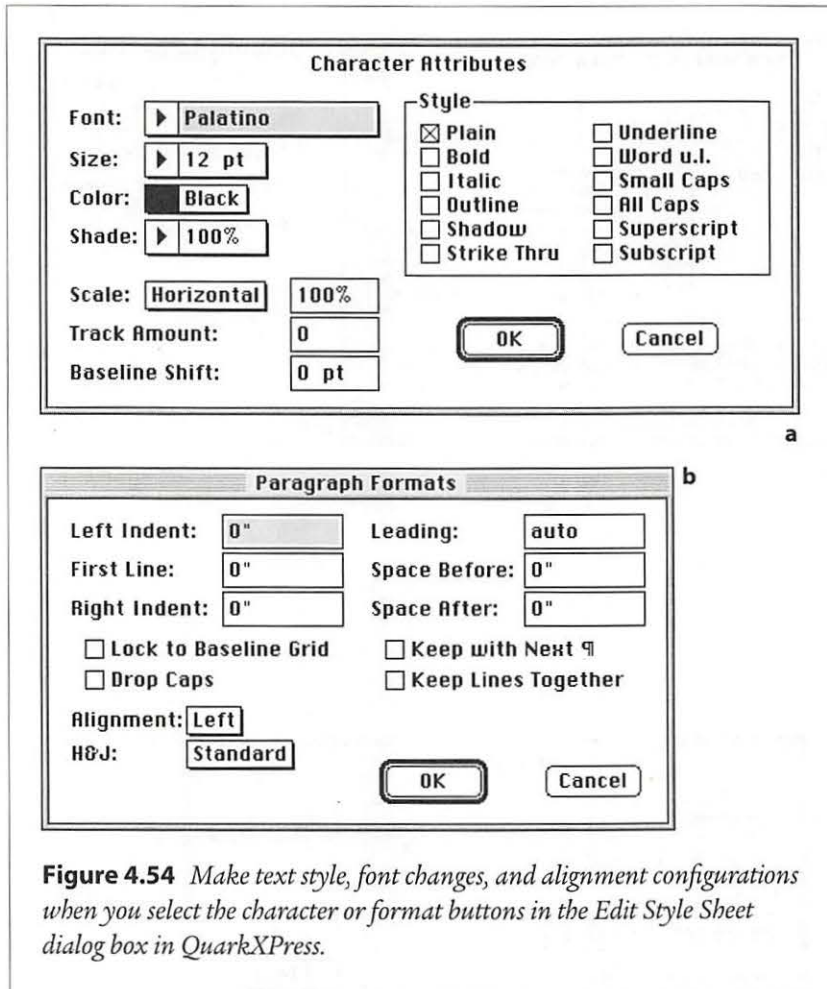


Figure 4.54 Make text style, font changes, and alignment configurations when you select the character or format buttons in the Edit Style Sheet dialog box in QuarkXPress.

Using style sheets to format your typographical decisions will help you work faster and make your work look more professional. Be sure to complete the step-by-step guides with either program so that you will get practice with style sheets.

Coloring Text

See the section “Printing Color” on page 62 for a few more details on the color process.

You can save a tremendous amount of money for your organization if you use only one color for your publication. Although it may seem that such a restriction is too limiting, you can actually

give the illusion of more colors being used in your layout by using various percentages of black for the color. By using tints of the color you get a more colorful document without incurring additional cost. Note the following tinting instructions for PageMaker and QuarkXPress.

Word

Highlight the text to be colored. Select Font from the Format menu. From the Color pull-down menu select a color and click OK (fig. 4.55).

WordPerfect

Highlight your text. Click in the Text Color pull-down menu in the Font toolbox and pick a color (Macintosh), or select Font from the Layout menu and click in the Color Options pull-down menu and choose a color (Windows) (fig. 4.56).

PageMaker

You must complete this procedure for every color you want to use. From the Element menu, select Define colors. If you want to create your own color to use in your document for text, select the New button. Most likely you will want the Spot and CMYK buttons checked for printing your work in color. Click and drag in the Libraries arrow to select a color library (fig. 4.57a). You can create your own color by sliding the CMYK bars to the left and right. You can also create a custom tint by clicking the Tint button, selecting a color from the base Color pull-down menu, and sliding the tint bar to a percentage. Be sure to name a custom color or tint (fig. 4.57b). When finished, click OK, and the color is added to the base color list. Click OK.

Use Command-K (Macintosh) or Control-K (Windows) to display the Color palette on your work area. Click a color (fig. 4.57c). You will see the text you highlighted in that color.

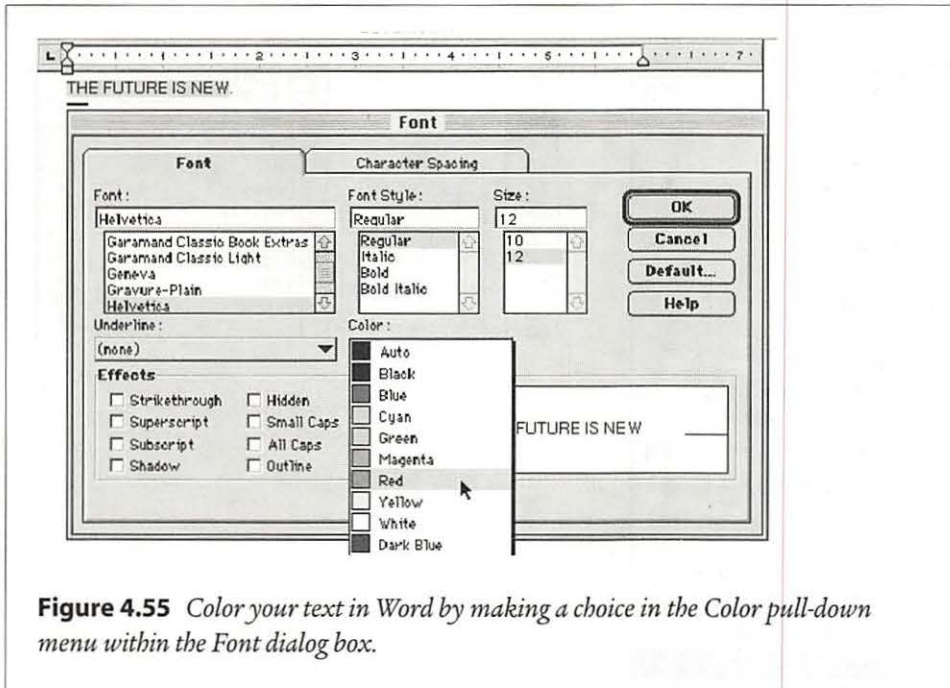


Figure 4.55 Color your text in Word by making a choice in the Color pull-down menu within the Font dialog box.

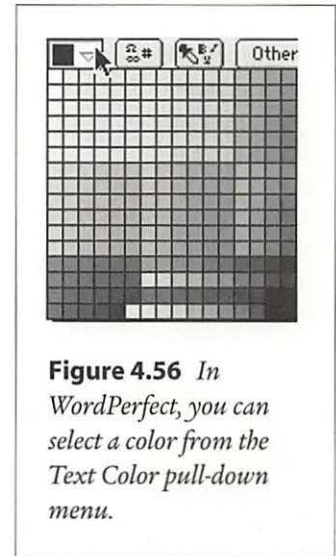


Figure 4.56 In WordPerfect, you can select a color from the Text Color pull-down menu.

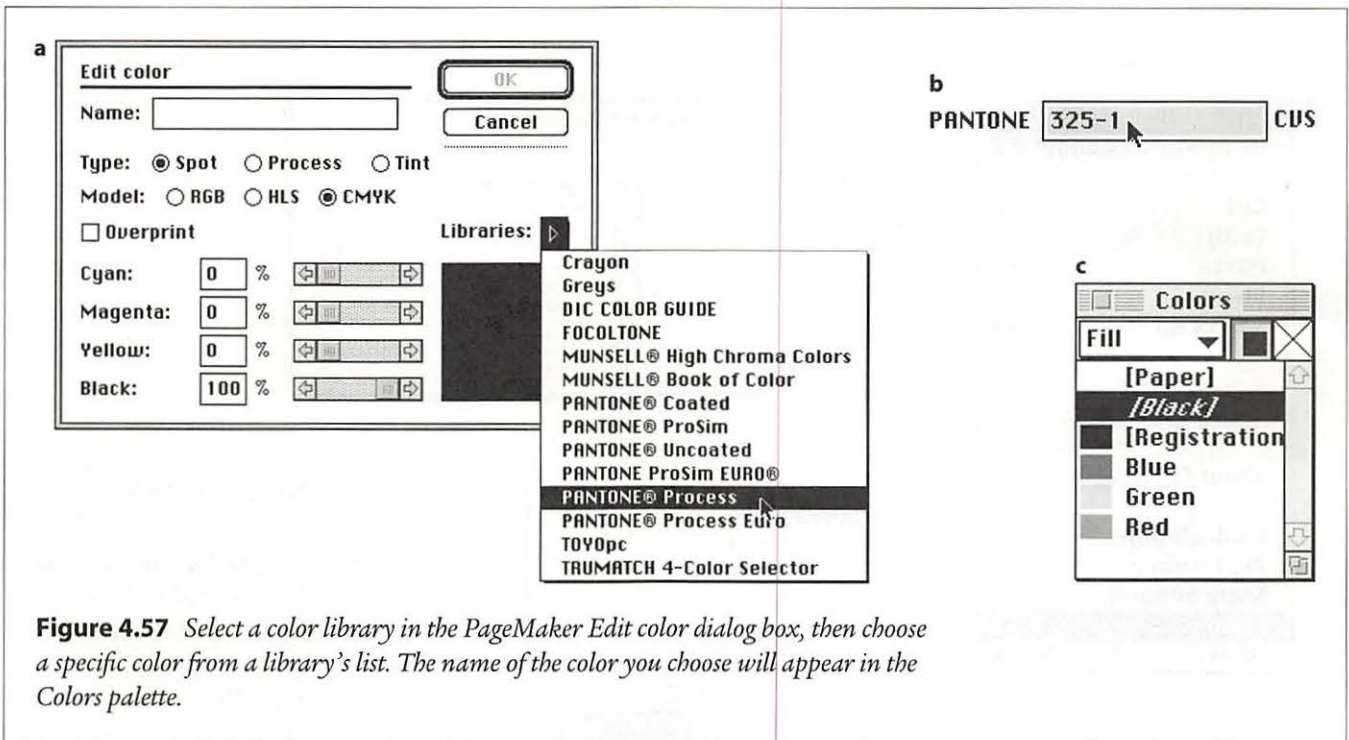


Figure 4.57 Select a color library in the PageMaker Edit color dialog box, then choose a specific color from a library's list. The name of the color you choose will appear in the Colors palette.

Figure 4.58 Highlight your text and select a color from the QuarkXPress Colors palette.

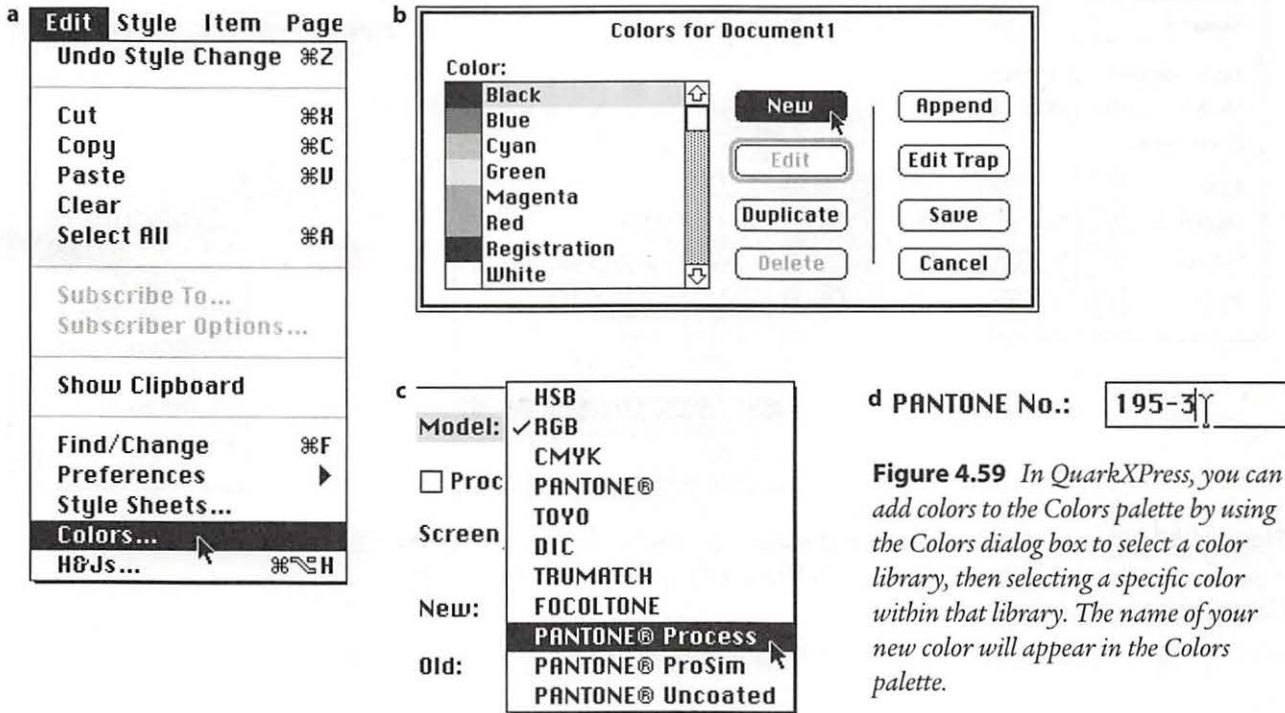
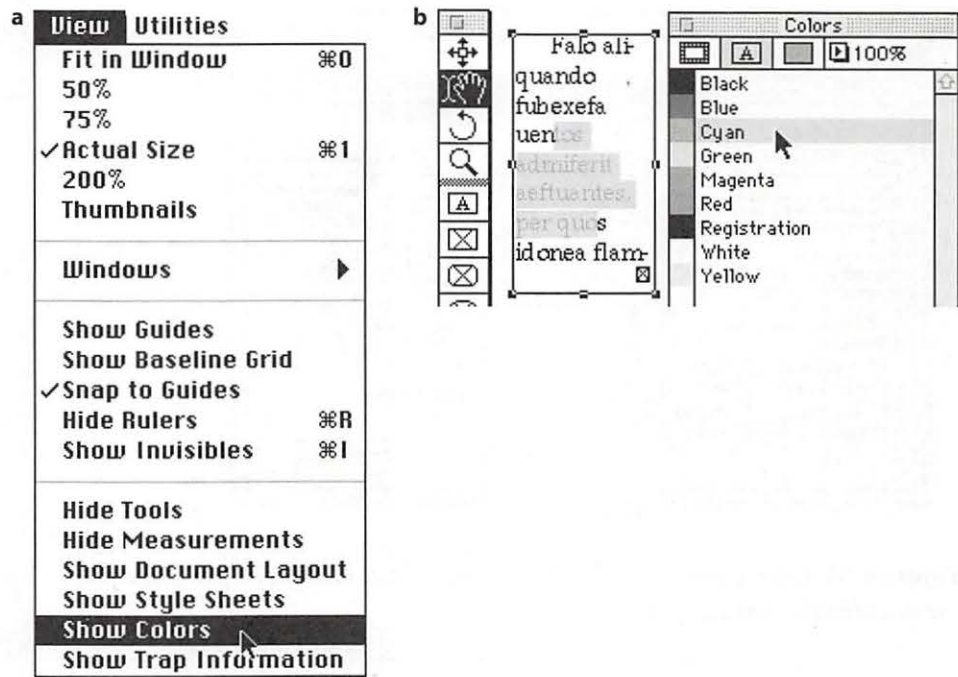


Figure 4.59 In QuarkXPress, you can add colors to the Colors palette by using the Colors dialog box to select a color library, then selecting a specific color within that library. The name of your new color will appear in the Colors palette.

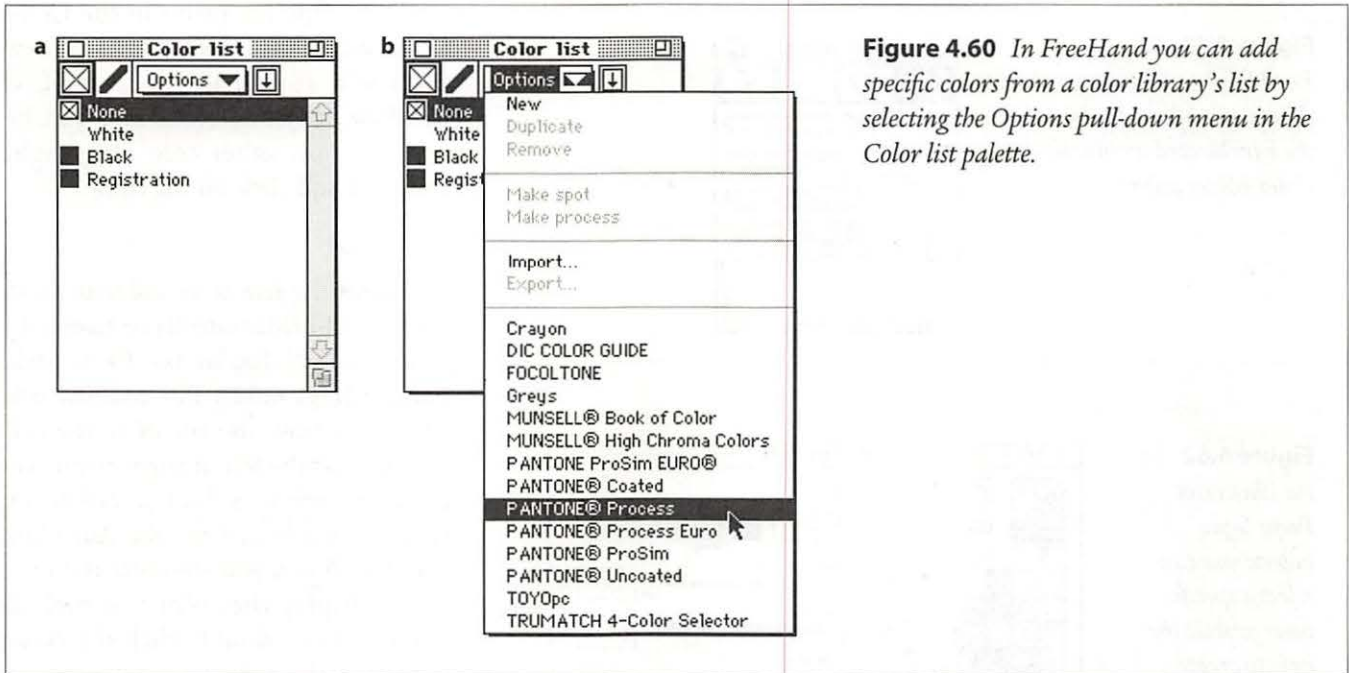


Figure 4.60 In FreeHand you can add specific colors from a color library's list by selecting the Options pull-down menu in the Color list palette.

QuarkXPress

Highlight the text to be colored. Select Show Colors from the View menu to see the Colors toolbox (fig. 4.58a). Press the Text icon and choose a color below it (fig. 4.58b). If you want a tint of the color, click in the percentage menu in the Colors toolbox. If you want the background of the text to be colored, select the fill icon and a color.

To create a new color, from the Edit menu, select Colors (fig. 4.59a). Select the New button (fig. 4.59b). Click in the Model section of the dialog box to select a color library—preferably, Pantone Process—from the pull-down menu (fig. 4.59c). If you know the number of the Pantone color you want to use, type the Pantone number in the Pantone No. Box at the lower right (fig. 4.59d). In a few seconds the color will appear in the dialog box. Otherwise, you can scroll through the list of colors and select one. Click OK, then select the

Save button in the Colors dialog box. The color is added to the Colors palette.

CorelDraw

Select the text with the Pointer tool. From the View menu, select Color Palette. Click on a color palette library, and select a color from the list at the bottom of the work area).

FreeHand

Make sure Preview or Command-K (Macintosh) or Control-K (Windows) is checked in the View menu to see any changes you make to the colors. Before you can use any color, you must add the color to the Color List window. Display the Color List on your work area by pressing Command-9 (Macintosh) or Control-9 (Windows) (fig. 4.60a). Click and drag from the Options pull-down menu in the Color List to choose a color library (fig. 4.60b). Once in that particular library, choose a color (use the scroll bar to see

Figure 4.61 In *FreeHand*, you can make shades of a color by sliding the bars located within the Color Mixer palette.

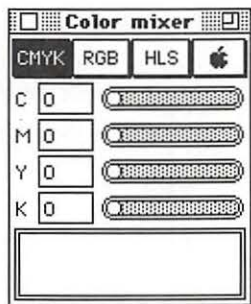
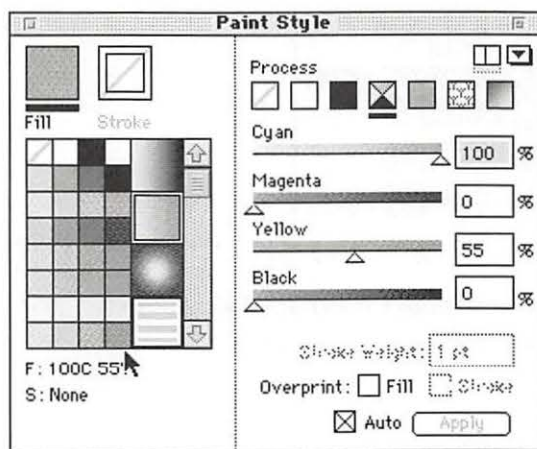


Figure 4.62 In the *Illustrator* Paint Style palette you can select a specific color or slide the bars to create your own color.



all the choices) by selecting it or type its number in the box at the top and click OK. The color is added to the Color list at the bottom. Highlight the text you want colored. Click the name of the color in the Color List to color the text. Select the Pointer tool and click outside of your highlighted text to see the result of your color changes.

You can also make a custom color within the Color Mixer. To display the Color mixer on your work area, press Command-Shift-C (Macintosh) or Control-Shift-C (Windows). Click a button at the top or move the color control bars to the left or right to make a custom color (fig. 4.61). When you have a color you like, pull-down

from the Options menu in the Color List window and select New. This new color will appear in the Color List window at the bottom and can be used like any other color: highlight your text and click on the color.

Illustrator

Highlight the text to be colored. Press Command-I (Macintosh) or Control-I (Windows) to display the Paint Style palette (fig. 4.62). For Macintosh, when you move the cursor to the color square at the left, it turns to an eyedropper icon. Select a color by clicking in a box. Keep the Auto box checked. When you de-select the text, it will display the color you picked. For Windows, double-click the color box and pick a color.

Photoshop

For printing purposes, you will want to select CMYK Color from the Mode menu. For color presentations on the computer, use the RGB Color mode. Click the Foreground color in the toolbox (fig. 4.63a). In the Color Picker dialog box, click the Custom button, and make a Pantone color choice (fig. 4.63b and c). Click OK. The color you select will appear in the toolbox. Text that you subsequently create will be displayed with that color.

Excel

Highlight the text, and use the Font Color tool in the toolbox at the top of the work area (fig. 4.64).

Lotus 1-2-3

You can color text and its background. Select the text tool, and highlight a line of text or click to highlight a cell with text in it. Click and drag from the Text Color window

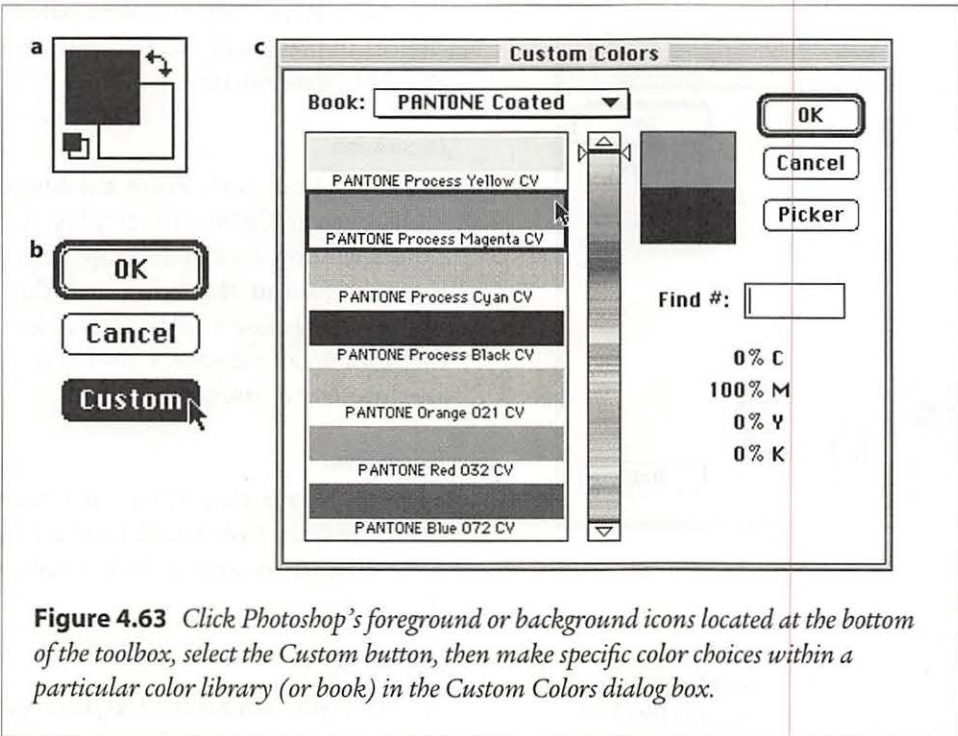


Figure 4.63 Click Photoshop’s foreground or background icons located at the bottom of the toolbox, select the Custom button, then make specific color choices within a particular color library (or book) in the Custom Colors dialog box.

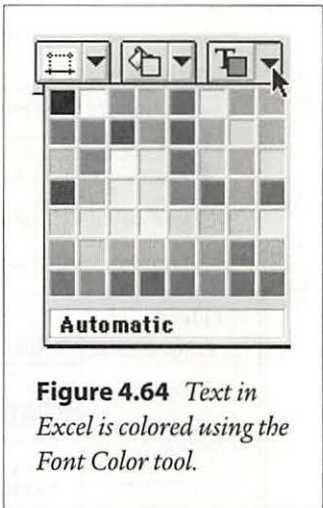


Figure 4.64 Text in Excel is colored using the Font Color tool.

in the Style toolbox and select a color (fig. 4.65a). To choose a background color for cell or text box text, click and drag from the background interior color selection window and choose a color (fig. 4.65b).

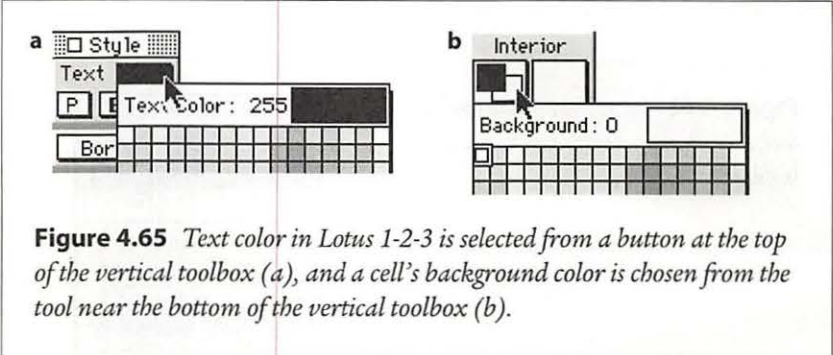


Figure 4.65 Text color in Lotus 1-2-3 is selected from a button at the top of the vertical toolbox (a), and a cell’s background color is chosen from the tool near the bottom of the vertical toolbox (b).

Director

In the Paint window, type a line of text. Click the foreground (text color) and choose a color from the pull-down list (fig. 4.66). As long as the text is highlighted, you can change the color as you wish. For text created with the Text toolbox, either decide on a foreground and background color before you type, or highlight the text and pick your colors after the text has been written in the Tools box.

To change to another color palette, double-click the Bits box at the bottom of the Paint Window toolbox. Click in the Color palette pull-down menu to choose from a variety of color schemes

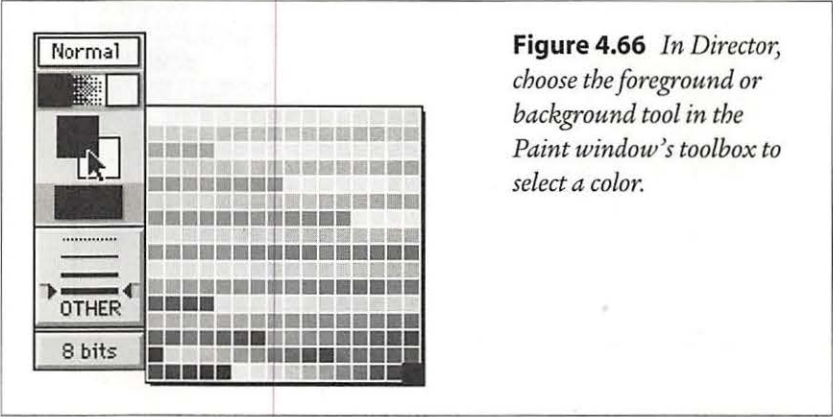


Figure 4.66 In Director, choose the foreground or background tool in the Paint window’s toolbox to select a color.

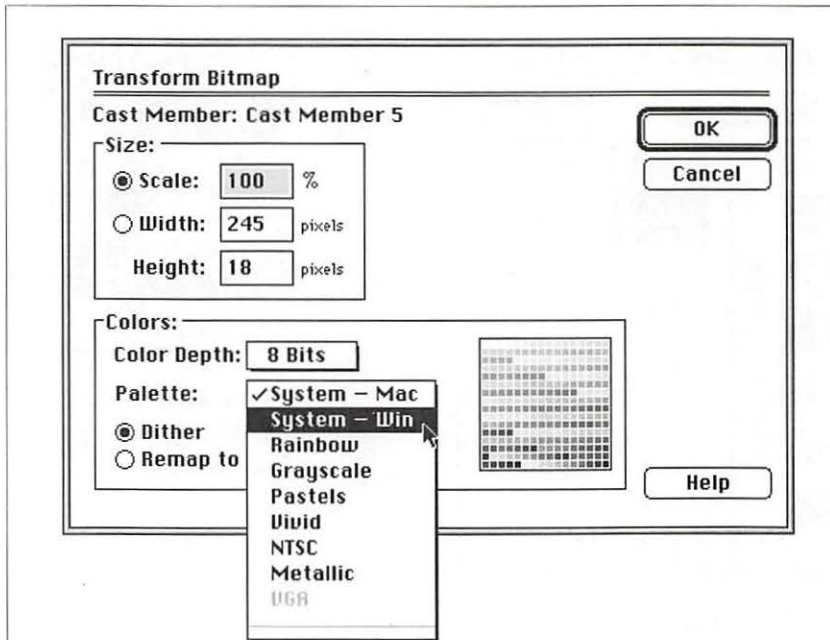


Figure 4.67 Director allows you to change color libraries (or systems) in its Transform Bitmap dialog box, which is accessed through the Bits button of the Paint Window toolbox.

(fig. 4.67). But once you make a palette choice, all previously created work will change to that palette.

Persuasion

Highlight your text. From the Show menu, select Colors to display the Colors window on the desktop. Select the Text tool in the Colors window (fig. 4.68). Choose a color and click in the work area to de-select your text to see the effect of the color change.

PowerPoint

Highlight your text. Click and drag from the Text Color tool in the top of the toolbox and select a color (fig. 4.69).

HyperCard

Although you can't color text, you can color its background. Color must be installed from the Color Tools stack that comes with the program. Select Open Coloring Tools from the Color menu (fig. 4.70a). Select a column of text. Choose the text field button. When you click on a color, the column will change to that color (fig. 4.70b). When finished, select Close Coloring Tools from the Color menu to return to your original card view.

Netscape

Colored text should be reserved for hypertext links within a file. See the step-by-step guide for network interactive multimedia on page 317 for details.

Deleting Text

For almost all the programs discussed in this workbook, you can delete highlighted text or whole columns of type that have been selected with the Pointer tool by using the Delete key

Figure 4.68 Select the Persuasion Text tool, then click on a color below it to color highlighted text.





Figure 4.69 Use the text Color tool in PowerPoint to make color changes to highlighted text.

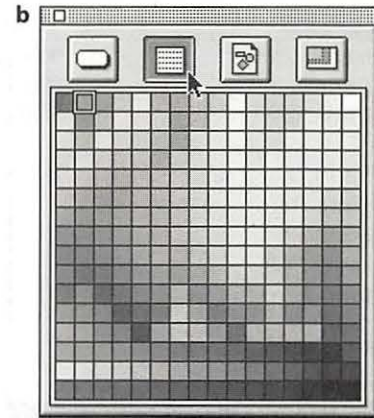


Figure 4.70 If you have installed the Color menu in HyperCard you can work with colored backgrounds for your text through the Coloring Tools dialog box.

(Macintosh) or left arrow key (Windows) if you don't need the text or Command-X (Macintosh) or Control-X (Windows) if you want to paste it in another location (fig. 4.71).

QuarkXPress

To delete highlighted text within a column, use the Content tool and the Delete key (Macintosh) or left arrow key (Windows) if you don't need the text or Command-X (Macintosh) or Control-X (Windows). To delete a whole column, select column with the Item tool, and then the Delete key (Macintosh) or left arrow key (Windows) if you don't need the text or Command-X (Macintosh) or Control-X (Windows).

Photoshop, Director, and HyperCard

Text created in a paint or drawing window can only be deleted by using the lasso, rectangular select, or eraser tool (fig 4.72a-c).

In Director, for text created with the Text command from the Window menu, highlight the copy and press the Delete key (Macintosh) or left arrow key (Windows) or Command-X (Macintosh) or Control-X (Windows). For Paint window text, use the eraser, lasso, or rectangular select tool.

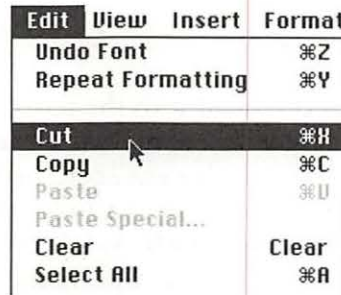
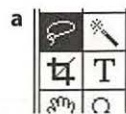
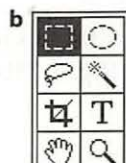


Figure 4.71 Most programs allow you to delete highlighted or selected text with the Cut command.



THE FUTURE IS NEW



THE FUTURE IS NEW



THE FUTURE IS NEW

Figure 4.72 With Photoshop, Director, and HyperCard, text can be deleted with the lasso (a), rectangular select (b), or eraser tool (c).

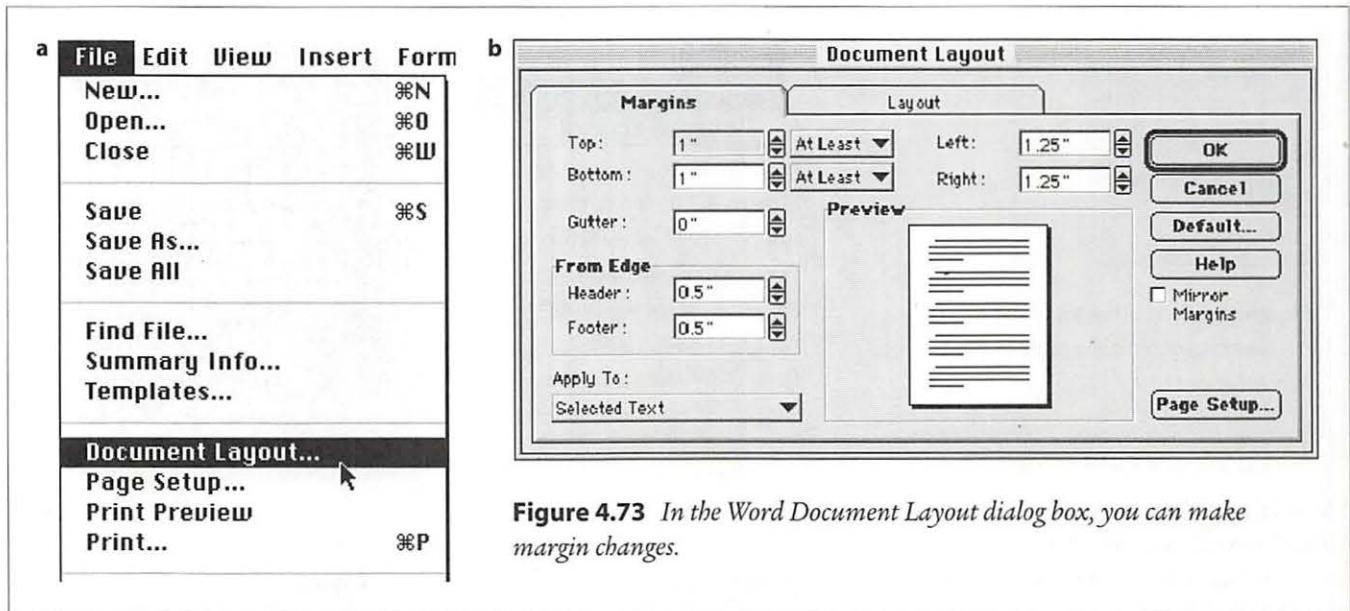


Figure 4.73 In the Word Document Layout dialog box, you can make margin changes.

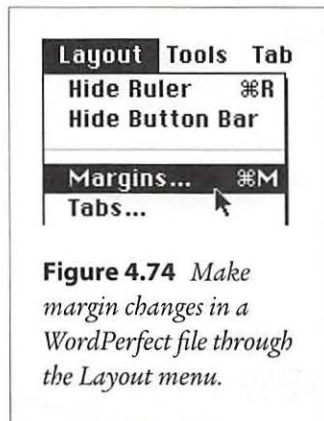


Figure 4.74 Make margin changes in a WordPerfect file through the Layout menu.

For text created with the text tool on the Stage, click in the Score where the text cast member was added to the frame and channel and press the Delete key (Macintosh) or left arrow key (Windows) or Command-X (Macintosh) or Control-X (Windows).

Creating Margins

Word

Select Document Layout (**fig. 4.73a**) from the File menu (Macintosh) or Page Setup from the File menu (Windows) to set margins (**fig. 4.73b**).

WordPerfect

Select Margins from the Layout menu (**fig. 4.74**). Set the margins in the dialog box, and click OK.

PageMaker, QuarkXPress, and FreeHand

Margins are created in the set-up dialog boxes that are presented when the application is started.

CorelDraw

If not already shown, click and drag from the Text tool to the right to select the Paragraph text tool. Select the column with the Pointer or Text tool. From the Text menu, select Paragraph, then choose Indents. Type a value in the left and right margin boxes. Click OK (**fig. 4.75**).

Other Programs

Creating margins is not possible or not recommended.

Creating Tabs

You should avoid using the Space bar to create tabs because the lines of copy might not align properly with such a method.

Word and WordPerfect

Select Ruler (Macintosh) or Ruler Bar (WordPerfect, Windows) from the View menu (**fig. 4.76a**). Click in the ruler to create a tab (**fig. 4.76b**). Click

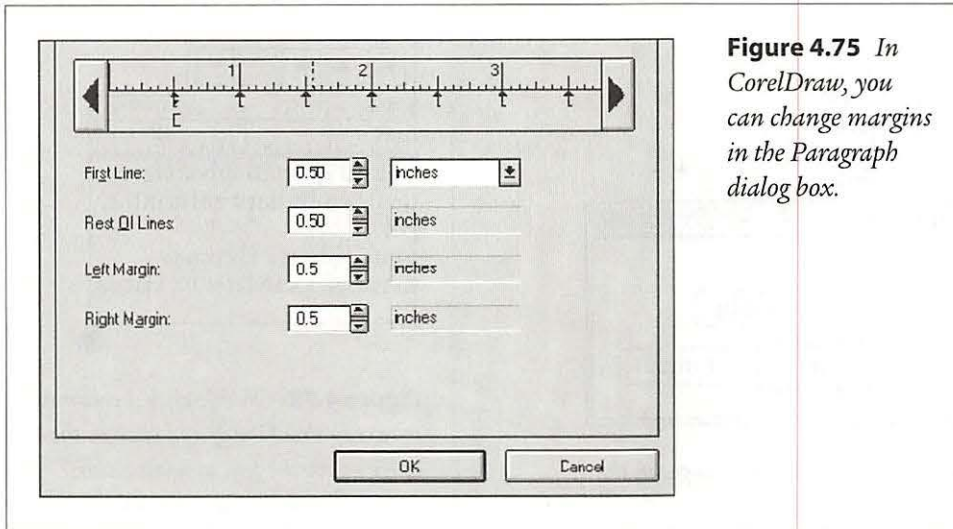


Figure 4.75 In CorelDraw, you can change margins in the Paragraph dialog box.

and drag on the tab icon if you want to move the tab to another position on the ruler. To delete a tab, click and drag the icon out of the ruler and release the mouse button.

PageMaker and QuarkXPress

In PageMaker, highlight text and use Command-I (Macintosh) or Control-I (Windows) to see the Tabs dialog box (fig. 4.77a). In the ruler above the text, click where you want a tab to be placed. When making numerous tab settings as with a table, always select Apply to check the location of the tab before setting the next one. When you are satisfied with your selections, click OK (fig. 4.77b) and your highlighted text will have the tabs you made.

In QuarkXPress, highlight text and use Command-Shift-T (Macintosh) or Control-Shift-T (Windows) to see the Paragraph Tabs dialog box (fig. 4.78). In the ruler above the text, click the mouse where you want a tab to be placed. When making numerous tab settings as with a table, always select Apply to check the location of the tab before setting the next one. When you

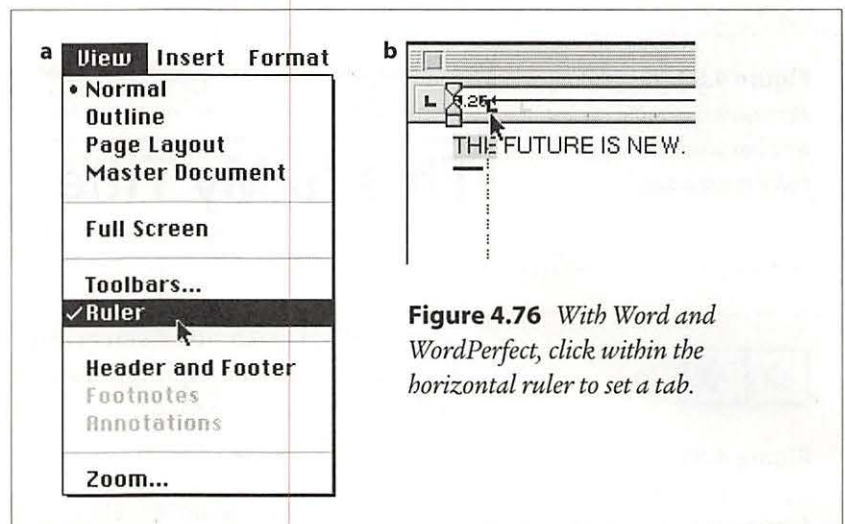


Figure 4.76 With Word and WordPerfect, click within the horizontal ruler to set a tab.

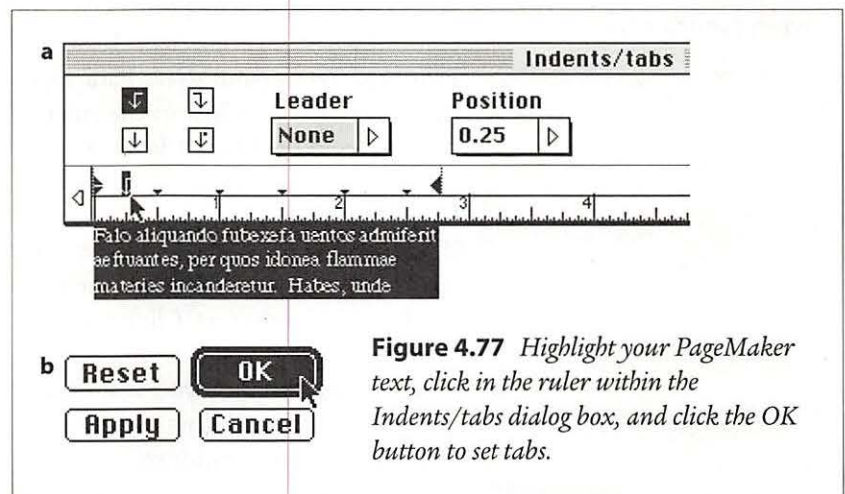


Figure 4.77 Highlight your PageMaker text, click in the ruler within the Indents/tabs dialog box, and click the OK button to set tabs.

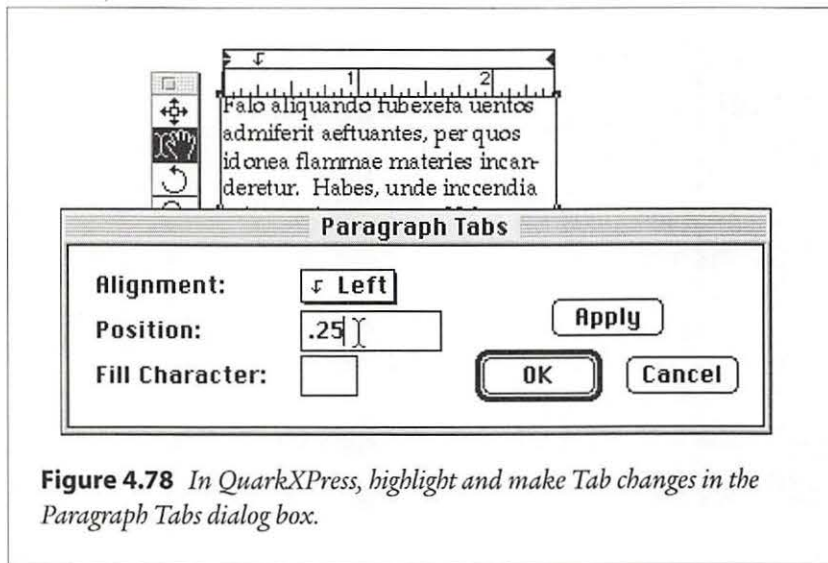


Figure 4.78 In *QuarkXPress*, highlight and make Tab changes in the Paragraph Tabs dialog box.

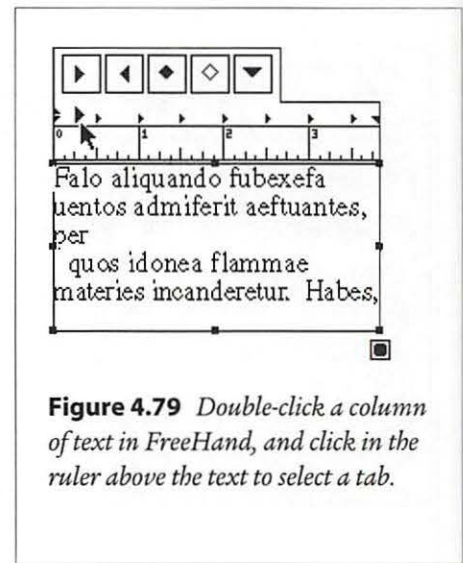


Figure 4.79 Double-click a column of text in *FreeHand*, and click in the ruler above the text to select a tab.

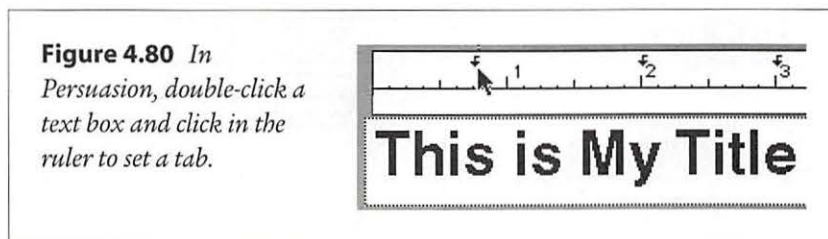


Figure 4.80 In *Persuasion*, double-click a text box and click in the ruler to set a tab.

Persuasion

Select the Pointer tool. Double-click the text to get the ruler at the top of the text. Click and drag on the small tab arrows to move the tab positions (fig. 4.80).

PowerPoint

Select the text, and use the left and right arrow buttons at the top-right of the toolbox to eliminate or create tabs (fig. 4.81).

Other programs

Creating tabs is not possible or not recommended.

Leading and Kerning

Leading is the space between lines of type, and kerning is the space between individual letters.

Word

For leading, select Paragraph from the Format menu (fig. 4.82a). Choose Indents and Spacing. Within the Line Spacing part of the dialog box, click the up or down arrows in the At boxes

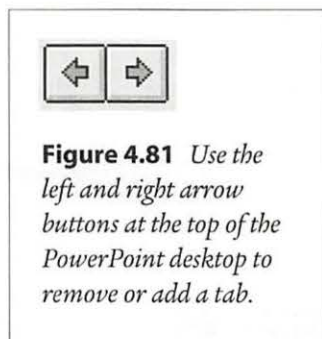


Figure 4.81 Use the left and right arrow buttons at the top of the PowerPoint desktop to remove or add a tab.

are satisfied with your selections, press OK and your highlighted text will have the tabs you made.

CorelDraw

As when creating margins, click and drag from the Text tool to the right to select the Paragraph text tool. Select the column with the Pointer or Text tool. From the Text menu, select Paragraph, then choose Tabs. Click in the ruler or type values in the boxes. Click OK.

FreeHand

If not shown above a text column, double-click in the column to see the ruler window. Highlight text. Click and drag from the top-left arrow icon and place it on the ruler where you want a tab (fig. 4.79). Click and drag the arrow up to remove the ruler window.

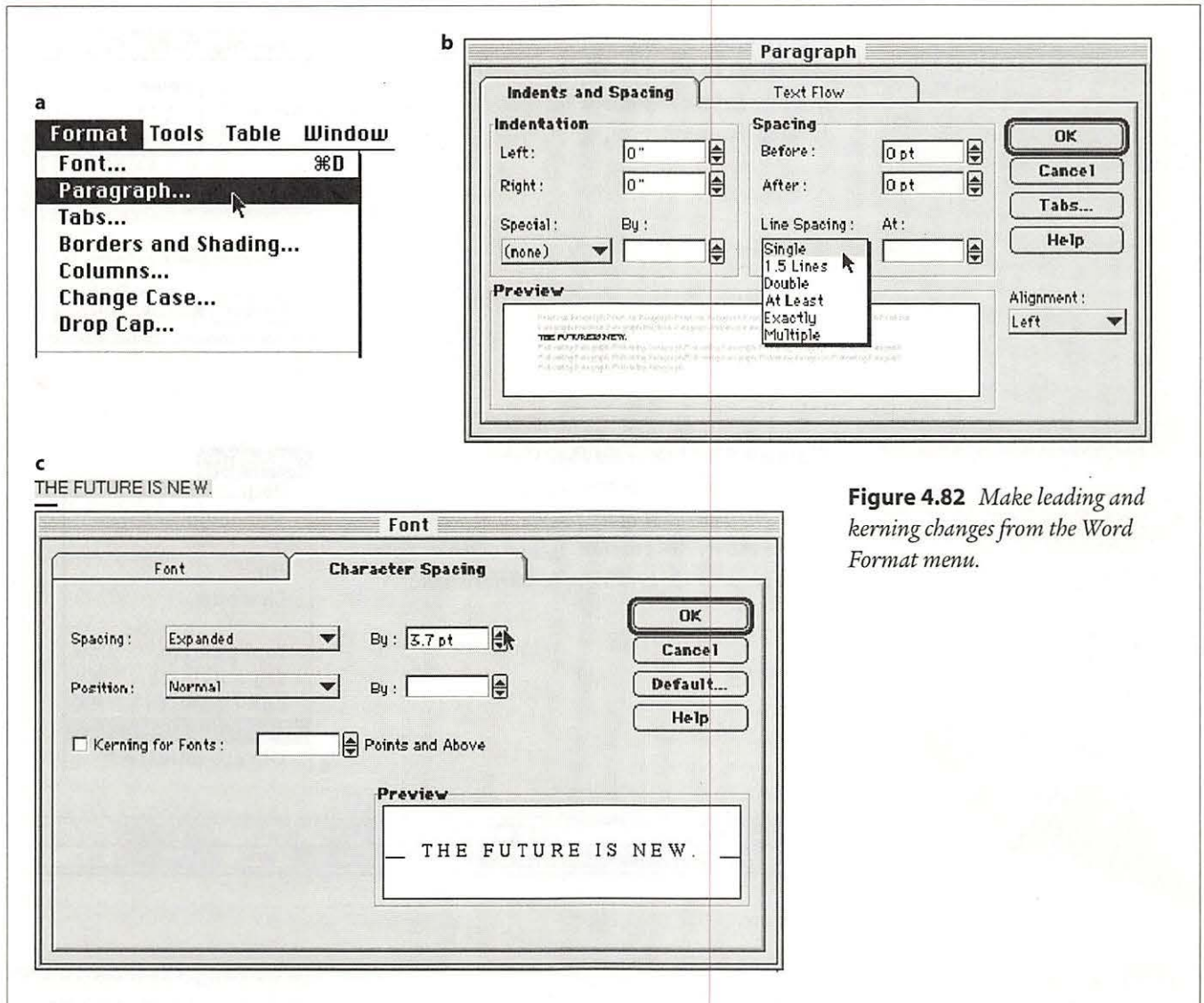


Figure 4.82 Make leading and kerning changes from the Word Format menu.

to increase or decrease the leading (fig. 4.82b). For kerning, select Font from the Format menu (Macintosh), or from the Format menu choose Character Spacing (Windows) and display the dialog box. Click the up or down arrows in the By boxes to increase or decrease the kerning. Click OK (fig. 4.82c).

WordPerfect

For leading, click in the pull-down Line Spacing tool in the top of the

toolbox and make a selection (fig. 4.83).

For kerning (Macintosh), click the cursor between the two letters for which you want to change the kerning. Select Kerning from the Layout menu, and display the kerning dialog box (fig. 4.84). Select Move Together or Move Apart, and type a value in the box. Click OK.

For kerning (Windows), highlight your text and from the Layout menu, select Typesetting and then choose

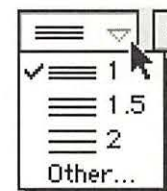


Figure 4.83 Use the WordPerfect Line Spacing tool for leading changes.

Figure 4.84 Use the *WordPerfect Kerning* dialog box from the *Layout* menu to make kerning changes.

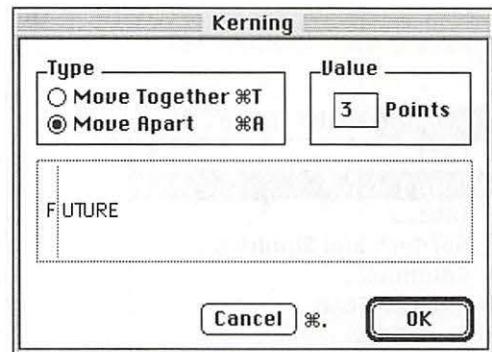


Figure 4.85 Display the *PageMaker Control* palette, and click the bottom set of up or down arrows in the middle of the palette to make leading changes and the top-right set of left or right arrows to alter the kerning of highlighted text.

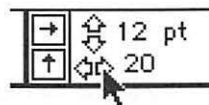
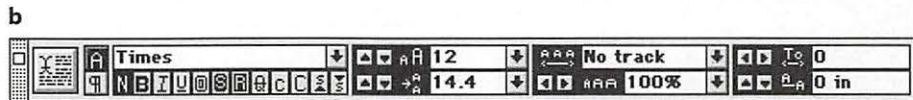


Figure 4.86 Leading and kerning changes in *QuarkXPress* can be made within the *Measurements* palette.

Word/Letterspacing. Click the Percent of Optimal button under Letterspacing and Set Pitch higher or lower than the value shown in the box. Click OK.

PageMaker

Select the Control Palette from the Window menu (fig. 4.85a). Highlight your text. Click the up or down arrows to adjust the leading and the left or right arrows to change the kerning (fig. 4.85b).

QuarkXPress

Highlight the text. Display the Measurements palette from the View menu.

Use the up and down arrows for leading and the left and right arrows for kerning changes (fig. 4.86).

CorelDraw

As when creating margins, click and drag from the Text tool to the right to select the Paragraph text tool. Select the column with the Pointer or Text tool. From the Text menu, select Paragraph, then choose Spacing. Type values in the Line box for leading and the Character box for kerning changes.

FreeHand

For leading, with the Pointer tool selected, drag a top or bottom column handle to make changes (fig. 4.87a). Drag from a middle handle in a column of text with the Pointer tool selected to decrease or increase the kerning (fig. 4.87b).

Illustrator

Make sure the text is highlighted. For leading changes with a Macintosh, increase or decrease leading with the Option key and either the down or the up arrow key. For Windows, select leading from the Type menu and select the leading value in the pull-down menu.

For kerning changes with a Macintosh, increase or decrease kerning with the Option key and the right or left arrow key. For Windows, select Tracking/Kerning from the Type menu and type a number in the tracking dialog box. A value of -100 is tight kerning, and 500 is loose.

Photoshop

In the Type tool dialog box, type a number in the Leading and Spacing (kerning) boxes. Double spaced leading is usually about half as much more than the size of the font, and a moderate kerning effect can be

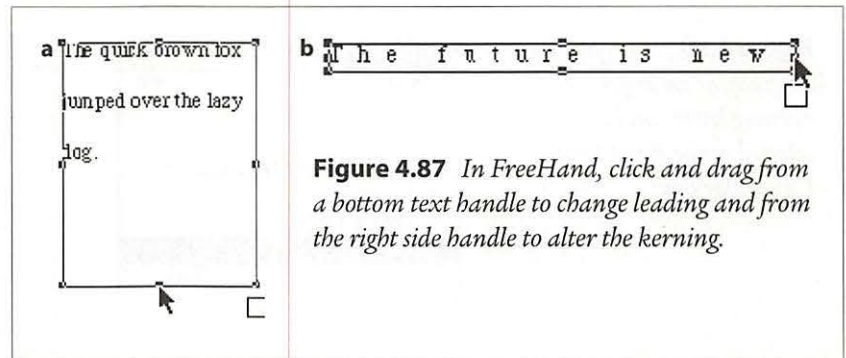


Figure 4.87 In FreeHand, click and drag from a bottom text handle to change leading and from the right side handle to alter the kerning.

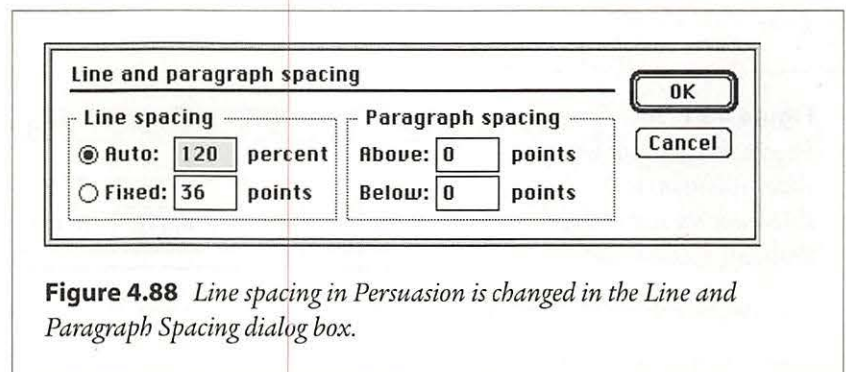


Figure 4.88 Line spacing in Persuasion is changed in the Line and Paragraph Spacing dialog box.

achieved with a value between 5 and 10. Create your text in the box at the bottom and your leading and kerning changes will be displayed on your work area after you click OK.

Persuasion

Highlight your text. From the Text menu, select Line Spacing. Click the Fixed button and type a value (fig. 4.88). Click OK, and check the result. Make changes as desired.

HyperCard

For leading, select the Field tool from the Tools menu. Double-click a text box and select Fixed Line Height (fig. 4.89a). Click OK. For kerning, select the Finger Pointer tool from the Tools menu, highlight the text, press Command-T to display the Text Properties dialog box, and choose Condense or Extend (fig. 4.89b).

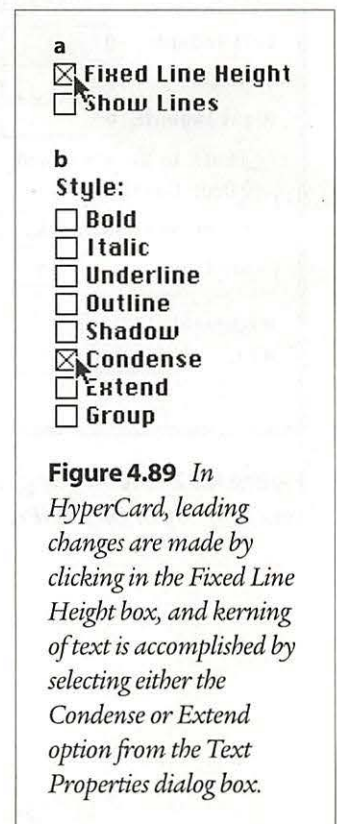


Figure 4.89 In HyperCard, leading changes are made by clicking in the Fixed Line Height box, and kerning of text is accomplished by selecting either the Condense or Extend option from the Text Properties dialog box.

Figure 4.90 The style of a drop cap or enlarged opening letter can be selected in the Word Drop Cap dialog box.

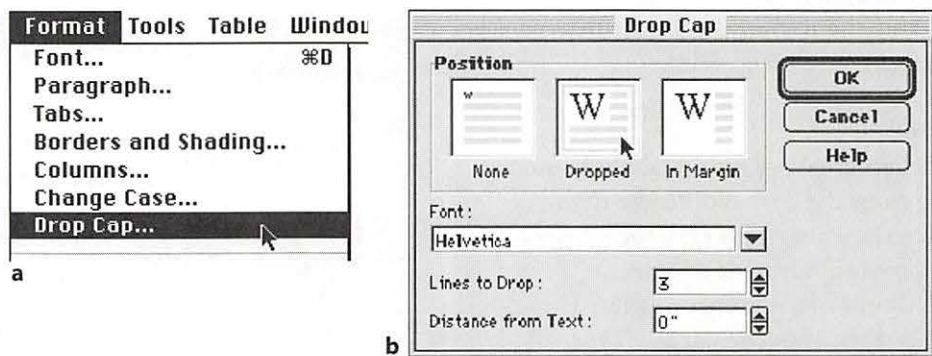


Figure 4.91 In PageMaker you can use Aldus Additions to determine the size of your drop cap.

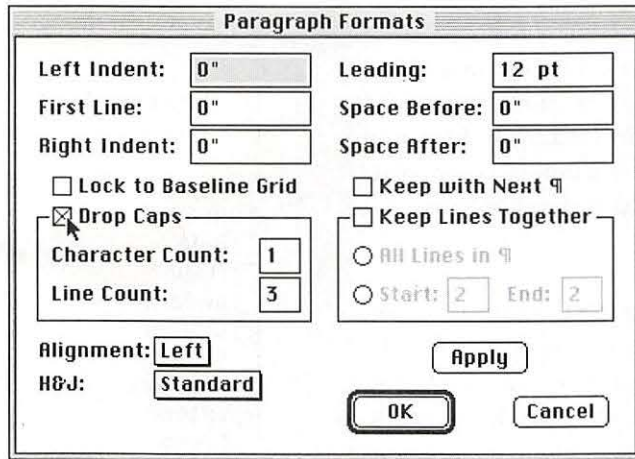
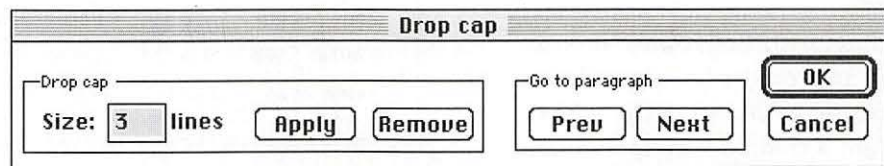


Figure 4.92 Use the Paragraph Format dialog box to select the size of your drop cap in QuarkXPress.

Other Programs

Create leading by clicking the text cursor at the end of a line and pressing the Return (Macintosh) or Enter (Windows) key more than once. This creates double (or more) spacing. Create kerning by clicking the cursor key between letters and pressing the Space bar.

Making Drop Caps

Word

Highlight the first letter in a column of text that will act as the drop cap or enlarged letter. Select Drop Cap from the Format menu (fig. 4.90a). Complete the dialog box, and click OK (fig. 4.90b). Switch to the page layout view (from the View menu) to see your drop cap.

PageMaker

Highlight the letter you want to enlarge. From the Utilities menu, select

Aldus Additions, then Drop Cap. Type 3 to make a cap three lines tall, and click OK (fig. 4.91).

QuarkXPress

Highlight the letter you want to enlarge. Use Command-Shift-F (Macintosh) or Control-Shift-F (Windows) to see the Paragraph Format dialog box (fig. 4.92). Click the Drop Caps box to create a drop cap. Type a number for the Character count (usually 1) and Line count (usually 3). Click Apply to preview the change, then click OK.

Other Programs

With other applications, making drop caps is not recommended, but you can highlight the first letter in a text column and make it a larger size than the body copy.

Wrapping Text

You will need to have a picture on your page or frame in order to wrap text around it. See the section on placing graphics starting on page 126.

Word

Insert a picture into a column of text. Click to select the image (fig. 4.93a). Click the Drawing tool from the toolbox, then choose the Insert Frame tool button at the bottom-right of the toolbox (fig. 4.93b). Click Yes in the page Layout View dialog box (fig. 4.93c). A frame is then created around the picture with the text wrapped around it. Click and drag the picture to move it into the text (fig. 4.93d).

WordPerfect

Insert a picture into a column of text, and the copy will automatically wrap around the image (fig. 4.94).

a admirabilius. Uel potius extra quem
admiratione intuemur. Nifdem nob
fistam imprudens fili. Ut tuid putes
Aetna est quod mirum uoces fi rem.

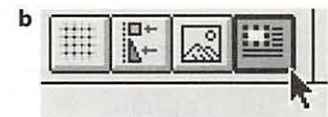
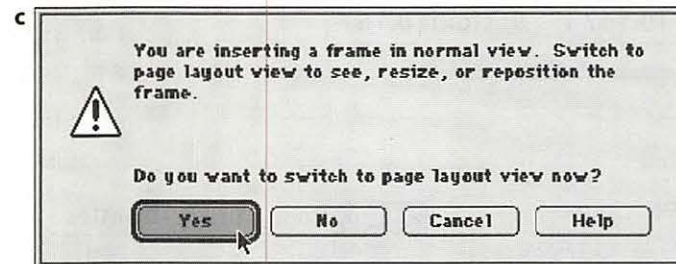


Figure 4.93 In Word, select a picture (a), click on the Insert Frame tool (b), switch to the Page Layout view (c), and you will see that text is wrapped around the image (d).



d rari, quod uulgu folet. Magnu effe fcilicet tantras flamm
nes post hominum memorium fem per habuiffe. Quo alere
um magnum i
frae rerum om
iti natura, q
illa tandem n
tellas qui folem qui
exa. Qui terras om
aundum deni ip
admira bili fur
nihil est. (admirabili
Nifdem n fine adm
a miraculum poteft. Caue fistam imprudens fili. Ut tuid pu
ram repicimus. Nihil in Aetna est quod mirum uoces fi ren

In quo quidem nolo ego te illi
tantras flamm, tam immen



o potius extra quem nihil est. Q
idem nobis effe Aetna miraculi

Figure 4.94 Simply move a picture into a column of text to wrap the text around the image in WordPerfect.

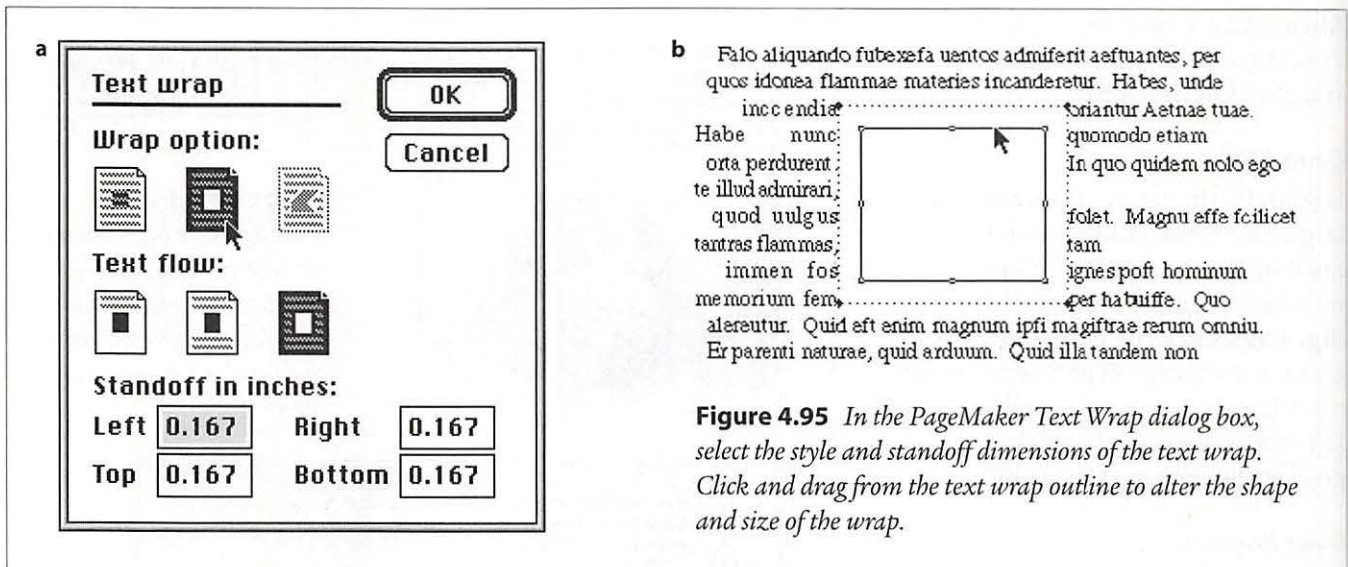


Figure 4.95 In the PageMaker Text Wrap dialog box, select the style and standoff dimensions of the text wrap. Click and drag from the text wrap outline to alter the shape and size of the wrap.

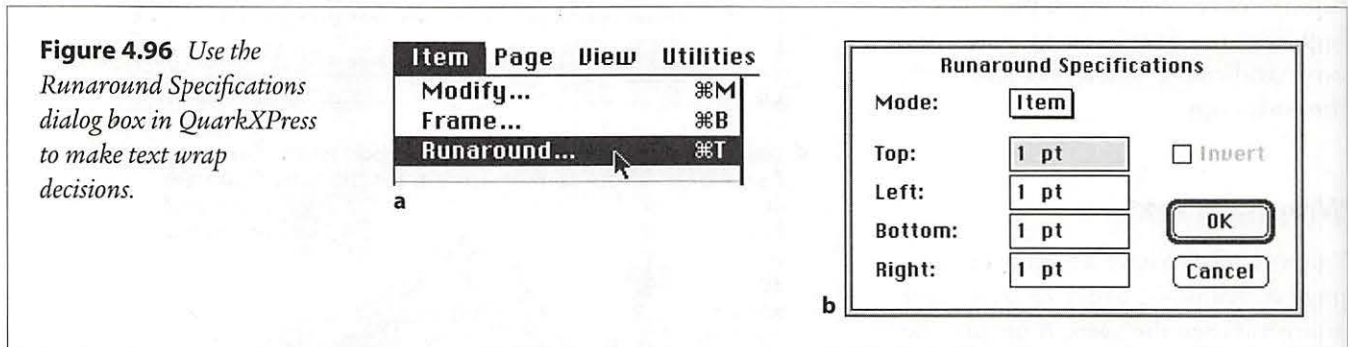


Figure 4.96 Use the Runaround Specifications dialog box in QuarkXPress to make text wrap decisions.

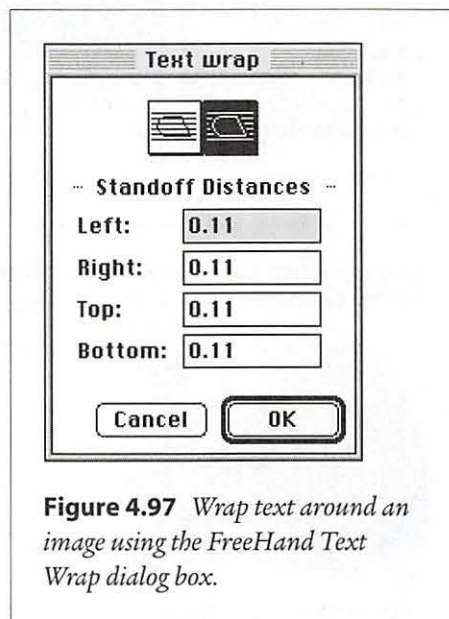


Figure 4.97 Wrap text around an image using the FreeHand Text Wrap dialog box.

PageMaker

Select a picture or other graphic element. Choose Text wrap from the Element menu. Select the Wrap option, text flow, and Standoff dimensions (fig. 4.95a). Click OK. The graphic will now contain a dotted line with handles around it to indicate the text Wrap distance. Click and drag the entire graphic over a column of text to see its effect in your layout (fig. 4.95b). You can click anywhere on the dotted line with the Pointer tool to create more handles and click and drag around the element for an unusual shape.

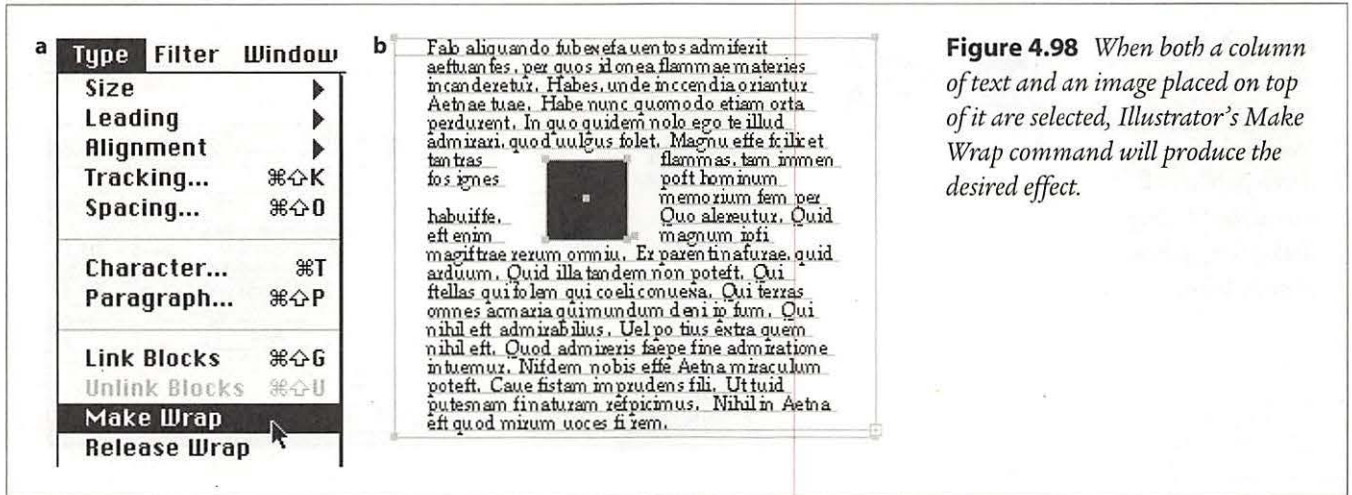


Figure 4.98 When both a column of text and an image placed on top of it are selected, Illustrator's Make Wrap command will produce the desired effect.

QuarkXPress

Select a picture box. Choose Run-around from the Item menu (**fig. 4.96a**). Select Item in the Mode pull-down menu. In the Runaround Specifications dialog box, make changes to the wrap dimensions and click OK (**fig. 4.96b**). When you move the element over a text column, the text will wrap around the box.

FreeHand

Select a picture you want to wrap text around. Select Text Wrap from the Arrange menu. Choose the over or around picture style. Type the Stand-off Distances for each side of the text, and click OK (**fig. 4.97**).

Illustrator

Select a picture and a column of text by using the Select tool with the Shift key pressed. Select Make Wrap (Macintosh) or Make Text Wrap (Windows) from the Type menu and the text will wrap around the graphic (**fig. 4.98a and b**).

PowerPoint

From the Format menu, select Text Anchor and click the Word-Wrap Text

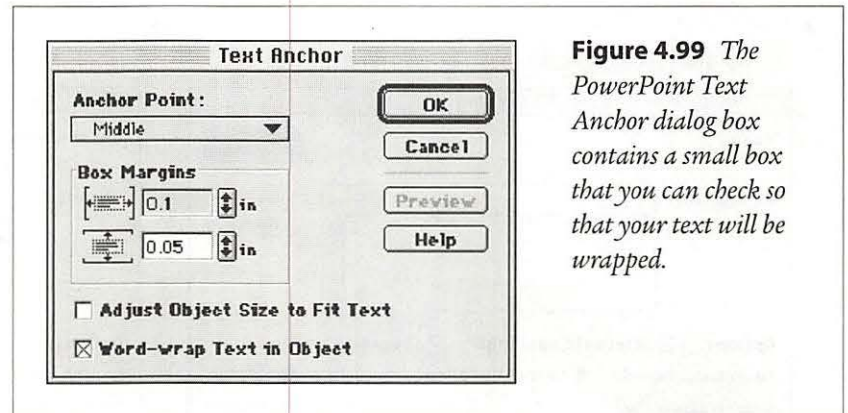


Figure 4.99 The PowerPoint Text Anchor dialog box contains a small box that you can check so that your text will be wrapped.

in Object square in the Text Anchor dialog box (**fig. 4.99**).

Other programs

Wrapping text is not available or recommended.

Checking Your Spelling

You can check the spelling of several documents, a single story, or an individual section or word. Spelling checkers, regardless of the program, will allow you to replace the misspelled word or leave it as it is written. A spelling checker is no substitute for careful copy editing. Many words can

Figure 4.100
Several programs have a Spell Check tool on their desktops that will reveal the Spelling dialog box, such as these in Word.

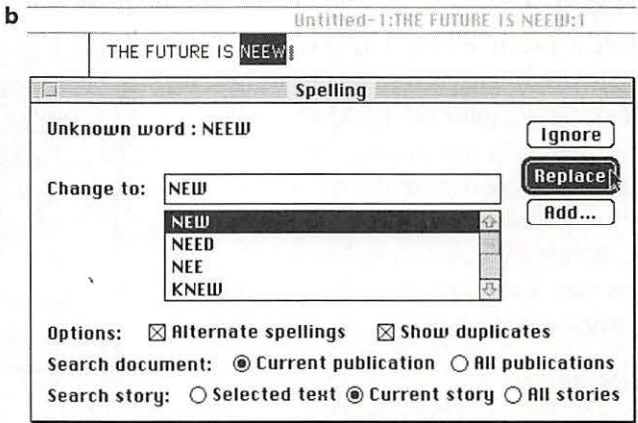
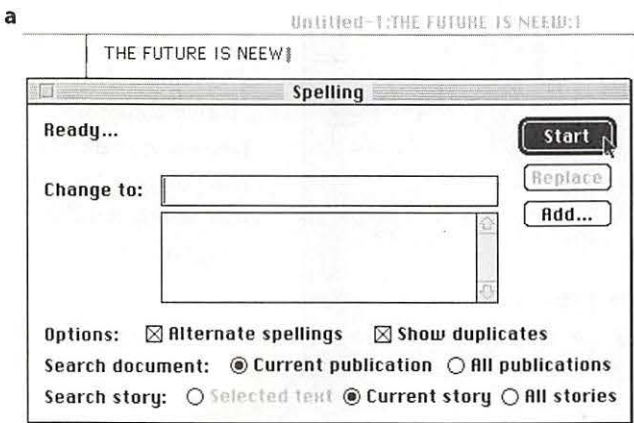
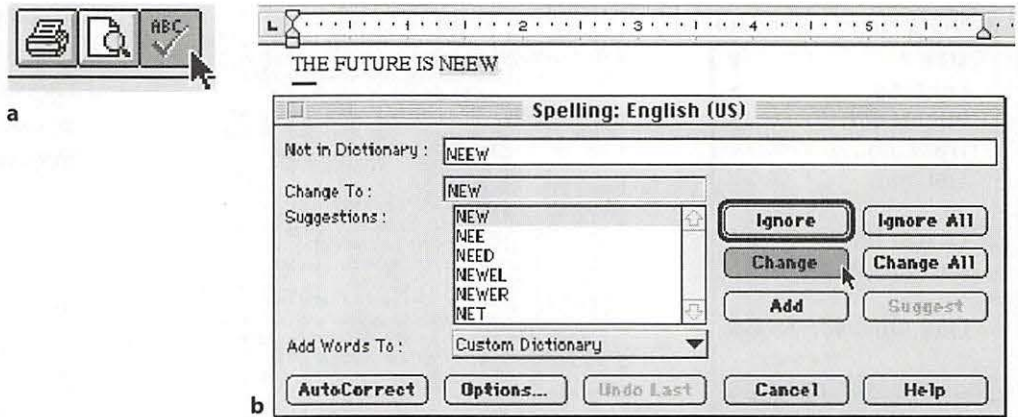


Figure 4.101 *You can easily replace a misspelled word using the PageMaker Spelling dialog box.*

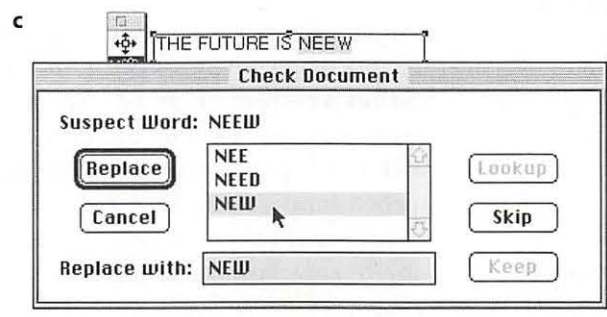
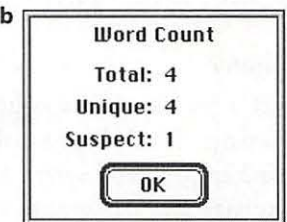
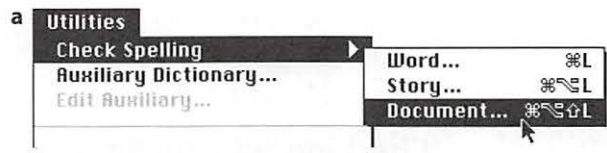


Figure 4.102 *The QuarkXPress Check Spelling command (a) will initially reveal the number of suspect words (b), then allow you to replace them (c).*

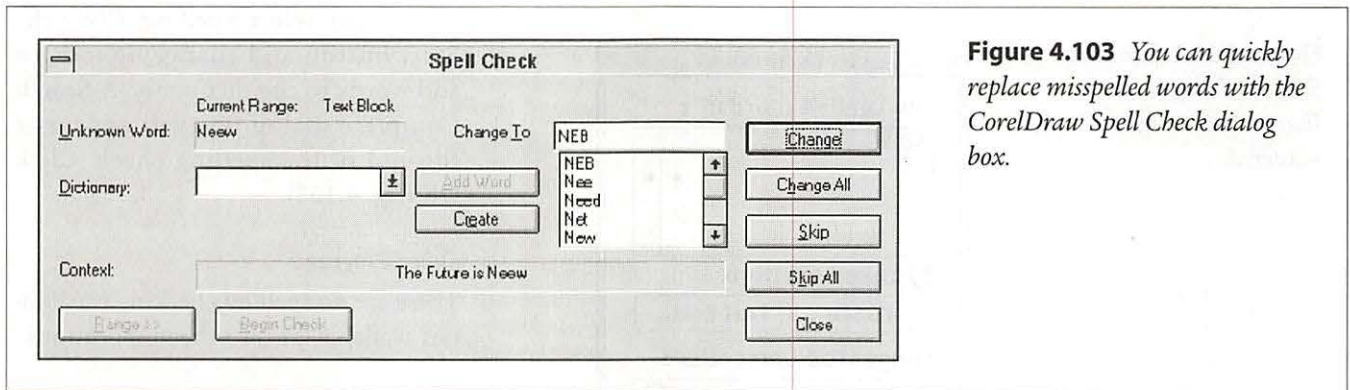


Figure 4.103 You can quickly replace misspelled words with the CorelDraw Spell Check dialog box.

be spelled correctly, yet be the wrong word for the context.

Word, WordPerfect, Excel, and PowerPoint

Select the Spelling button in the toolbox at the top of the work area (**fig. 4.100a**). Change a misspelled word identified by the program or add a word to your computer's dictionary file (**fig. 4.100b**).

PageMaker

Select a text box for spell checking by clicking on the text with the Pointer tool. Type Command-E (Macintosh) or Control-E (Windows) to edit the story, then Command-L (Macintosh) or Control-L (Windows) to show the spelling checker. Click on the Start button (**fig. 4.101a**).

Replace any words that are misspelled. You can ignore or add words to the dictionary (**fig. 4.101b**). Once the whole document is searched, click inside the small Control boxes at the top left corners of the Spelling and Editing windows to get back to your work area.

QuarkXPress

Select Check Spelling from the Utilities menu and Word, Story, or Document from the menu displayed at the right (**fig. 4.102a**). A word count window

appears. Click OK (**fig. 4.102b**). Suspect words will be shown in the Check Story dialog box where you can replace, lookup, skip, or cancel the operation (**fig. 4.102c**). When all the suspect words have been reviewed, the dialog box will automatically disappear.

CorelDraw

Select the text with the Pointer or Text tools. From the Text menu, choose Spell Checker. Click the Range button to decide on a Word or a Text Block to check. Click Begin Check and change, add, or ignore found words. When you're done, a message box will be displayed. Click OK (**fig. 4.103**).

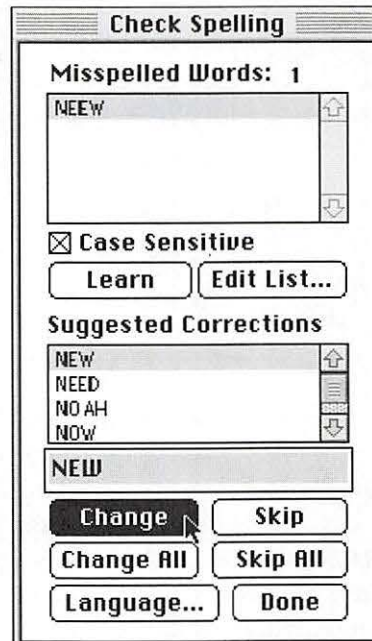
Illustrator

For the Macintosh only: Highlight your text. From the Filter menu, choose Text, then Check Spelling. In the Check Spelling dialog box, click a suggested spelling that the program finds, type an alternative, or click Learn to add the word to the spell checker's list. Click Done when finished (**fig. 4.104**). The Windows version of Illustrator does not include a check spelling feature.

Persuasion

Type Command-L (Macintosh) or Control-L (Windows) or, from the

Figure 4.104 The Check Spelling dialog box in Illustrator is easily mastered.



Edit menu, select Spelling. Click the Start button and change, ignore, or add words to the dictionary. A Search Complete dialog box will appear at the end of the spelling check. Click OK (fig. 4.105).

Other Programs

There are no spelling checking capabilities available for the other applications.

Animating Text

Director

Click on the Score's frame and channel where you would like the text animation to begin. From the Score menu, choose Auto Animate, then a variety of options to the right (fig. 4.106a). Type the text you want displayed at the top of the dialog box. Decide which text style you prefer, the speed of the animation, and whether it repeats. The Bullet Chart dialog box has the most choices (fig. 4.106b). If you want to have control over a bulleted item (as during a presentation), be sure to click the Advance at Mouse Click button. Explore all the options offered to you, and use the Preview button to decide if an effect will work for your presentation.

Persuasion

With the Pointer tool, select a text box. From the Draw menu, choose Autoanimate. Set the direction, speed, and play area for your text. Click the Preview button to check the effect, then choose OK (fig. 4.107).

PowerPoint

Create a column of text composed of bulleted items. Select Build from the

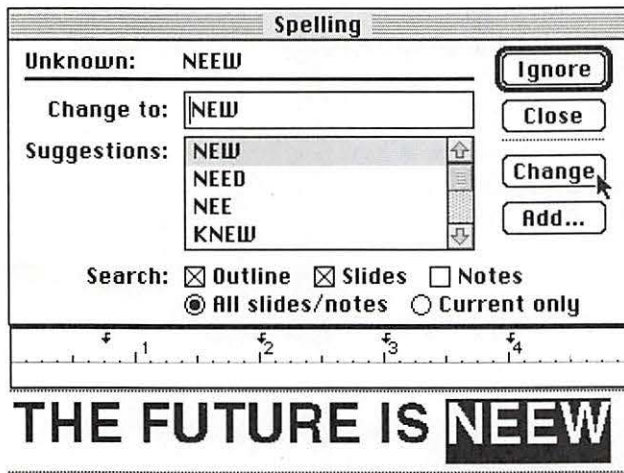


Figure 4.105 Persuasion highlights misspelled words so you can ignore, change, or add them to the dictionary.

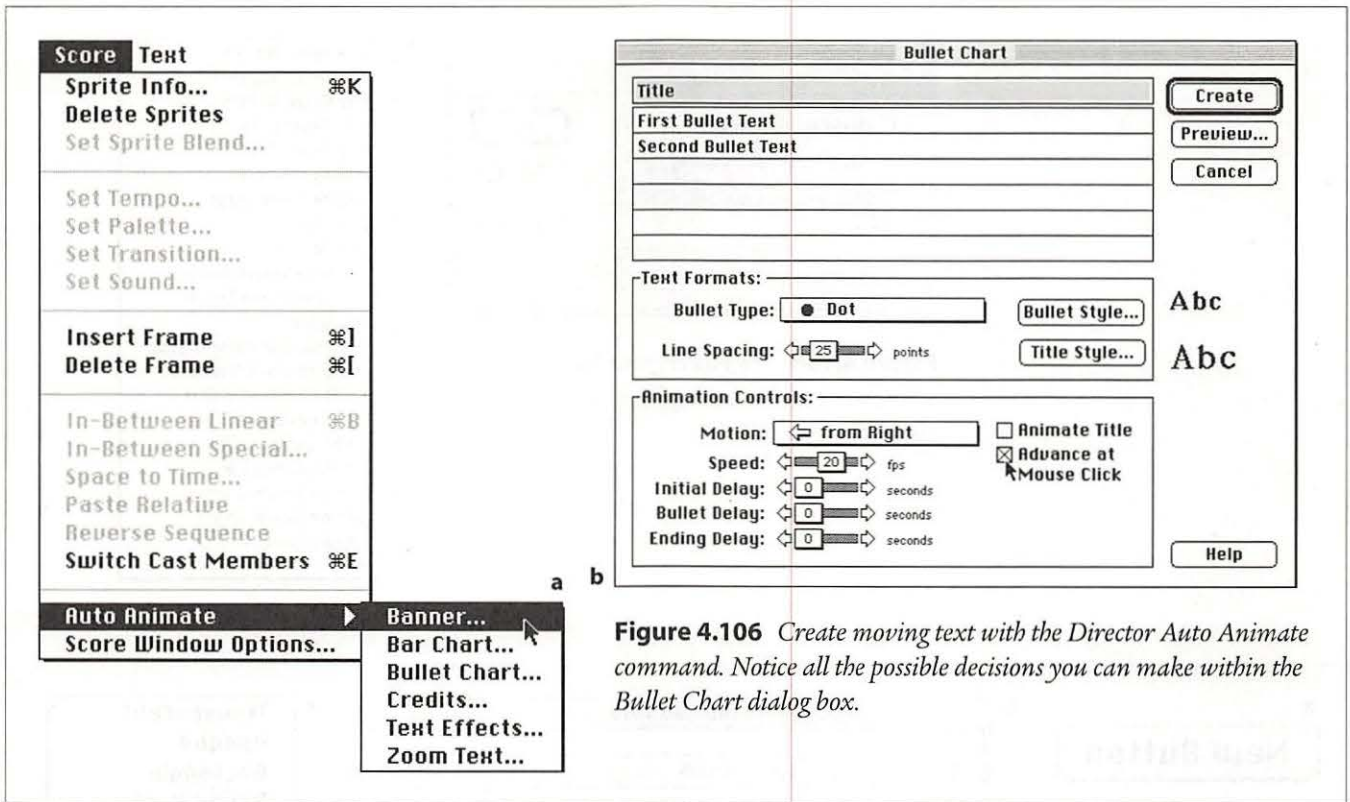


Figure 4.106 Create moving text with the Director Auto Animate command. Notice all the possible decisions you can make within the Bullet Chart dialog box.

Tools menu. Decide on a color for the dimmed previous points (fig. 4.108a). Choose how you want the text to enter the frame with the pull-down effects menu (fig. 4.108b). Click the Slide Show icon at the lower-left of the work area to check the effect. Click OK.

Making Hypertext Links

Hypertext is the name given to text, pictures, and buttons that allow a user to interact with a program. Hypertext can be clicked so that frame transitions within a program, links to other files, or connections to databases around the world are possible. At the present time hypertext links are reserved for applications such as Director, HyperCard, and Netscape.

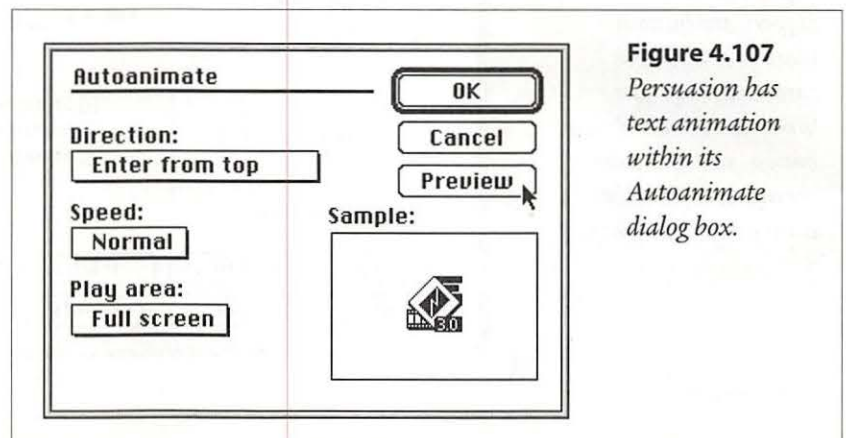


Figure 4.107 Persuasion has text animation within its Autoanimate dialog box.

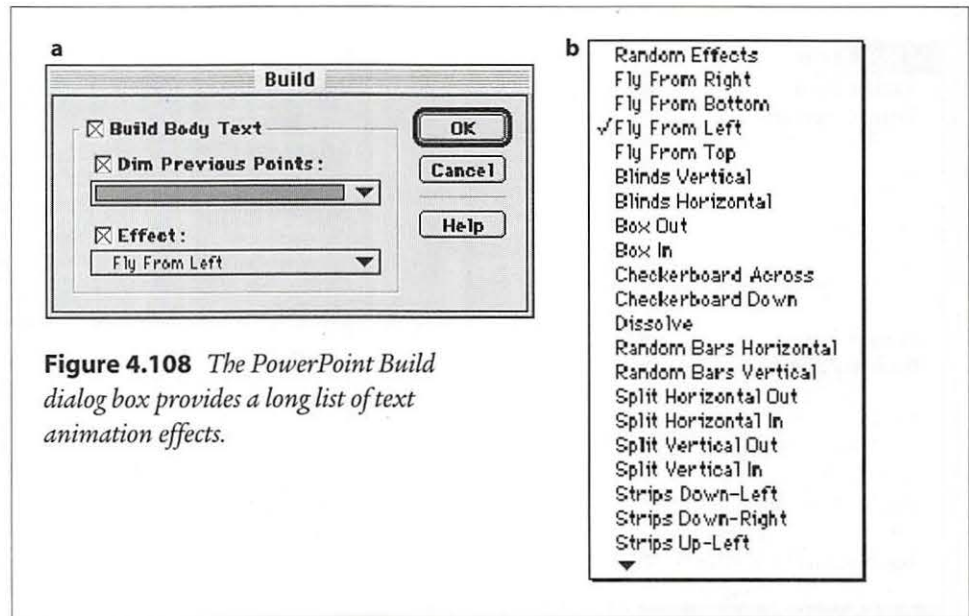


Figure 4.108 The PowerPoint Build dialog box provides a long list of text animation effects.

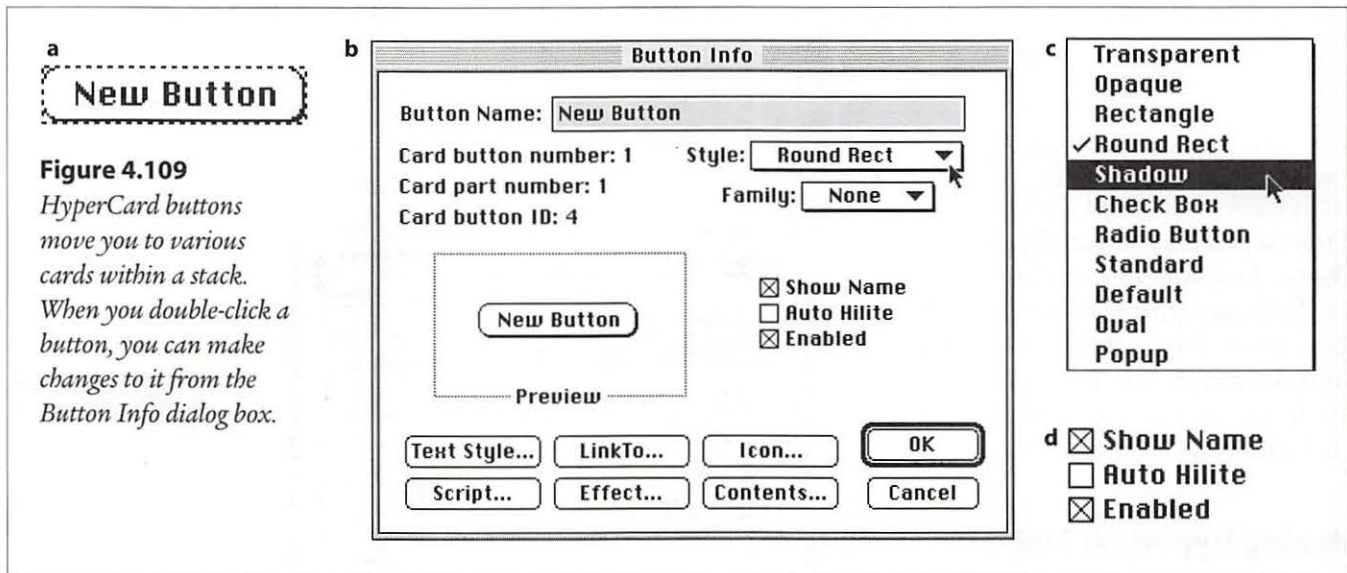


Figure 4.109 HyperCard buttons move you to various cards within a stack. When you double-click a button, you can make changes to it from the Button Info dialog box.

Director

Creating hypertext links is possible, but beyond the scope of this workbook. Use the program to create slide shows, overhead presentations, and movies without an interactive feature.

HyperCard

You will need at least two cards for hypertext links. Create additional cards

with the New Card command in the File menu. Select New Button from the Objects menu. A button appears in the center of the card (fig. 4.109a). Double-click the button to display the Button dialog box (fig. 4.109b). Select a style of button with the pull-down menu (fig. 4.109c). Decide whether to show or not show the button's name. (If you want the program to display

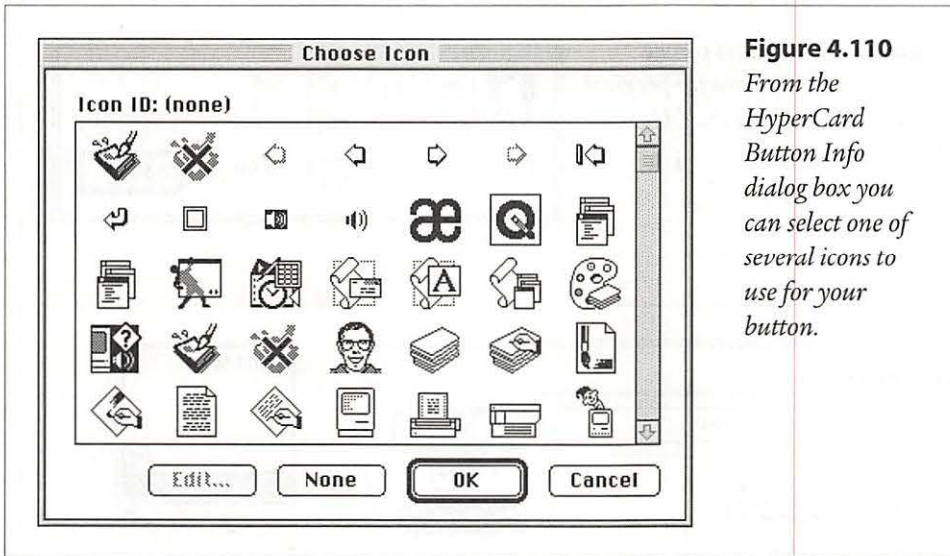


Figure 4.110
From the HyperCard Button Info dialog box you can select one of several icons to use for your button.

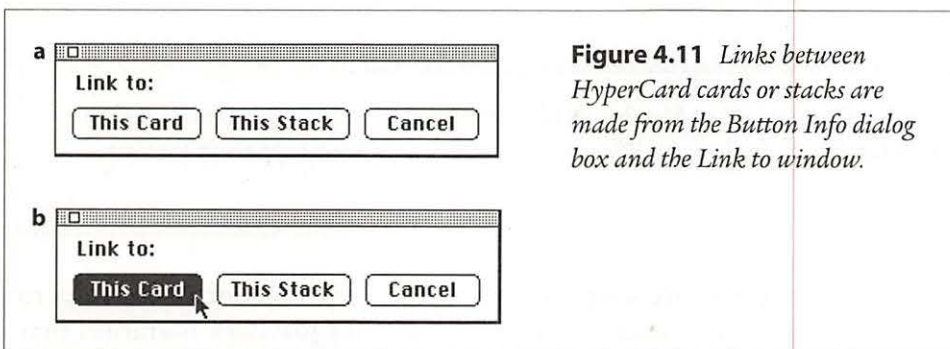


Figure 4.11 Links between HyperCard cards or stacks are made from the Button Info dialog box and the Link to window.

the name, you must type a name at the top of the dialog box) (**fig. 4.109d**). Select Auto Hilite if you want the button to reverse out when it is selected. To decide on a button's icon, click Icon to select an image from a list of images you can scroll (**fig. 4.110**). Double-click to select an icon. Double-click the button to return to the dialog box. Select a transitional effect. See "Transitioning Between Frames" (page 41) for more details. Double-click the button again to return to the dialog box. Select Link to and its dialog box will appear over the card (**fig. 4.111a**). Find the card you want to link to by pressing Command-3 to advance to the Next card.

When you find the card for the hypertext link, click in the This Card choice in the Link to dialog box (**fig. 4.111b**). You will be automatically returned to your original card. Select the Finger Pointer tool from the Tools menu to try out your new button. To remove a button, choose the Button tool in the Tools menu, click on the button, and press the Delete key.

Netscape

Use a word processing program to create an HTML (Hypertext Markup Language) file used for on-line databases) Text Only file for your text, pictures, audio, and links to other files and databases anywhere in the world.

Figure 4.112 Sound can be recorded with the Director program with audio tools that should be familiar to you.

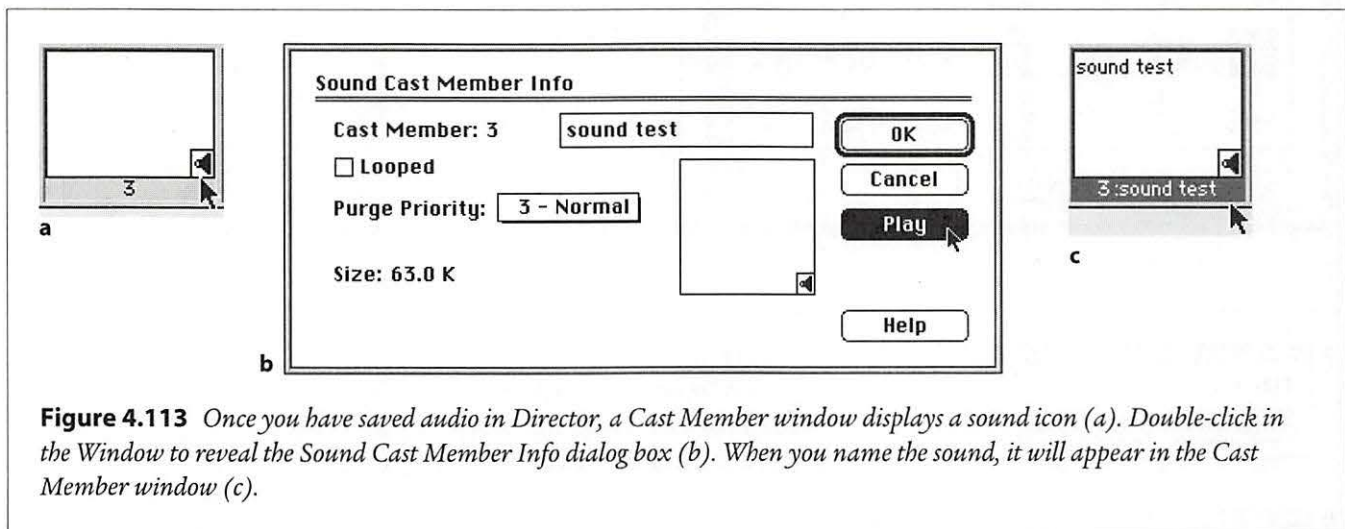


Figure 4.113 Once you have saved audio in Director, a Cast Member window displays a sound icon (a). Double-click in the Window to reveal the Sound Cast Member Info dialog box (b). When you name the sound, it will appear in the Cast Member window (c).

Save your Text Only file with the “.html” (Macintosh) or “.htm” (Windows) suffix. In the Netscape step-by-step demonstration in Part Two (page 317), you can create your own Home Page and learn about HTML files.

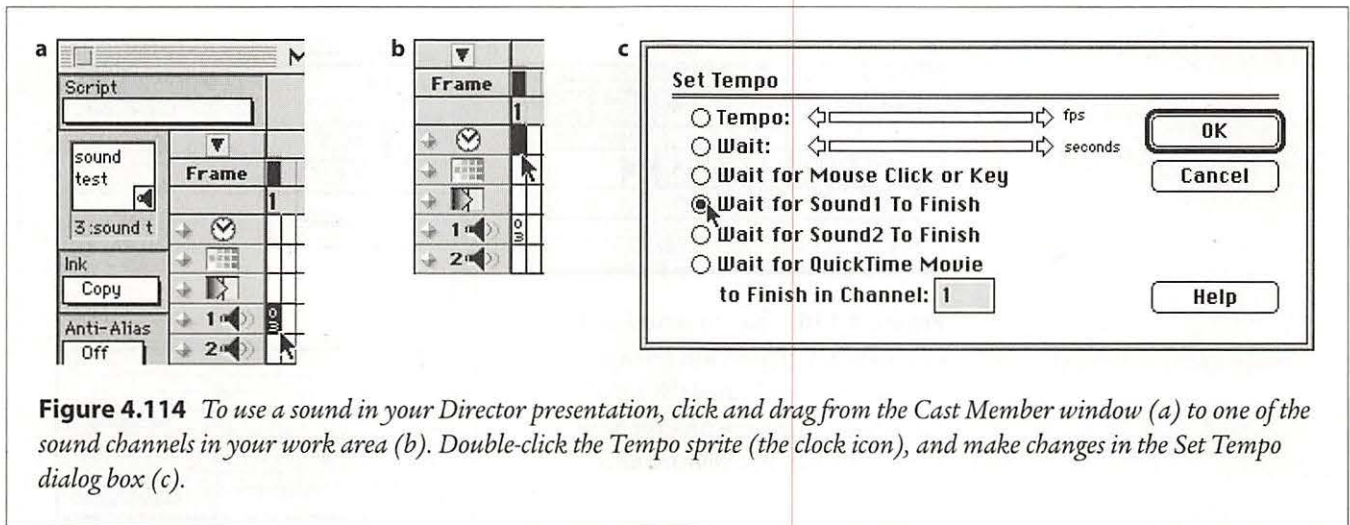
Creating Narration

Narration can greatly enhance your presentation. But audio can also add considerably to your file’s memory size. Make sure that any audio effect you want to add is necessary for the program. Obviously, your computer must be equipped to record and playback audio. A sound card or driver must be included in your computer.

Director

For the Macintosh, create sounds by selecting Record Sound from the Cast

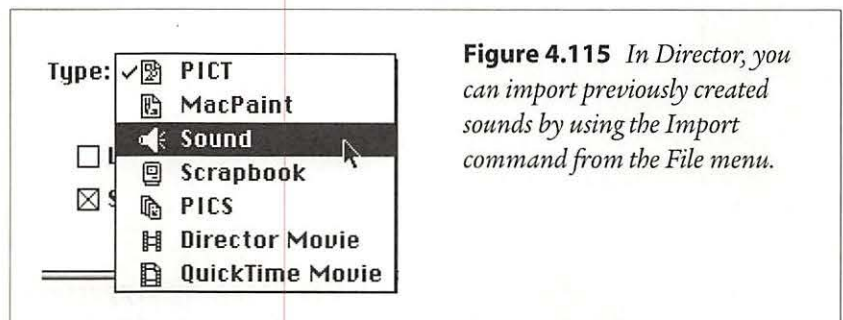
menu. Use the control buttons to record and playback narration that you create (fig. 4.112). Click Save and the audio is added to the last available Cast member window (fig. 4.113a). Double-click the window to display the Sound cast member dialog box (fig. 4.113b). Decide whether the sound should be played once or be looped (played over and over), and type a name for the sound. Click OK. Now the Cast member window includes your title (fig. 4.113c). Click and drag the Sound Cast member to the first sound channel on your Score (fig. 4.114a). Double-click in the Tempo channel above the sound’s frame (fig. 4.114b). If you want to hear the entire audio track in your movie, select Wait for Sound1 to Finish. Click OK (fig. 4.114c).



Import sounds previously recorded by selecting Import from the File menu. Select the audio from the pull-down Type menu (fig. 4.115). You can use WAV or AIF sound files. Find a sound that has been previously recorded. Press Import and the sound will be transferred to the last available spot in your Cast member window. If your computer is so equipped, you can have two channels of audio. One can be reserved for narration and the other for music and special sound effects.

HyperCard

Five seconds of audio at the Best quality setting represents about 100K in memory. From the Edit menu, select Audio. If your computer has a microphone and sound card, click the record button and record your narration (fig. 4.116a). At the Best setting, you have 22 seconds of audio for each track. If you can live with a slightly lower quality recording, the Good setting allows 45 seconds of audio. Play back your recording and record another take if necessary. To display the entire audio dialog box, choose Edit (fig. 4.116b). A visual representation



of the sound waves is displayed. You can cut, copy, and paste the parts of the wave to create special effects. When you have decided upon an audio track, click the Save button and name the track (fig. 4.116c). To use a previously named sound, use the pull-down menu next to the file name and select a sound. Click OK. Close the audio dialog box by clicking the small control box in the top-left corner. A button with the name of the sound you typed will appear on your card. Select the Button tool from the Tools menu to move the button where you want in on the card. Double-click the button to change its attributes. Click the top-left control box to eliminate the message box that appears below

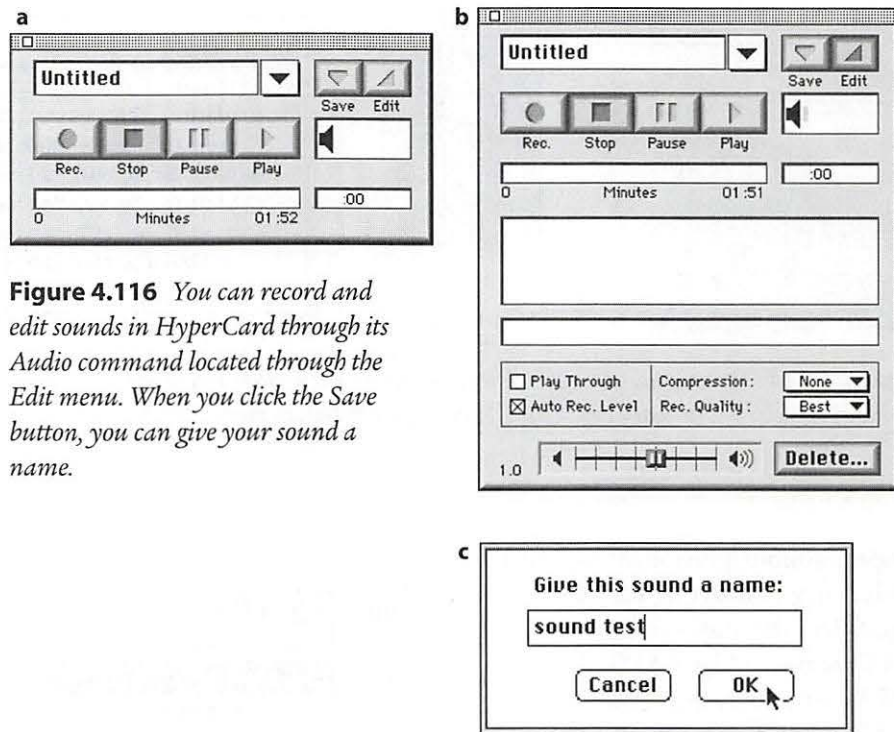


Figure 4.116 You can record and edit sounds in HyperCard through its Audio command located through the Edit menu. When you click the Save button, you can give your sound a name.

the card. See “Making Hypertext Links” (page 109) for more details.

Netscape

Sound files can be heard if your computer is equipped with a sound card and player. Use AIF, AU, SND, or WAV sound files. See the networked interac-

tive multimedia step-by-step guide in Part Two (page 317) for the correct HTML file command protocol.

Other Programs

Although audio annotation is available with some of the other applications, it is not recommended.

Working with Graphics

Creating Graphics

Word and WordPerfect

Perhaps a surprise, but these word-processing programs contain sophisticated picture creation toolboxes in which you can make drawings that can be easily put into a document.

For Word, you will need to switch to the Page Layout View from the View menu. Click the Drawing tool at the top of the toolbox (**fig. 5.1b**). Create a drawing right on your page of text using the tools at the bottom of the work area (**fig. 5.1a**).

For WordPerfect, click the Graphics Editor tool at the top of the left-hand toolbox (Macintosh) or the Draw tool (**fig. 5.2a**) at the top of the work area (Windows) (**fig. 5.2b**). Use the tools to create a drawing.

When you are done, select the Close Graphics Editor tool and the picture will be inserted at your last cursor click in the text (Macintosh). For Windows, from the Draw tool's File menu, select Exit, then Return to Document and decide if you want to

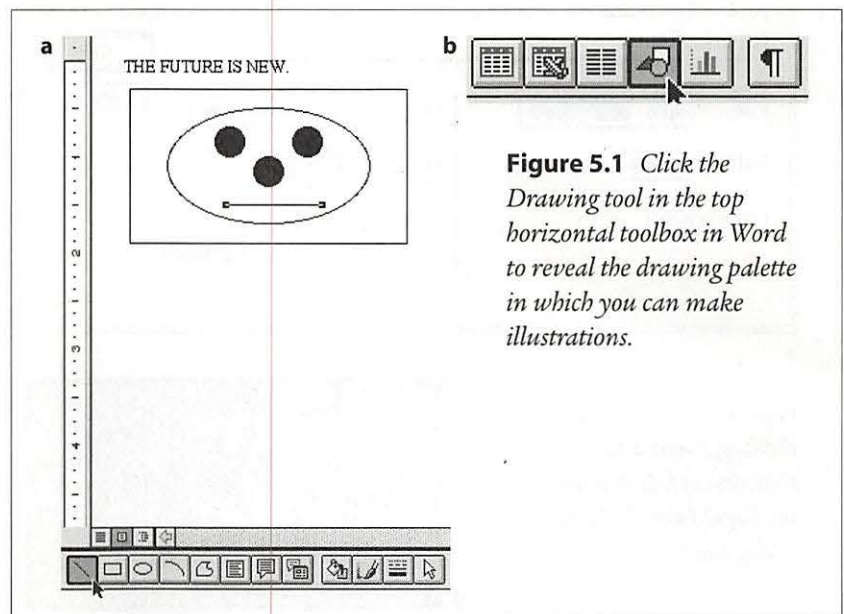
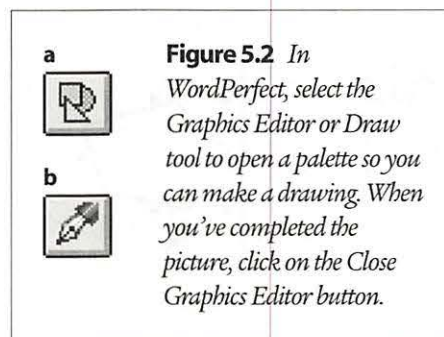


Figure 5.1 Click the Drawing tool in the top horizontal toolbox in Word to reveal the drawing palette in which you can make illustrations.



save the changes to your file by adding the drawing.

PageMaker

Because PageMaker is not a drawing program, the graphic elements you can produce with it are limited to the lines, boxes, and circles selected from the toolbox. Nevertheless, by clicking and dragging from the Element menu and the Line or Fill options, you can select a variety of line widths and styles and fill shades and textures (fig. 5.3). Remember that as with text, make sure the line, box, or circle on the page is selected before you make any changes.

QuarkXPress

Like PageMaker, QuarkXPress is not considered a drawing program. However, with the Polygon tool, you can create shapes that can be combined into a picture (fig. 5.4a). Select the Polygon tool and click at various points that outline your drawing. Double-click the endpoint and the program will automatically join the first and last point to create the polygon (fig. 5.4b). Line attributes can be changed in the pull-down selections in the Measurements window when a line is selected. To fill a box, circle, or polygon, select the element, select Show Colors in the View menu, select the Fill icon, and make a choice from the list.

You can also use the fill effects pull-down menu in the Color palette. Many of these fill effects require that you pick a starting and ending color. Click the Number One button and select a color, then click the Number Two button and select its color. Click your mouse on the work area to see the effect (fig. 5.5). For a shade of gray, select Black and a percentage in the pull-down list at the top of the Colors window.

Double-click on any tool to display the Tool Preferences dialog box. Select Modify, Frame, or Runaround to make changes (fig. 5.6).

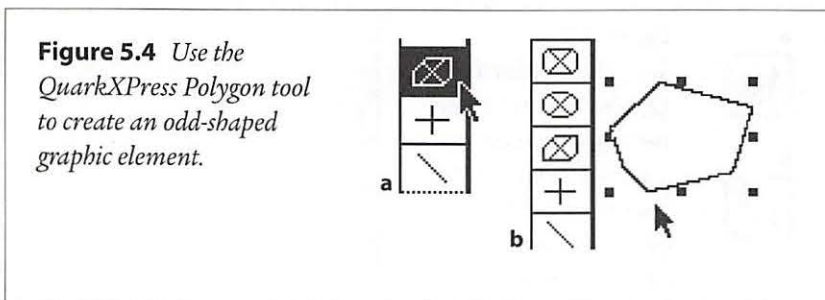
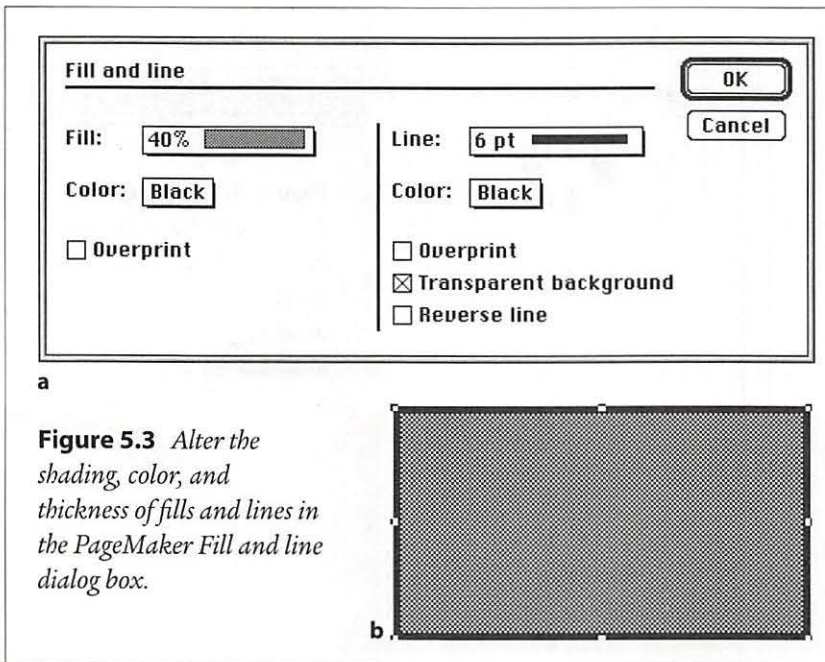
If you want a frame, make sure that a width is selected in the frame dialog box.

CorelDraw

Use the drawing tools to create drawings. When you click and hold on a tool, several options are usually available that you will want to explore (fig. 5.7).

FreeHand

FreeHand is considered a drawing program, so it contains more tools for



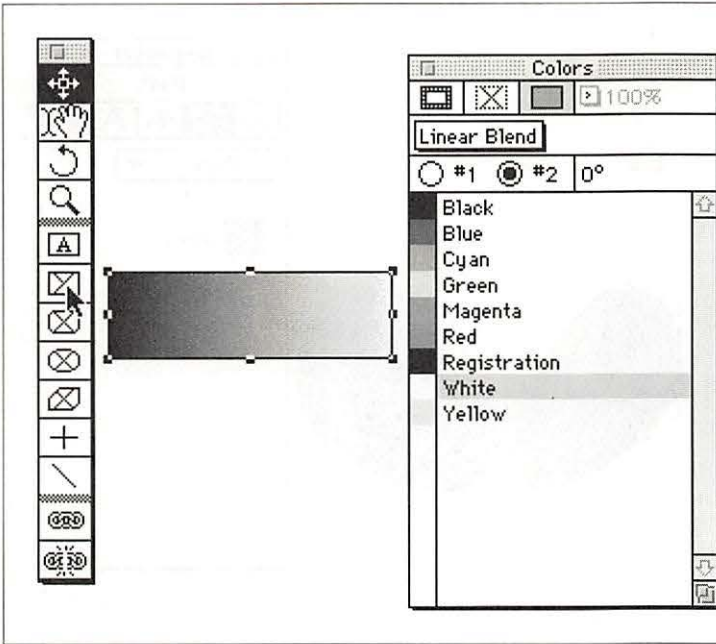


Figure 5.5 After you display the Color palette in QuarkXPress, you can produce gradient fills within a box by selecting the first and second color choices in the Colors palette.

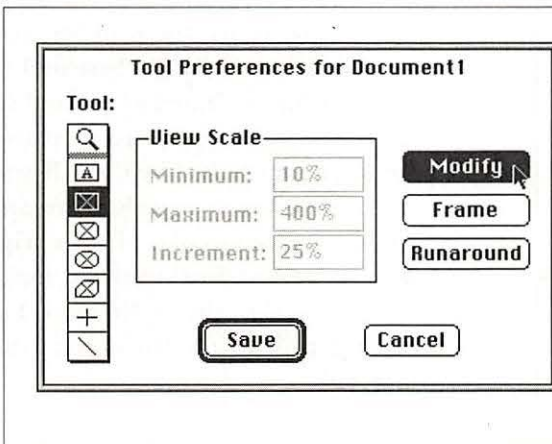


Figure 5.6 Use QuarkXPress's Tool Preferences dialog box to make changes to various tools.

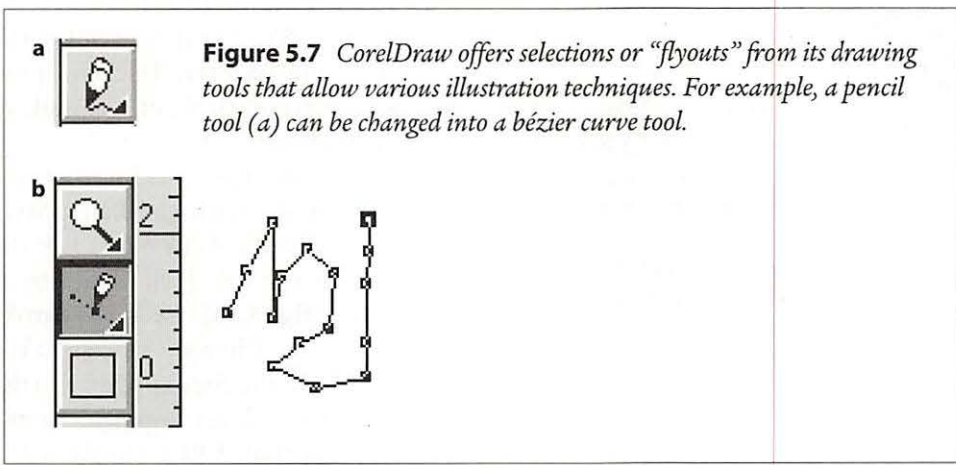


Figure 5.7 CorelDraw offers selections or “flyouts” from its drawing tools that allow various illustration techniques. For example, a pencil tool (a) can be changed into a Bézier curve tool.

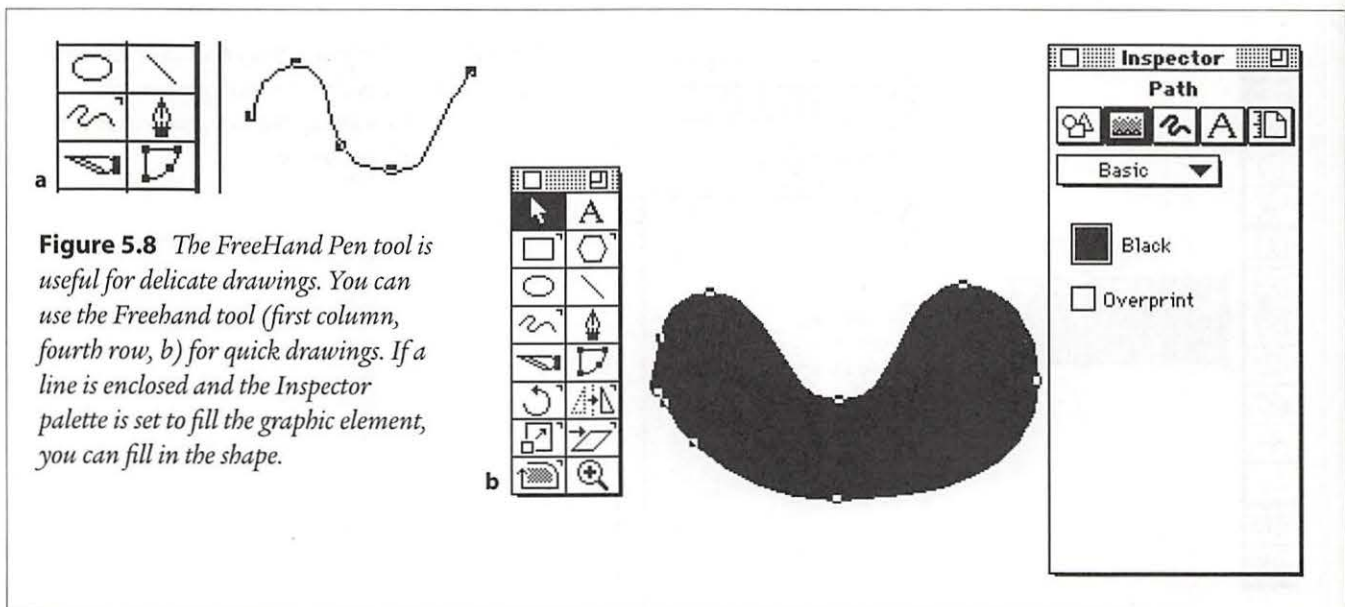


Figure 5.8 The FreeHand Pen tool is useful for delicate drawings. You can use the Freehand tool (first column, fourth row, b) for quick drawings. If a line is enclosed and the Inspector palette is set to fill the graphic element, you can fill in the shape.

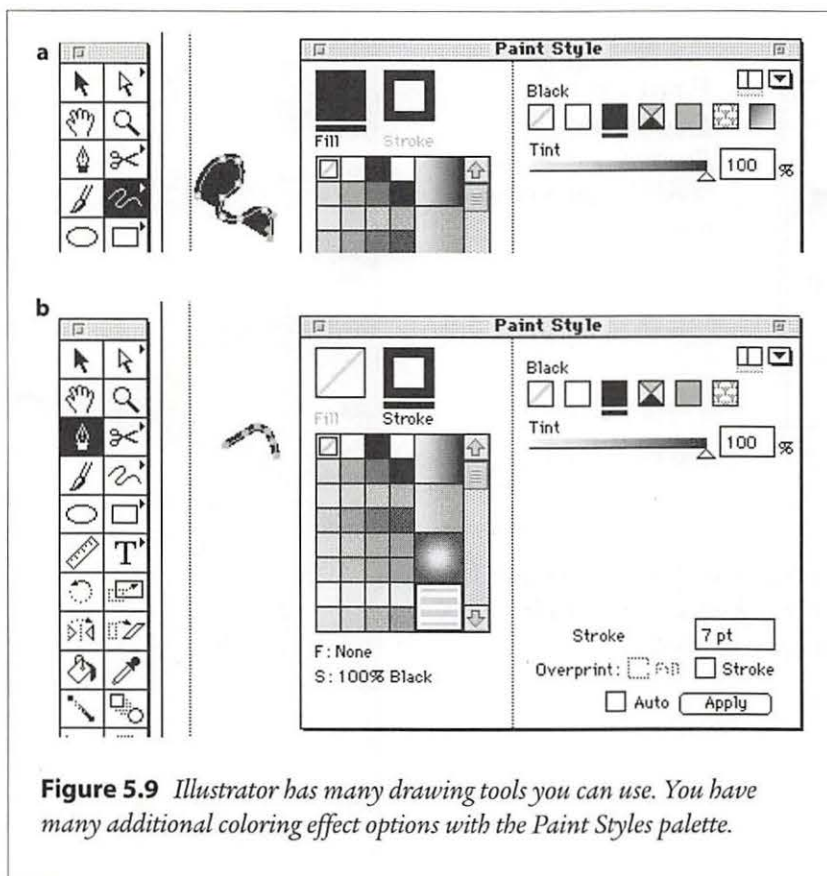


Figure 5.9 Illustrator has many drawing tools you can use. You have many additional coloring effect options with the Paint Styles palette.

that purpose. In addition to the usual line and box tools, the tool box has several drawing tools. The best tool to use for accurate drawings is the Pen tool. Clicking with this tool creates points that are linked by lines. If you make numerous points along an arc, you will create circular shapes (fig. 5.8a). To create a filled-in shape, make sure you overlap the ending and beginning points to close the line (fig. 5.8b)

Illustrator

Type Command-I (Macintosh) or Control-I (Windows) to display the Paint Style palette. Use the pen, brush, freehand, circle, or box tools to create drawings.

Decide the type of fill and stroke (line) to make with the Paint Style palette. Click the Auto box. Click the Fill box at the left. Pick a pattern at the right (fig. 5.9a). Click the Stroke box at the left. Choose a pattern at the right. Select the Stroke Weight (the thickness of a line) in points at the lower-right (fig. 5.9b). Uncheck the

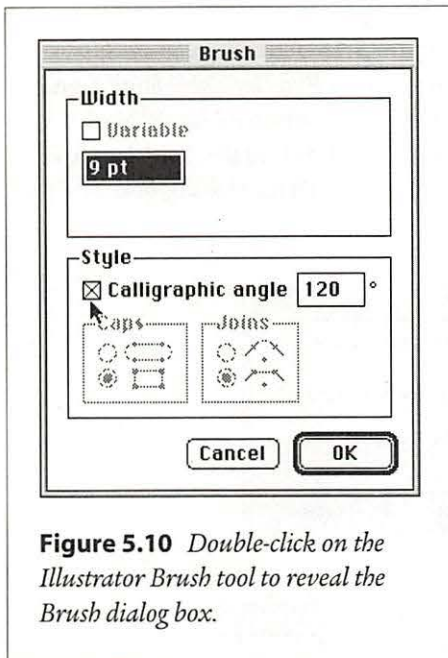


Figure 5.10 Double-click on the Illustrator Brush tool to reveal the Brush dialog box.

Auto box. Type a number. Click the Apply button twice. You must perform this procedure every time you want to change a graphic element's attributes.

Double-click the Brush tool to vary the point size width. You can also select the Calligraphic Angle button for a dramatic type design (fig. 5.10).

Click the Scissors tool to cut a section of a line you've drawn. Select a line, click on a non-ending point, and use the Select tool to click and drag the piece of the line away (fig. 5.11).

Photoshop

Although Photoshop is primarily used for picture manipulations, it has many drawing tools you can use to create drawings. Double-click almost any tool to display the Brushes and Options palette (fig. 5.12a and b). Select a brush coverage size. Move the up arrow selector in the Opacity section to create a line that blends with the background or is a solid color (fig. 5.12c). In the pull-down effects menu, you can select darker, lighter, dissolve, and other

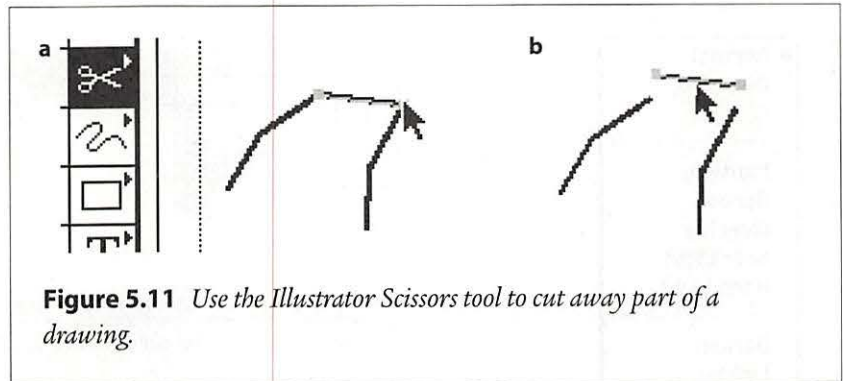


Figure 5.11 Use the Illustrator Scissors tool to cut away part of a drawing.

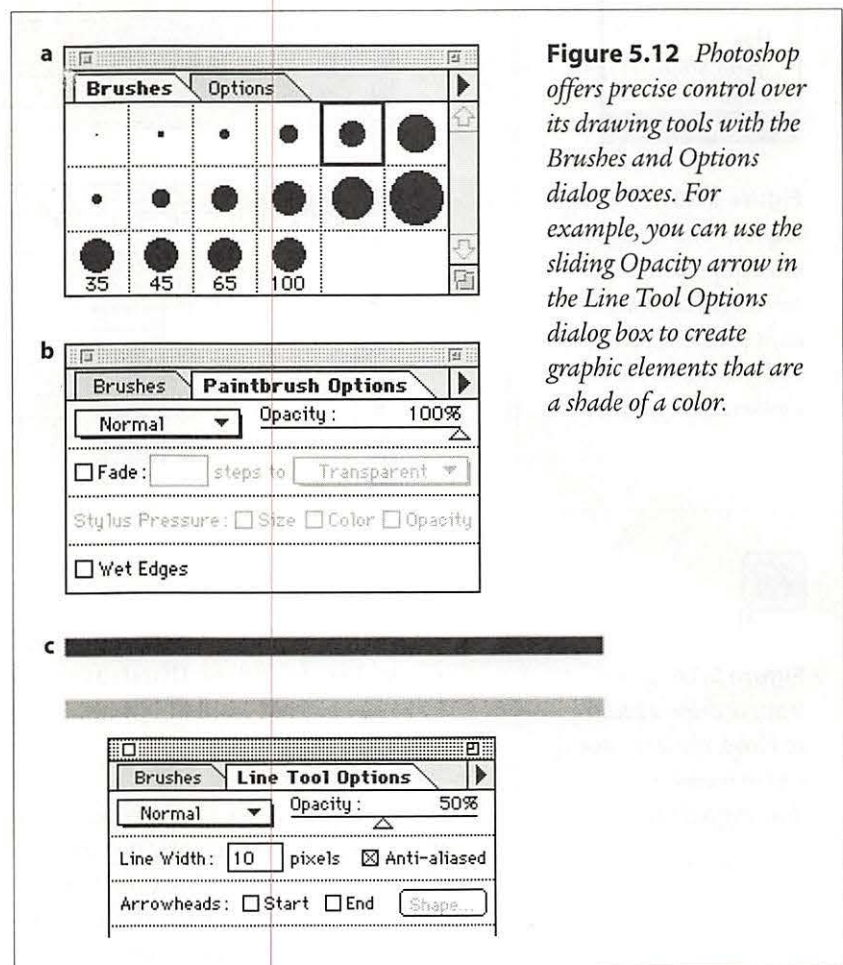


Figure 5.12 Photoshop offers precise control over its drawing tools with the Brushes and Options dialog boxes. For example, you can use the sliding Opacity arrow in the Line Tool Options dialog box to create graphic elements that are a shade of a color.



Figure 5.13 Drawings made in Photoshop can be manipulated with several effects using the right-pointing, pull-down menu in the Tool Options dialog box.



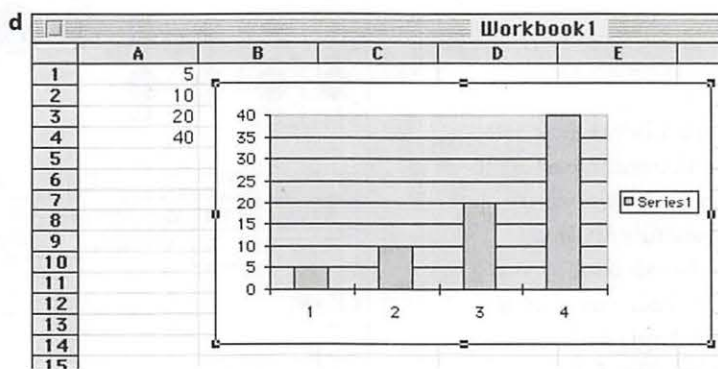
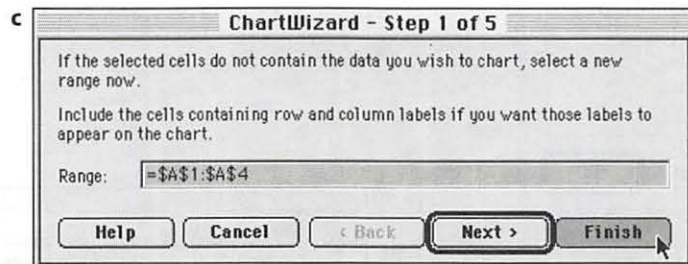
Figure 5.14 If you want to draw a picture in Excel, use its Drawing tool to reveal the drawing palette.

a

	A
1	5
2	10
3	20
4	40
5	



Figure 5.15 Charts can be quickly produced in Excel by highlighting a series of figures, clicking the ChartWizard button, and clicking the Finish button in the first ChartWizard dialog box.



effects (fig. 5.13). It is better, however, to use FreeHand or Illustrator for drawing original works.

Excel and Lotus 1-2-3

These programs are used primarily for producing the informational graphic known as the chart. However, you can also make drawings with the tools included with the applications.

In Excel, select the Drawing tool and use the tools to make a picture right on the worksheet (fig. 5.14). To create a chart, highlight a set of numbers on the worksheet that represent the values for your chart (fig. 5.15a).

Click the ChartWizard button in the toolbox at the top (fig. 5.15b). Click where you want the chart to be displayed on the worksheet. Click Finish in the first dialog box to create a generic chart or go through the steps on the subsequent dialog boxes by clicking the Next button to customize your graphic (fig. 5.15c and d). To add titles, data labels, and a legend, double-click the chart to select it, and click and drag from the Insert menu (fig. 5.16). To change a graph's style, click and drag from the Chart Type button in the Chart toolbox (fig. 5.17).

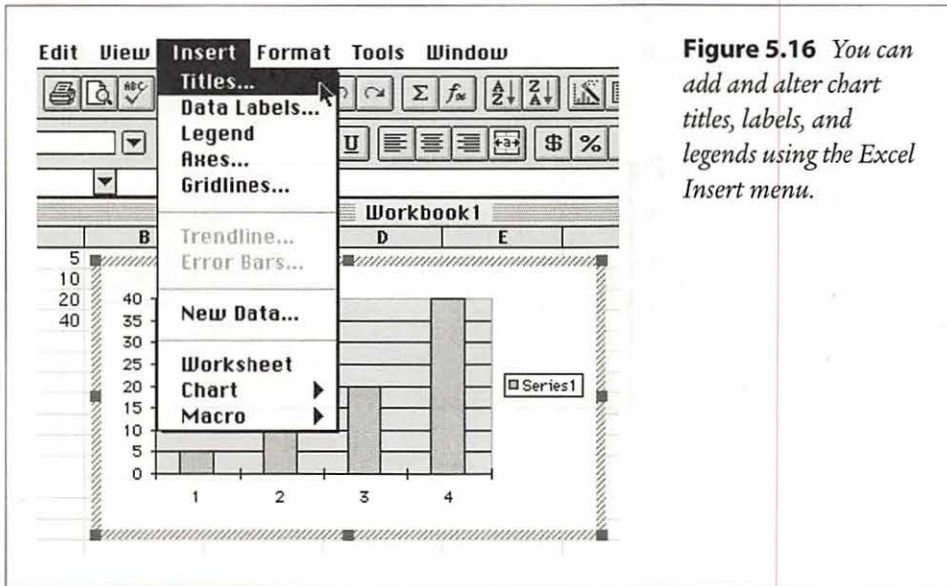


Figure 5.16 You can add and alter chart titles, labels, and legends using the Excel Insert menu.

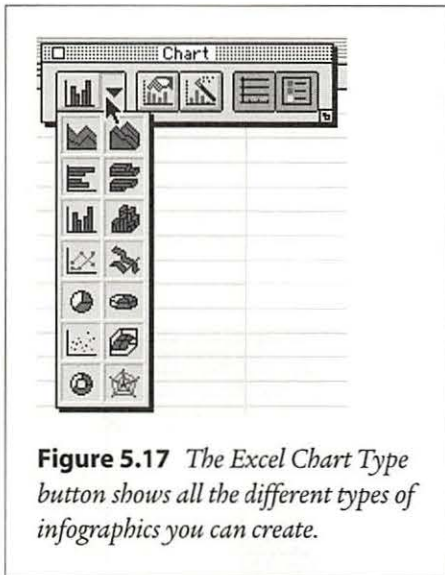


Figure 5.17 The Excel Chart Type button shows all the different types of infographics you can create.

In Lotus 1-2-3, display the Draw and Style toolboxes to make drawings on the worksheet and charts. From the Draw toolbox, select a Box tool. Click and drag on the worksheet to create a box (fig. 5.18). Use the tools in the Draw toolbox to make a drawing and those in the Style toolbox to select colors and shadings for this box. Choose the thickness and style of

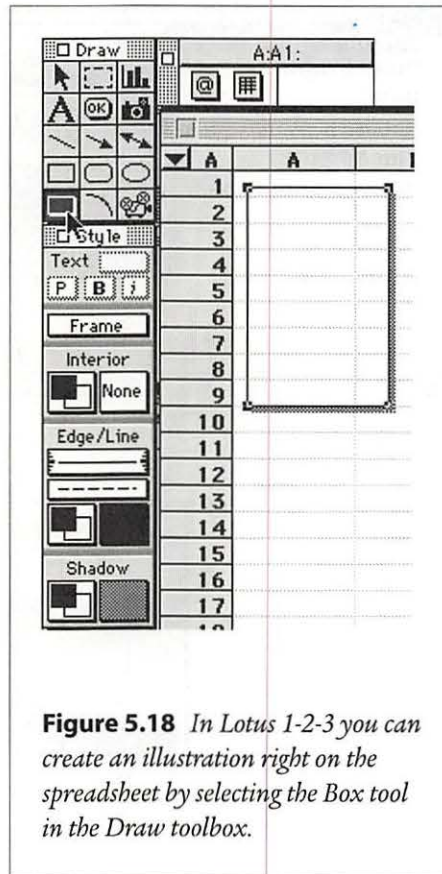


Figure 5.18 In Lotus 1-2-3 you can create an illustration right on the spreadsheet by selecting the Box tool in the Draw toolbox.

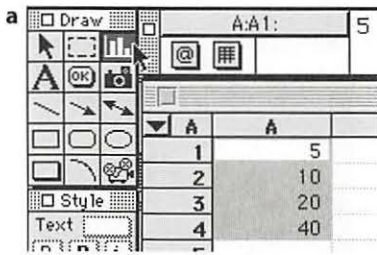


Figure 5.19 To create a chart in Lotus 1-2-3, highlight a series of numbers, click the Graph icon in the Draw toolbox, then click on your worksheet.

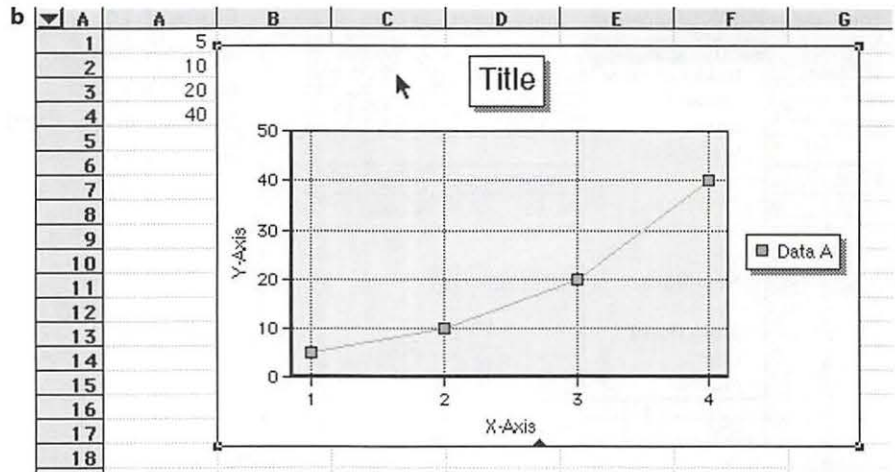
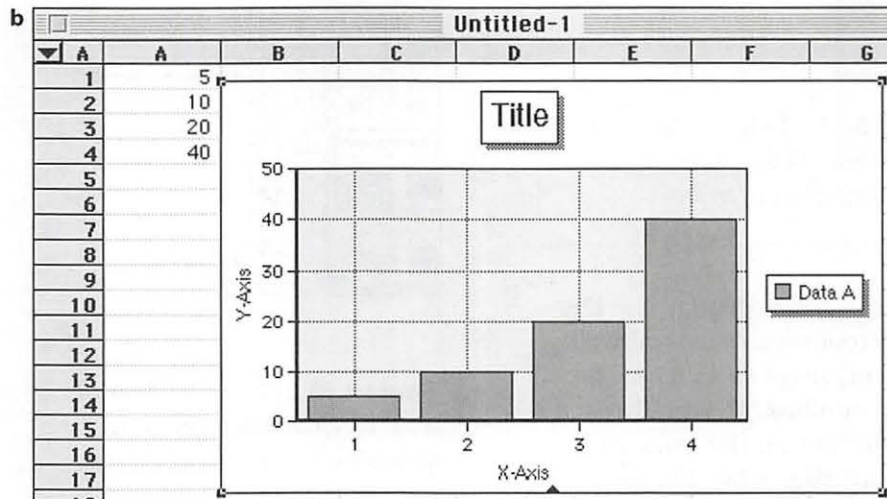
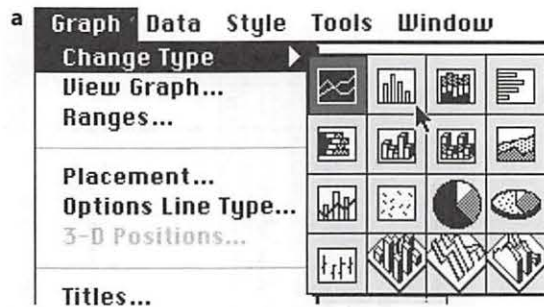


Figure 5.20 To change the style of a chart using Lotus 1-2-3, make a selection from the Graph menu.



line with the pull-down menu selections under Edge/Line.

For a graph, highlight a set of numbers in your worksheet, click the Graph icon, then click on the worksheet to create a simple line graph (fig. 5.19). Select Change Type under the Graph menu to make changes to the graph's style (fig. 5.20). To add titles, data labels, and a legend, select the chart. From the Graph menu, make a selection.

Director

Press Command-5 (Macintosh) or Control-5 (Windows) to display the Paint Window. Use the tools in the toolbox to create a picture. But be careful because editing the elements is difficult. It is best to create elements on different Paint windows so that you can alter their positions and sizes separately on the Stage after you place them in the Score. Double-click the Paint Bucket icon to set the direction of a gradient fill (fig. 5.21a). Double-click the Paint Brush icon to set the brush size and style (fig. 5.21b). Double-click the Air Brush icon to set that tool's controls (fig. 5.21c). Line width is set by clicking on a line at the bottom of the toolbox.

You can also make lines and outlined and filled boxes on the Stage with the Tools box (fig. 5.22). Use Command-7 (Macintosh) or Control-7 (Windows) to display the Tools box. Click to select a tool, and click and drag a graphic element on the Stage. The advantage of using this method over creating work in the Paint window is that any element you create with the Tools box can be easily edited.

Persuasion and PowerPoint

Use the tools in the toolbox to create drawings on your slide.

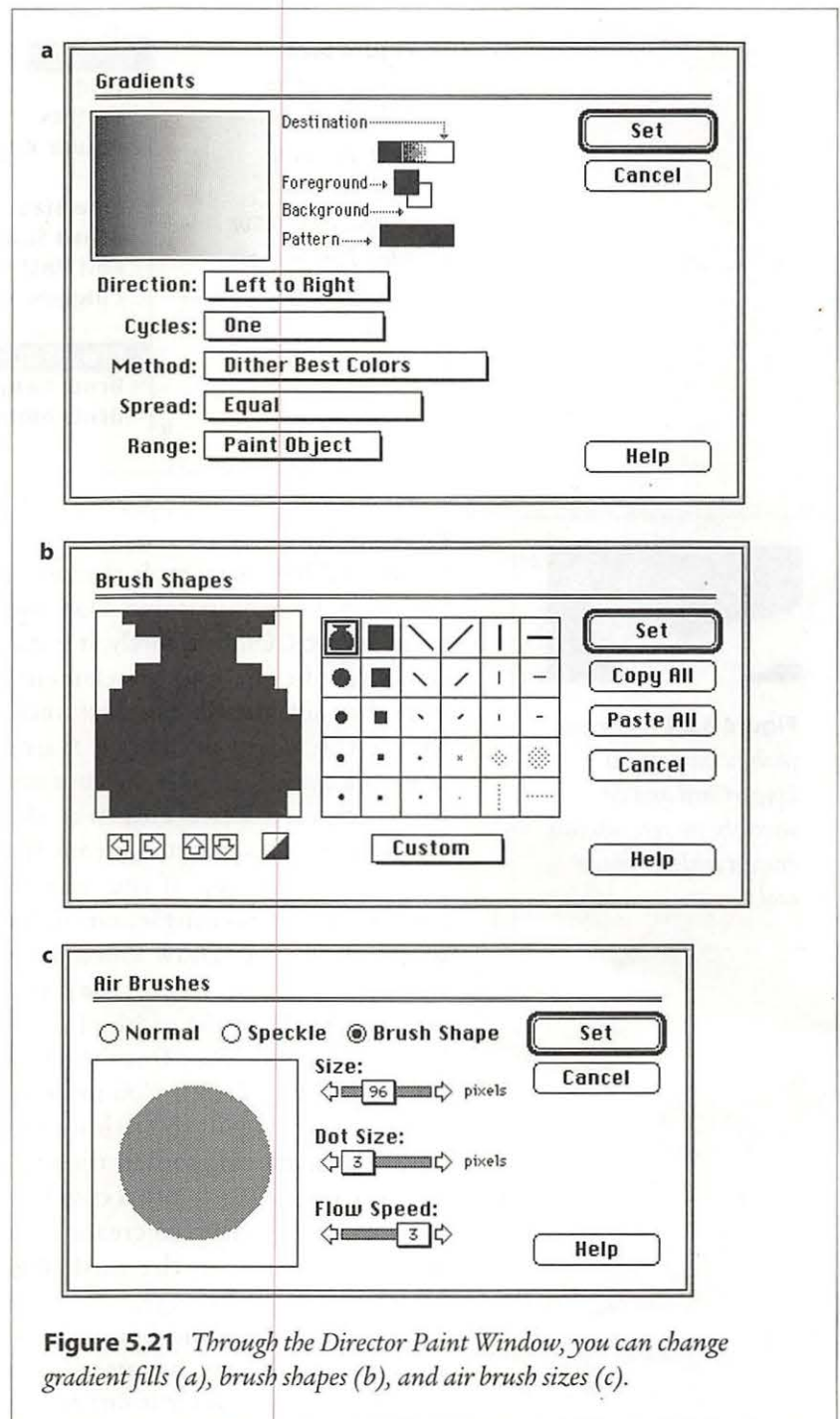


Figure 5.21 Through the Director Paint Window, you can change gradient fills (a), brush shapes (b), and air brush sizes (c).



Figure 5.22 The Director Tools box contains tools you can use to produce drawings directly on the Stage.

Figure 5.23

Select the *Draw Filled* command in HyperCard to create a filled graphic element or select *Line Size* to change the size of a line.

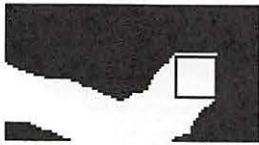
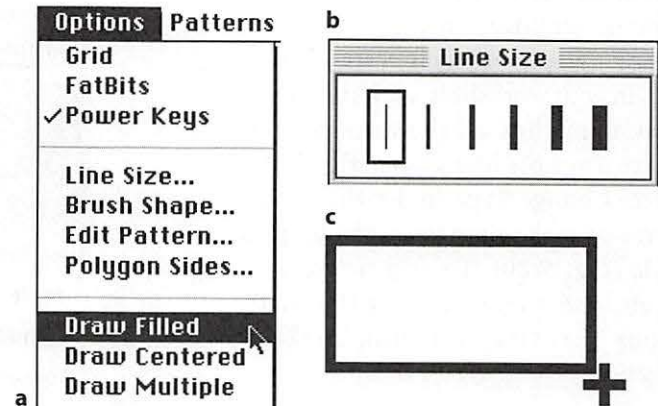


Figure 5.24 Once you make a drawing in HyperCard and de-select the image, you can erase it with the eraser tool.

HyperCard

HyperCard has many tools that allow you to make sophisticated drawings on your cards. Unfortunately, it is difficult to edit the graphic elements once they are created. It is best, then, to use the tools to make a frame around a box or a simple line, but not for much else. Click and drag the Tools menu to separate it from the menu line at the top. If you want to create a filled rectangle, circle, or shape, first select *Draw Filled* from the Options menu (fig. 5.23a). You can also decide on the width of a line by selecting *Line Size* from the Options menu (fig. 5.23b). You must select a new or previous size to leave this box. Click a drawing tool in the toolbox. The cursor turns into a crosshair type. Click and drag to create your graphic element on the card (fig. 5.23c).

Be careful where and how you create a graphic element because once it is drawn on your card it is difficult to erase. You cannot select an individual element as with a drawing program. Use the Undo command (Command-Z) or the Delete key if you want to eliminate a drawing you have just created. Otherwise, use the Eraser, Lasso, or

Rectangular Select tools to cut the element out of the card (fig. 5.24).

Netscape

Netscape doesn't include drawing tools.

Scanning Pictures

Because there are a variety of black and white and color and flat bed and film scanners available, it is best to follow the instructions of your particular scanner. With all scanning operations, pay particular attention to the file format for the picture (PCT, PICT, TIFF, EPS, GIF), the type of scanning being performed (Line Art, Grayscale, or Color), the resolution of your scan (72dpi for screen presentations and 300dpi and higher for printed work), and the memory size of your picture file (from 20K to several megabytes, depending on your hard-drive capability and quality desired).

Picture Formats

You can use two types of picture formats with your applications: bit-mapped (sometimes called paint) images and object-oriented (sometimes

referred to as vectorized or draw) images. Generally speaking, object-oriented pictures are of higher quality than bitmapped images. Any computer image is composed of a series of dots on the screen. These colored dots are called picture elements, or simply pixels. Bitmapped pictures have white space between each pixel. Consequently, when they are enlarged, they have a highly jagged and pixelated appearance. Object-oriented pictures used with illustration and drawing programs and as clip art create images with lines between the pixels. As a result, their appearance is smoother and more detailed than bitmapped pictures. However, both types of images can appear pixelated if highly enlarged. As might be expected, object-oriented images use up more memory than bitmapped pictures. The most common bitmapped picture formats are GIF (graphics interchange format), JPEG (Joint Photographic Experts Group), and TIFF (Tagged Image File Format). The most common object-oriented picture formats are WMF (Windows Meta File), PICT (picture file format), and EPS (Encapsulated PostScript, used with a PostScript printer).

For most programs in either Macintosh or Windows, you can use EPS, PICT, or TIFF picture file formats. However, there are enough differences between the programs to warrant this section for some of the most likely images formats you will be using. Remember that with Windows, you will need to use the “dot and three-letter” suffix configuration for naming files. You can use these formats for the following programs:

- *WordPerfect*: Clipboard, EPS, JPEG, PNT, PICT, Scrapbook, and TIFF
- *PageMaker, QuarkXPress, and Free-Hand*: Clipboard, EPS, JPEG, PICT, Scrapbook, and TIFF
- *CorelDraw*: BMP, Clipboard, CRD, EPS, GIF, JPEG, Kodak CMS Photo CD, and TIFF
- *Illustrator*: EPS
- *Photoshop*: Clipboard, EPS, GIF, JPEG, Kodak CMS Photo CD, PNT, PICT, Scrapbook, and TIFF
- *Excel*: Clipboard, Microsoft Clip Art, QuickTime, and Scrapbook
- *Lotus 1-2-3*: Clipboard, PNT, PICT, and Scrapbook
- *Director*: JPEG, PNT, PICT, QuickTime, and Scrapbook for Macintosh; Clipboard, EPS, GIF, PNT, MOV, PICT, CMS, Photo CD, and TIFF for Windows.
- *Persuasion*: EPS, JPEG, Microsoft Clip Art, Persuasion Clip Art, PICT, QuickTime, and Scrapbook
- *PowerPoint*: EPS, JPEG, PNT, Microsoft Clip Art, PICT, QuickTime, Scrapbook, and TIFF
- *HyperCard*: HyperCard Clip Art, MacPaint PNT, PICT, QuickTime, and Scrapbook
- *Netscape*: GIF, JPEG, MOV, MPEG, PICT, QuickTime, and TIFF

You can easily convert from one file format to another with the Photoshop program. That procedure is explained in the section “Changing Picture Formats” (page 144).

With most programs, you can also place graphics saved in the Scrapbook (Macintosh) or Clipboard (Windows) by using the Copy (or Cut) and Paste editing method.

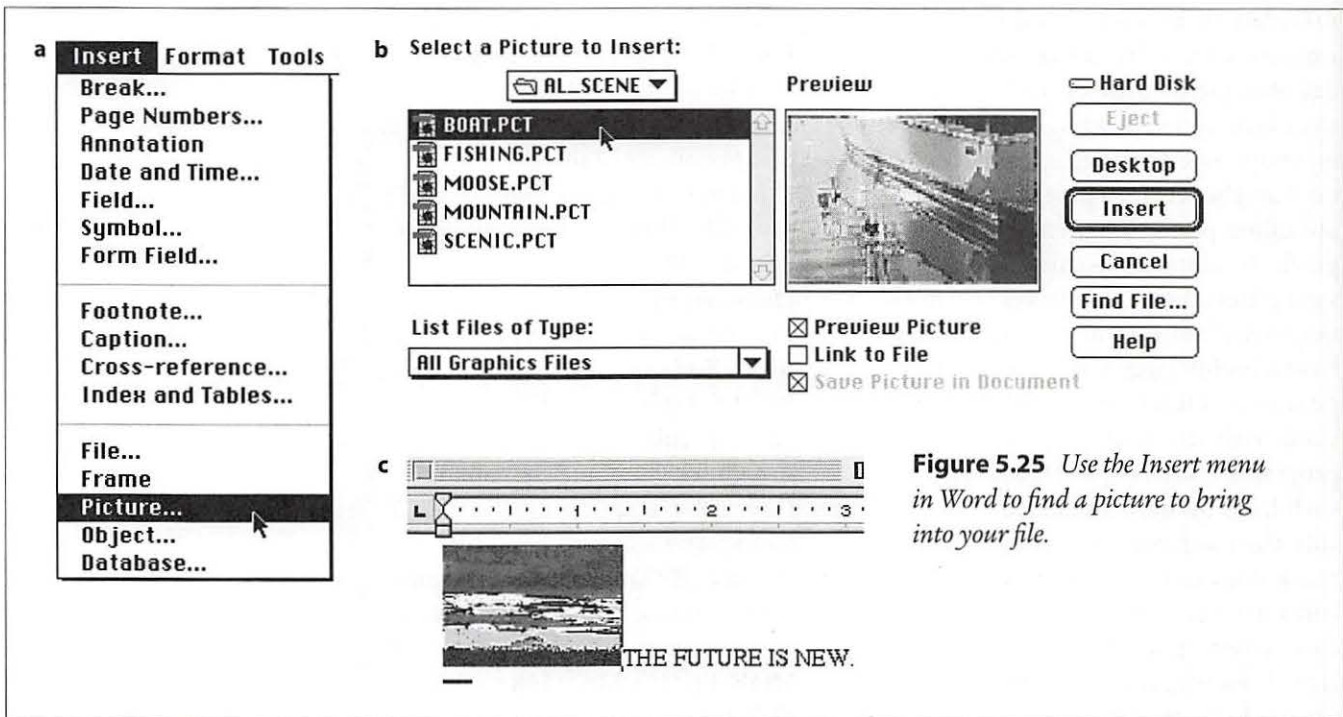


Figure 5.25 Use the Insert menu in Word to find a picture to bring into your file.

Placing or Importing Graphics

Word

From the Insert menu, select Picture to place a previously created image into your document (fig. 5.25a). When you select Picture, click in the List Files of Type box to select the picture's graphics file or list All Graphics files. When you find the picture's name, select it and click Insert (fig. 5.25b). The image will be placed in the Word document at the text cursor (fig. 5.25c).

WordPerfect

Select Insert File from the File menu (Macintosh), or click the Draw tool button and from the Draw's File menu, select Insert File (Windows). Double-click the file's name.

PageMaker

Select the Pointer tool and use Command-D (Macintosh) or Control-D (Windows) to place a picture into your page. Double-click a picture's

name, and you will see the Place icon on the work area (fig. 5.26). If you click and drag the Place icon, then let go of the mouse button, the picture will be placed in the box you just created. However, the picture may be distorted. If you simply click the mouse when you see the Place icon, the picture will arrive on your page without distortion. Because each picture is added to the PageMaker document, you don't have to keep the original picture files. However, PageMaker files can grow quite large when you use many pictures.

For Windows, from the Edit menu, select Insert Object for more picture choices.

QuarkXPress

Create a picture box with one of the box tools (fig. 5.27a). Select the Content tool. Use Command-E (Macintosh) or Control-E (Windows) to import a picture (fig. 5.27b). Click the file name. If you select Picture

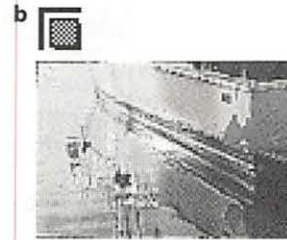
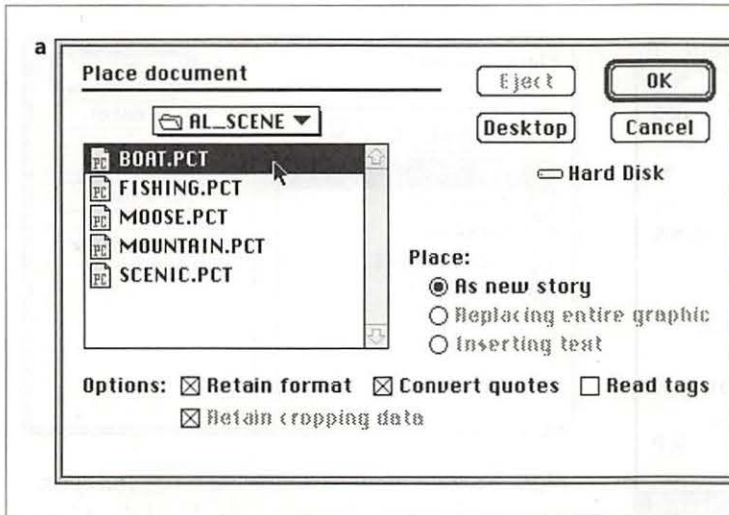


Figure 5.26 The PageMaker Place command opens the Place document dialog box. Double-click a file's name and click the Place icon on your page to import the image.

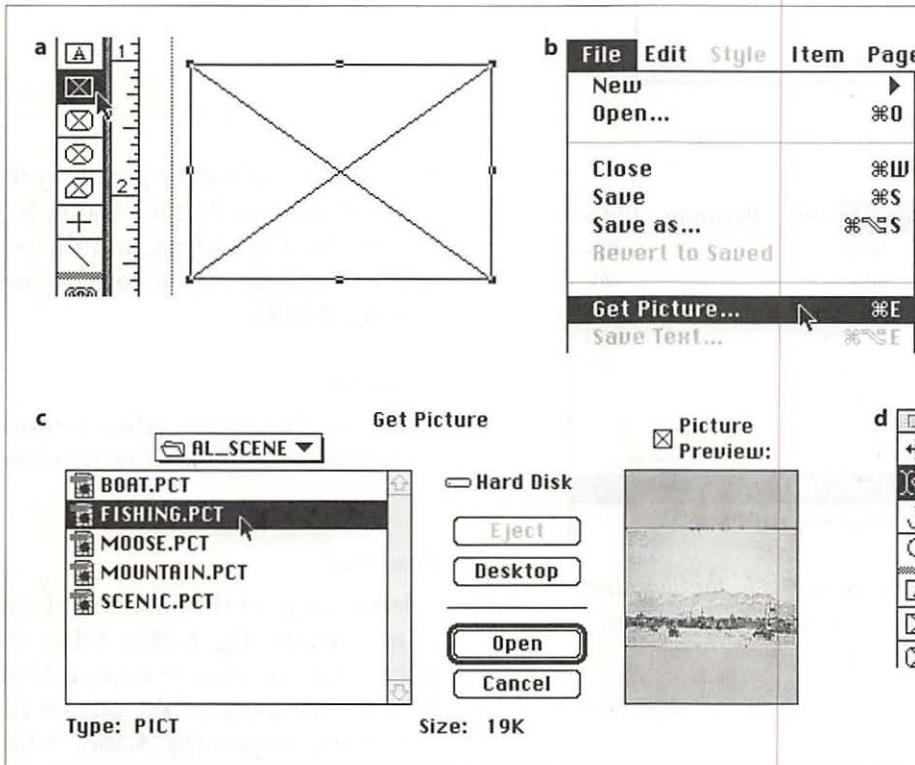


Figure 5.27 In QuarkXPress you must create a picture box on the page with the Picture Box tool before you can use the Get Picture command to import an image.

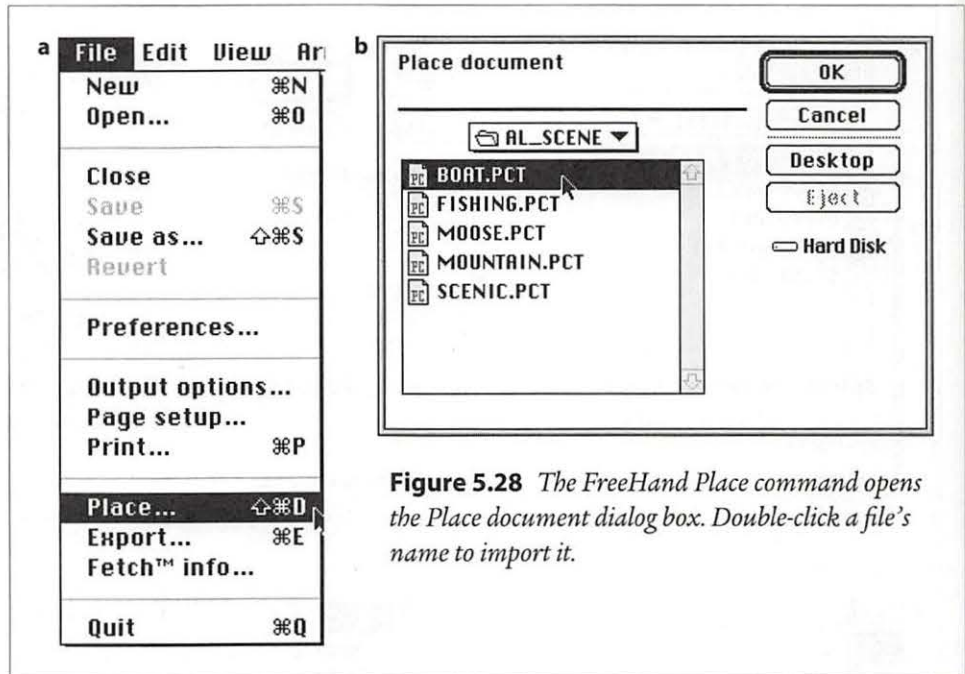


Figure 5.28 The FreeHand Place command opens the Place document dialog box. Double-click a file's name to import it.



Figure 5.29 Use the Illustrator Place Art command to import pictures.

Preview, you will see the picture at the right of the Get Picture dialog box (fig. 5.27c). Click Open, and the picture will appear within your picture box (fig. 5.27d).

CorelDraw

From the File menu, select Import. Find a file and double-click its name. Click OK.

FreeHand

Select Place from the File menu to import a picture (fig. 5.28a). Select the file format you want to import. Double-click the name of the picture file you want to import (fig. 5.28b). When you see the corner place icon, click to display the image on the page in that location.

Illustrator

Select Place Art from the File menu to import an EPS (Macintosh) or EPS or TIF (Windows) formatted picture

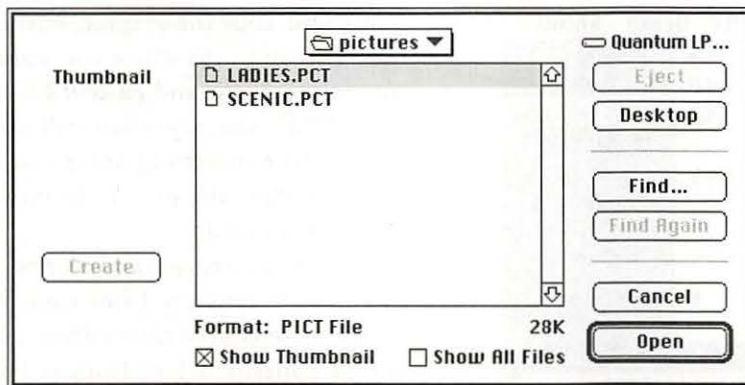


Figure 5.30 To import a picture in Photoshop simply use the Open command and double-click the file's name.



Figure 5.31 Use the Projector tool in the Lotus 1-2-3 Draw toolbox to import QuickTime movies.

(**fig. 5.29**). For Windows, you can also select Import and then Art from the File menu to get a wider range of format choices.

Select the file format you want to import. Double-click the file's name to display it on your work area.

Photoshop

Select Open from the File menu. Double-click the picture's name to display it in your work area (**fig. 5.30**).

Excel and Lotus 1-2-3

You can retrieve pictures saved in the Scrapbook or Clipboard.

In Excel, from the Insert menu, select Object, and double-click the Microsoft Clip Art Gallery to select a cartoon clip art drawing. Click a picture, and then OK. However, you must have the pictures and objects installed in your computer.

In Lotus 1-2-3 you can also place QuickTime movies on your worksheet by selecting the Projector icon (**fig. 5.31**) and double-clicking the name of a movie.

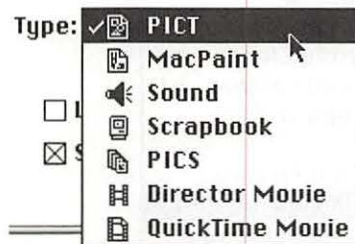


Figure 5.32 When importing a picture file with Director, you must select the correct type of file format in the Import dialog box.

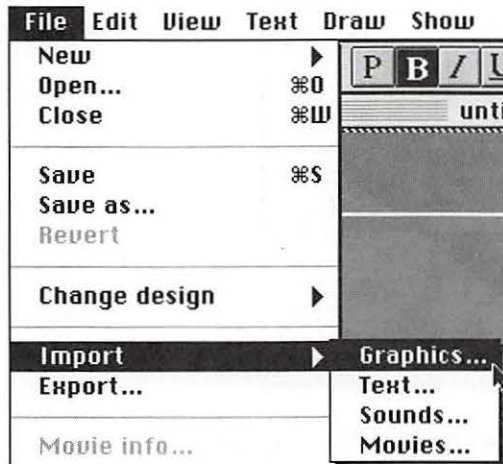
Director

Display the Cast member window. Click to select a Cast member that will contain the placed picture or click on a new Cast member. Select Command-J (Macintosh) or Control-J (Windows) or Import from the File menu. Choose a file format in the Type pull-down menu (**fig. 5.32**). Double-click the name of the file to bring it into the Cast member window. Once the picture is a cast member, you can press Command-5 (Macintosh) or Control-5 (Windows) to display the image in the Paint window.

Persuasion

From the File menu, select Import, then Graphics from the pull-down

Figure 5.33 You can import pictures in *Persuasion* from the File menu.



graphic you want with the rectangle select tool, copy the graphic, return to the stack and card where you want to place the picture, and Paste it on your card. While the edges are still shimmering (the marching ants) you can click and drag the picture to move it around your card.

MacPaint pictures can be imported by first selecting any Paint tool from the lower section of the toolbox. From the File menu, select Import Paint (fig. 5.34a). Find the MacPaint file and double-click its name to place the image on your card. Scanned and other pictures must be pasted into the Scrapbook with another program and then copied and pasted into the card. In the noncolor mode, black and white scanned photographs are of poor quality.

To import PICT files, you must have Color installed from the Home stack. Choose Open Coloring Tools from the Color menu. From the Items menu, select Place PICT file (fig. 5.34b). Find a PICT file you've scanned or converted to PICT in Photoshop. You can resize and move the picture. When you close the Coloring tools window, the image will appear on your card.



Figure 5.34 You can import paint or PICT-type files (if you have installed color into your stack) in HyperCard through the File or Items menus.

menu (fig. 5.33). You can use PICT or EPS formatted graphics files. Double-click the name of a graphics file, and it will be displayed on your slide.

PowerPoint

From the Insert menu, select Clip Art, Picture, or Movie. Double-click the name of the picture you want to import.

HyperCard

To place clip art from a HyperCard stack, open the stack, surround the

Netscape

Placing graphic elements is discussed in the Networked Interactive Multimedia step-by-step guide on page 317.

Editing Graphics

For all the programs in this workbook, you can edit pictures created with their drawing tools by either clicking once or twice to select the whole drawing or an individual element. As with text, a graphic element must be selected to make changes to it.

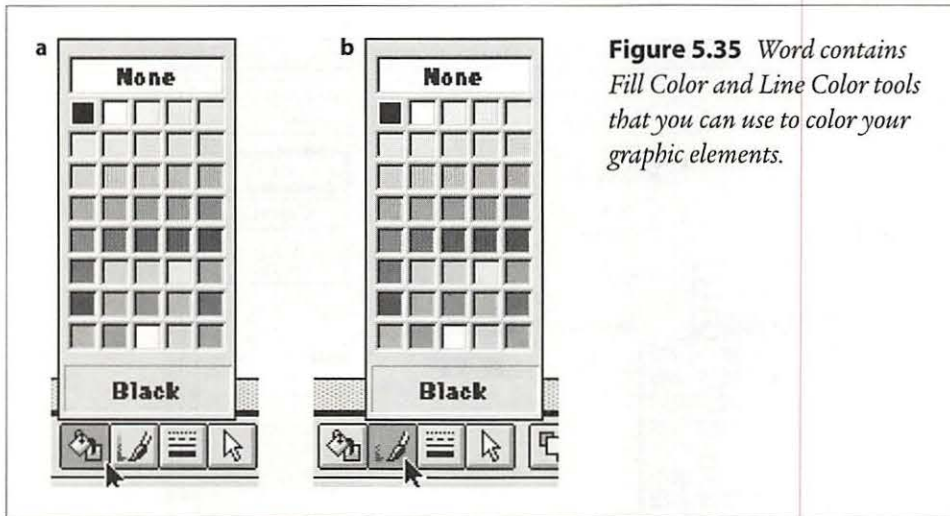


Figure 5.35 *Word contains Fill Color and Line Color tools that you can use to color your graphic elements.*



Figure 5.36 *The colors of foreground and background elements on your WordPerfect page can be changed using the foreground (left) and background (right) tools available from the Graphics Editor.*

Photoshop, Director, and HyperCard

Images drawn in Photoshop's work area, in the Paint window with Director, and with HyperCard can only be edited by covering the image up with another element or cutting the image out with the Eraser, Lasso, or Rectangle Select tool.

Coloring Graphics

Word

Select the drawing tool if the toolbox is not already displayed along the bottom of the work area. Select the graphic element you want to color. Click and drag from the Fill Color or Line Color tools to select a color (fig. 5.35).

WordPerfect

Click the Graphics Editor tool at the top of the left-hand toolbox to pick the foreground and background colors for the borders and fills in your drawing (fig. 5.36). Lines are colored with the border foreground selection (Macintosh) or, in the Draw tool window, select the Line or Fill Color tools in the toolbox at the left (Windows).

PageMaker, QuarkXPress, CorelDraw, FreeHand, and Illustrator

The procedure for coloring graphic elements is the same as for text in these programs. See the "Coloring Text" section (page 88).

Photoshop

For printing purposes, select CMYK Color from the Mode menu. For computer screen presentations, use RGB Color mode. Select a color for the Pencil, Paintbrush, Airbrush, and other tools by clicking the Foreground or Background color in the toolbox. Select the Custom button in the Color picker dialog box to make a color choice. When you next use the tool, the element will have that color. See "Coloring Text" (page 88) for more details.

Excel

Double-click a graphic element to display the Format Object dialog box. Select a line and/or fill color. Click OK. For a chart, double-click to select it, then double-click an individual component to get the Format dialog box and make color changes (fig. 5.37).

Figure 5.37 Colors of lines and other graphic elements can be changed in the Excel Patterns dialog box.

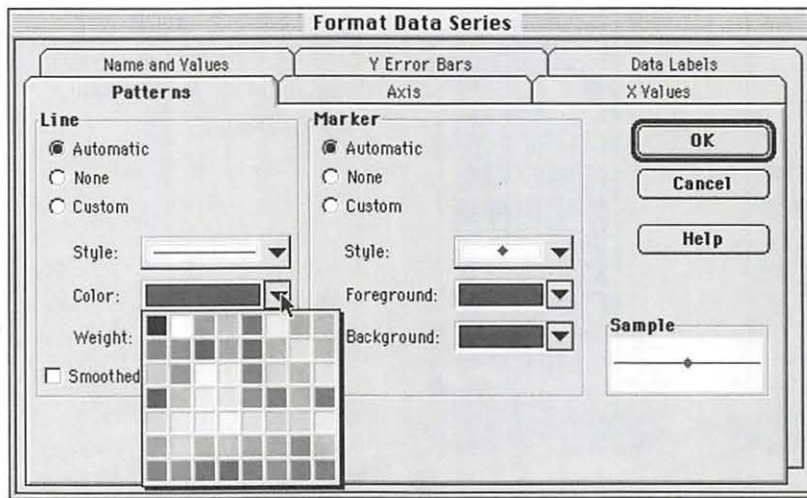


Figure 5.38 Color changes to graphic elements can be made with the Lotus 1-2-3 Interior Foreground button.

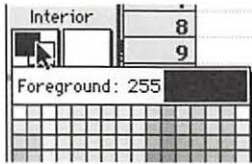


Figure 5.39 You can fill a box or include a line by selecting or deselecting the Fill and Line tools in the PowerPoint toolbox.



Figure 5.40 In Persuasion, select a graphic element, then its type at the top of the Colors window and a color from the selections below.

Lotus 1-2-3

Select a graphic element in a chart. Use the Style toolbox to make color changes. Use the Foreground selection to make changes to individual elements in the chart itself (fig. 5.38).

Director

Click and drag the color foreground and background boxes in the Palette window (Command-5 [Macintosh] or Control-5 [Windows]) or Tools box (Command-7 [Macintosh] or Control-7 [Windows]) to make graphic elements in color. See "Coloring Text" (page 88) for more details.

Persuasion

In the Colors window, click the line, fill, and shadow buttons, and choose a color from the choices below for each element selected in the slide (fig. 5.39).

PowerPoint

Select a graphic element you've created with the tools in the toolbox. Click the Fill On/Off or Line On/Off button in the toolbox (fig. 5.40). From

the Format menu, select Colors and Lines. Click in the Fill and Line pull-down menus to select a color for each element (fig. 5.41). Click OK.

HyperCard

Although you cannot color a graphic element, you can color its background. With a picture placed in the noncolor mode, go to the color mode by selecting Open Coloring Tools from the Color menu. With the rectangle tool, create a colored rectangle around the picture (fig. 5.42). When you return to the noncolor mode, the image will appear to be tinted with that color. This effect doesn't work with colored pictures placed while in the color mode.

Netscape

Coloring graphic elements is discussed in the Networked Interactive Multimedia step-by-step guide, page 317.

Imaging Controls

PageMaker

Lightness and contrast changes will only work with grayscale (TIFF) scanned images. Make sure the picture is selected by using the Pointer tool in the toolbox. Select Image Control from the Element menu (fig. 5.43). Click the upper or lower Lightness arrows to the left of the bar chart in the middle of the image control box. Click the Apply button to see the result of your changes.

Repeat the procedure for the Contrast arrows to the right. If you want to return to the starting exposure, click the Reset button. Many times you can get a good result by clicking the pyramid icon at the top of the bar chart. You will immediately see the results of

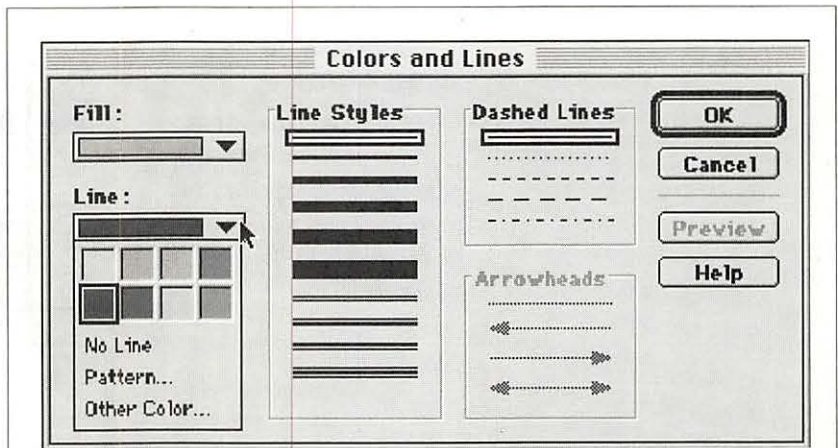


Figure 5.41 The PowerPoint program allows you to change the colors of graphic elements in the Colors and Lines dialog box.

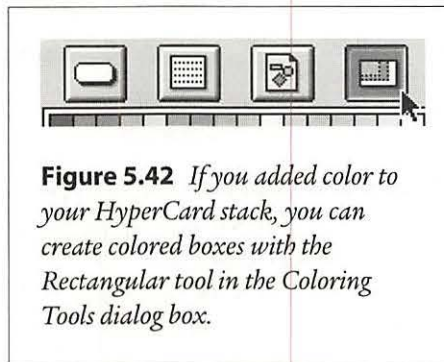


Figure 5.42 If you added color to your HyperCard stack, you can create colored boxes with the Rectangular tool in the Coloring Tools dialog box.

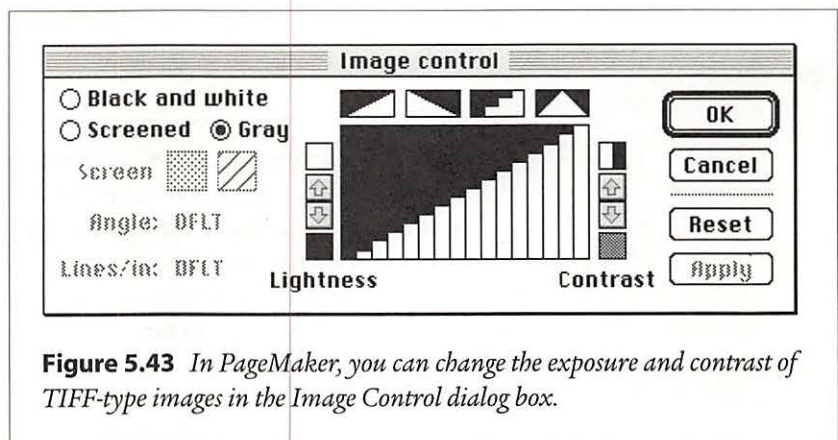


Figure 5.43 In PageMaker, you can change the exposure and contrast of TIFF-type images in the Image Control dialog box.

Figure 5.44 In the *Picture Contrast Specifications* dialog box in *QuarkXPress*, you can make many exposure and contrast manipulations of a scanned, TIFF-type picture.

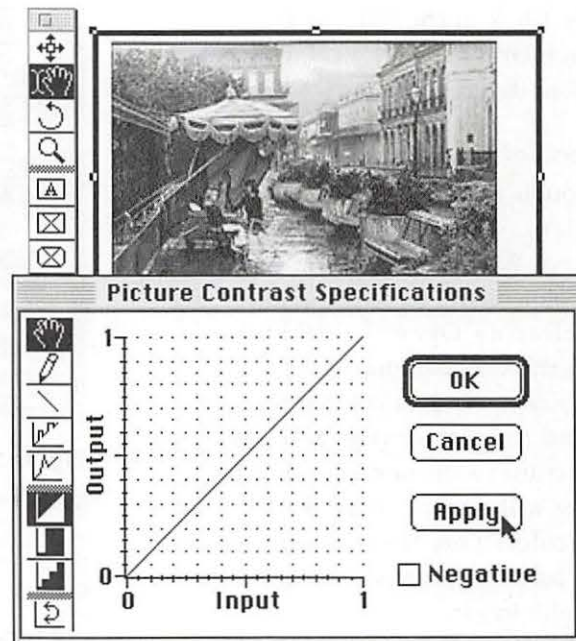
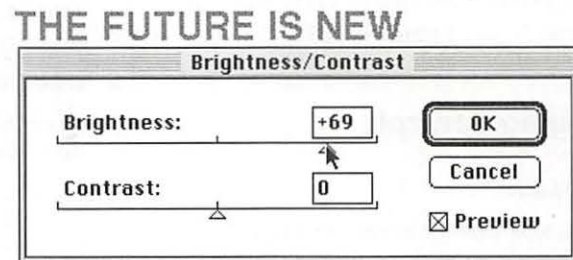


Figure 5.45 Slide the arrows in the *Brightness/Contrast* dialog box in *Photoshop* to change the exposure and contrast of an image.

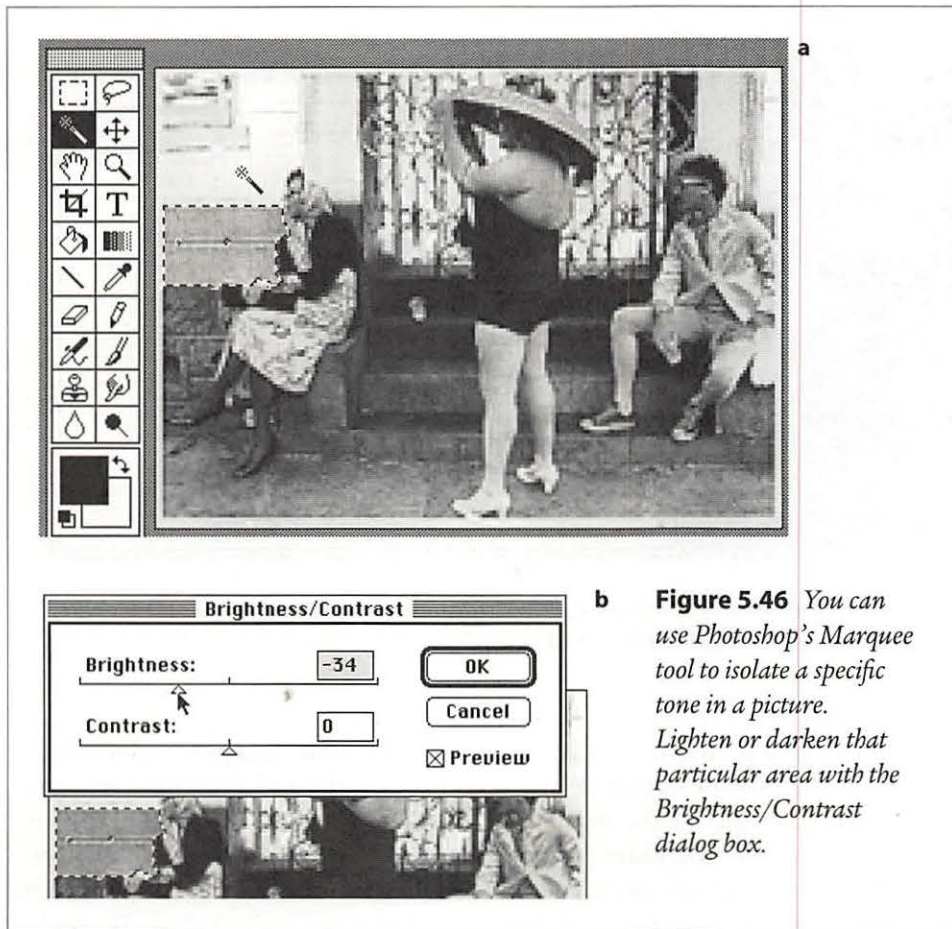


this selection. When you are satisfied with your changes, click OK. Unfortunately, the only sure way to know if your picture is a good exposure is by printing it. When you get a print-out and the exposure is wrong, you must go through these steps again.

QuarkXPress

Image controls will only work with TIFF-formatted grayscale pictures. With the picture selected, from the Style menu select Other Contrast. In the Picture Contrast Specifications

dialog box, the diagonal line represents the range of tones in the image (fig. 5.44). With the Hand tool selected, click and drag the diagonal line up or down to darken or lighten the picture. You can also choose a pre-set contrast by selecting another tool. Choose the Pencil tool and draw in the graph to produce a customized look to the picture. If you need to turn the image into a negative, select the reverse tool at the bottom of the dialog box. After each adjustment to the contrast of the picture, select the Apply



b **Figure 5.46** You can use Photoshop's Marquee tool to isolate a specific tone in a picture. Lighten or darken that particular area with the Brightness/Contrast dialog box.

button to preview the result. If you are satisfied with the result, click OK.

Photoshop

As a picture manipulation program, Photoshop is a popular "digital dark-room" because its image controls are highly sophisticated. For normal brightness and contrast changes, use Command-B (Macintosh) or Control-B (Windows) to make changes to text or a picture (fig. 5.45). If the entire picture or text is selected, the changes you make will affect the whole picture or text. Use the Lasso or Wand tool to identify a specific area or tone to change (fig. 5.46a). Make sure the preview box is selected. Click and drag the

up arrow to change the Brightness and Contrast of the image (fig. 5.46b).

From the Select menu, choose Color Ranges to display the Color Range dialog box. In the Select pull-down menu, choose Highlights, Midtones, or Shadows if you are working with a Grayscale image (fig. 5.47). If you have a color picture, your color choices are wider. Click the Selection button to see the tones in the image that have been isolated. Most often, you will keep the Selection Preview pull-down menu set to None. Click OK. The picture now shows shimmering areas that have been selected. When you make contrast and brightness changes, only those selected areas will be affected.

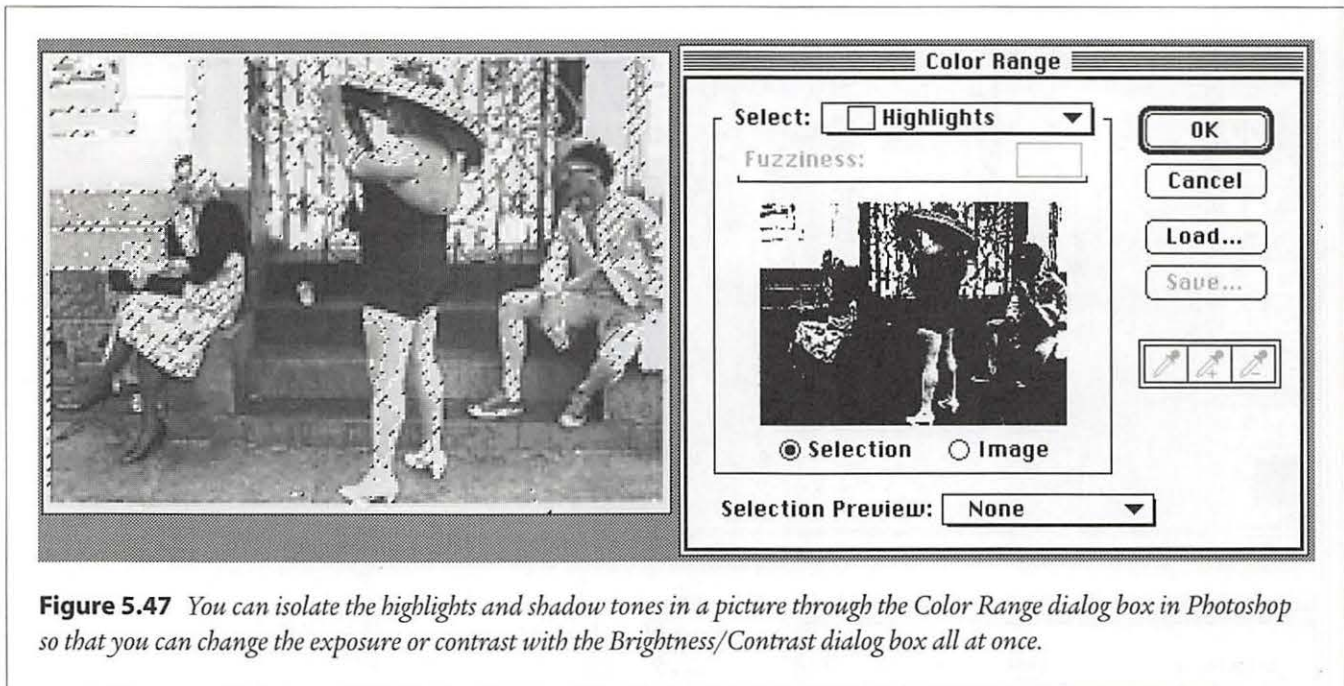


Figure 5.47 You can isolate the highlights and shadow tones in a picture through the Color Range dialog box in Photoshop so that you can change the exposure or contrast with the Brightness/Contrast dialog box all at once.

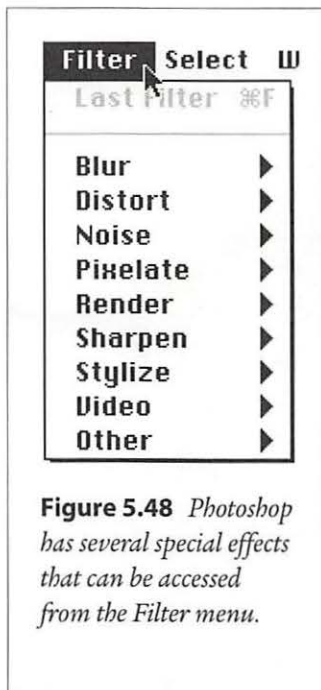


Figure 5.48 Photoshop has several special effects that can be accessed from the Filter menu.

From the image menu, you may also want to explore the options available in Map or Adjust or the numerous special effects in the Filter menu (fig. 5.48). The Variations dialog box is useful in deciding a color and exposure variation (fig. 5.49). Use the Dodging/Burning tool to lighten or darken a small area (fig. 5.50). Toggle between the effects by pressing the Option key (Macintosh) or the Alternate key (Windows) when clicking the mouse button.

Director

The only control over an image is to transform a color photograph into a black and white version. Once you make that change, you can't put color back into the picture—you would have to repeat the Place procedure for the color

version. All graphic elements—photographs and drawings—you have created up to this point will also be transformed to black and white. Double-click the Bits box at the bottom of the Paint window's toolbox. To display the Paint window, press Command-5 (Macintosh) or Control-5 (Windows). Select Grayscale from the Palette pull-down menu. Click OK (fig. 5.51). The picture will be transformed to black and white. To work with color photographs and elements again you must go back into the Transform Bitmap dialog box and select your original palette scheme from the palette pull-down menu.

Other Programs

Imaging controls are not available or not recommended for the other programs.

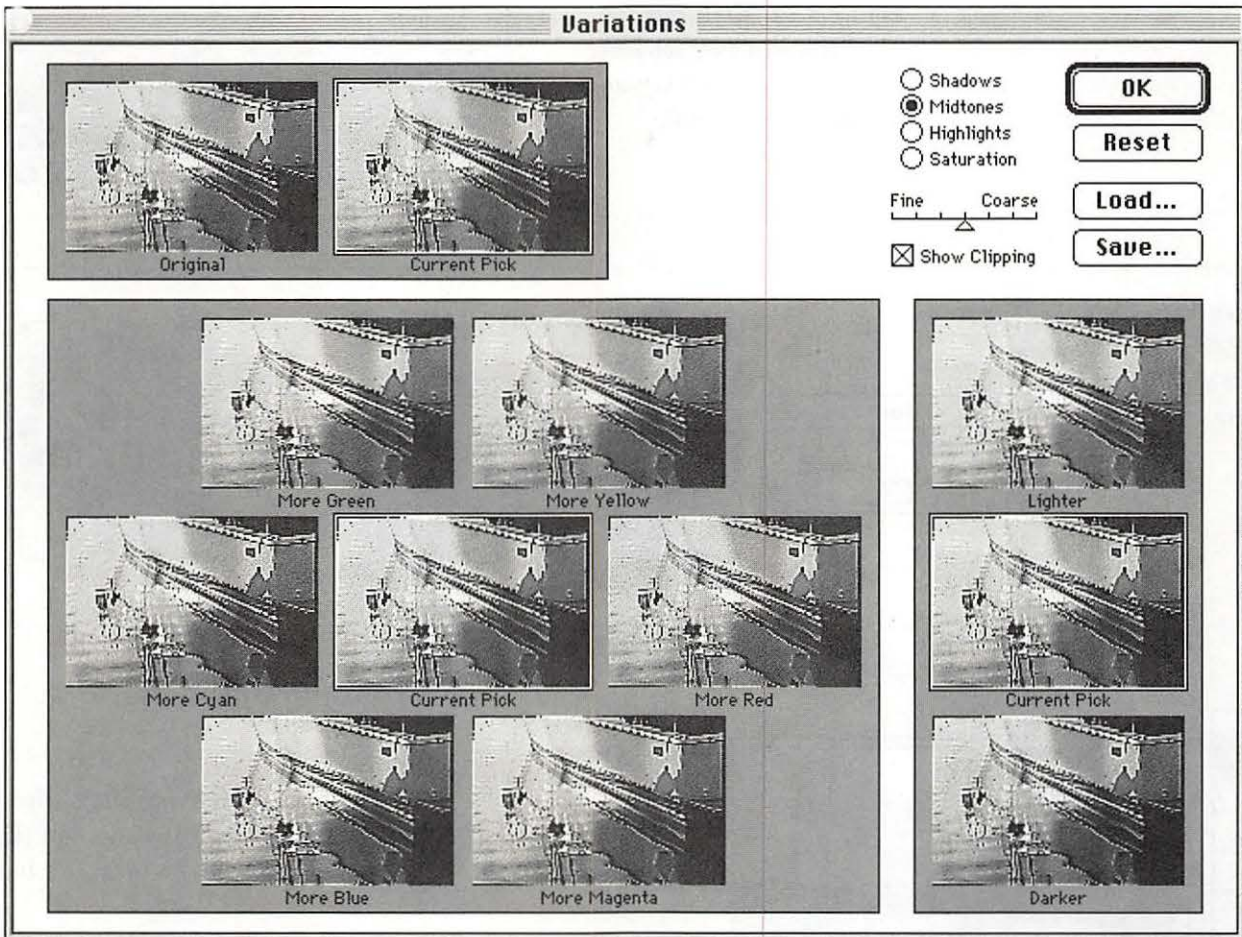


Figure 5.49 You can explore many different coloring and exposure possibilities in the Photoshop Variations dialog box.



Figure 5.50 As with a traditional darkroom, Photoshop has dodging and burning tools that will lighten and darken specific areas in your image. Use the Option key (Macintosh) or the Alternate key (Windows) to toggle between the two tools.

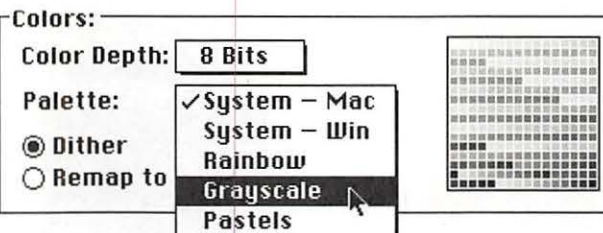


Figure 5.51 In Director, you can change a color image to a black and white picture by selecting Grayscale in the Palette pull-down menu.

Figure 5.52 The cursor changes to a cropping icon after you select a picture, press the Shift key, and crop the image from a handle.



Figure 5.53 Use PageMaker's cropping tool to trim the edges of a picture.



Cropping Graphics

Word

Select a picture and with the Shift key pressed, drag the cropping icon (fig. 5.52) from one of the picture's handles.

PageMaker

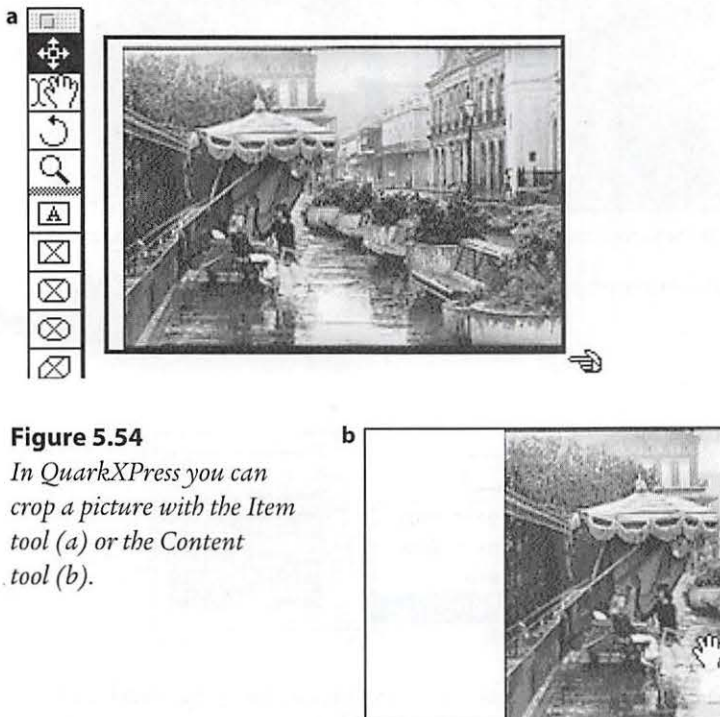
Select the Cropping tool, click on a picture, then click and drag from the one of the corner sizing squares to crop off the outside edge of the image (fig. 5.53).

QuarkXPress

There are two ways to crop a picture:

- (1) Select the Item tool. Click and drag from a handle on the picture box (the cursor turns into a pointing finger) to crop the image (fig. 5.54a).
- (2) Select the Content tool. Click and drag the image itself (the cursor turns into a hand), and move the picture past the picture box's lines (fig. 5.54b).

Figure 5.54 In QuarkXPress you can crop a picture with the Item tool (a) or the Content tool (b).



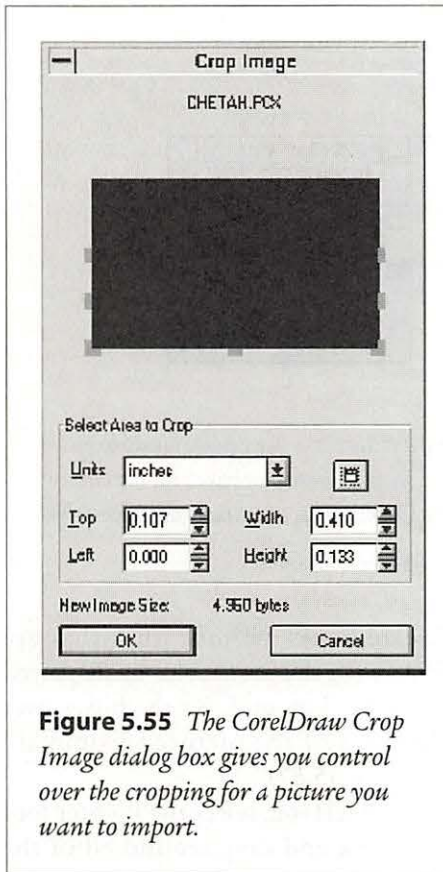


Figure 5.55 The CorelDraw Crop Image dialog box gives you control over the cropping for a picture you want to import.

CorelDraw

In the Import dialog box, choose Crop from the pull-down menu above the Options button. Click OK. Click and drag the handles or type the actual values in the boxes to crop the picture (fig. 5.55). Click OK.

Photoshop

Although Photoshop contains a Cropping tool, it is often easier to select the Rectangular Select tool, click and drag the box over the part of the picture you want to keep, then from the Edit menu select Crop (fig. 5.56).

Other Programs

For the other programs, cropping is not recommended or can only be accomplished through crude methods.

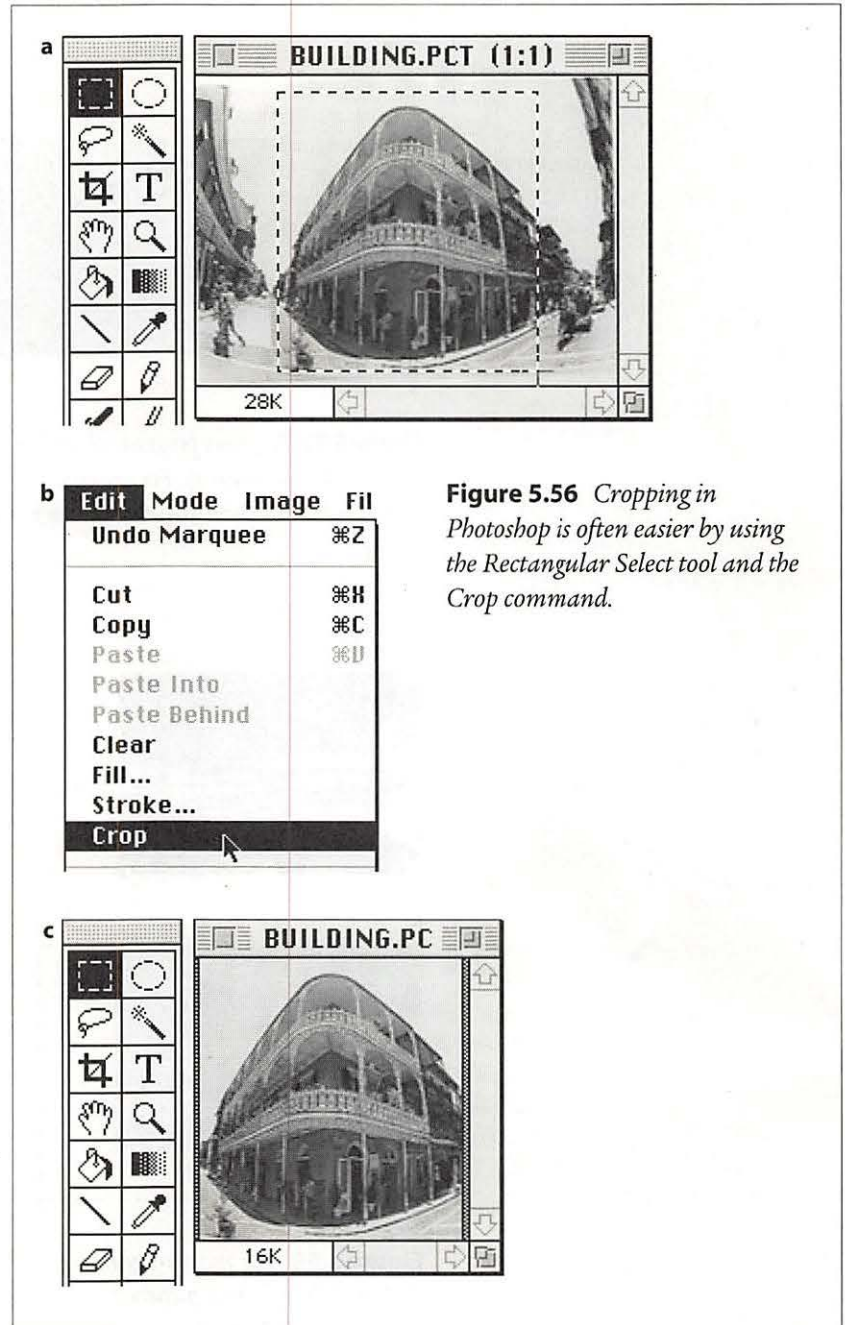


Figure 5.56 Cropping in Photoshop is often easier by using the Rectangular Select tool and the Crop command.

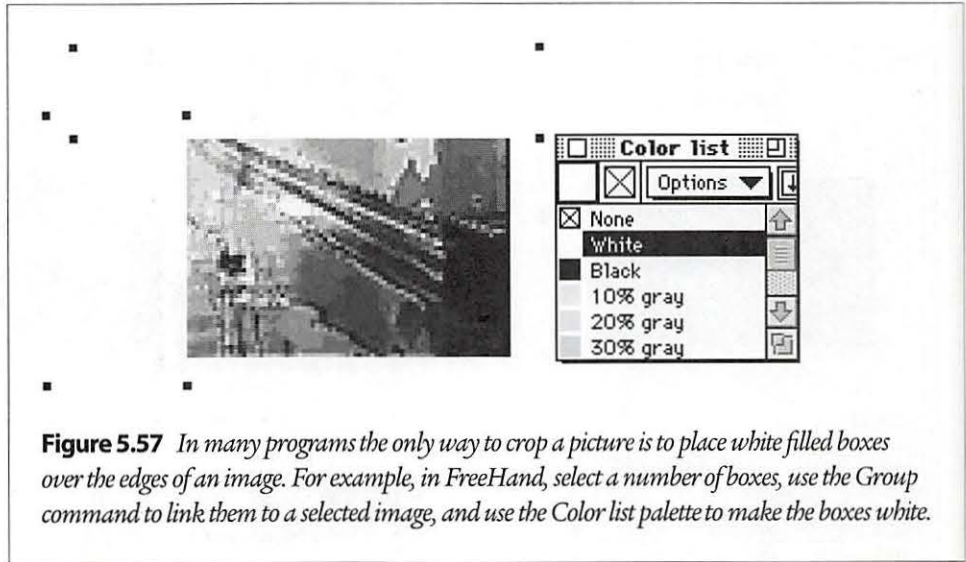


Figure 5.57 In many programs the only way to crop a picture is to place white filled boxes over the edges of an image. For example, in FreeHand, select a number of boxes, use the Group command to link them to a selected image, and use the Color list palette to make the boxes white.

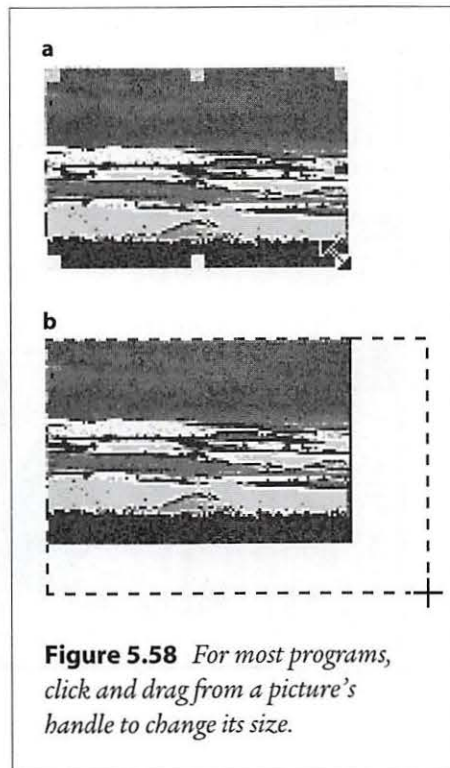


Figure 5.58 For most programs, click and drag from a picture's handle to change its size.

Create boxes without lines that are filled with the same color as displayed in the background. Fit the boxes over the sides of the picture to simulate cropping (5.57).

In FreeHand, select the Pointer tool and click and drag around all of the cropping boxes and the picture to select them all. Select Group from the Arrange menu. Now when you move the picture the cropping boxes will move too.

Sizing Graphics

Word, WordPerfect, PageMaker, CorelDraw, FreeHand, Excel, Lotus 1-2-3, Persuasion, and PowerPoint

Use a single or a double-click to select the image (fig. 5.58a). Click and drag from one of the element's corner or end handles to change its size. If you keep the shift key pressed while dragging handle, the element will keep its original proportions (fig. 5.58b).

In WordPerfect, double-click the image and the Draw tool window will be displayed. Click and drag from one

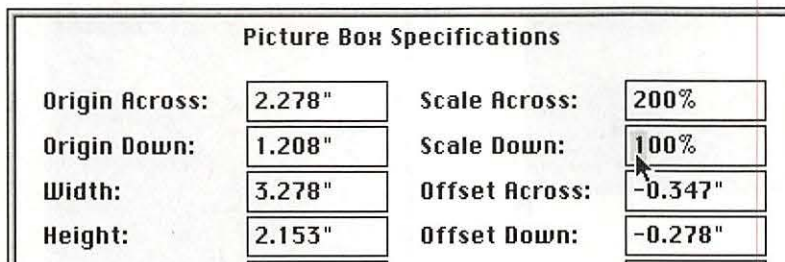


Figure 5.59 One way to change the size of an image using QuarkXPress is through the Picture Box Specifications dialog box.



Figure 5.60 Use the Sizing tool in Illustrator to change the size of a selected image.

of the element's corner or end handles to change its size. If you keep the shift key pressed while dragging handle, the element will keep its original proportions. From the File menu, choose Exit and Return to Document, then save the changes.

QuarkXPress

There are two ways to change a picture's size. With the Item tool selected, press the Command (Macintosh) or Control (Windows) key and use the mouse to drag a sizing square of the image to increase or decrease the size of the picture. Be careful because you can easily distort the image. The alternative method is to select the Item tool. Double-click the picture. The Picture Box Specifications dialog box will appear (**fig. 5.59**). Change the Scale Across and Scale Down percentages (use the same number to avoid distortion), and click OK. If you need to, click and drag from the handles to show the image within the picture box.

Illustrator

Select a picture. Choose the Sizing tool in the toolbox (**fig. 5.60**). Press the Shift key and click and drag from a corner handle to avoid distortion.

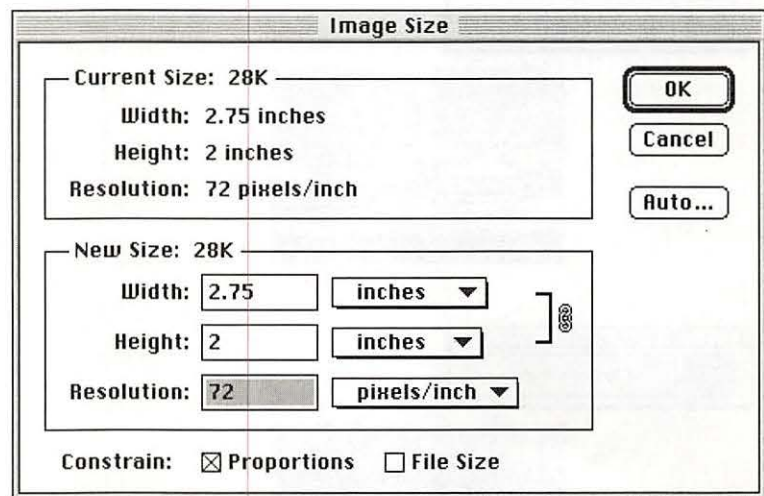


Figure 5.61 Change the size of a picture in the Photoshop Image Size dialog box.

Photoshop

From the Image menu, select Image Size. You can make changes in a picture's dimensions and file size by typing a value (**fig. 5.61**). With both Constrain boxes checked, any changes you make will proportionally affect the other variables. But if you uncheck the Proportions or File Size box, the image can be sized exactly as you want.

Figure 5.62 Images that have been placed on the Director program's Stage can be sized by clicking and dragging a picture's handle.

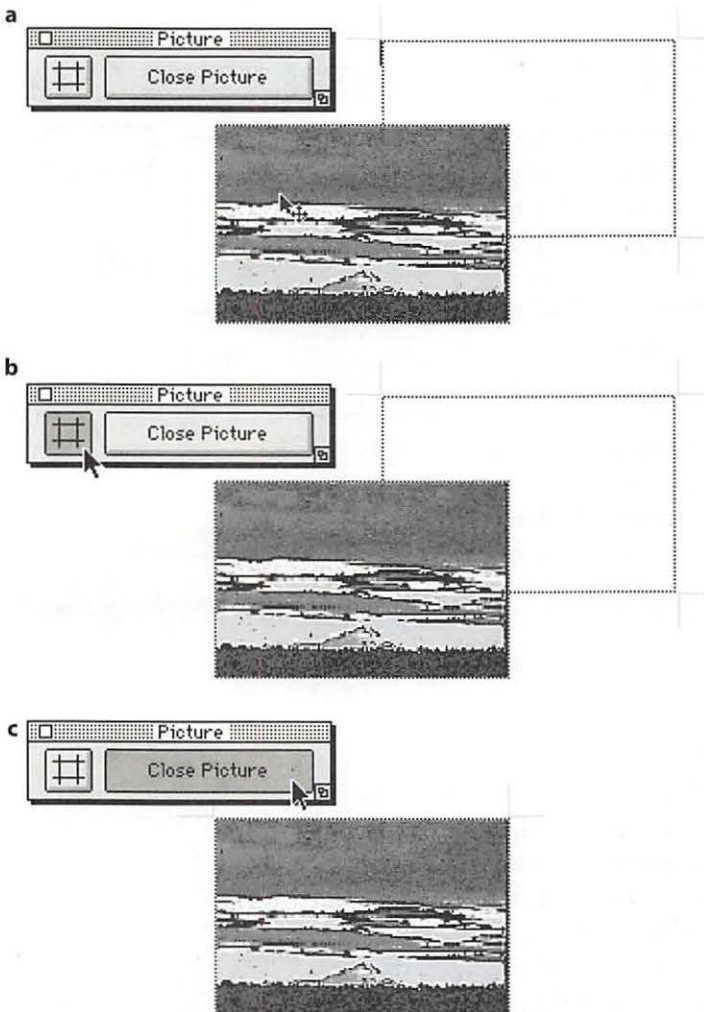
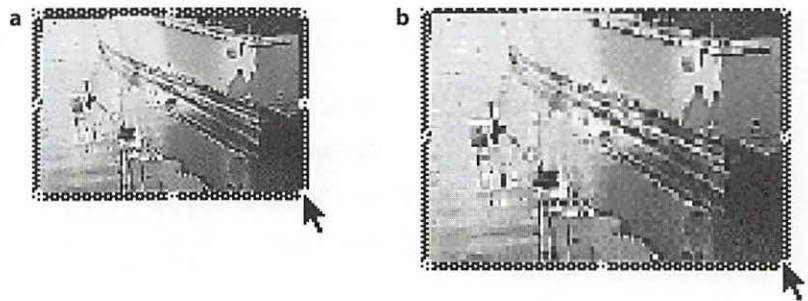


Figure 5.63 Pictures placed in Word's Draw window can be easily moved to a new location on the page.

Director

For Cast Member pictures that have been added to a Score, click the Score where the picture is located, and click and drag a picture's corner handle that is shown on the Stage to change its size (fig. 5.62).

HyperCard

You can only change a picture's size in color mode. Select Open Coloring Tools from the Color menu. Click the graphics button. Click and drag from a corner of the picture. Click the small control box on the Color palette to return to the card. See "Placing or Importing Graphics" (page 126) for details.

Netscape

Changing the graphic element's size is discussed in the Networked Interactive Multimedia step-by-step guide on page 317.

Moving Graphics

Word, WordPerfect, PageMaker, CorelDraw, FreeHand, Illustrator, Excel, Lotus 1-2-3, Persuasion, and PowerPoint
With the Pointer, Select tool, or Text cursor, click and drag from inside a picture or from an outside line (not a handle) of the picture's frame to move the image to another location on the page.

In Word, double-click the picture, then move the image (fig. 5.63a).

Click the Reset Picture Boundary button in the Draw window, and the picture will show up on the page at the new location (fig. 5.63b). Click the Close Picture button (fig. 5.63c).

QuarkXPress

You can move a picture two ways with this program. If you select the Content tool, when you click and drag from inside a picture, you will see the Hand icon. You can move an image inside its picture box. But if you select the Item tool in the toolbox, you can move the whole picture box.

Photoshop

It is not recommended that you use Photoshop to move images.

Director

For Cast member elements that have been added to a Score, click the Score where the picture is located to highlight it. Use Cut and Paste from the Edit menu to move the element to another frame and channel location on the Score.

HyperCard

As long as a placed picture is selected, you can click and drag it to another location on the card. If a picture is not selected, use the Lasso or Rectangular Select tool to surround the image and move it (fig. 5.64). Pictures placed while you are in the Color mode can be moved. Select Open Coloring Tools from the Color menu, click on a picture, and click and drag it to a new position.

Netscape

Moving graphic elements is discussed in the Networked Interactive Multimedia step-by-step guide on page 317.

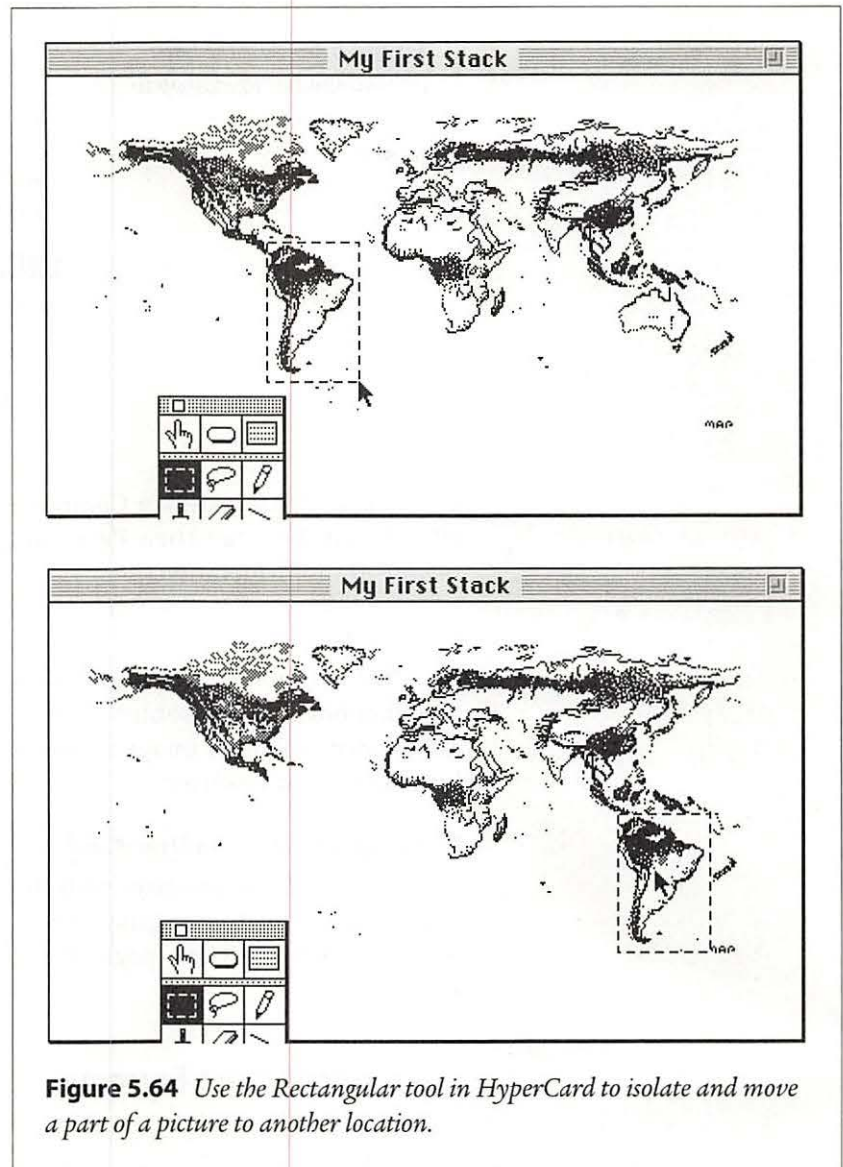
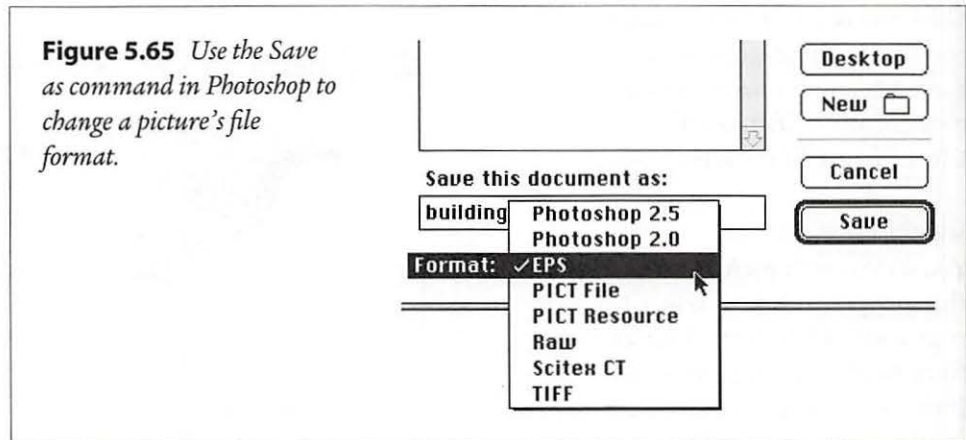


Figure 5.64 Use the Rectangular tool in HyperCard to isolate and move a part of a picture to another location.

Deleting Graphics

For most of the programs, select the graphic that you want to eliminate from your work area with a Pointer or Select tool. If you don't think you will want to use the picture again, press the Delete key (Macintosh) or the left arrow key (Windows). But if you want to use the image in another location, delete the picture with the Cut command from the Edit menu or use

Figure 5.65 Use the *Save as* command in *Photoshop* to change a picture's file format.



Command-X (Macintosh) or Control-X (Windows). You can then Paste the picture in another location.

QuarkXPress

Use the Item tool to select then delete a picture box and the Content tool to select then delete an image within a box, but not the box itself.

Photoshop, Director, and HyperCard

You can only delete an image with the Eraser, Lasso, or Rectangular Select tool. See "Deleting Text" (page 94) for more details.

Changing Picture Formats

Photoshop

The one program that is specifically designed to change a picture's format into another is Photoshop. An image

scanned in a format can be inappropriate for a specific program, but in Photoshop changing an image's file format is easily accomplished. Bring the picture into your work area with the Open command from the File menu. Once the picture is on your work area, use the Save as command from the File menu and choose a format from the pull-down menu selection (**fig. 5.65**). If you want to keep the original picture, save the new picture file with a new file name. Click OK. Depending on the image format you select, you may need to complete a dialog box. For almost all purposes, use the default settings and click OK.

In the Windows version, the suffix that corresponds with the file's format will be automatically included after the file name you give. See "Saving a File" (page 53) if you are not sure how to name a Windows file.

Part Two

STEP-BY-STEP GUIDES

The following section is included to help you achieve confidence in using the software applications discussed in this workbook. Whether you want to create one-page flyers with text and simple graphic elements or a complex interactive multimedia presentation with moving images and audio, you can learn the basic operations of the 15 programs by completing the step-by-step guides below.

To gain full benefit of the step-by-step guides, use the text and images included in the data disk. The data disk that comes with the workbook was originally formatted for a PC or non-Macintosh-type computer. Because most Macintosh computers can read PC disks, but most PC computers cannot read Macintosh disks, this procedure makes the picture and text files available to more users while using only one disk. If your Macintosh is an older model that cannot read PC formatted disks, you will need to purchase a program that performs that task. Common and low-cost applications include DOS Mounter and MacLinkPlus.

Save a copy of the files on the disk somewhere on your hard-drive and keep the original disk in a safe location. If you accidentally delete or alter a picture or text file, you will have the original files as a backup.

The pictures were scanned at a small size to fit all of them on the disk. When you enlarge them for your layout, their quality will suffer, becoming what is known as "pixelated," or out of focus. The images were also saved at a low dpi (72) which is fine for screen media, but is not acceptable for printing. Refer to the printed examples included with this workbook if you have trouble determining the content of any image. You may want to scan the pictures yourself at a higher resolution and a larger size to get higher quality images in your designs. If you want, save your high quality (and large) computer files on a SyQuest-type removable cartridge and take them to a service bureau for a superior quality print that you will want to include in a portfolio. Nevertheless, low-resolution pictures "for position

only” are commonly used in pre-printed layouts to give a rough idea how a design will look.

Use the PCT images that came with this workbook for either computer platform. The exception is for the maps on the disk. Because PageMaker does not have a way to produce transparent background for PCT images, the maps located in the MAPS folder are in three different file formats: For PageMaker, TIFF (Macintosh) and TIF (Windows) and for QuarkXPress, PCT. Illustrator and CorelDraw cannot use PCT files, so you need to convert the images on the disk to .EPS format if you want to use them. For the following step-by-step guides, however, you won't need to worry about such a procedure. If you can't find the file name of a picture used in the step-by-step guides, refer to Appendix B to find out in which directory a picture the file is located.

If you don't have the fonts that are mentioned in the step-by-step guides on your computer, you can substitute a roman family type for Times or Palatino and a sans serif family type for Helvetica.

There may be slight differences between what you see on your screen and what is printed in the step-by-step guides. Consequently, you need to be flexible. If there is a question about a procedure, determine what to do by the intent of the step, and not necessarily by the literal instruction or accompanying figure.

Word Processing Step-by-Step Guide

The steps required to make a three-column, one-page layout with a headline, body copy, and a picture are included below. Whether you are working with Word or WordPerfect, you will find that knowing how to use word-processing programs is a necessary first step in completing more complicated desktop computing assignments. Your one-page layout will include a picture and dummy text that could be used (with actual copy) as a flyer for airline reservation counters about the tourist sites in New Orleans.

Word

- 1 Double-click the Word icon.
- 2 Open the Draw toolbox by clicking the Draw tool at the top of the desktop. From the View menu, select Normal.
- 3 From the Insert menu, select File. Find the file named DUMMY.TXT that came with this workbook. Double-click the name of the file.
- 4 Scroll to the top of the page by moving the box to the top of the scroll bar (fig. 6.1a and b).
- 5 From the Edit menu, choose Select All to highlight all the text. Click and drag in the Font tool arrow to select Palatino. From the

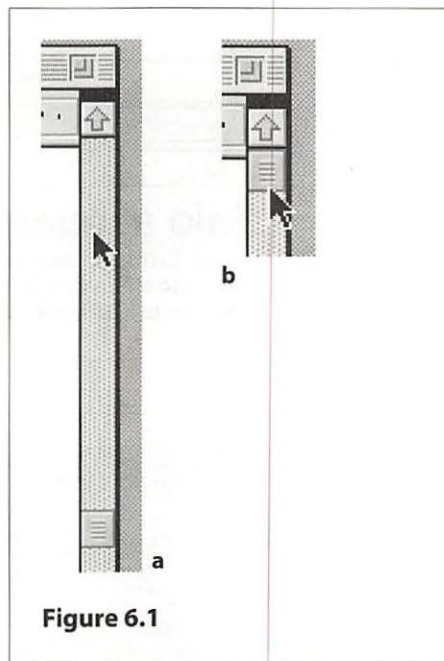


Figure 6.1

Figure 6.2

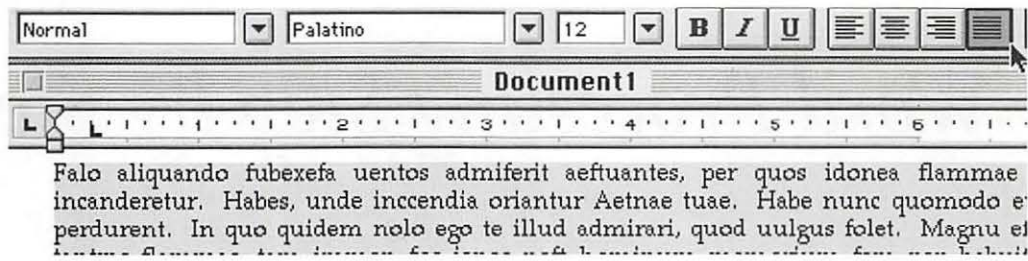


Figure 6.3

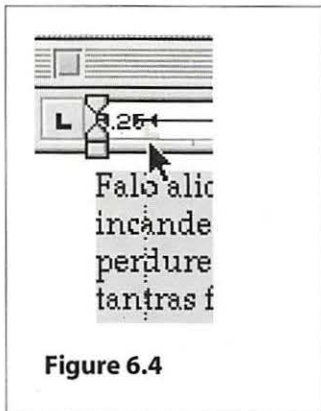
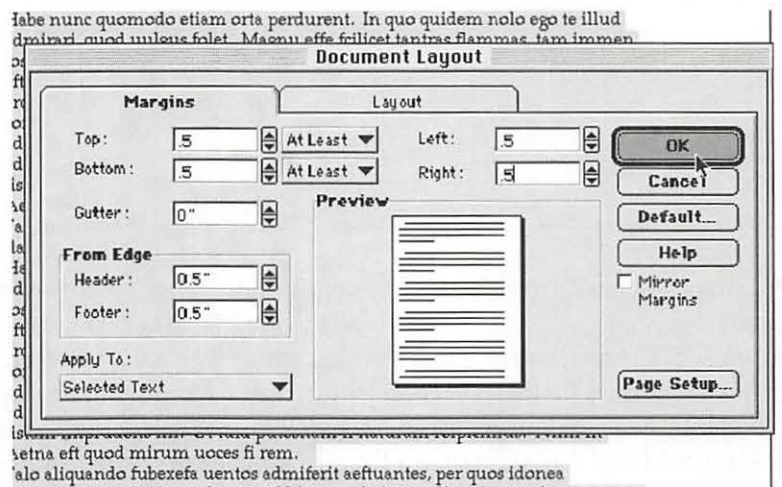
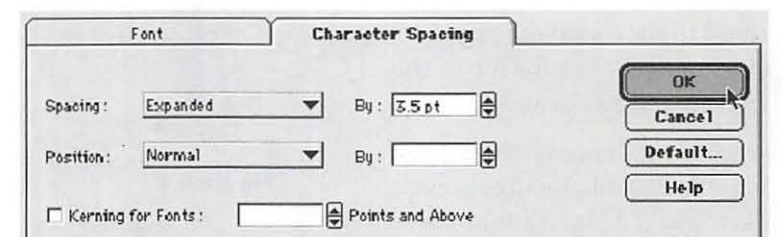


Figure 6.4

Figure 6.5



Figure 6.6



Font Size tool arrow, choose 12pt. type, and click the justified alignment button (fig. 6.2).

- 6 From the File menu, select Document Layout (Macintosh) or Page Setup (Windows). Set the top, bottom, left, and right margins all at .5 inch (fig. 6.3). Click OK. Click and drag on the bottom-right control button to expand the work area.
- 7 From the View menu, check Ruler (if not already shown).
- 8 Click in the .25-inch position of the ruler to set a tab (fig. 6.4).
- 9 Highlight the first four words. Select the font Helvetica. Select the Bold tool, then highlight the present font size in the font size number box, and type 24. Click in the work area (fig. 6.5).
- 10 From the Format menu, select Font. Click the Character Spacing folder. In the By box in the Spacing section, type 3.5, and click OK (fig. 6.6). This step increases the kerning for the first four words that should still be highlighted.
- 11 Click and drag the text cursor from the start of the body copy (the fifth word) to the bottom of the copy to highlight all but the first four words. Click the Columns tool button at the top of the desktop and drag until three columns are highlighted (fig. 6.7).
- 12 Click the Page Layout view at the bottom-left of the work area. Scroll to the top of the page.
- 13 Click between the “a” and the “d” of the first word. Press the Delete key and type in a capital “A” (fig. 6.8). Go through the dummy text and insert a simulated tab



Figure 6.7



Figure 6.8

wherever you think a paragraph should start.

- 14 Click and drag from the Zoom Control arrow and select 75% view (fig. 6.9).
- 15 From the Insert menu, select Picture. From the files included with this workbook, double-click a photograph named BUILDING.PCT in a folder called CITY&PEO within the ORLEANS folder (fig. 6.10).
- 16 Click in the picture to select it, and click the Insert Frame button at the bottom-right of the Draw

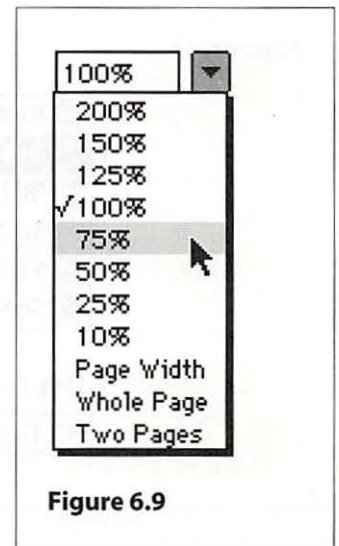
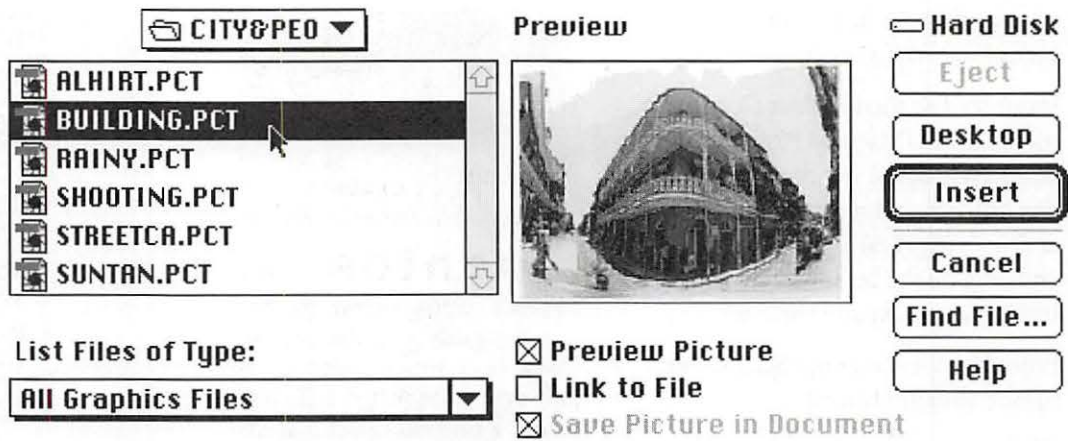


Figure 6.9

Figure 6.10



Falo aliquando fubexefa uentos

Admiferit aestuantes, per quos idonea flammæ materies incanderetur. Habes, unde incendia oriantur Aetnae tuae. Habe nunc quomodo etiam orta perdurent. In quo quidem nolo ego te illud admirari, quod vulgus solet. Magna esse felicit tantras flammæ,

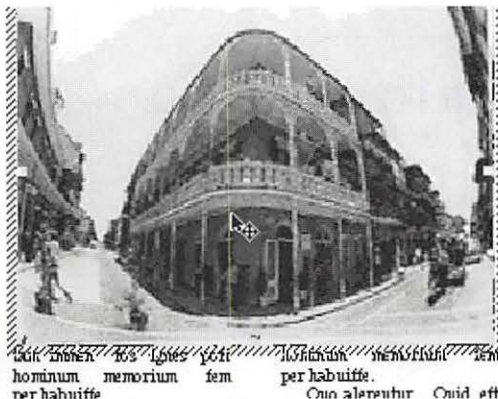


Figure 6.11

toolbox. Scroll to the top of the work area. Click and drag from the bottom-right of the picture to enlarge the image to about two columns wide (fig. 6.11). Click and drag from the middle of the picture to move it to the center of the page so that text can be seen on both sides of the image (fig. 6.12).

- 17 Click and drag from the Zoom Control and choose 25% view.

- 18 Select the Box tool and make a box that surrounds all the text on the first page (fig. 6.13). Click the Fill Color button in the Draw toolbox and choose 5% gray colored box (third box from the top-left) (fig. 6.14). Select the Line Style button and choose a thin line for the outside of the box. Choose a black color for the line. Click in the Send Behind Text button so that your colored box will display behind your copy (fig. 6.15).

- 19 Click and drag from the Zoom Control and choose 100% view. Scroll around the edges of the copy to check on the placement of the gray box. Click and drag in a handle to change the size of the box or click and drag a handle to move the box (fig. 6.16).

- 20 Scroll the page so you can see the last word in the third column. If necessary, type a period.

- 21 From the Zoom Control, select Whole Page. Your work should be similar to the example (fig. 6.17).

- 22 Click the Save button at the top of the desktop. Select the place where you want to save this file. Name



Figure 6.12



Figure 6.13

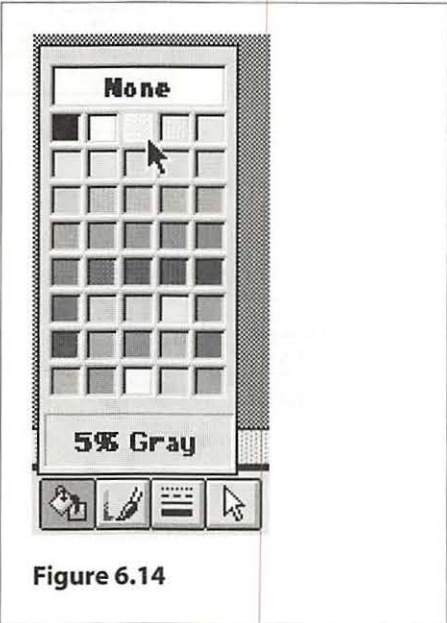


Figure 6.14

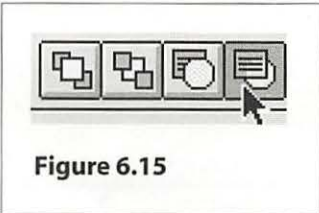
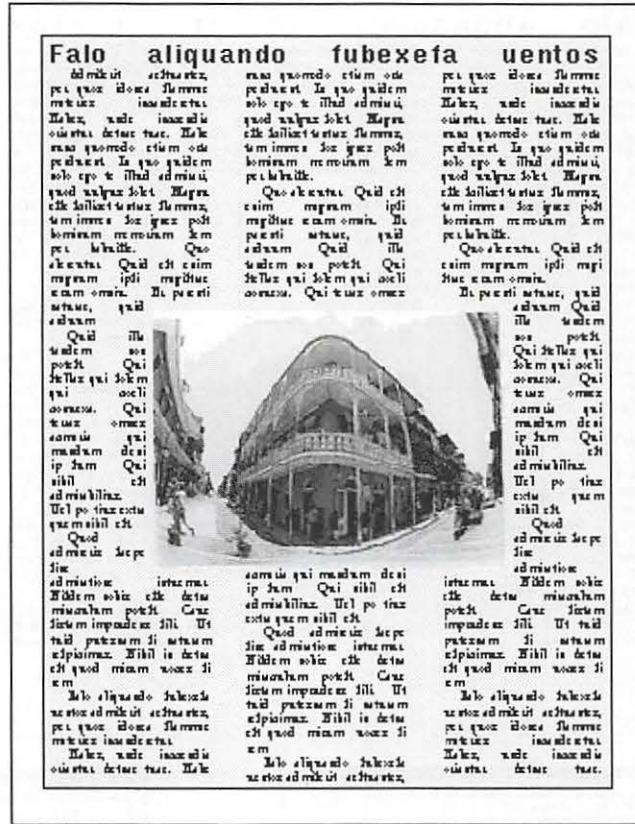


Figure 6.15



Figure 6.16

Figure 6.17



you want to save this file. Name the file. Click Save (fig. 6.18).

- 23 Click the Print button. In the Print dialog box, click in the Pages section and type 1 in the From box and 1 in the To box to print the first page only. Click Print (fig. 6.19).
- 24 From the File menu, select Quit (Macintosh) or Exit (Windows).

WordPerfect

- 1 Double-click the WordPerfect icon. If not already shown, at the top of the toolboxes click the Ruler, Layout, and Font buttons (fig. 6.20).

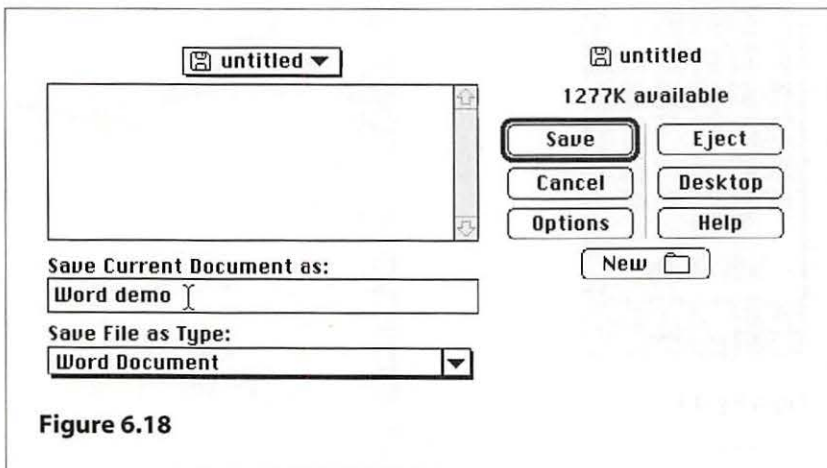


Figure 6.18

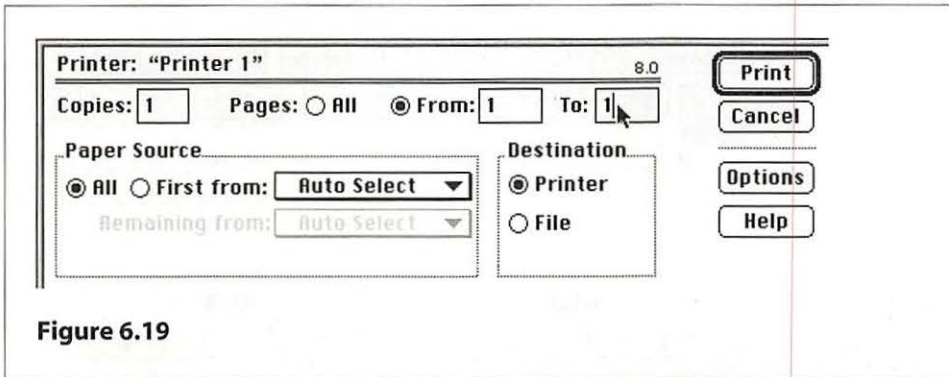


Figure 6.19

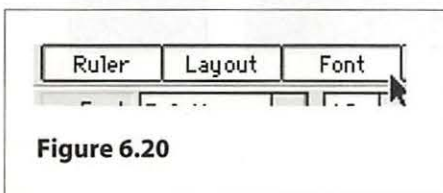


Figure 6.20

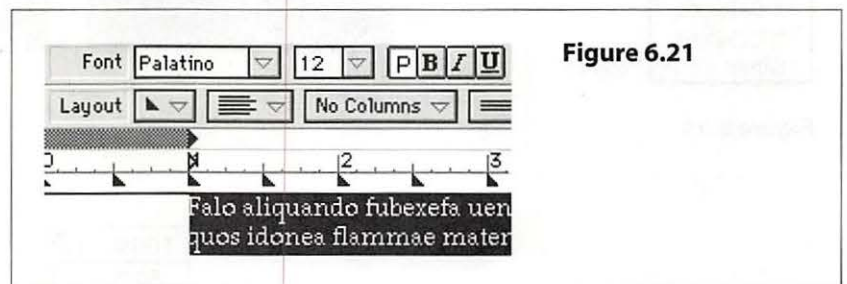


Figure 6.21

- 2 From the File menu, select Insert File. Find the file named DUMMY.TXT that came with this workbook. Double-click the name of the file.
- 3 Use your cursor to highlight all of the text. Click and drag from the Font tool arrow to select Palatino. From the Font Size tool arrow, choose 12pt. type. Click the Plain type button (fig. 6.21).
- 4 Scroll to the top of the page, click the cursor in the text to deselect it.
- 5 Highlight the first four words. Select the font Helvetica. Select the Bold tool, and type 24 (for 24pt type) (fig. 6.22).
- 6 Click between the "a" and the "d" of the body copy (the fifth word). Press the Delete key and type a capital "A." Click the left arrow key, and press the return key.
- 7 Click and drag the text cursor from the start of the body copy to the bottom of the text to

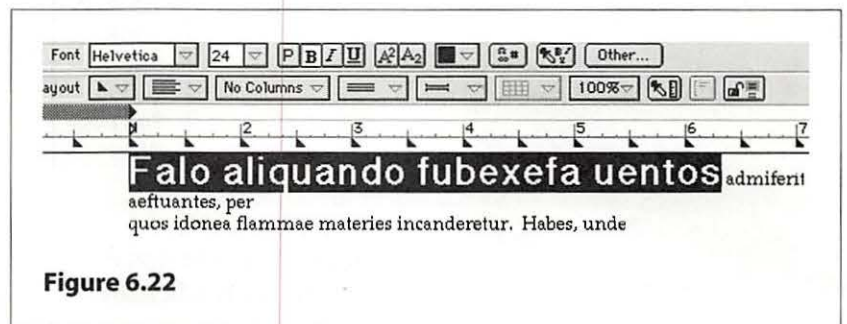


Figure 6.22

Figure 6.23

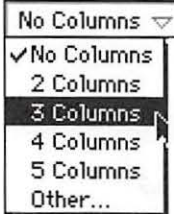
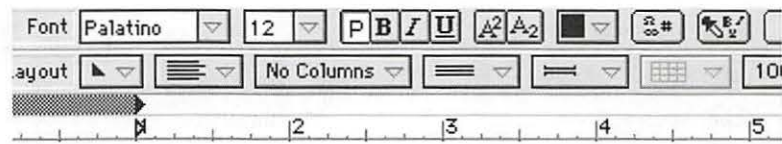


Figure 6.24

Figure 6.25

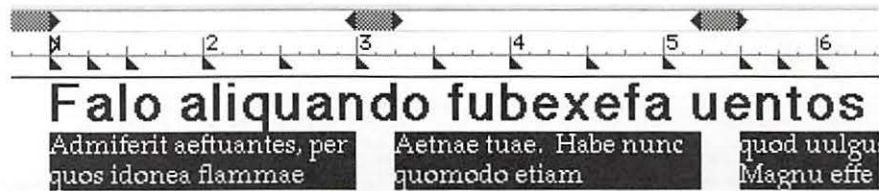
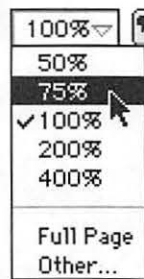


Figure 6.26



highlight all but the first four words (fig. 6.23). Click the Columns tool button at the top of the desktop and pick three columns (fig. 6.24). The body copy changes to a three-column format.

- 8 Scroll to the top of the page.
- 9 Click the cursor at the $\frac{1}{4}$ -inch position of the ruler for each column ($\frac{1}{4}$, $3\frac{1}{2}$ and $5\frac{3}{4}$ inches) to set a tab for each column (fig. 6.25). The $3\frac{1}{2}$ inch position should be set by default. Go through the dummy text and insert a simulated tab wherever you think a paragraph should start.

- 10 Click and drag from the Zoom Control arrow, and select 75% view (fig. 6.26).

- 11 From the File menu, select Insert File. From the files included with this workbook, double-click BUILDING.PCT in a folder called CITY&PEO in the ORLEANS folder.

- 12 Scroll the work area so that the picture is at the top of the page (fig. 6.27). Click the picture to select it. Click and drag from the bottom-right of the picture to enlarge the image to about two columns wide (fig. 6.28). Click and drag from the middle of the picture to move it to the center of the page so that text can be seen on both sides of the image (fig. 6.29).

- 13 Click somewhere on the body copy. From the Layout menu, select Borders and choose Page (fig. 6.30). In the Page Border dialog box, select Border On; Color: Black; Pattern: white box; and Type: plain, then click in the top,

Falo aliquando fubexefa uentos

Admiferit aestuantes, per quos idonea flammae materies incanderetur. Habes, unde incendia oriantur Aetnae tuae. Habe nunc quomodo etiam orta perdurent. In quo quidem nolo ego te illud admirari, quod uulgus folet. Magnu effe fcilicet tantras flammas, tam immen fos ignes pofft hominum memorium fem



Quid est enim magnum ipfi magistrae rerum omniu. Er

undum deni ip fum. Qui hil est admirabilius. Uel po is extra quem nihil est. Quod admireris faepe fine miratione intuemur. ifdem nobis effe Aetna iraculum potest. Caue tam imprudens filli. Ut tuid itesnam, fi naturam fpicimus. Nihil in Aetna ert quod mirum uoces fi rem. Falo aliquando fubexefa

Figure 6.27

Falo aliquando fubexefa uentos

Admiferit aestuantes, per quos idonea flammae materies incanderetur. Habes, unde incendia oriantur Aetnae tuae. Habe nunc quomodo etiam orta perdurent. In quo quidem nolo ego te illud admirari, quod uulgus folet. Magnu effe fcilicet tantras flammas, tam immen fos ignes pofft hominum memorium fem per habuiffe. Quo alereurur.

Quid est enim magnum ipfi magistrae rerum omniu. Er parenti naturae, quid arduum. Quid illa tandem



Quid est enim magnum ipfi magistrae rerum omniu. Er

Falo aliquando fubexefa

Figure 6.28

Falo aliquando fubexefa uentos

Admiferit aestuantes, per quos idonea flammae materies incanderetur. Habes, unde incendia oriantur Aetnae tuae. Habe nunc quomodo etiam orta perdurent. In quo quidem nolo ego te illud admirari, quod

uulgus folet. Magnu effe fcilicet tantras flammas, tam immen fos ignes pofft hominum

nunc quomodo etiam orta perdurent. In quo quidem nolo ego te illud admirari, quod uulgus folet. Magnu effe fcilicet tantras flammas, tam immen fos ignes pofft hominum memorium fem per habuiffe. Quo alereurur.

nunc quomodo etiam orta perdurent. In quo quidem nolo ego te illud admirari, quod uulgus folet. Magnu effe fcilicet tantras flammas, tam immen fos ignes pofft hominum memorium fem per habuiffe. Quo alereurur.

Quid est enim magnum ipfi magistrae rerum omniu. Er parenti naturae, quid arduum. Quid illis tandem non potest. Qui stellas qui solem qui coeli conuexa. Qui terras omnes acmaria qui



Figure 6.29

Figure 6.30

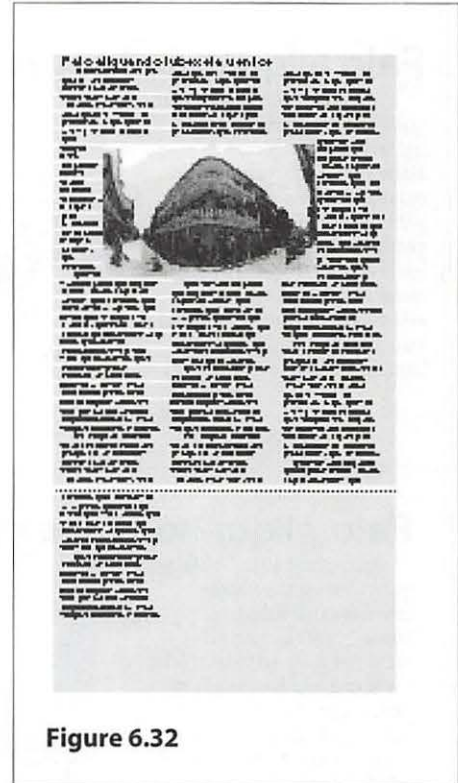
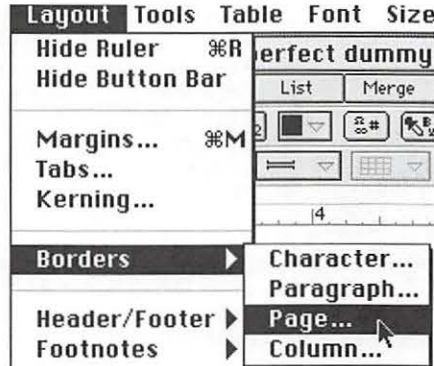


Figure 6.32

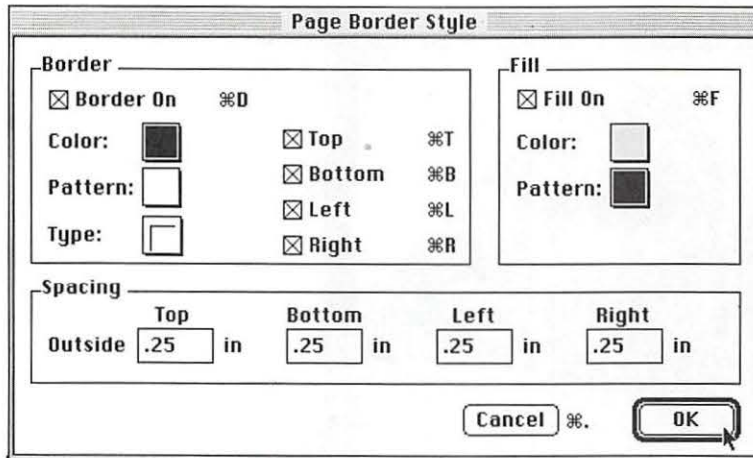


Figure 6.31



Figure 6.33

- bottom, left, and right boxes. In the Fill section, click the Fill On box, and select a light gray color with a solid pattern. In the Spacing section, type .25 in all four boxes. Click OK (fig. 6.31).
- 14 Scroll the page so you can see the last word in the third column. Type a period if necessary. Select Full Page from the Zoom control arrow (fig. 6.32).

- 15 Click the File menu, select Save as. Select the place where you want to save this file. Name the file. Click Save.
- 16 Click the File menu, select Print. In the Print dialog box, click in the Pages section and type 1 in the From box and 1 in the To box to print the first page only (fig. 6.33). Click Print.
- 17 From the File menu, select Quit (Macintosh) or Exit (Windows).

Advertisement Creation

Step-by-Step Guide

With this step-by-step guide, you will learn how to work with text and pictures to create an advertisement with the programs PageMaker and QuarkXPress. Learning how to set up files; place, crop, and position pictures; and create and work with typographical elements are the chief techniques you will explore in this display advertisement exercise. Your advertisement could be used in magazines or newspapers to tout the jazz opportunities in New Orleans, featuring the famed trumpet player, Al Hirt.

PageMaker

- 1 Double-click the PageMaker icon.
- 2 Make sure the toolbox (from the Window menu, select Tool Palette), guides, rulers, and scroll bars (from the Layout menu, select Guides and Rulers, then Guides, Rulers, and Scroll bars) are shown on your desktop.
- 3 From the Layout menu, select Guides and Rulers, then uncheck Snap to rulers and uncheck Snap to guides.
- 4 From the File menu, select Preferences. In the Layout pull-down menus for the horizontal and vertical measurements, select inches, if not already displayed. Click OK.
- 5 From the File menu, select New.
- 6 In the Page Setup dialog box, choose letter, 8.5-by-11 inches, and tall and set the number of pages at 1 and all margins at .5 (fig. 7.1). Click OK.
- 7 Select the Box tool. Click and drag from the top-left corner of the margin and make a box about 2-by-2 inches.
- 8 From the top-left corner of the work area, click and drag the zero lock and stop at the top-left corner of your box.
- 9 Select the Pointer tool. Click the lower-right box handle and drag to enlarge the box while watching the rulers to make a box 5 inches

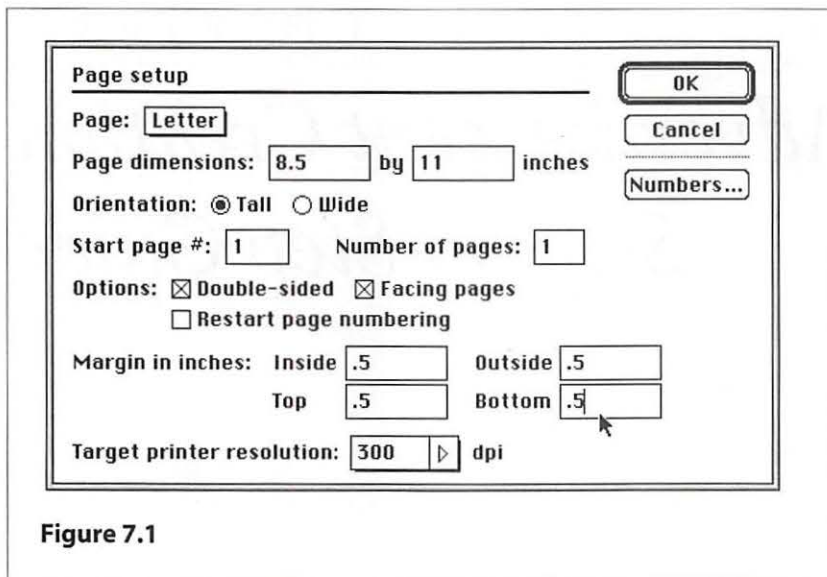


Figure 7.1

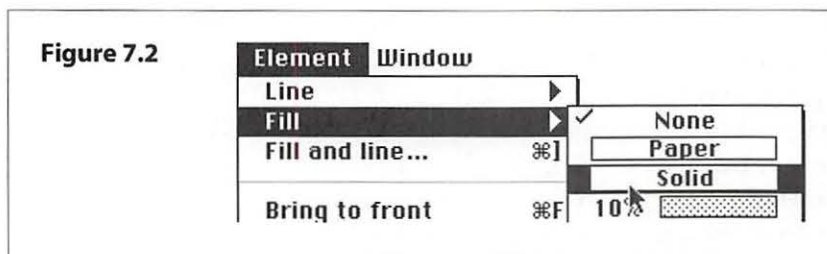


Figure 7.2

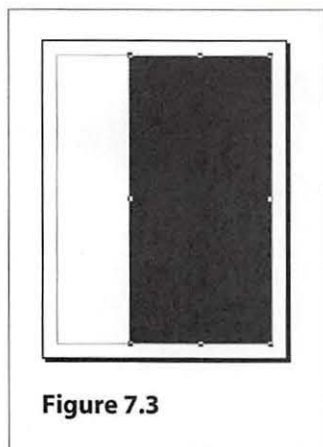


Figure 7.3

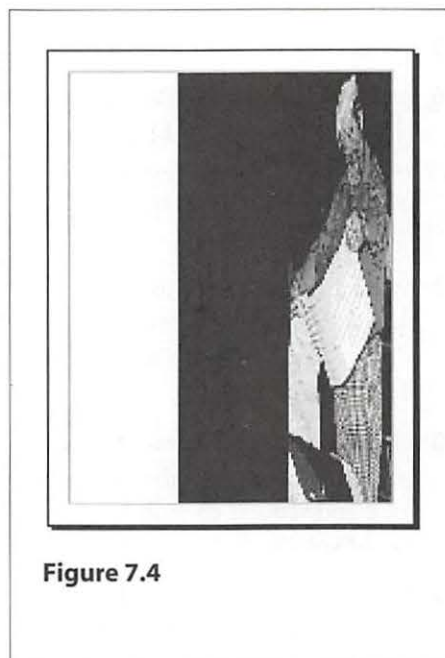


Figure 7.4

wide and 10 inches long. Click and drag from a line of the box and move it to the top-right margin line. The box represents your advertising space; the blank space at the left is reserved for editorial copy in a magazine format.

- 10 With the box still selected, from the Element menu, select Fill, then Solid to turn the box a solid black (figs. 7.2 and 7.3).
- 11 From the File menu, select Place. Find the file ALHIRT.PCT that came with this workbook (in the CITY & PEO folder in the ORLEANS folder). Double-click the file name. When the Place icon appears on the work area, click the mouse button. Move the picture to the top-left corner of the margin. Click and drag from the lower-right handle of the picture to expand the image 2½ inches to the right and all the way to the bottom of the black box. The picture will be distorted. Click and drag the picture to move it to the right side of the black box (fig. 7.4).
- 12 Select the Cropping tool. Click the picture, and click and drag from corner handles to get rid of any uneven edges caused by the scanning process.
- 13 Select the Pointer tool and click and drag from a corner handle to resize the image to fit on the right side of the black box.
- 14 Select the Text tool and click and drag from the top-left corner of the black box about 2 inches to the right and down about an inch. Press Command-T, and select the font Helvetica and the size 48, set the leading at 40 and set the width

at 130, and click the Reverse and Bold buttons (fig. 7.5). Click OK. Press Command-Shift-L (Macintosh) or Control-Shift-L (Windows) to left align the text.

- 15 Type the following (fig. 7.6):

al
hirt

- 16 Select the Pointer tool. Click and drag the text to the ½-inch position in the horizontal ruler and the 1-inch position on the vertical ruler.

- 17 Select the Text tool. Click and drag in the black box from under the text about an inch to the right and about 3 inches down. Press Command-T (Macintosh) or Control-T (Windows) and choose the font Helvetica, size 30, leading 31, and the buttons Reverse and Bold. Click OK. Press Command-Shift-R (Macintosh) or Control-Shift-R (Windows) for right alignment of the text (fig. 7.7).

- 18 Type the following:

plays
jazz
every
night
in
the
french
quarter

- 19 Select the Pointer tool, and move the text to the ½-inch position on the horizontal ruler and the 2¼-inch position on the vertical ruler (fig. 7.8).
- 20 Select the Text tool. Click and drag in the black box from under the text about 4½ inches to the right and about ½ inch down. Press Command-T (Macintosh) or

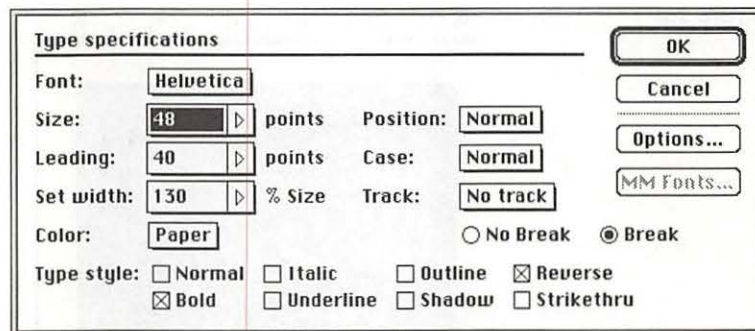


Figure 7.5



Figure 7.6

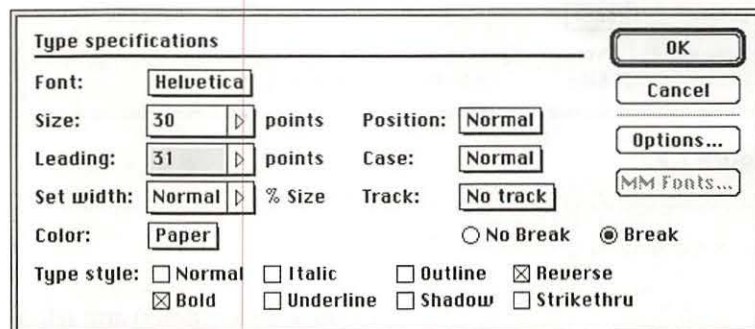


Figure 7.7

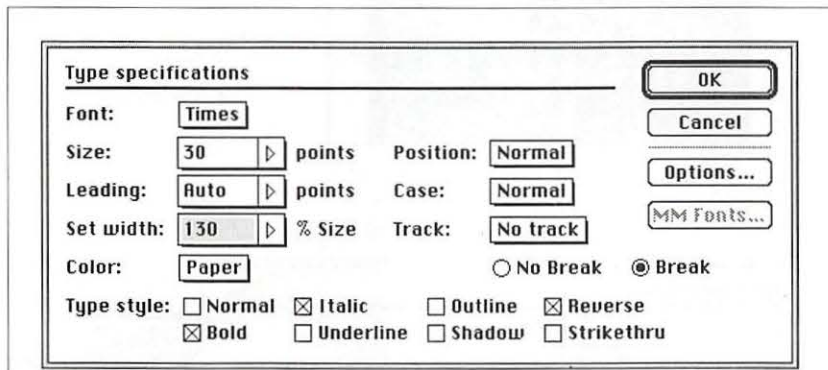
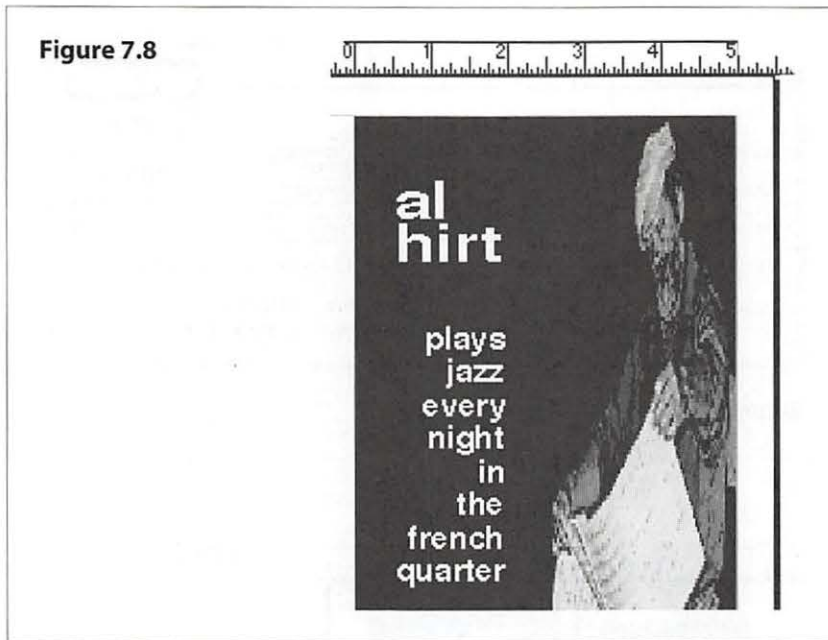


Figure 7.9

Control-T (Windows) and select the font Times, size 30, width 130 and the buttons Italic, Reverse, and Bold. Click OK. (fig. 7.9).

- 21 Type the following:
visit new orleans
- 22 Select the Pointer tool. Click and drag the text to the ¼-inch position on the horizontal ruler and then the 8½-inch position on the vertical ruler (fig. 7.10).

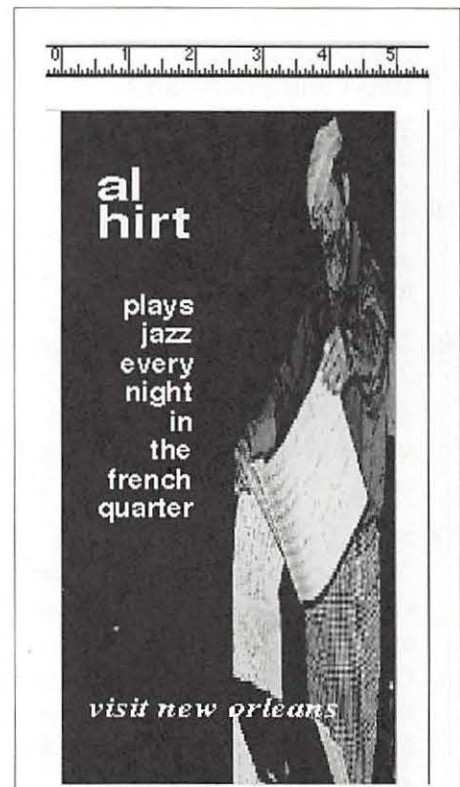


Figure 7.10

- 23 From the File menu, select Save. Find the place in the computer where you want to save the file. Type a name for the file, and click OK.
- 24 From the File menu, select Print. Click the Print button.
- 25 From the File menu, select Quit (Macintosh) or Exit (Windows).

QuarkXPress

- 1 Double-click the QuarkXPress icon.
- 2 Make sure the toolbox (from the View menu, select Show Tools), the Style palette (from the View menu, select Show Style Sheets), and the Colors palette (from the

View menu, select Show Colors) are displayed on the work area.

- 3 From the Edit menu, select Preferences, then General. Select inches in the horizontal and vertical measurements pull-down menus. Click OK.
- 4 Double-click the Text Box tool. Click the Runaround button. From the Mode pull-down menu, select None. Click OK, then Save.
- 5 From the File menu, select New and then Document.
- 6 In the setup dialog box, choose US letter, 8.5-by-11 inches, and 1 column, and set all margins at .5. Click OK (fig. 7.11).
- 7 Select the Rectangular Picture Box tool. Click and drag from the top-left corner of the margin and make a box about 2-by-2 inches.
- 8 From the top-left corner of the work area, click and drag the zero lock and stop at the top-left corner of your box (fig. 7.12).
- 9 Click the lower-right box handle and drag to enlarge the box while watching the rulers to make a box 5 inches wide and 8½ inches long.
- 10 Select the Item tool (the top tool). Click and drag from a line of the box and move it to the top-right margin line. The box represents your advertising space; the blank is reserved for editorial copy in a magazine format.
- 11 From the View menu, select Show Colors, if the palette is not already displayed on your desktop.
- 12 With the box still selected, from the Colors palette, select the Fill icon, then click on the word Black (fig. 7.13).

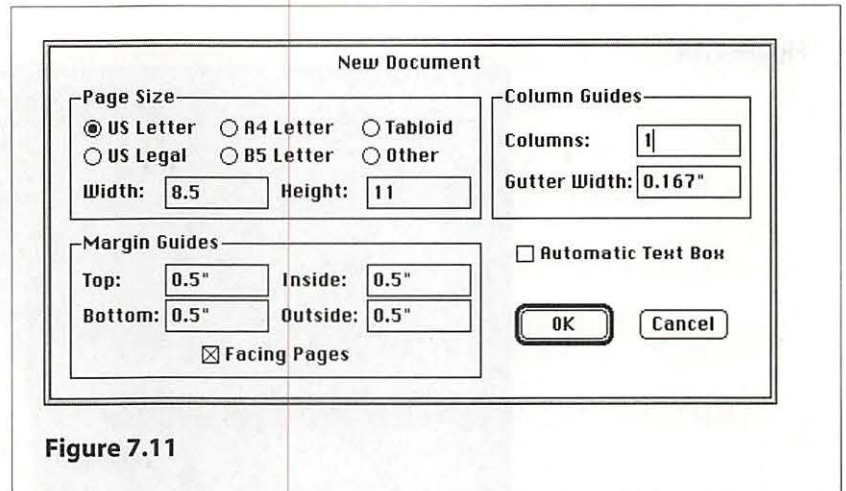


Figure 7.11

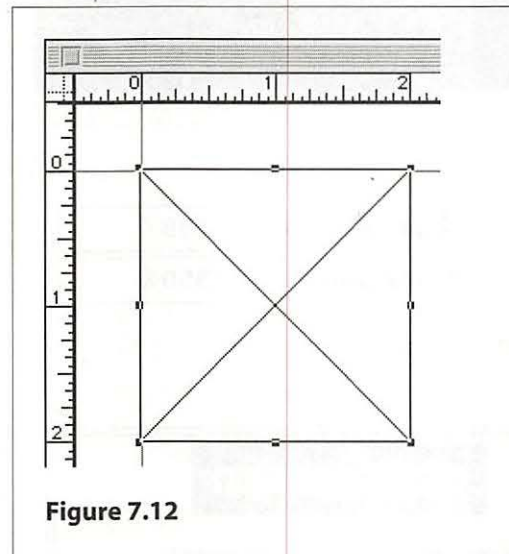


Figure 7.12

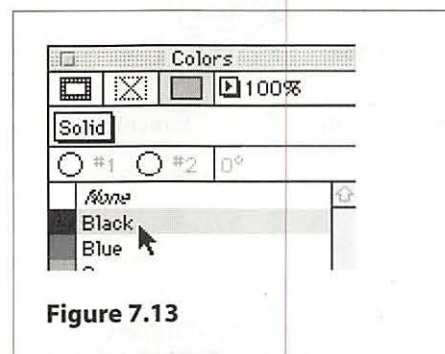


Figure 7.13

Figure 7.14

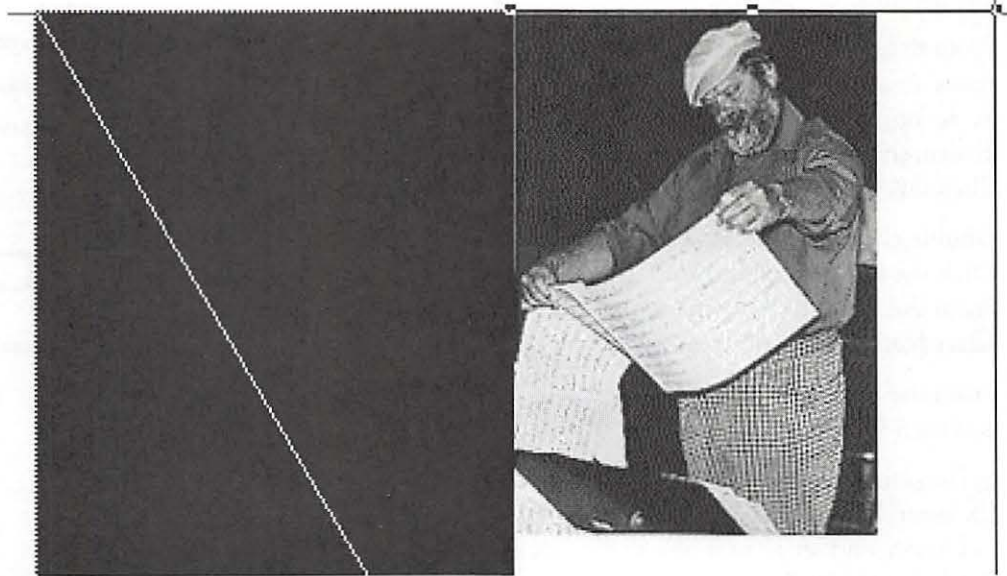


Figure 7.15

Scale Across:	150%
Scale Down:	350%

Figure 7.16

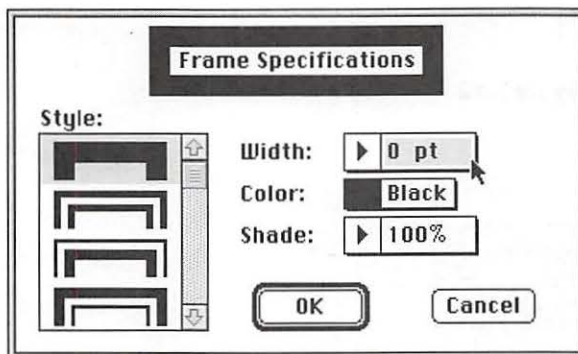


Figure 7.17



- 13 Move the zero lock to the top-left of the black box. Select the Rectangular Picture Box tool. Make a box starting from the 2½-inch position on the horizontal ruler and the 0-inch position on the vertical ruler all the way to the right and to the bottom of the black box.
- 14 Make sure the Content tool (the second tool) is selected. From the File menu, select Get Picture. Find the file ALHIRT.PCT that came with this workbook in the CITY & PEO folder in the ORLEANS folder. Double-click the file name to place it within the top-right corner of the picture box (fig. 7.14).
- 15 Select the Item tool. Double-click the picture. In the Picture Box Specifications dialog box, type 150 in the Scale Across box and 350 in the Scale Down box (fig. 7.15). Click OK. The image will fill the picture box and be distorted. Select the Content tool to

move the picture slightly inside the picture box to crop out any uneven edges caused by the scanning process.

- 16 To avoid frames around your text boxes, double-click the Text Box tool, click the Frame button, select 0 pt. from the Width pull-down menu (**fig. 7.16**), and click OK. Click Save.
- 17 Click and drag from the top-left corner of the black box about 2 inches to the right and down 2 inches.
- 18 If not shown on the desktop, from the View menu, select Show Measurements. Select the font Helvetica, the size 48, Bold, leading at 40, and the right alignment text icon (**fig. 7.17**).
- 19 In the Colors window, select the box fill icon and pick None and then select the Text icon and choose White.
- 20 Make sure the Content tool is selected and type the following:
al
hirt
- 21 Select the Item tool. Click and drag the text to the ½-inch position in the horizontal ruler from the right side of the text box and the 1-inch position on the vertical ruler (**fig. 7.18**).
- 22 Select the Text Box tool. Click and drag in the black box from under the text about 2 inches to the right and about 4 inches down. With the Content tool selected, in the Measurements palette, select the font Helvetica, the size 30, leading at 31, Bold, and the right alignment text icon (**fig. 7.19**). Click OK.

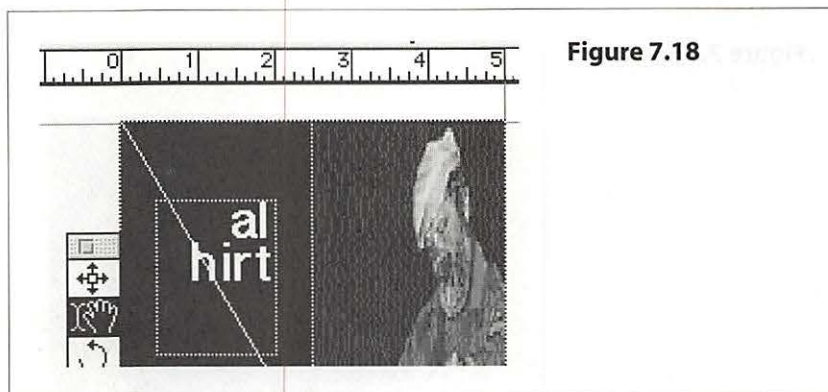


Figure 7.18

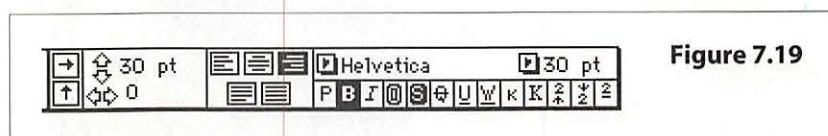


Figure 7.19

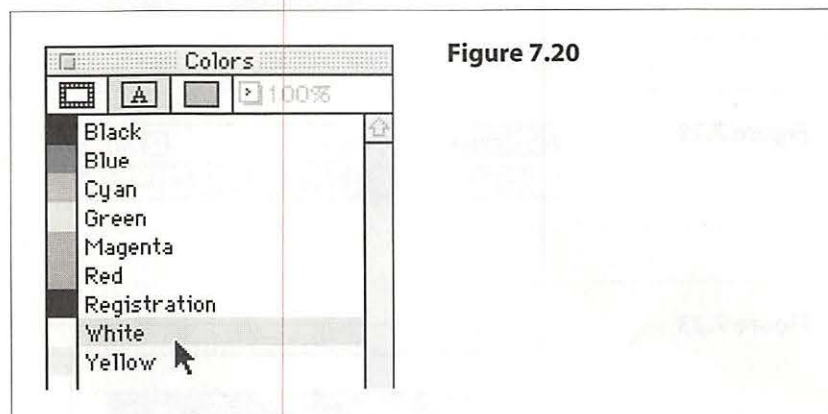


Figure 7.20

- 23 In the Colors window, select the box fill icon and pick None. Then select the text icon and choose White (**fig. 7.20**).
- 24 Make sure the Content tool is selected and type the following:
plays
jazz
every
night
in
the
french
quarter

Figure 7.21

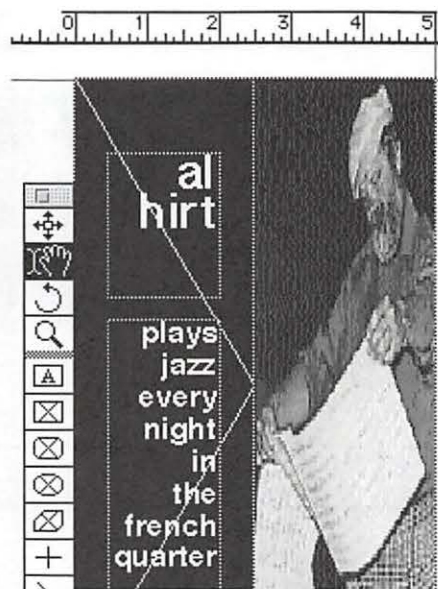
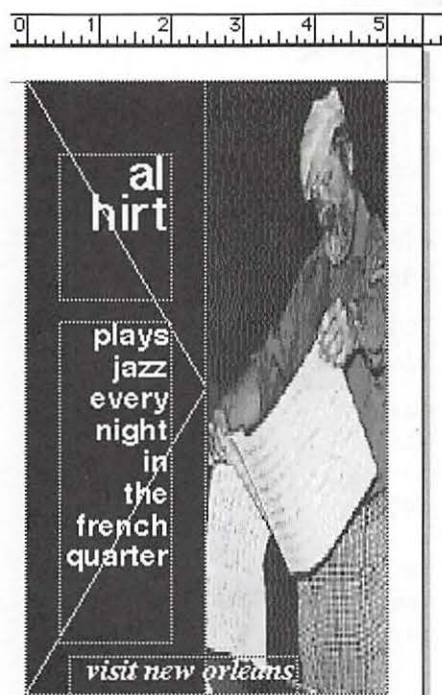


Figure 7.22



Figure 7.23



- 25 Click and drag on the lower-right handle if you need to expand the text box to show all the text.
- 26 Select the Item tool and move both text boxes their right sides they are aligned at the 2-inch horizontal ruler position (fig. 7.21).
- 27 Select the Text box tool. Click and drag in the black box under the second text box about 3½-inches to the right and about ½ inch down. With the content tool selected, in the Measurements palette, choose the font Times, the size 30, Italic, Bold, and the right alignment text icon (fig. 7.22).
- 28 In the Colors window, select the Box Fill icon and pick None. Then select the Text icon and choose White.
- 29 Make sure the Content tool is selected and type the following:
visit new orleans
- 30 Select the Item tool. Click and drag the text until its right side is at the 3¼-inch position on the horizontal ruler and the top edge is at the 8-inch position on the vertical ruler (fig. 7.23).
- 31 From the File menu, select Save. Find the place in the computer where you want to save the file. Type a name for the file, and click Save.
- 32 From the File menu, select Print. Click the Print button.
- 33 From the File menu, select Quit (Macintosh) or Exit (Windows).

Brochure Creation Step-by-Step Guide

One of the most useful skills for someone in the public relations field to have is a knowledge of how to create brochures. This type of design format is one of the most versatile and common means of creating goodwill for your client. The step-by-step guides below will take you through the process of using multiple images and typographical fonts to produce a sophisticated two-fold, two-sided brochure that could be mailed out by the tourist bureau to attract tourists to Belfast, Northern Ireland. In addition, you will discover how to use style guides in both programs to speed up the process of using words in your designs.

PageMaker

- 1 Double-click the PageMaker icon.
- 2 Make sure the toolbox (from the Window menu, select Tool Palette), Style palette (from the Window menu, select Style Palette), guides, rulers and scroll bars (from the Layout menu, select Guides and Rulers, then Guides, Rulers, and Scroll bars) are shown on your desktop.
- 3 From the Layout menu, select Guides and Rulers, then uncheck Snap to rulers and uncheck Snap to guides.
- 4 From the File menu, select Preferences. In the Layout pull-down menus for the horizontal and vertical measurements, select inches, if inches are not already displayed. Click OK.
- 5 From the File menu, select New. In the Page setup dialog box, choose the Letter format from the Page pull-down menu. Click the Wide orientation button. In the Number of Pages box type 3. By doing these steps you can view both pages of the brochure on the same screen. Make sure the Double-sided and Facing pages buttons are checked. Change the margins all to 0 (to bleed the edges). Click OK (fig. 8.1).

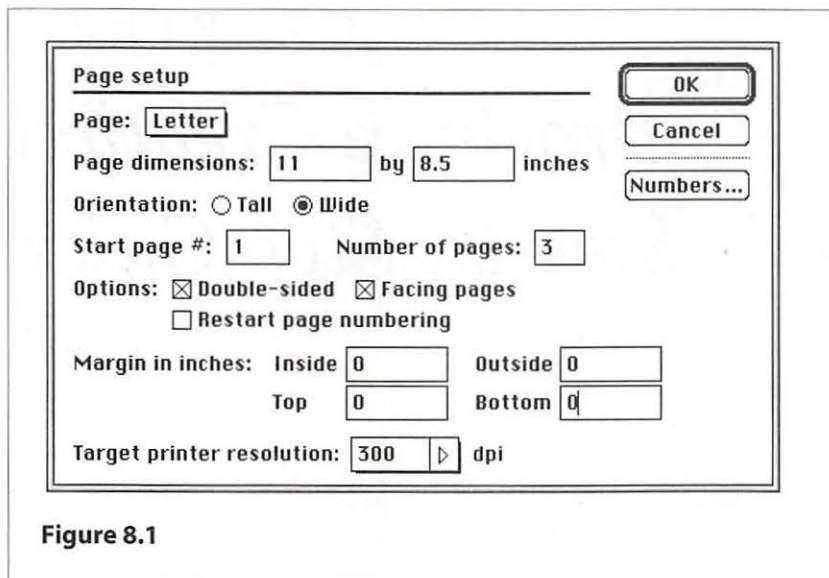


Figure 8.1

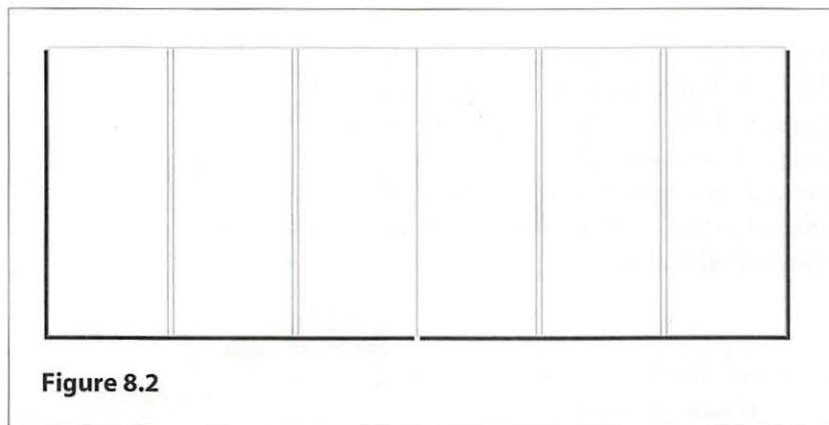


Figure 8.2

- 6 Click the Page 2-3 icon at the lower-left of the work area. From the Layout menu, select Columns and type 3. Click OK. Use Command-W (Macintosh) or Control-W (Windows) to go to Window view (fig. 8.2).
- 7 The work area will consist of two horizontal pages with three columns in each one. For convenience, think of these columns being numbered one to six from the left.
- 8 Use Place from the File menu to import all five pictures located in the folder CITY in the BELFAST folder that came with this workbook. Click each picture's Place icon at the top of the work area.
- 9 Click and drag the picture named ROSES.PCT to the top-left corner of column 3, the picture named CASTLE.PCT to column 1, and the picture named HOUSES.PCT to column 4. With each of these pictures, click and drag from the lower-right handle and fill the column with the picture.
- 10 Click and drag the picture named CITY.PCT to the top-left corner of column 5. Click and drag the lower-right handle until the image is enlarged all the way to the right side of the page and down to 3/8-inch on the vertical ruler.
- 11 Click and drag the picture named GIRLS.PCT to the 4-inch position on the vertical ruler of column 6. Click and drag the lower-right handle to enlarge the picture until it fills the lower-right corner of the page (fig. 8.3).
- 12 Set all the typeface choices on your page with the Styles palette. From the Type menu, select Define Styles. Click on each default choice already within the scroll-down window and select the Remove button until all the choices are cleared. There are eight separate type styles to set. For each one, select the New button. In the Name box, type the name for the type style. Click the Type button. In the Type Specifications box, select the Font, Size,



Figure 8.3

Leading, Width, and Type Style. Click OK to exit the Type dialog box. Click OK to exit the Edit Style dialog box. You will return to the Define Styles dialog box. Click the New button again to set the next style. If you make a mistake, click on the style name and click the Edit button and make changes. Some of the size and leading values will have to be typed in their boxes (fig. 8.4). Use the following table to set your type styles:

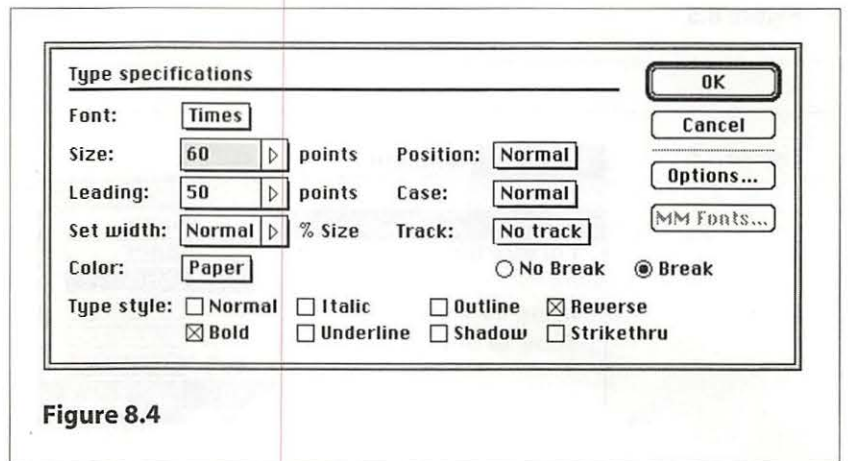


Figure 8.4

Name	Font	Size	Leading	Width	Style
Belfast	Times	72	71	130	Normal and Left
Contact	Helvetica	18	17	Normal	Reverse and Center
For more	Times	14	13	Normal	Italic, Reverse, Center
Northern	Helvetica	24	23	130	Italic and Left
Questions	Times	48	47	Normal	Bold, Reverse, Center
S?	Times	212	211	Normal	Normal and Left
urprised	Times	30	29	Normal	Normal and Left
Where	Times	60	50	Normal	Bold, Reverse, Center

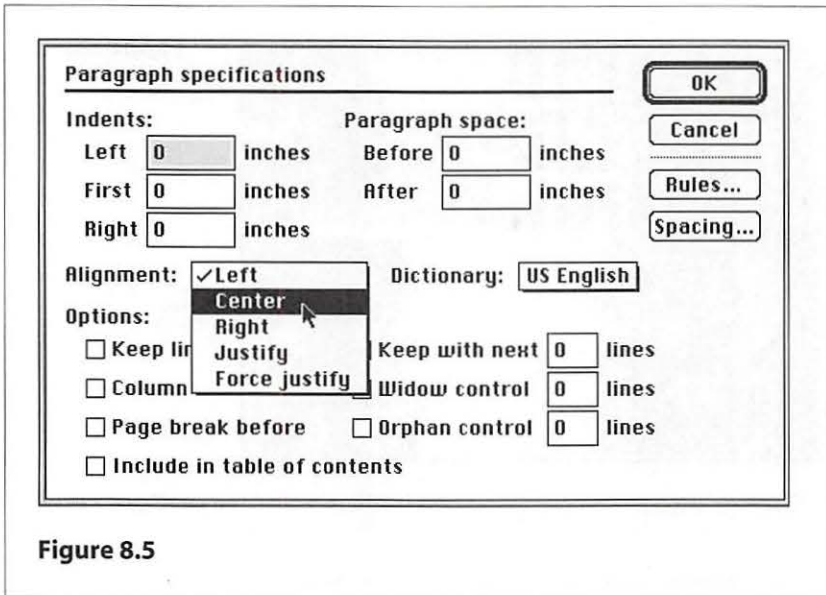


Figure 8.5

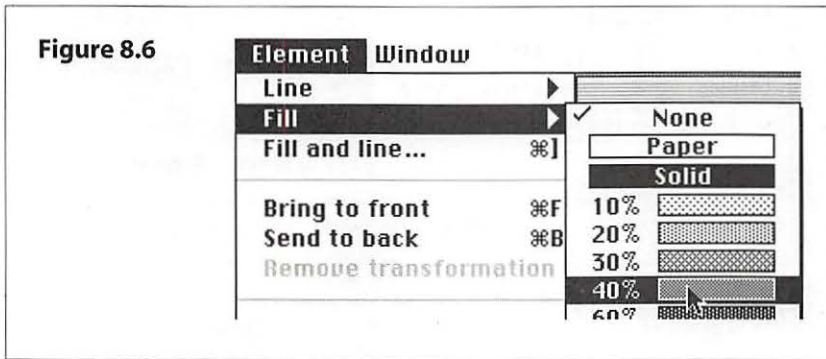


Figure 8.6

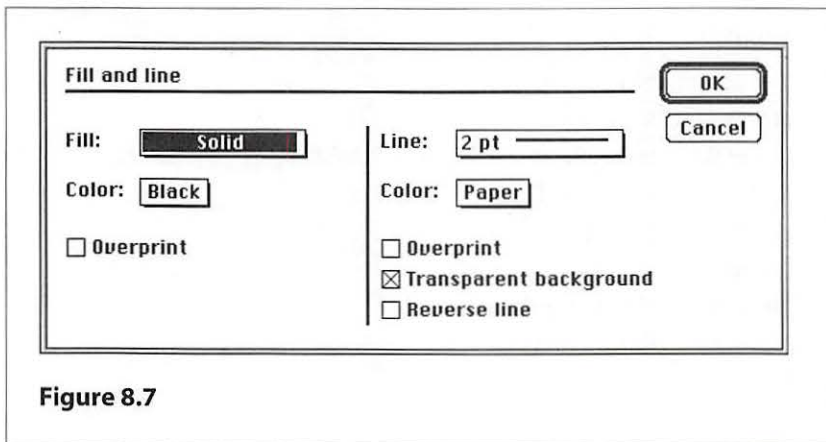


Figure 8.7

13 To set the alignment, in the Define Styles dialog box, select Para. Click the Alignment pull-down menu to select the alignment, then click OK. By default, the type will be set with left alignment so you won't have to change it for each font (fig. 8.5).

14 Select the Box tool, and click and drag from the top-left corner of column 2 to create a box that fills the column. With the column still selected, from the Element menu, choose Fill and then 40% fill for the box (fig. 8.6).

15 With the Box tool still selected, make a box within the gray box that starts and ends as shown in fig. 8.8. From the Element menu, choose Fill and line. In the dialog box, click the Fill color pull-down menus and choose solid and Black. In the Line color pull-down menu choose Paper for white and pick 2 pt line (figs. 8.7 and 8.8). Click OK.

16 The next step is to type the text for the brochure. Select the Text tool in the toolbox. Notice where each line of type is located in fig. 8.11 and create a text box that is large enough for the text. To the right of the text items listed here, and in parentheses, are the style names in the Styles palette that you created earlier. Click and drag from the lower-right of the Styles palette to see all the styles.

17 Click the name of the style in the Styles palette (fig. 8.9), then type the following text:

Where
on
Earth? (Where)

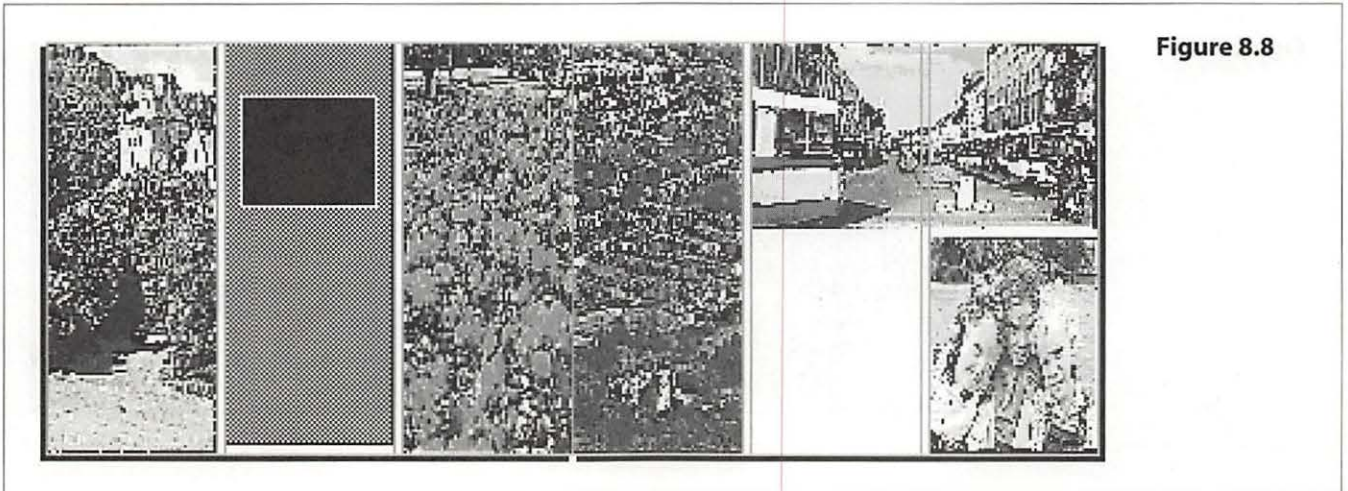


Figure 8.8

are the
roses this
red? (Questions)

the
castles this
old? (Questions)

and the
view this
high? (Questions)

Belfast (Belfast)

Northern Ireland (Northern)

S (S ?)

urprised (Urprised)

? (S ?)

For more information (For more)

Contact the
Belfast,
Northern Ireland
Travel Bureau (Contact)

- 18** Click and drag each text item and move it to the correct column and in the position shown in **figs. 8.10** and **8.11**. Center each *Where* and *Questions* text in the panels. Align the *Where* text at the 1½-inch mark on the horizontal ruler and *Questions* at the 4½-inch mark.

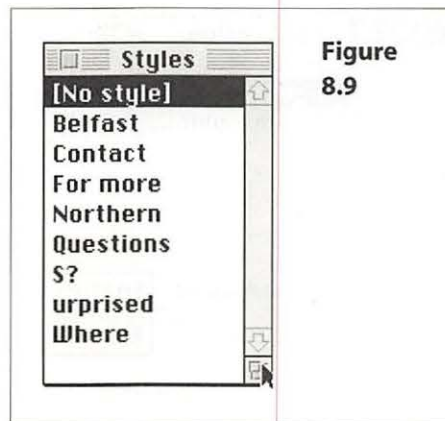


Figure 8.9

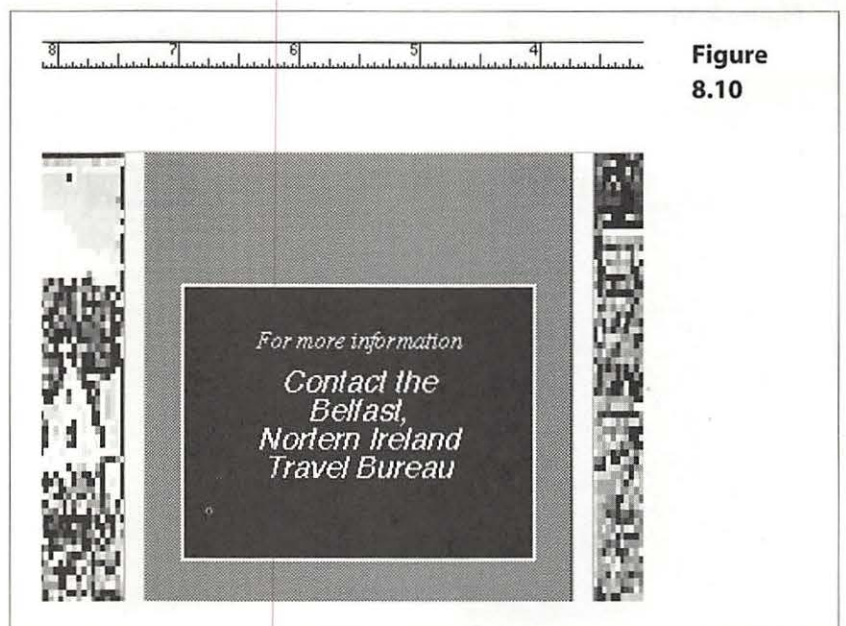


Figure 8.10

Figure 8.11

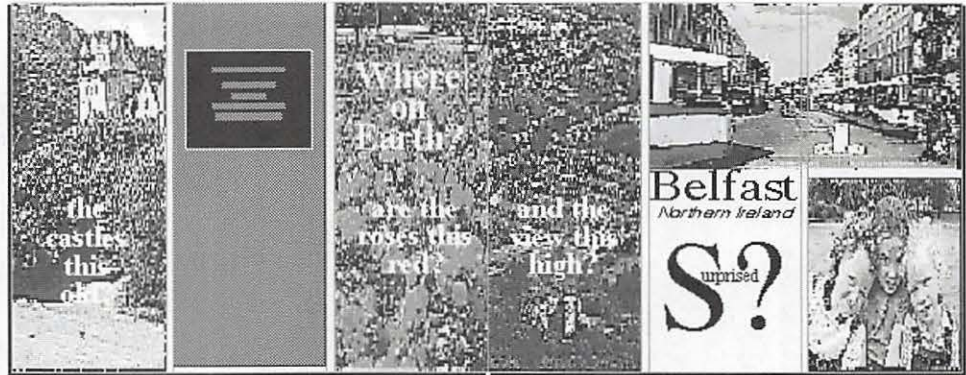


Figure 8.12

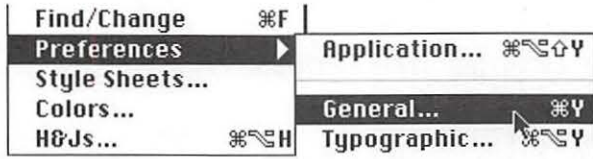


Figure 8.13

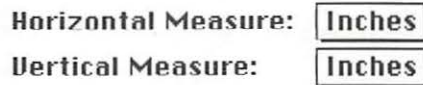
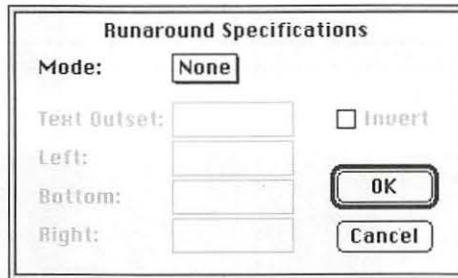


Figure 8.14



- 19 From the File menu, select Save and decide on a location to save your file and the file's name.
- 20 When you are satisfied with your work, from the File menu, select Print. Make sure you set the printer to only print Page 2 to Page 3. Click the Print button.
- 21 From the File menu, select Quit (Macintosh) or Exit (Windows).

QuarkXPress

- 1 Double-click the QuarkXPress icon.
- 2 Make sure the toolbox (from the View menu, select Show Tools), the Style palette (from the View menu, select Show Style Sheets), and the Colors palette (from the View menu, select Show Colors) are displayed on the work area.
- 3 From the Edit menu, select Preferences, then General. Select inches in the horizontal and vertical measurements pull-down menus (figs. 8.12 and 8.13). Click OK.
- 4 Double-click the Text Box tool. Click the Runaround button. In the Mode pull-down menu, select None (fig. 8.14). Click OK, then Save.

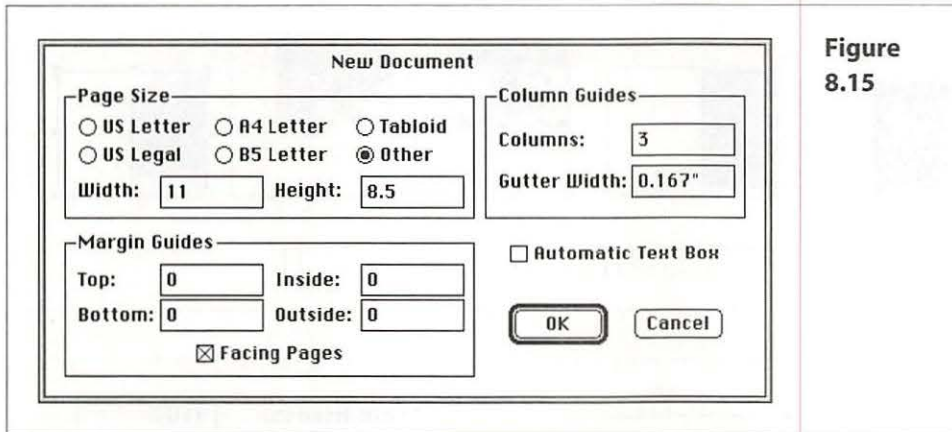


Figure 8.15

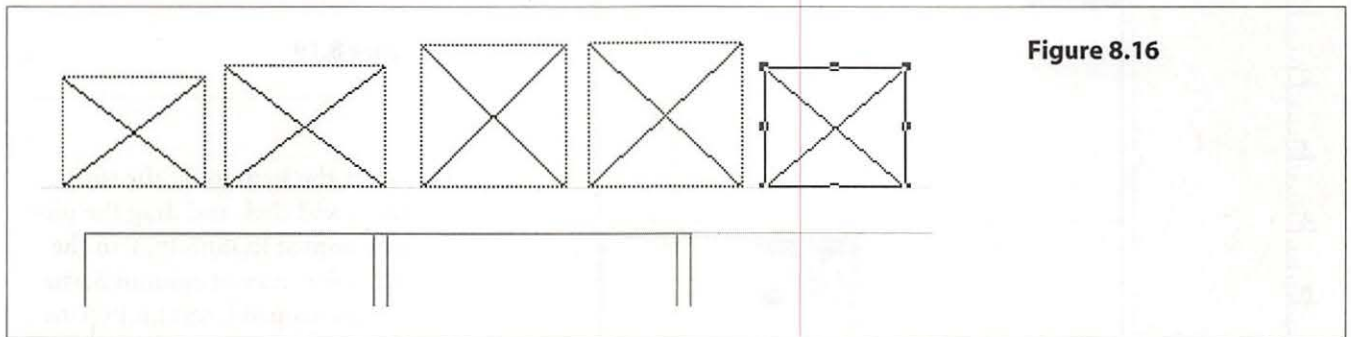


Figure 8.16

- 5 From the File menu, select New, then Document.
- 6 In the setup dialog box type 11 for the Width and 8.5 for the Height. Type 3 for Columns and 0.167 for Gutter Width. Make sure the Facing Pages button is checked. Do not click the Automatic Text box. Change the margins all to 0 (to bleed the edges). Click OK (fig. 8.15).
- 7 From the Page menu, select Insert and type 2. Click OK. From the View menu, select 50%. Scroll down and to the left of the work area to display the left side of page 2.
- 8 From the View menu, select Show Guides, then Show Rulers. In addition, uncheck Snap to Guides in the View menu.
- 9 The work area will consist of three, horizontal pages with three columns in each one, but you will create work on only two pages. In this way, you can view both pages at the same time. For convenience, think of these columns being numbered one through six from the left column.
- 10 Select the Rectangular Picture Box tool. At the top of the work area create five small picture boxes. Select the first picture box. Choose the Content tool (the second tool). From the File menu, select Get Picture to import a picture. Place all five pictures located in the folder CITY inside the BELFAST folder that came with this workbook—each within a separate picture box. For each picture, double-click its name, select another picture box, select Get Picture, and double-click the next picture's name (figs. 8.16 and 8.17).

Figure 8.17

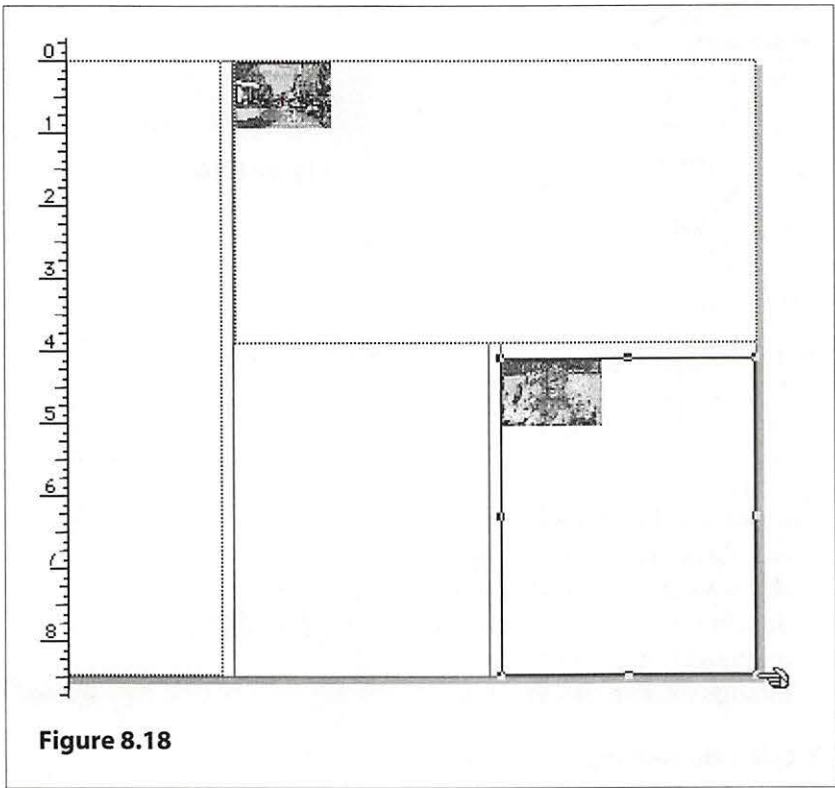
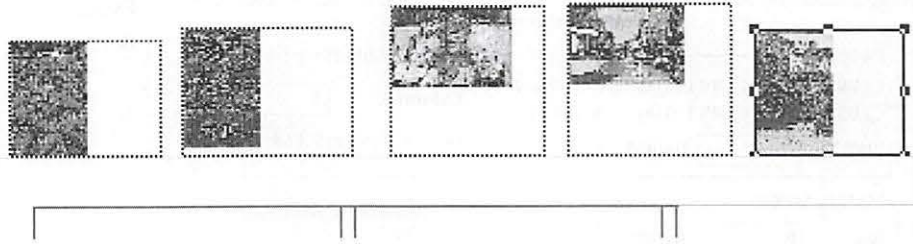


Figure 8.18

Scale Across: 410%
 Scale Down: 650%

Figure 8.19

- 11 Select the Item tool (the top tool), and click and drag the picture named ROSES.PCT to the top-left corner of column 3, the picture named CASTLE.PCT to column 1, and the picture named HOUSES.PCT to column 4. With each of these pictures, click and drag from the lower-right handle of the picture box and fill the column with the picture box.
- 12 Use the scroll bar to move around the work area as necessary.
- 13 With the Item tool, click and drag the picture named CITY.PCT to the top-left corner of column 5. Click and drag the lower-right handle until the picture box is enlarged all the way to the right side of the page and down to 3 3/8 inch on the vertical ruler.
- 14 Click and drag the picture named GIRLS.PCT to the 4 1/8-inch position on the vertical ruler of column 6 (fig. 8.18). Click and drag the lower-right handle to enlarge

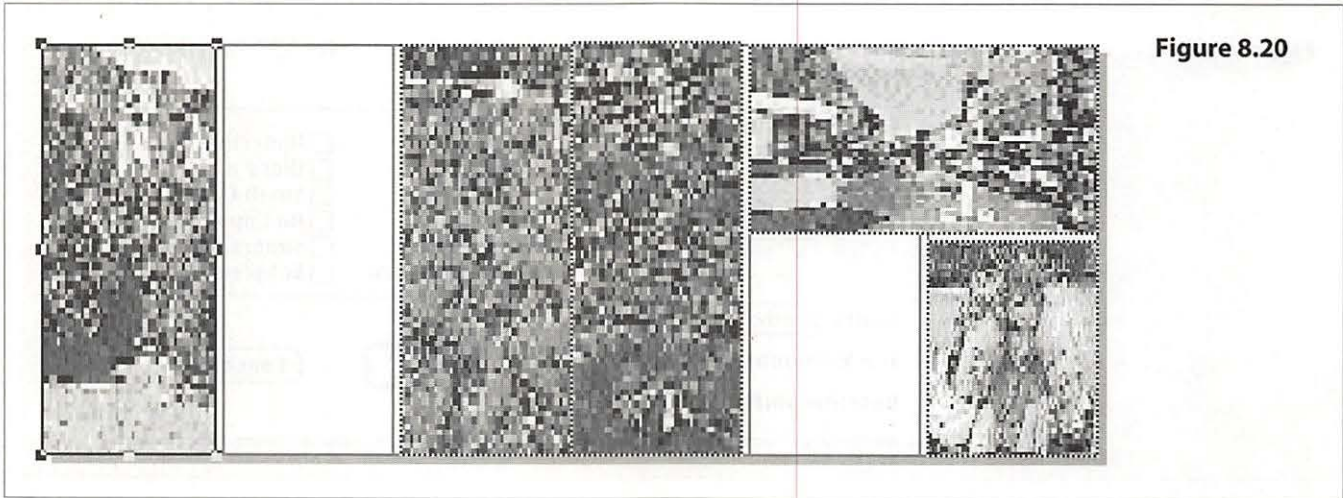


Figure 8.20

the picture box until it fills the lower-right corner of the page.

- 15 With the Item tool selected, double-click each picture to display its Picture Box dialog box. Type the Scale Across and Down values as shown below to enlarge the images (fig. 8.19):

	Across	Down
ROSES.PCT	410	650
CASTLE.PCT	410	650
HOUSES.PCT	410	650
CITY.PCT	560	440
GIRLS.PCT	270	500

- 16 For each image, select the Content tool, and click and drag the picture to move it inside the picture box to crop out any uneven edges (fig. 8.20).

- 17 Set all the typeface choices on your page. From the Edit menu, select Style Sheets. There are eight separate type styles to set. For each one, select the New button (fig. 8.21). In the Name box, type the name for the type style as shown in the following table. Click the Character button (fig. 8.22). In the Character

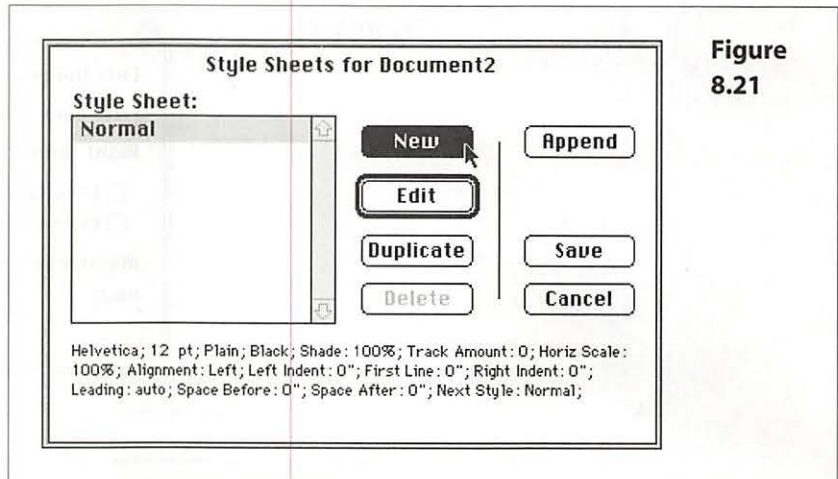


Figure 8.21

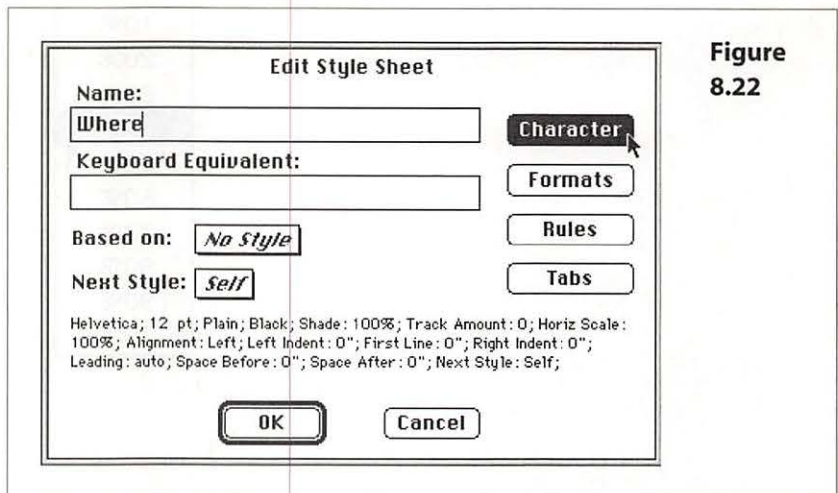


Figure 8.22

Figure 8.23

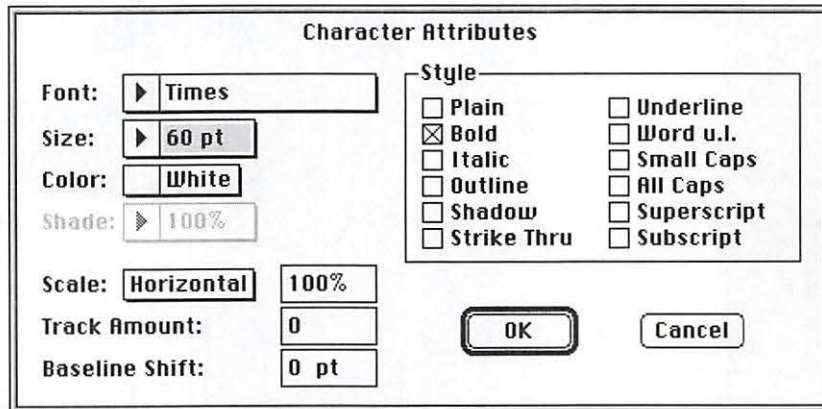


Figure 8.24

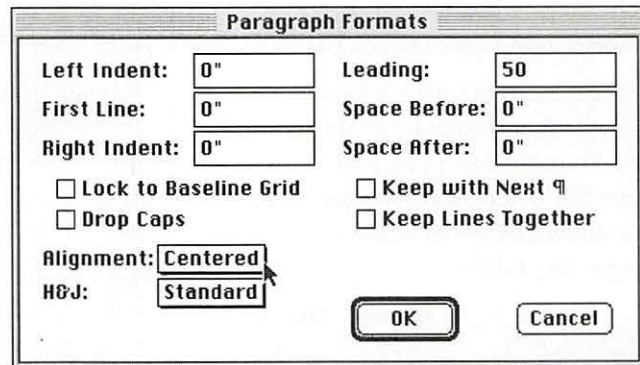
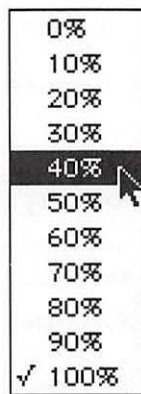


Figure 8.25



Attributes box, select the Font, Size, Color, Horizontal Scale, and Style (fig. 8.23). Click OK to exit the dialog box. Click the Formats button to set the leading and alignment (fig. 8.24). Unless otherwise stated, leave the text black, plain, and left aligned. Click OK. To exit the Edit Style dialog box, click OK. You will return to the Define Styles dialog box. Click the New button again to set the next style. If you make a mistake, click the name of the text style and click Edit to make your changes. When you are finished, click the Save button. Use the following table to set your type styles:

Name	Font	Size	Leading	Scale	Style
Belfast	Times	60	71	130%	
Contact	Helvetica	18	17	100%	White and Centered
For more	Times	14	13	100%	Italic, White, Centered
Northern	Helvetica	24	23	130%	Italic
Questions	Times	48	47	100%	White, Bold, Centered
S?	Times	212	211	100%	
urprised	Times	30	29	100%	
Where	Times	60	50	100%	White, Bold, Centered

- 18** Select the Rectangular Picture Box tool, and click and drag from the top-left corner of column 2 to create a box that fills the column. With the column still selected, from the Colors palette click the Fill icon, the color Black, and then 40% fill for the box (**fig. 8.25**).
- 19** Select the Rectangular Picture Box tool. Make a box within the gray box that starts and ends as shown in **fig. 8.26**. From the Colors palette, choose the Fill icon, then Black. From the Item menu, select Frame. In the Frame Specifications dialog box, select 2 pt width and the color white. Click OK (**fig. 8.27**).
- 20** Select the Text Box tool. Using the brochure example in **fig. 8.28**, click and drag a text box to the layout in the approximate location for each column. For the second and third columns, that will mean creating two text boxes and in the fifth column, five text boxes. Select the Item tool, keep the Shift key pressed, and select all the text boxes at once. In the Colors palette, select the Fill icon and choose None.
- 21** Choose the Content tool. From the Style Sheets palette, select the style that is in parentheses next to

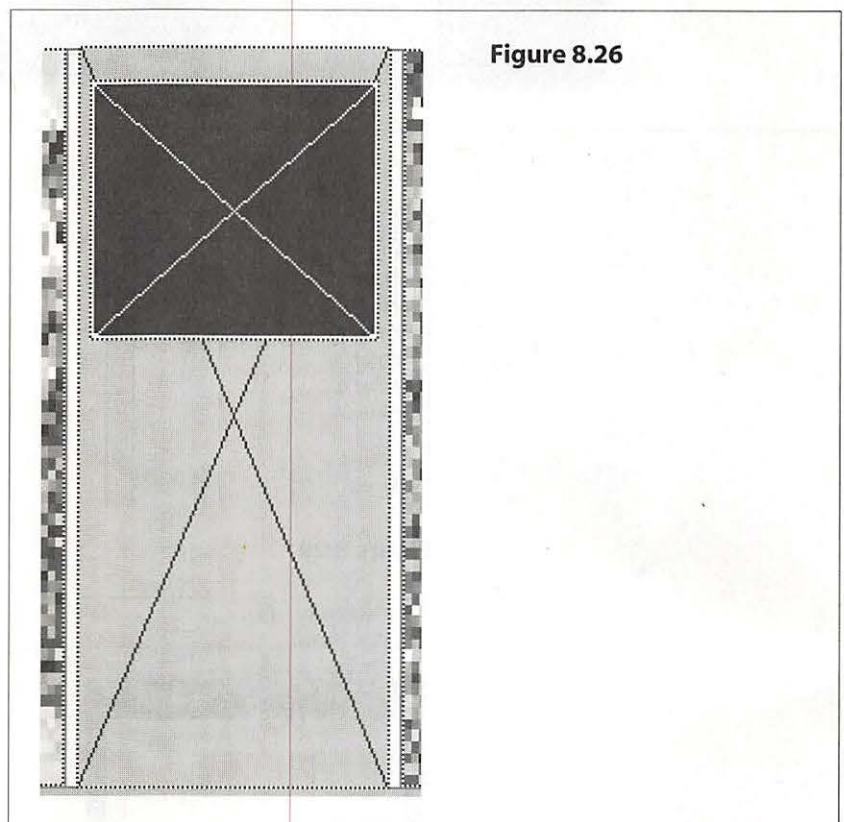


Figure 8.26

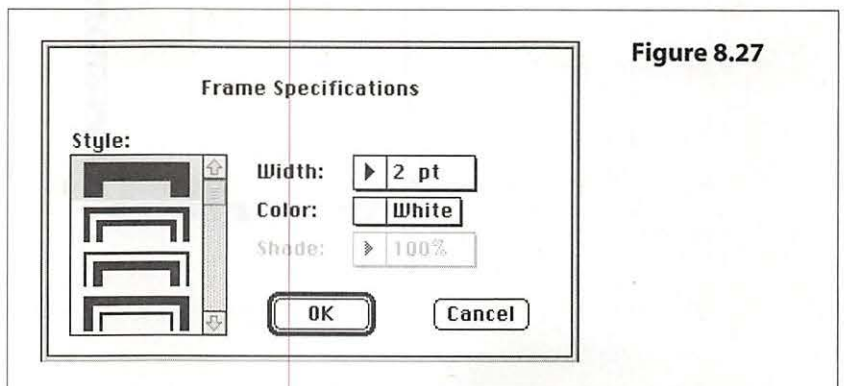


Figure 8.27

Figure 8.28

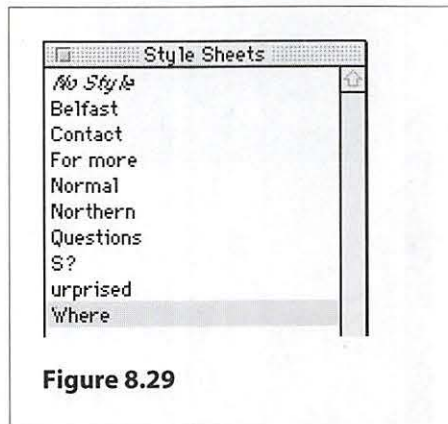
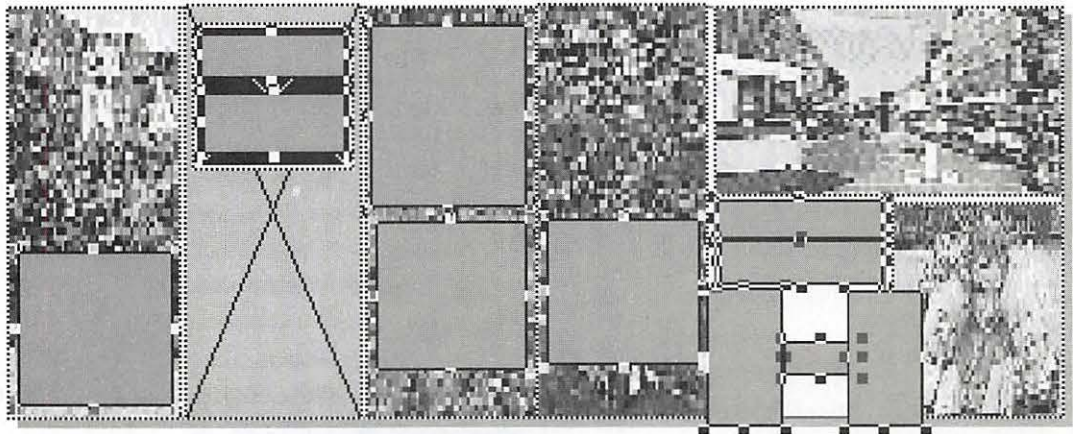


Figure 8.29

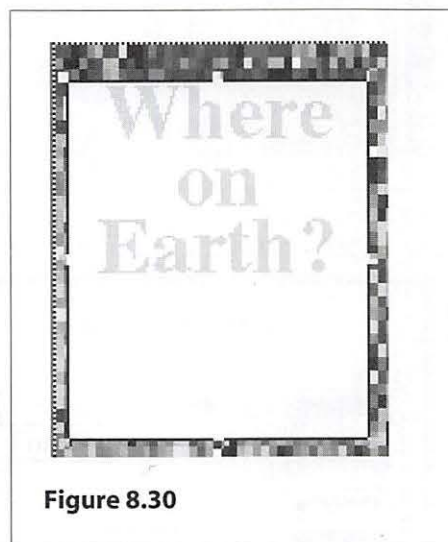


Figure 8.30

the following text items as shown in the example (fig. 8.29). With the Content tool, select a text box and, type your text into the column. Type the following text as shown. Click and drag on a corner handle if your box is too small to show all the type. If your text does not appear, click and drag from a lower-right corner handle to expand your text box (fig. 8.30).

Where
on

Earth? (Where)

are the
roses this
red? (Questions)

the
castles this
old? (Questions)

and the
view this
high?(Questions)

Belfast (Belfast)

Northern Ireland (Northern)

S (S ?)

urprised (Urprised)

? (S ?)

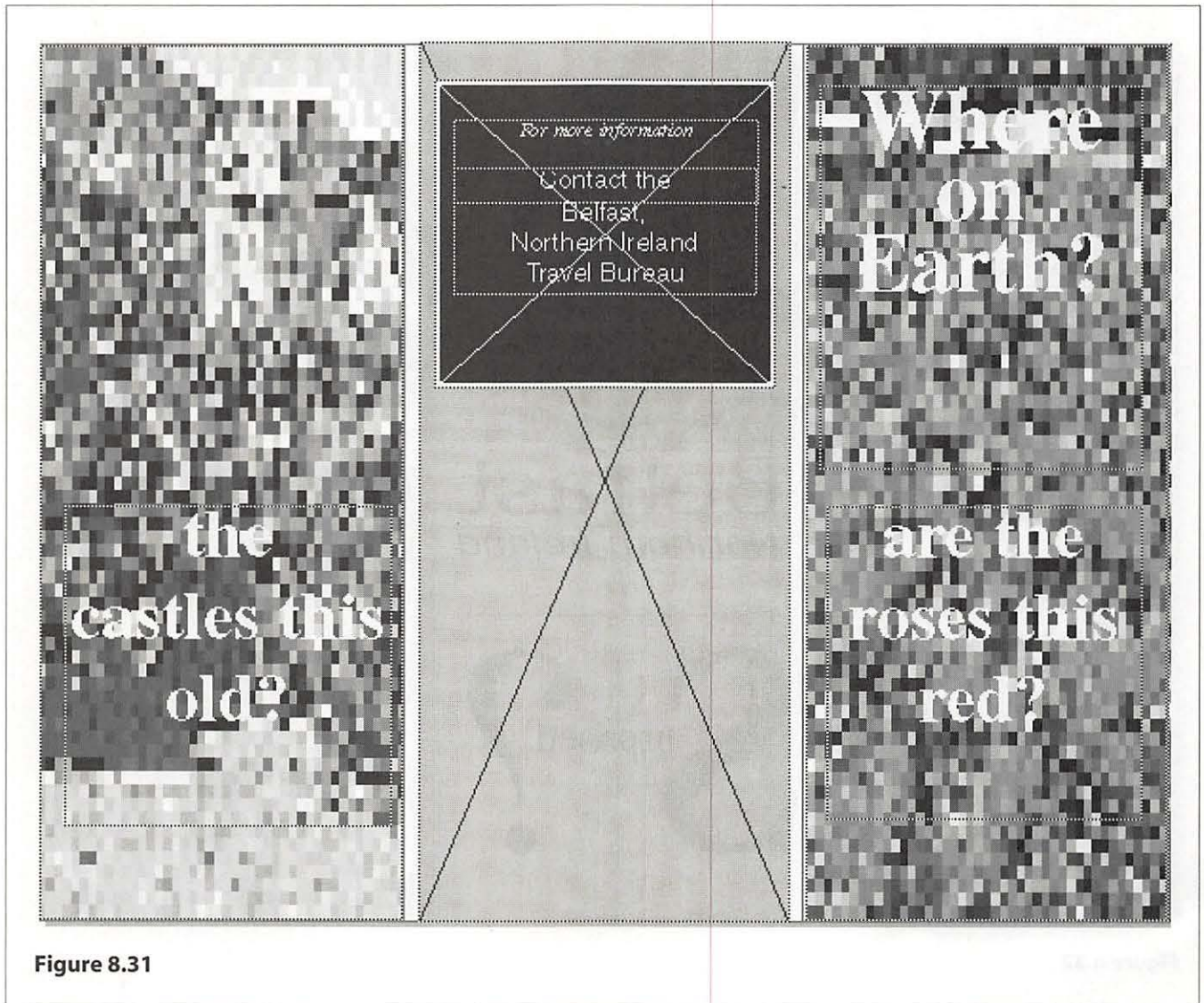


Figure 8.31

For more information (For more)

Contact the
Belfast,
Northern Ireland
Travel Bureau (Contact)

- 22 Select the Item tool. Click and drag each text item and move it to the correct position in the column as shown in the brochure example (fig. 8.31 and 8.32).

- 23 From the File menu, select Save and decide on a location to save your file and the file's name.
- 24 When you are satisfied with your work, from the File menu select Print. Make sure you set the printer to only print Page 2 to Page 3. Click the Print button.
- 25 From the File menu, select Quit (Macintosh) or Exit (Windows).



Figure 8.32

Magazine Creation Step-by-Step Guide

Because magazine designs are often more creative than other types of designs, the lessons learned in working with magazine designs can be easily applied to brochure, newspaper feature pages, and screen presentations to make them more visually exciting. You will work with colored text, extreme leading, overlapping images and colored boxes to create a three-page magazine spread about children involved in the fighting in Northern Ireland.

PageMaker

- 1 Double-click the PageMaker icon.
- 2 Make sure the toolbox (from the Window menu, select Tool Palette), Style palette (from the Window menu, select Style Palette), guides, rulers, and scroll bars (from the Layout menu, select Guides and Rulers, then Guides, Rulers, and Scroll bars) are shown on your desktop.
- 3 From the layout menu, select Guides and Rulers, then uncheck Snap to rulers and uncheck Snap to guides.
- 4 From the File menu, select Preferences. In the Layout pull-down menus for the horizontal and vertical measurements, select inches, if inches are not already displayed. Click OK.
- 5 From the File menu, select New.
- 6 In the Page setup dialog box, choose the Magazine format from the Page pull-down menu. In the Number of pages box type 3. Make sure the Double-sided and Facing pages buttons are checked. Click OK (**fig. 9.1**).
- 7 From the File menu, select Place. Find the folder TROUBLES in the BELFAST folder, and double-click the picture named MASK.PCT. Click the Place icon on the first page. Click and drag the image to the top-left corner margin. Click and drag the bottom-right handle and enlarge the image until it fills up the entire area within the margin plus two inches to the right of the right margin (**fig. 9.2**).

Figure 9.1

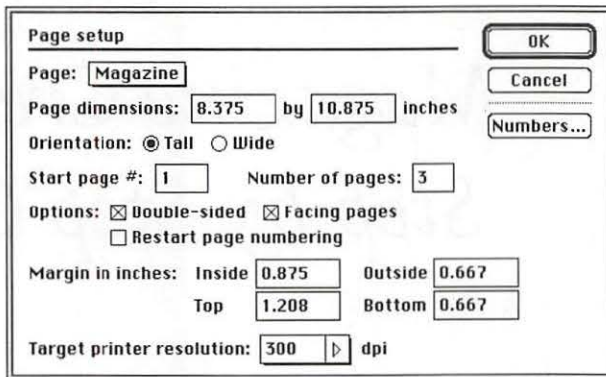
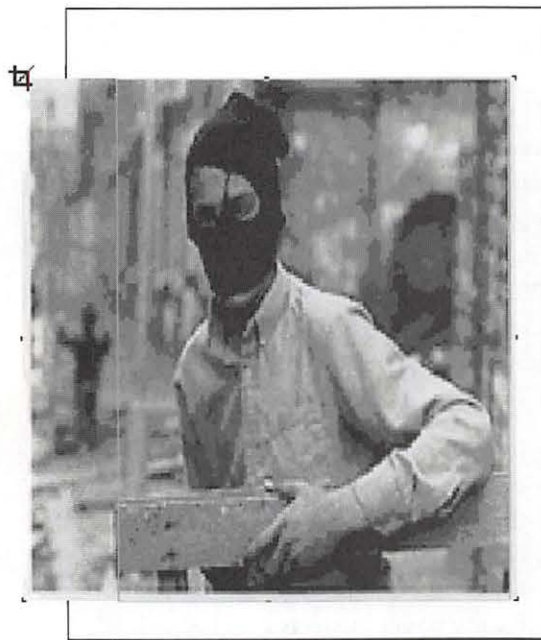


Figure 9.2

Figure 9.3



- 8 Move the picture to the left until the right side of the image is on the right margin line. Select the Crop tool, and click and drag from the corner handles to trim the picture to the margin lines (fig. 9.3). Click on the picture handles to fill the inside of the margin, and use the Pointer tool to fill the page with the picture (fig. 9.4).
- 9 From the Type menu, select Define Styles. Click on each default choice already within the scroll-down window and click the Remove button until all the choices are cleared. There are eight separate type styles to set. For each one, select the New button. In the Name box, type the name for the type style. Click the Type button. In the Type specifications box select the Font, Size, Leading, Width, and Type Style. Click OK to exit the Type dialog box. Click OK to exit the Edit Style dialog box. You will return to the Define Styles dialog box. Click the New button again to set the next style. Use the following table to set your type styles:

Name	Font	Size	Leading	Width	Style
Adult	Helvetica	48	47	130	Reverse and Left
Byline	Helvetica	12	11	130	Bold, Reverse, Left
Children	Helvetica	36	35	130	Reverse and Left
Copy1	Times	14	40	Normal	Normal, Red, Justify
Cutline	Helvetica	12	11	Normal	Reverse and Left
Copy2	Times	10	20	Normal	Reverse and Justify
Ireland's	Helvetica	30	29	Normal	Reverse and Left
Northern	Helvetica	24	23	Normal	Reverse and Left

- 10 To set the color, from the Type Specifications dialog box, choose Red from the Color pull-down menu (fig. 9.5).
- 11 To set the alignment, in the Define Styles dialog box, select Para. Click in the Alignment pull-down menu to select the alignment, then click OK. By default, the type will be set with left alignment so you won't have to change it for each font. But for the body copy, go through this procedure to set the type to justified on both sides (fig. 9.6). If you make a mistake, click on the style name, click the Edit button, and make changes. Some of the size and leading values will have to be typed in their boxes.

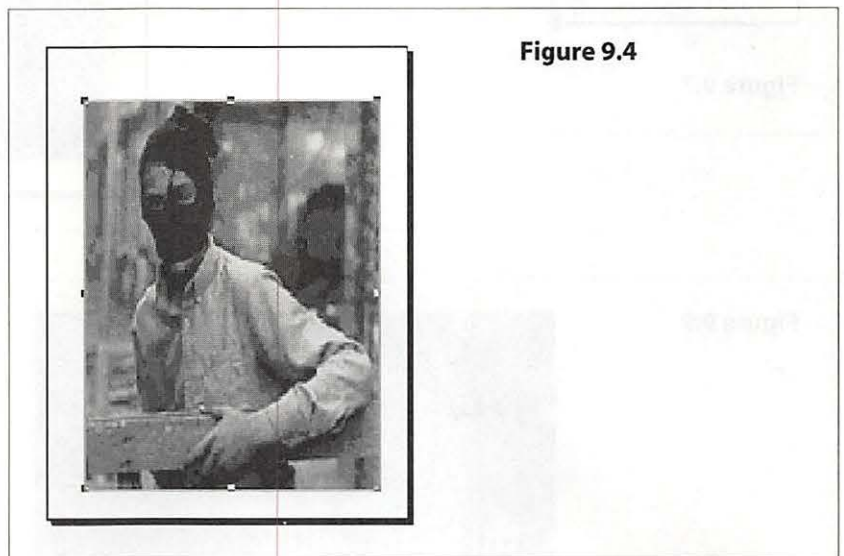


Figure 9.4

- 12 Click and drag from the lower-right corner of the Styles palette to display all of the styles (fig. 9.7).
- 13 Bring in the dummy text you will use in your layout. Scroll to the right side of your work area about five inches from the right side margin line. You will select Place from the File menu to import dummy text three separate times. Double-click the file DUMMY.TXT that came with this workbook. Click OK in the Text-only import filter. When the Place icon appears, click and drag about a three-inch

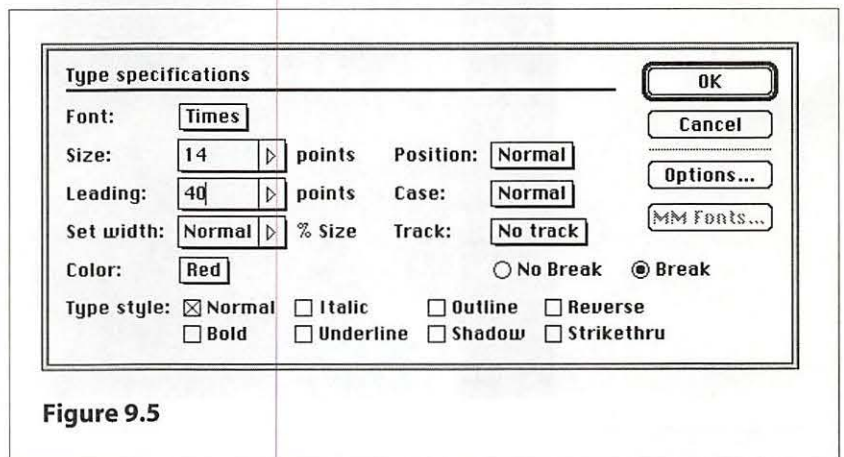


Figure 9.5

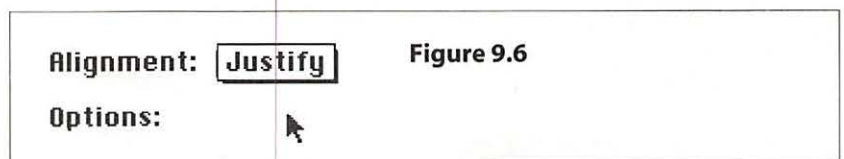


Figure 9.6

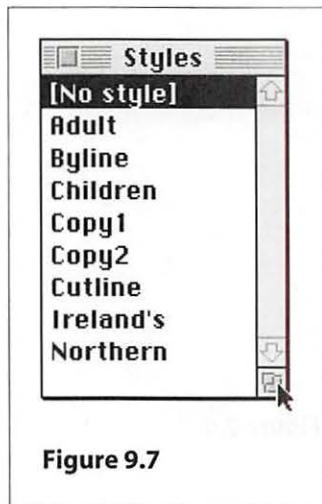


Figure 9.7

Figure 9.8

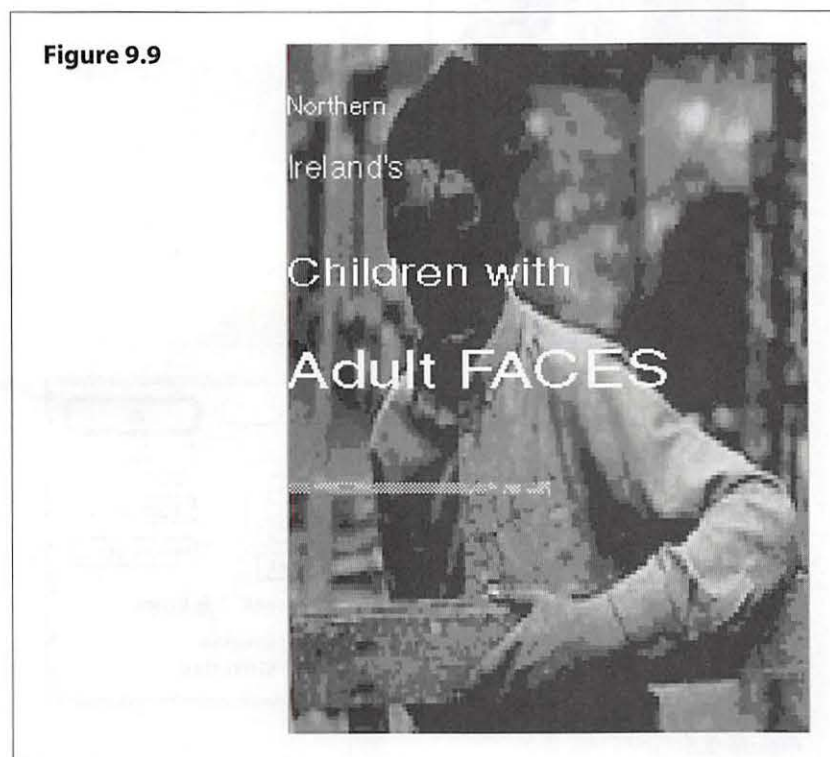
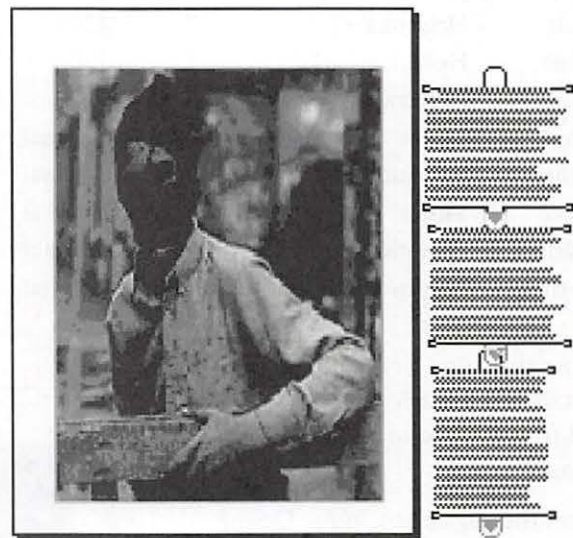


Figure 9.9

square. Use the Place command to import two more copies of the dummy text to the right of the work area (fig. 9.8).

- 14 The next step is to type the text items you will need in the layout and to format your text. Use the scroll bars if necessary to move to the left side of the layout so that you can see the left side margin line. Select the Text tool in the toolbox. For each text line you will type, click so that the cursor will automatically blink at the margin line. To the right of the following text items, and in parentheses, are the style names in the Styles palette that you created earlier.
- 15 Click the name of the style in the Styles palette. Type the following items as separate text columns (fig. 9.9):
 - Northern (Northern)
 - Ireland's (Ireland's)
 - Children with (Children)

Adult FACES (Adult)

Story and pictures by Your Name
Here (Byline, type on 1 line)

- 16 Click inside the first dummy text column with the text cursor. From the Edit menu, choose Select All to highlight all the text. Click the Copy1 style within the Styles palette. Repeat this procedure for the other columns of dummy text, but select Copy2 in the Styles palette for the second text column and the cutline style for the third text column.
- 17 Click the Page 2 icon at the bottom-left of the desktop to move to that page. From the layout menu, select Column guides, then type 2 for two columns on both pages.
- 18 From the Element menu, select Define colors. Click the New button. Click the Spot button, and click and drag from Libraries to select the Pantone Process library. In the box at the top, type 324-5, a slightly brown tint (fig. 9.10). Click OK three times to return to the work area. From the Window menu, select Color palette to show the Colors palette on the desktop. The Pantone color you selected will be included at the bottom of the color list. Click and drag the lower-left control box if necessary to see your selection (fig. 9.11).
- 19 Scroll to the left so you can see the second page. From the File menu, select Place. From the same folder as the picture, MASK.PCT, double-click the file named, WIRE.PCT. When the Place icon appears, click anywhere in the work area. Click and drag to move

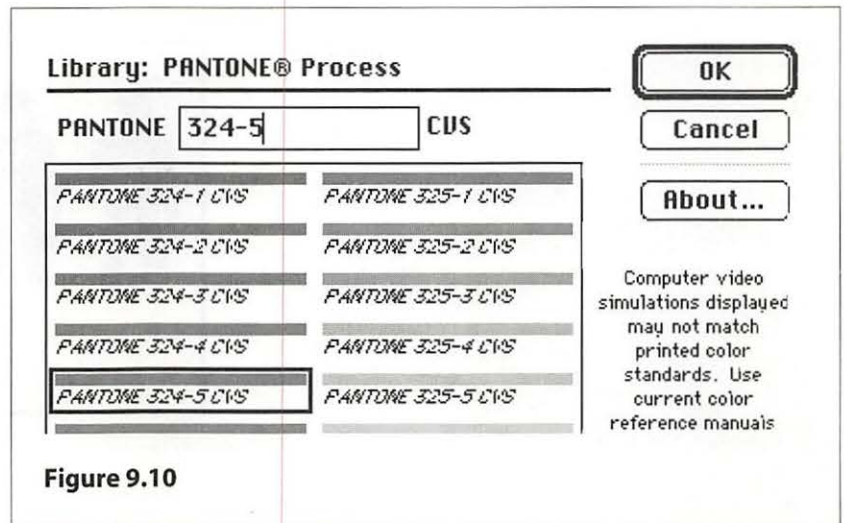


Figure 9.10

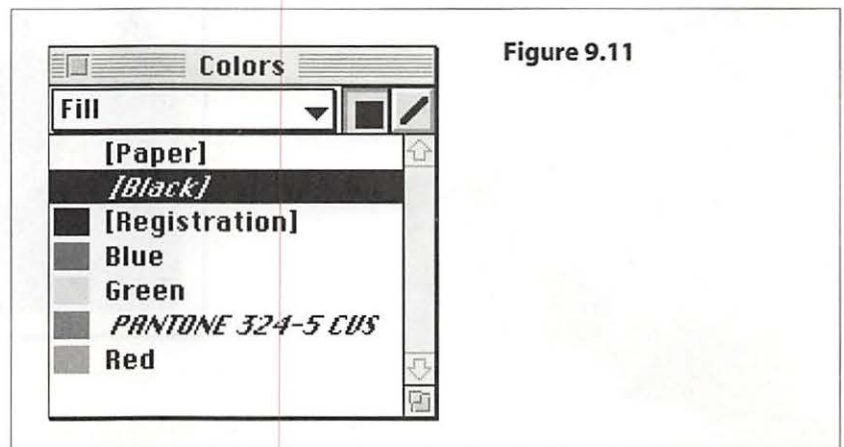


Figure 9.11

the picture to the top-left corner of the Page 2 margin. Set the zero lock at the picture's top-left corner. Enlarge the image all the way to the left margin of page 3 and down to the 6-inch mark on the vertical ruler. With the picture selected, choose Copy from the Edit menu and then Paste to display a copy of the picture. Align this copy at the 3½-inch mark on the horizontal ruler and the 0-inch mark on the vertical ruler. Choose Paste again from the Edit menu to display another copy. Align this one as with the second image, and

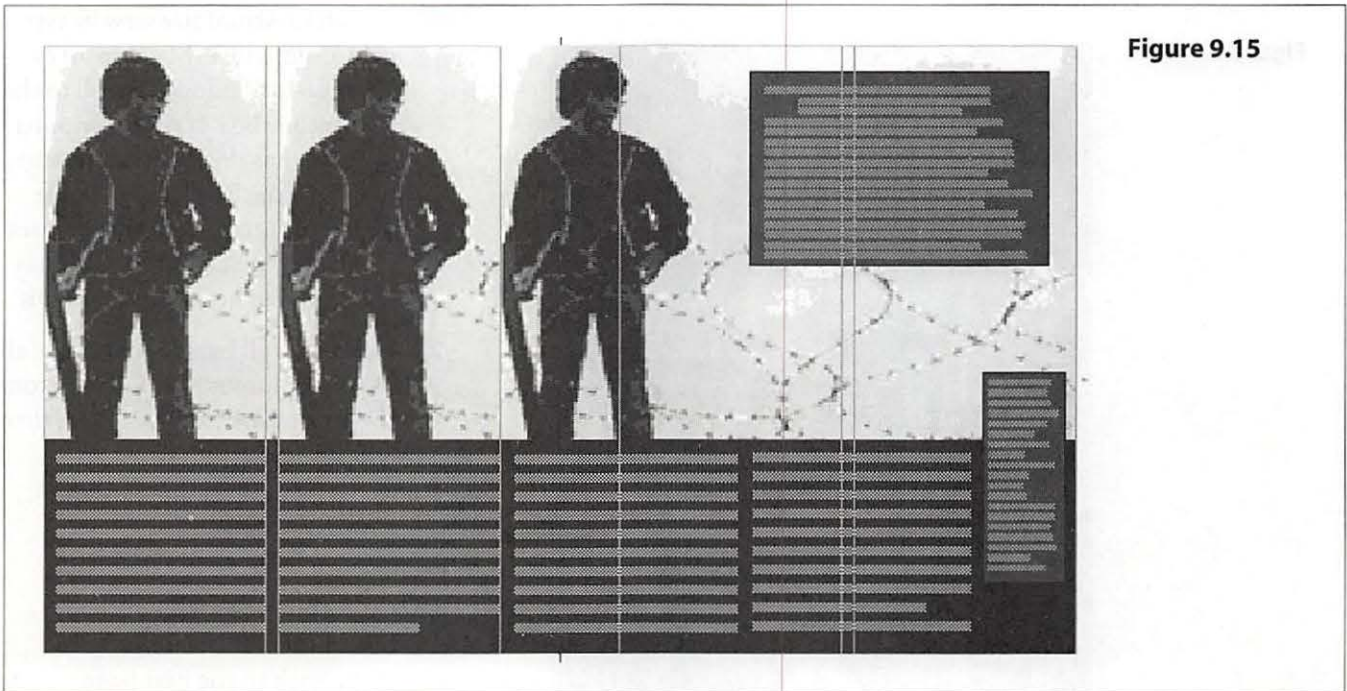


Figure 9.15

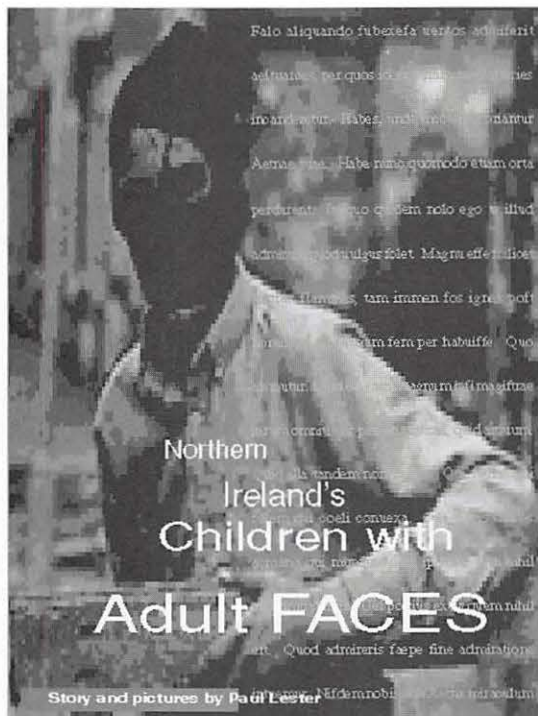
move its right side to the right margin of page 3 (fig. 9.12).

- 20 Select the Box tool. Make a box that starts at the left side margin line of page 2, slightly overlaps the pictures, and goes all the way to the bottom and right margin lines of page 3. From the Element menu, select Fill, then Solid to make a black box (fig. 9.13).
- 21 With the Box tool selected, create two cutline boxes the same size and location as shown in fig. 9.14. With the box selected, choose the 324-5 brown color in the Colors palette for both boxes.
- 22 Select the Pointer tool, and click and drag the Copy2 column to the layout to the black box starting at the 6-inch mark on the vertical ruler. Click and drag the window shade and corner handle to create the first column on the layout, click once in the window shade to display the text place icon, move the cursor to the next column of the text, click and drag the text place icon to create a space for your text, release the mouse button, and click and drag in the window shade and handles to display the text as shown in fig. 9.15. Align each column at the 6-inch vertical ruler mark and make sure all the text columns have the same amount of space between them and are the same size.
- 23 Click and drag the Cutline column to the top cutline box. Perform the same procedure except when you click in the window shade, move the Place icon to the other cutline box and click the mouse. Click and drag the window shade and handles to display the cutline text as shown in fig. 9.15.

Figure 9.16



Figure 9.17



- 24 Switch to Actual size view by typing Command-1 (Macintosh) or Control-1 (Windows). Scroll to the first cutline box. If your computer program has the drop-cap feature, highlight the first letter. Choose Aldus Additions from the Utilities menu and the Drop cap. If 3 lines are displayed in the box, click OK.
- 25 Use the scroll bars to make sure all of your columns are aligned. From the Layout menu, select View, then choose Actual Size to get an overview of the entire layout on your screen. Make the adjustments you think are necessary.
- 26 Click the Page 1 icon at the bottom-left of the desktop to move back to the first page.
- 27 Select the Box tool, and make a small box that will be positioned behind the byline text in the lower-left of the page. From the Element menu, select Line, then None. Select the 324-5 color in the Colors palette to color the box. Move the box to a similar location as in **fig. 9.17**. With the Pointer tool, select the Byline text. From the Element menu, select Bring to Front to place the text on top of the box.
- 28 Select the Pointer tool, and move the Copy1 column to the picture. For the body copy, click and drag the window shade and handles to display the text as shown in **fig. 9.16**. Move all the other text items as shown in **fig. 9.17**. When you have finished placing the text elements on the picture, select the red body copy, and from the Element menu, select Bring to front so that this text will appear to be in front of the headline copy (**fig. 9.18**).

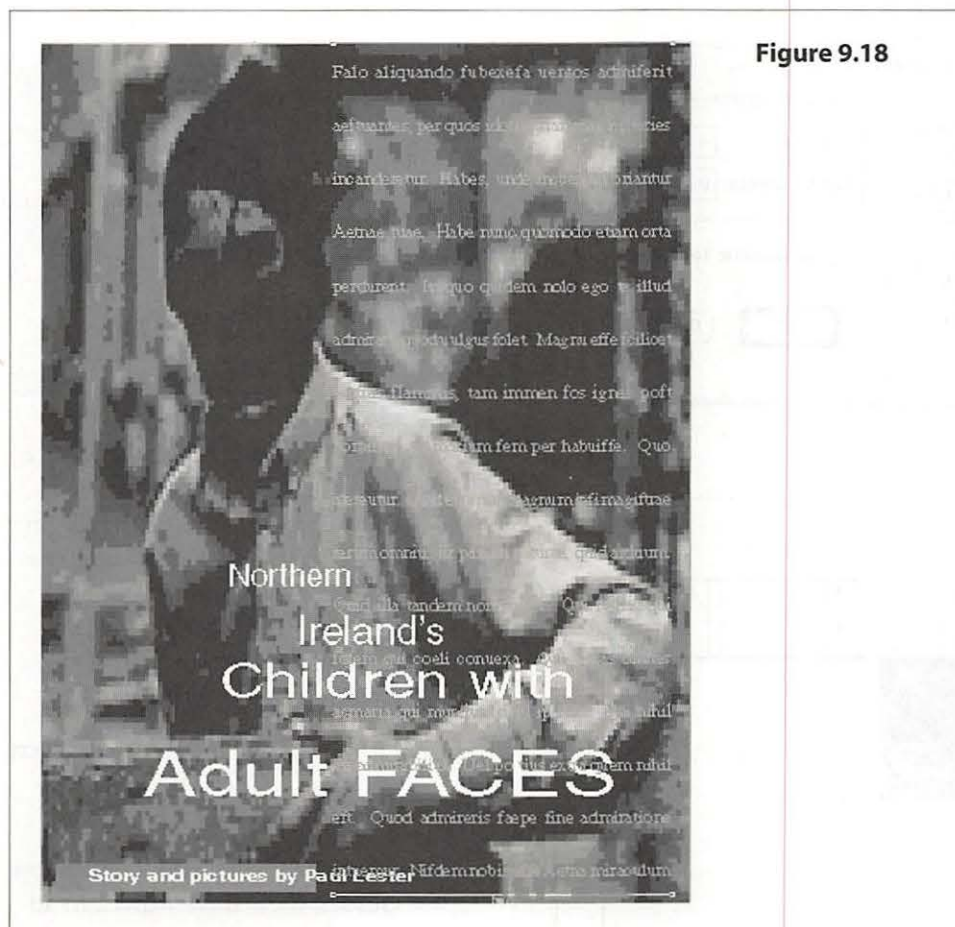


Figure 9.18

- 29 From the File menu, select Save and decide on a location to save your file and the file's name.
- 30 When you are satisfied with your work, from the File menu select Print. Click the Print button.
- 31 From the File menu, select Quit (Macintosh) or Exit (Windows).

QuarkXPress

- 1 Double-click the QuarkXPress icon.
- 2 Make sure the toolbox (from the View menu, select Show Tools), the Style palette (from the View menu, select Show Style Sheets), and the Colors palette (from the View menu, select Show Colors) are displayed on the work area.
- 3 From the Edit menu, select Preferences, then General. Select inches in the horizontal and vertical measurements pull-down menus. Click OK.
- 4 Double-click the Text Box tool. Click the Runaround button. In the Mode pull-down menu, select None. Click OK, then Save.
- 5 From the File menu, select New, then Document.
- 6 In the setup dialog box type 8.375 for the Width and 10.875 for the Height. Type 4 for Columns and

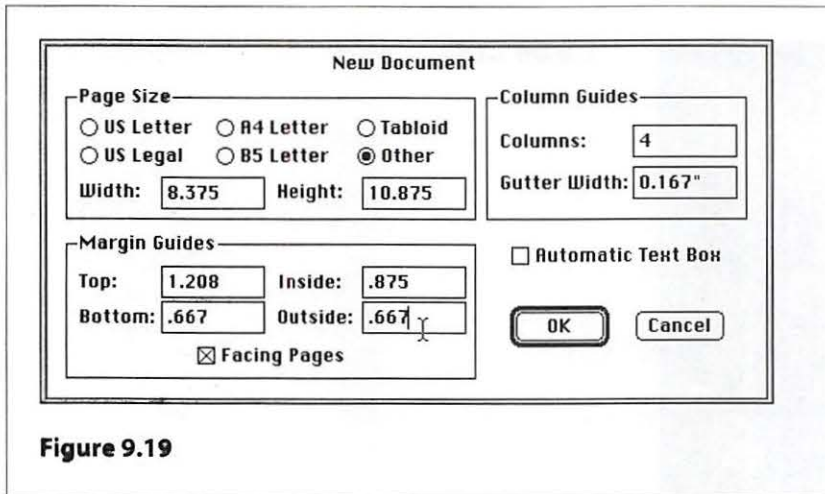


Figure 9.19

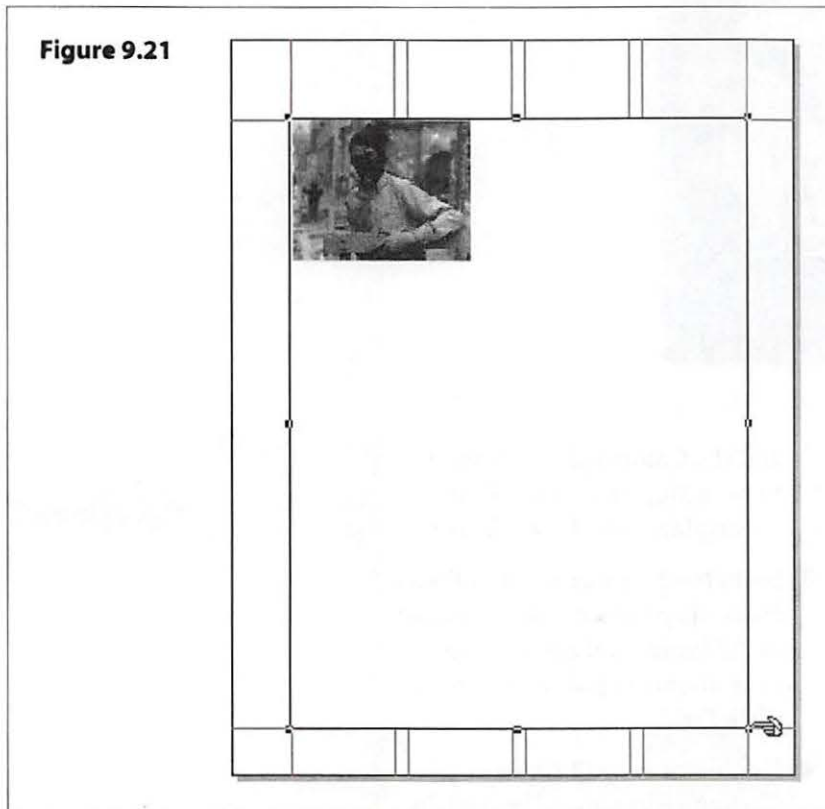


Figure 9.21

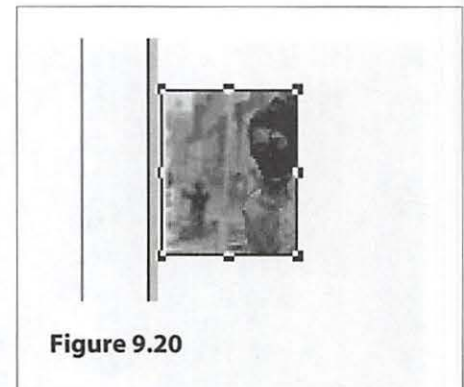


Figure 9.20

0.167 for the gutter width. Make sure the Facing Pages button is checked. Change the top margin to 1.208, the bottom to .667, the inside to .875, and the outside margin to .667. Make sure the Automatic Text Box is not checked. Click OK (fig. 9.19).

- 7 From the Page menu, select Insert and type 2. Click OK. From the View menu, select 50%.
- 8 From the View menu, select Show Guides, then Show Rulers. In addition, uncheck Snap to Guides in the View menu.
- 9 Select the Rectangular Picture Box tool. Click and drag to create a small picture box on your work area. Select the Content tool. From the File menu, select Get Picture. From the folder, TROUBLES within the BELFAST folder, that came with this workbook, place the image MASK.PCT (fig. 9.20).
- 10 Select the Item tool (the top tool) and move the picture box to the top-left corner of the first page's margin. Click and drag the lower-right corner handle to enlarge the picture box to fill the entire work area inside the margins (fig. 9.21).
- 11 Double-click the picture to display the Picture Box dialog box. Type 300 for the Scale Across

value and 450 for the Scale Down value (fig. 9.22). Click OK.

- 12 Select the Content tool (the second tool) and click and drag the picture within the picture box to crop out any uneven lines and move the picture to the left until the right edge of the picture is just covered by the right line of the picture box.
- 13 From the View menu, select Fit in Window and then Show Document Layout. Double-click the page 2 icon so that you can see both pages on your screen.
- 14 Select the Rectangular Picture Box tool. Click and drag to create a small picture box on your work area. Select the Content tool. From the File menu, select Get Picture. From the folder, TROUBLES, that came with this workbook, place the image WIRE.PCT.
- 15 Select the Item tool and move the picture box to the top-left margin line on the second page.
- 16 Double-click the picture to display the Picture Box dialog box. Type 375 for the Scale Across value and 350 for the Scale Down value. Click OK.
- 17 Select the Content tool, and click and drag the lower-right handle of the picture box as shown in the example (fig. 9.23).
- 18 Select the Item tool. From the Edit menu, select Copy, then Paste. Move this copy to the right edge of the boy in the first picture. Select Paste again, and move this copy to the right edge of the second picture. Click the lower-right handle, and move the picture box to the right side margin line (fig. 9.24).

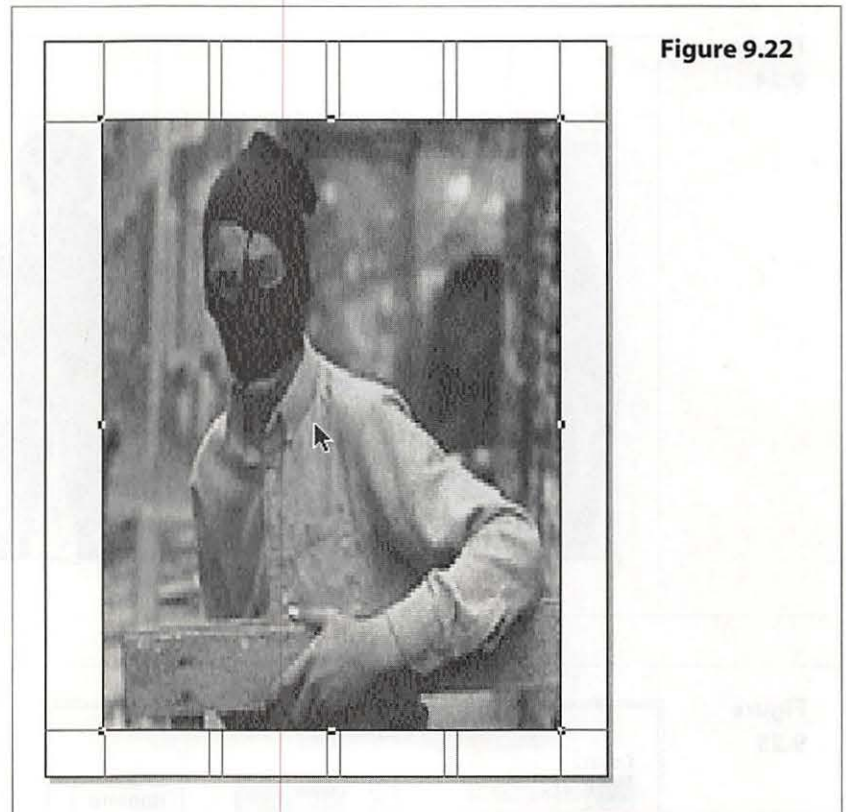


Figure 9.22

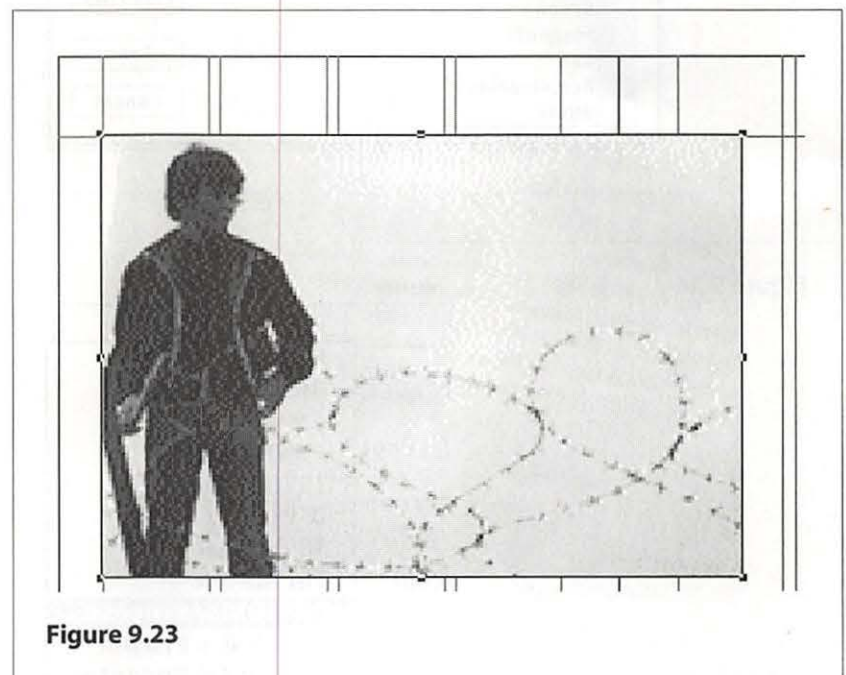


Figure 9.23

Figure 9.24

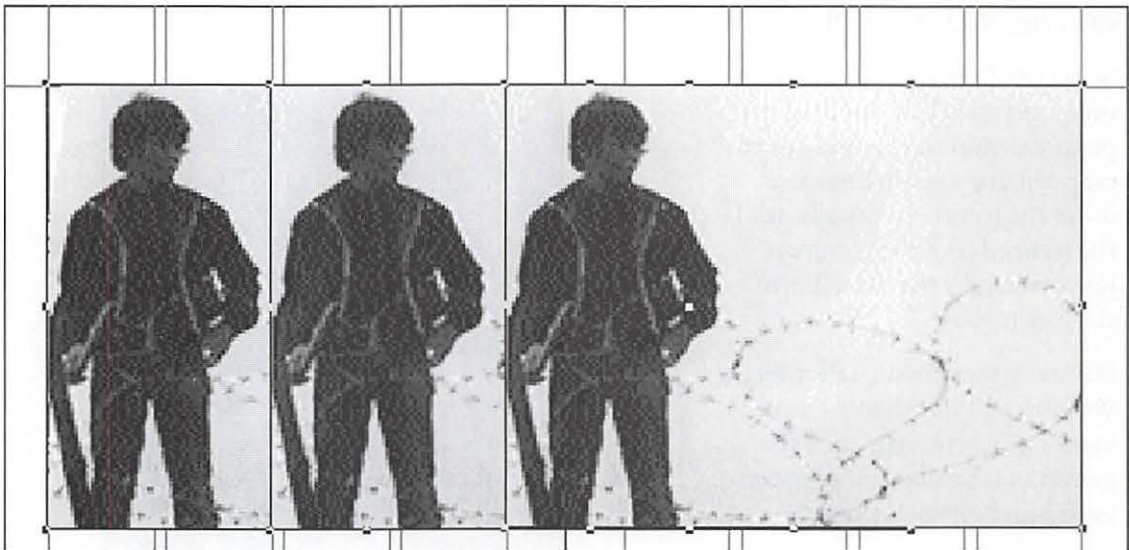


Figure 9.25

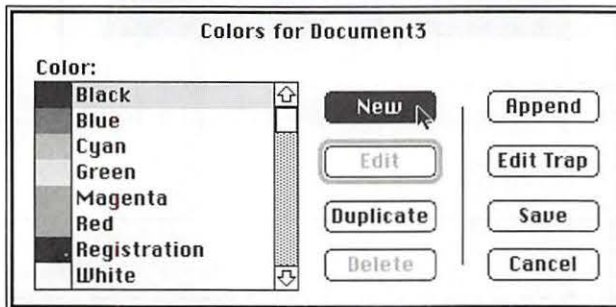
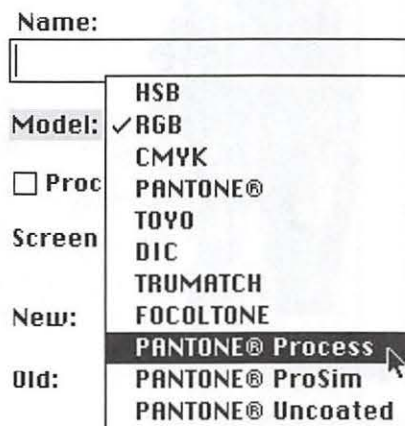


Figure 9.26



19 With the Item tool selected and the Shift key pressed, select all three pictures. In the Colors palette, choose the Fill icon and then None.

20 Select the Rectangular Picture Box tool. Make a box that starts at the left side margin line of Page 2, slightly overlaps the bottom of the pictures, and goes all the way to the bottom and right margin lines, across both pages. From the Colors palette, select the Fill icon, then the color Black.

21 From the Edit menu, select Colors. Select the New button (fig. 9.25). Click in the Model section of the dialog box and select Pantone Process from the pull-down menu (fig. 9.26). Click in the Pantone No. Box at the lower-right and type the Pantone number 324-5 (fig. 9.27). In a few seconds this brownish color will appear on the dialog box. Click OK, then click the Save button in the Colors dialog box. The color is added to the Colors palette. Make a cutline box in the top-right corner of the third page with the Rectangular

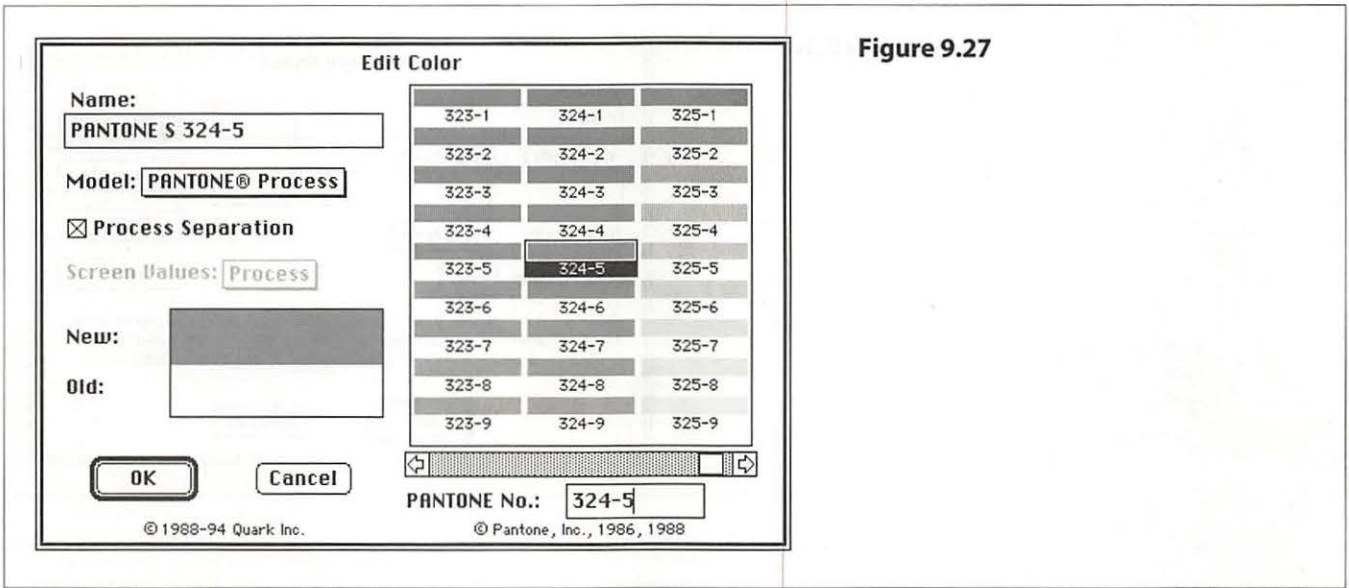


Figure 9.27

Picture Box tool. In the Colors palette select the fill icon and the Pantone color (fig. 9.28).

- 22 Set all the typeface choices on your page with the Style Sheets palette. From the Edit menu, select Style Sheets. There are eight separate type styles to set. For each one, select the New button (fig. 9.29). In the Name box, type in the name for the type style. Click the Character button (fig. 9.30). In the Character Attributes box select the Font, Size, Color, Horizontal Scale, and Style (fig. 9.31). Click OK to exit the dialog box. Click the Formats button to set the leading and alignment (fig. 9.32). Click OK. To exit the Edit Style dialog box, click OK. You will return to the Define Styles dialog box. Click the New button again to set the next style. If you make a mistake, click on the name of the text style and click edit to make your changes. Unless otherwise noted, the type is black, plain, and left aligned. When you're finished, click the Save button. Use the following table to set your type styles:

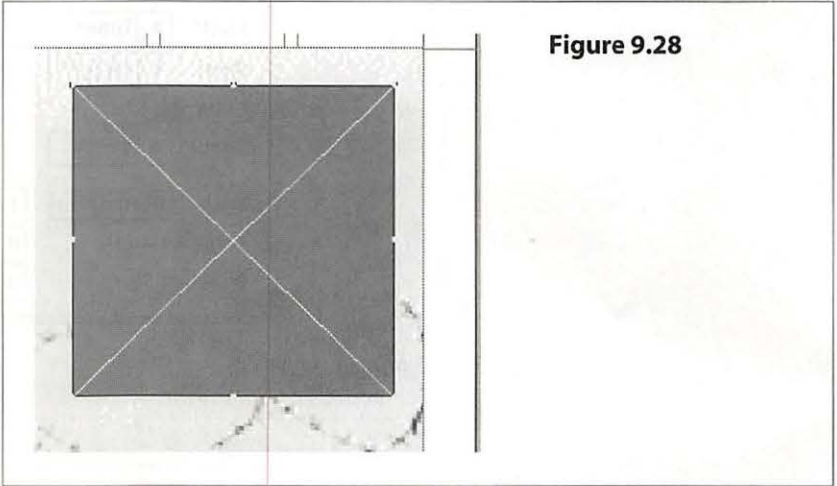


Figure 9.28

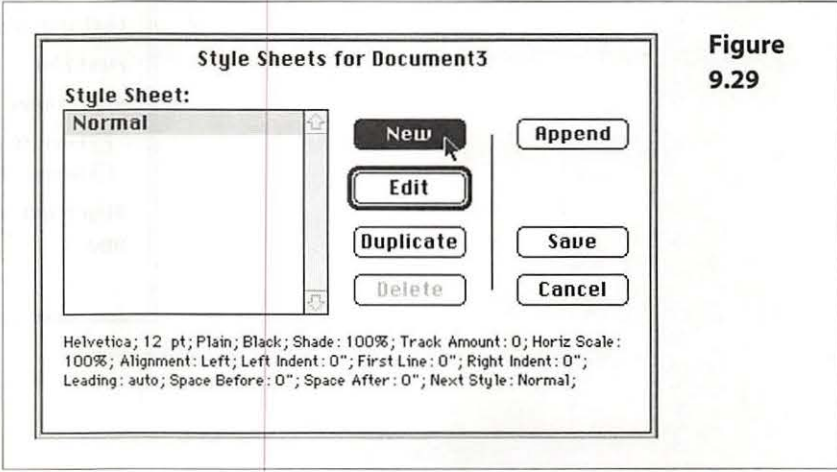


Figure 9.29

Figure 9.30

Edit Style Sheet

Name: **Character**

Keyboard Equivalent:

Based on: **Formats**

Next Style: **Rules**

OK **Cancel**

Helvetica; 12 pt; Plain; Black; Shade: 100%; Track Amount: 0; Horiz Scale: 100%; Alignment: Left; Left Indent: 0"; First Line: 0"; Right Indent: 0"; Leading: auto; Space Before: 0"; Space After: 0"; Next Style: Self;

Figure 9.31

Character Attributes

Font: **Style**

Size: Plain Underline

Color: Bold Word u.l.

Shade: Italic Small Caps

Scale: Outline All Caps

Track Amount: Shadow Superscript

Baseline Shift: Strike Thru Subscript

OK **Cancel**

Figure 9.32

Paragraph Formats

Left Indent: Leading:

First Line: Space Before:

Right Indent: Space After:

Lock to Baseline Grid Keep with Next ¶

Drop Caps Keep Lines Together

Alignment:

H&J:

OK **Cancel**

Name	Font	Size	Leading	Scale	Style
Adult	Helvetica	48	47	130%	White
Byline	Helvetica	12	11	130%	White and Bold
Children	Helvetica	36	35	130%	White
Copy1	Times	14	40	100%	Red and Justified
Copy2	Times	10	20	100%	White and Justified
Cutline	Helvetica	12	11	100%	White
Ireland's	Helvetica	30	29	100%	White
Northern	Helvetica	24	23	100%	White

23 Bring in the dummy text you will use in your layout. Scroll up to the top left of the work area. With the Text Box tool, create three small text boxes on the work area to the left of the first page. Select the Content tool. Select Get Text from the File menu. Double-click the file DUMMY.TXT that came with this workbook. Select each text box, and use the Get Text command to import two more copies of the dummy text (**fig. 9.33**).

24 With the Content tool selected, click inside each dummy text column. From the Edit menu, choose Select All to highlight all the text. Click on the Copy1 style within the Style Sheets palette to change the style of the dummy text (**fig. 9.34**). Repeat this procedure for the other two text boxes, but choose Copy2 and Cutline from the Style Sheet s palette for each box.

25 Select the Item tool. With the Shift key pressed, select all three text columns. In the Colors palette, click the fill icon, then None. Click in the work area to de-select the text boxes. Move Copy1 to the right side of the picture on page one, Copy2 to the lower-left of page two, and the Cutline in the colored cutline box on page three.

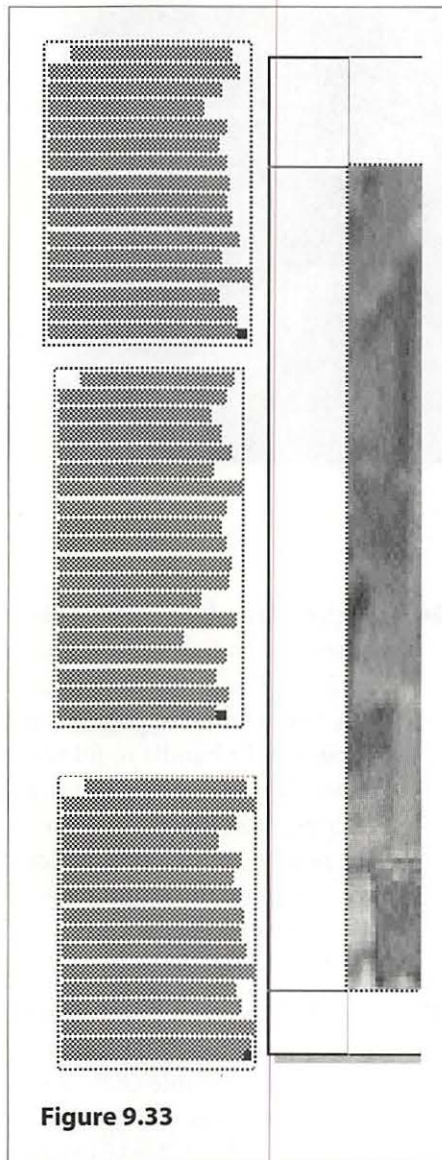


Figure 9.33

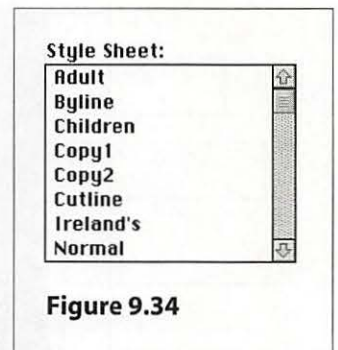


Figure 9.34

Figure 9.35

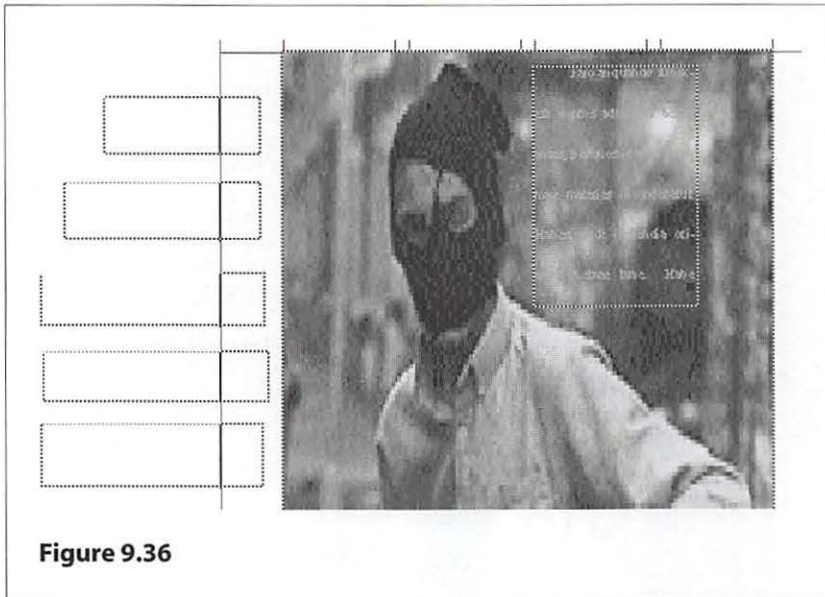
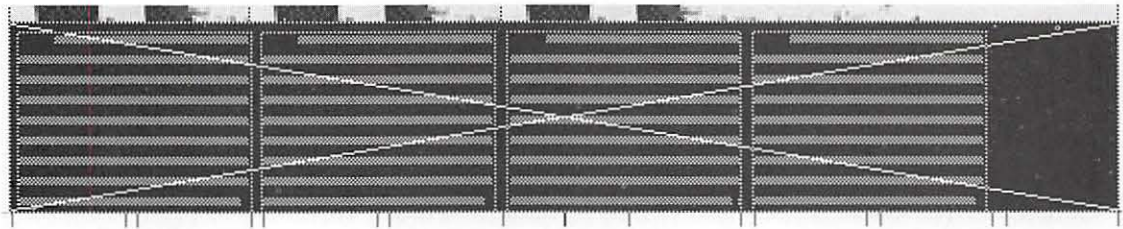


Figure 9.36

- 26 Switch to Actual size view. With the Item tool selected, move the Copy2 text box under the pictures in the first column of page 3. Drag the lower-right handle to fill two columns. From the Edit menu, select Copy, then Paste. Move the Copy next to the first box. Select Paste two more times and move the text boxes until they are arranged like **fig. 9.35**.
- 27 From the View menu, select Fit in Window and then Show Document Layout. Double-click the Page 1 icon. Select the Text Box tool in the toolbox. Make five text boxes to the left of the picture (**fig. 9.36**). In the Style Sheets palette, select the style that is in parentheses next to the following text items. With the Content tool select a text box and, type your text into the column. Click and drag on a corner handle if your box is too small to show all the type. Type the following text exactly as shown:

Northern (Northern)
 Ireland's (Ireland's)
 Children with (Children)
 Adult FACES (Adult)
 Story and pictures by Your Name
 Here (Byline, type on one line)
- 28 After you type all text, move each line with the Item tool to the positions shown in **fig. 9.37**.
- 29 Select the red body copy. Click and drag a corner handle to expand the copy as shown in the example. From the Item menu, select Bring to Front so that this text will appear to be in front of the headline copy (**fig. 9.38**).
- 30 Double-click the Page 3 icon in the Document Layout palette.
- 31 Select the Item tool, and click and drag the cutline text box to fill the space(**fig. 9.39**).
- 32 Select the cutline text with the Content tool. Click the text cursor

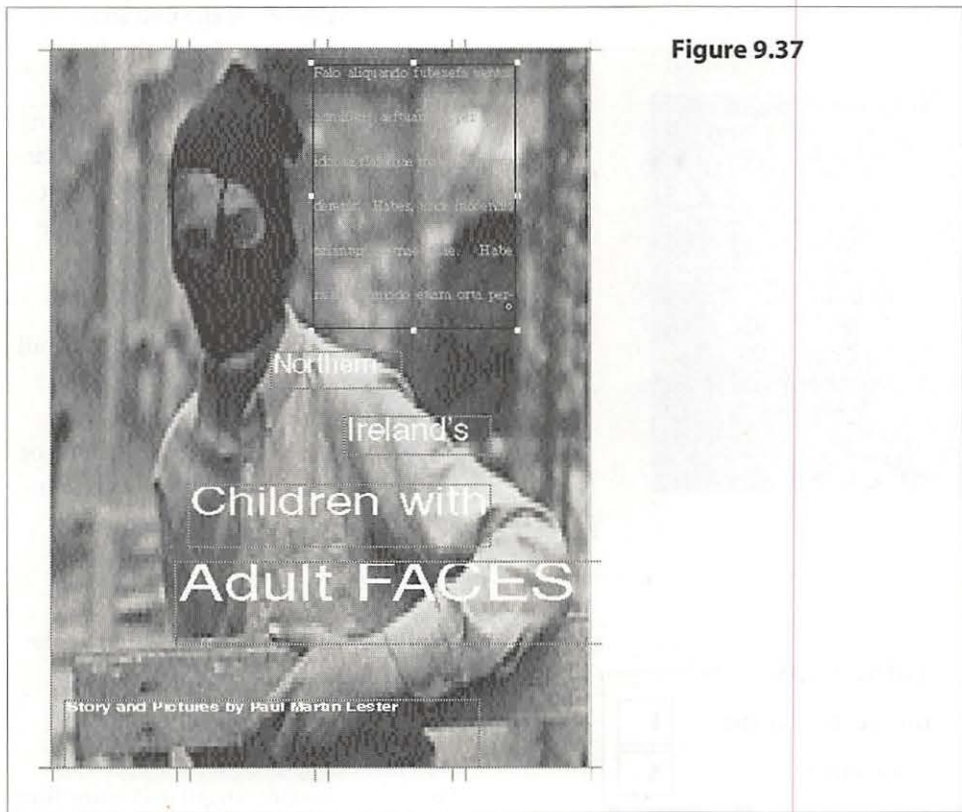


Figure 9.37

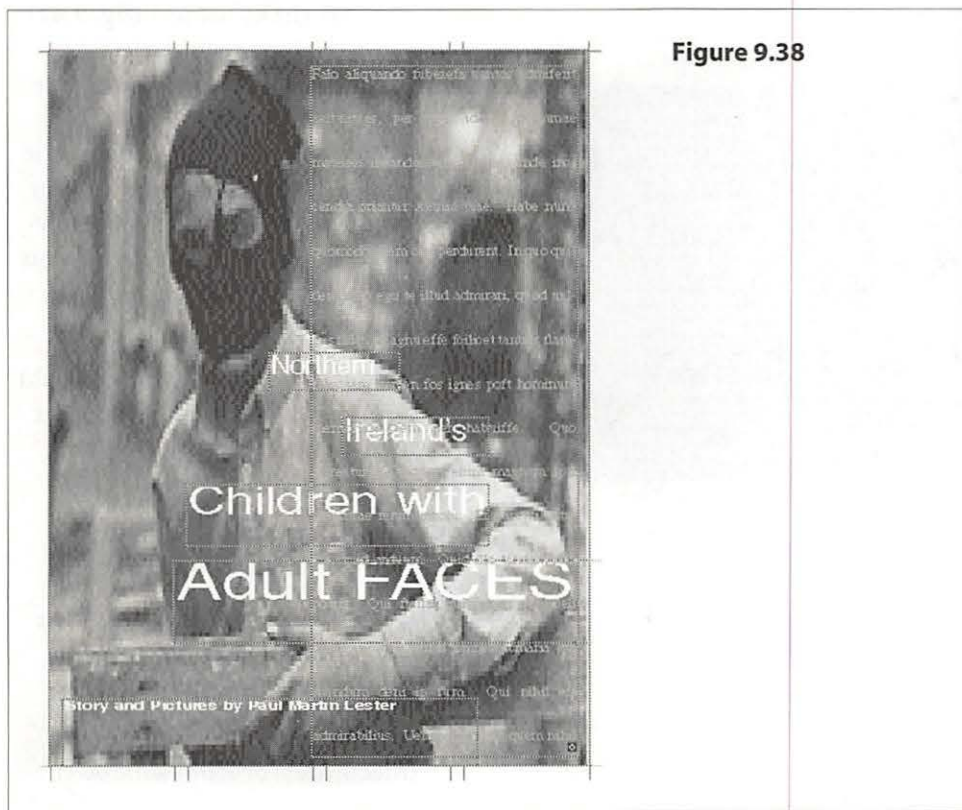



Figure 9.38

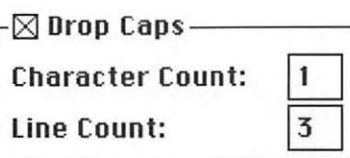
Figure 9.39



Falo aliquando fubexera uentis admittit aertu-
antes, per quos idonea flammae materiae incan-
deretur. Habes, unde incandea oriantur Aetnae
tuae. Habe nunc quomodo etiam orta perdurent
In quo quidem nolo ego te illud admirari, quod ul-
gus folet. Magni esse folet tantis flammis, tam
immenfis ignes post hominum memoriam semper
habuisse. Quo alereur. Quid est enim magnum
ipfi magistrae rerum omniu. Er parent naturae,
quid a diuum. Quid illa tandem non potest. Qui fel-
las qui solem qui coeli conuersa. Qui terras omnes
ad maria qui mundum deseripsum. Qui nihil est
admirabilius. Uel potius extra quem nihil est.
Quod admiraris saepe sine admiratione intuemur.
Nidem nobis esse Aetna miraculum potest. Causa
istam imprudens illi. Ut tu id putarem si naturam
repticimus. Nihil in Aetna est quod huiusmodi
rem.

Falo aliquando fubexera uentis admittit aertu-
antes, per quos idonea flammae materiae incan-
deretur. Habes, unde incandea oriantur Aetnae
tuae. Habe nunc quomodo etiam orta perdurent
In quo quidem nolo ego te illud admirari, quod ul-

Figure 9.40




Drop Caps

Character Count:

Line Count:

Figure 9.41



Falo aliquando fubexera uentis admittit aertu-
antes, per quos idonea flammae materiae incan-
deretur. Habes, unde incandea oriantur Aetnae
tuae. Habe nunc quomodo etiam orta perdurent
In quo quidem nolo ego te illud admirari, quod ul-
gus folet. Magni esse folet tantis flammis, tam
immenfis ignes post hominum memoriam semper
habuisse. Quo alereur. Quid est enim magnum
ipfi magistrae rerum omniu. Er parent naturae,
quid a diuum. Quid illa tandem non potest. Qui fel-
las qui solem qui coeli conuersa. Qui terras omnes
ad maria qui mundum deseripsum. Qui nihil est
admirabilius. Uel potius extra quem nihil est.
Quod admiraris saepe sine admiratione intuemur.
Nidem nobis esse Aetna miraculum potest. Causa
istam imprudens illi. Ut tu id putarem si naturam
repticimus. Nihil in Aetna est quod huiusmodi
rem.

Falo aliquando fubexera uentis admittit aertu-
antes, per quos idonea flammae materiae incan-
deretur. Habes, unde incandea oriantur Aetnae
tuae. Habe nunc quomodo etiam orta perdurent
In quo quidem nolo ego te illud admirari, quod ul-

just to the left of the first letter of the dummy text. From the Style menu select Formats. In the Paragraph Formats dialog box, click in the Drop Cap box. Type 1 for Character Count and 3 for Line Count (fig. 9.40). Click the Apply button to preview the change, and then OK (fig. 9.41).

- 33 Use the scroll bars to make sure all of your columns are aligned. In the lower left corner of the work area, type 25% and press Return or Enter to get an overview of the entire layout on your screen. Make the adjustments you think are necessary.
- 34 From the View menu, select Fit in Window and then Show Document Layout. Double-click the Page 1 icon.
- 35 Select the Rectangular Picture Box tool. Make a small box to the right and over the byline text (fig. 9.42). From the Item menu, select Runaround and then select None. Click OK. From the Colors palette, select Fill, then choose the brown Pantone color in the Color list to color the box. Select the byline text box. From the Item menu choose Bring to Front.
- 36 From the View menu, select Hide Guides to see your work as it would be printed. Make any adjustments necessary (fig. 9.43 and 9.44).
- 37 From the File menu, select Save, and decide on a location to save your file and the file's name.
- 38 When you are satisfied with your work, from the File menu select Print. Click the Print button.
- 39 From the File menu, select Quit (Macintosh) or Exit (Windows).

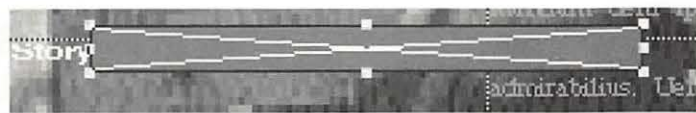


Figure 9.42

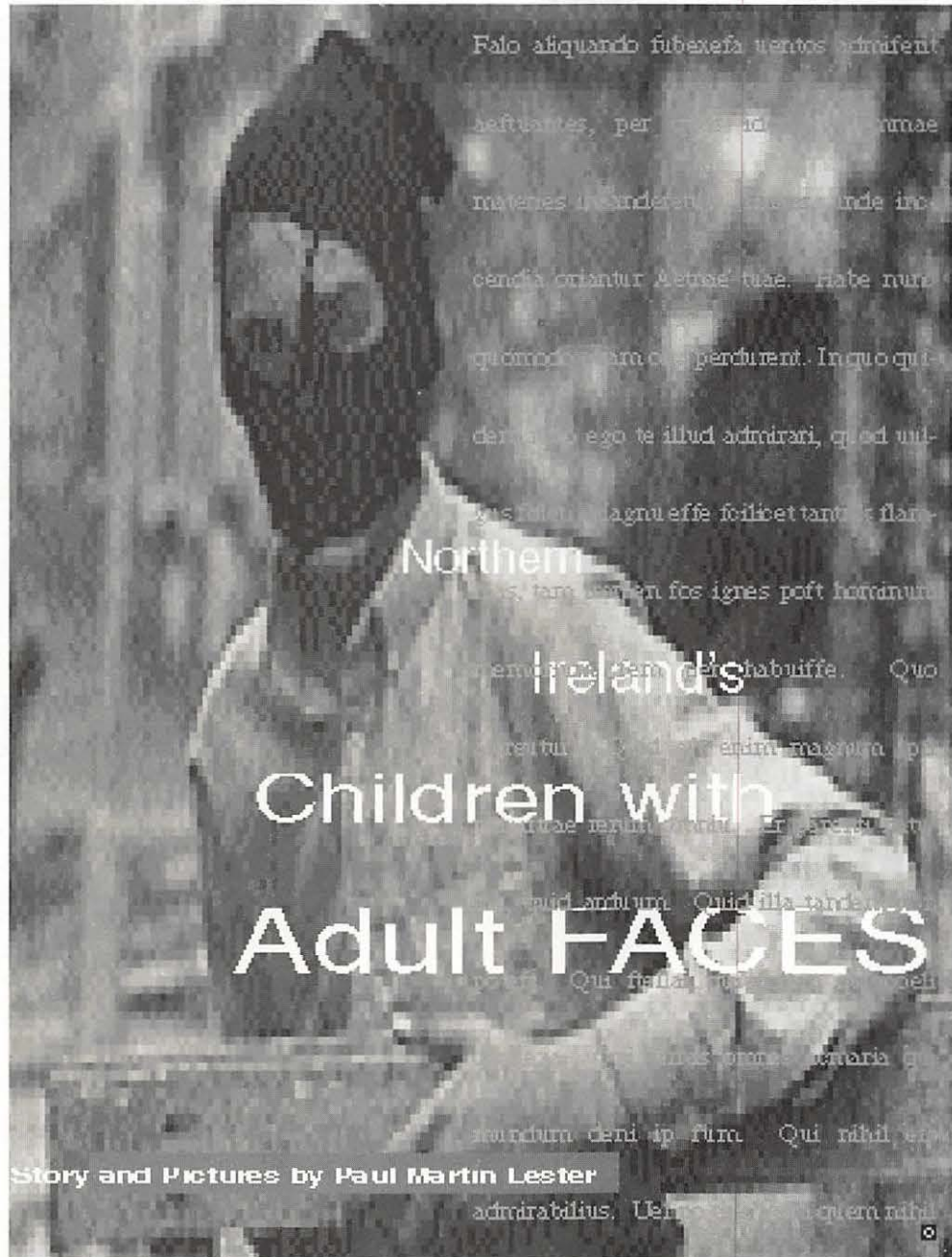


Figure 9.43

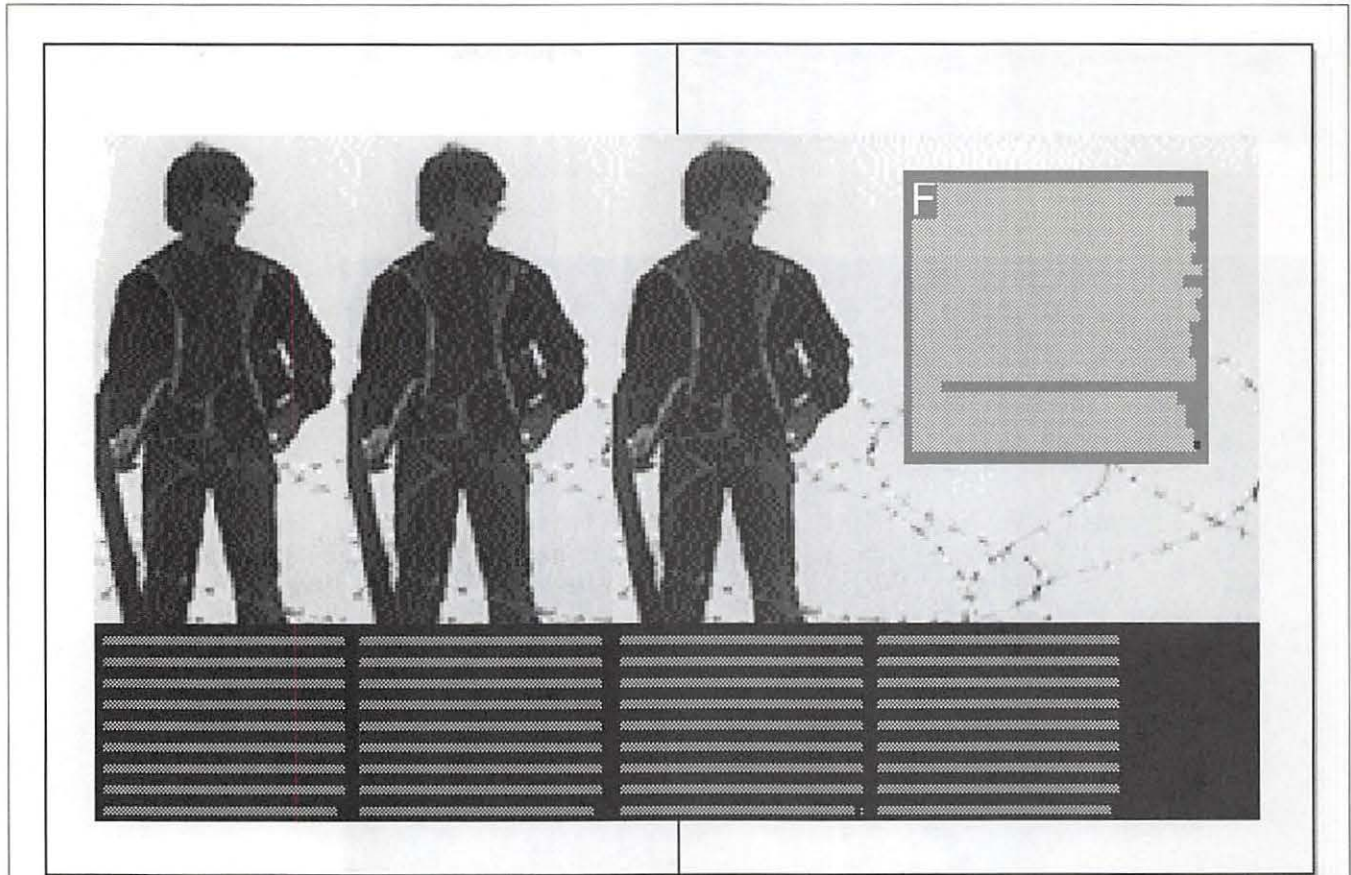


Figure 9.44

Newsletter Creation Step-by-Step Guide

Many starting positions within communications departments of large corporations involve creating newsletters for in-house purposes. The following step-by-step guide will take you through the process of creating a double-sided, letter-size newsletter intended to be used by a trade organization of the Alaskan fishing industry.

PageMaker

- 1 Double-click the PageMaker icon.
- 2 Make sure the toolbox (from the Window menu, select Tool Palette), Style palette (from the Window menu, select Style Palette), guides, rulers, and scroll bars (from the Layout menu, select Guides and Rulers and then Guides, Rulers, and Scroll bars) are shown on your desktop.
- 3 From the Layout menu, select Guides and Rulers, then uncheck Snap to rulers and uncheck Snap to guides. Click the Master Page icon at the lower-left of the work area. From the Layout menu, select Column guides and type 5 for both pages.
- 4 From the File menu, select Preferences. In the Layout pull-down menus for the horizontal and vertical measurements, select inches, if not already displayed. Click OK.
- 5 From the File menu, select New.
- 6 In the Page setup dialog box, choose the Letter format from the Page pull-down menu. In the page numbers box, type 3. Make sure the Double-sided and the facing pages boxes are checked. In this way, you can view both pages of the newsletter at the same time. Type .5 in all the margin boxes (use the tab key to move from box to box). Click OK (**fig. 10.1**).
- 7 Click the Page 2 icon in the bottom-left of the desktop to display pages two and three.

Figure 10.1

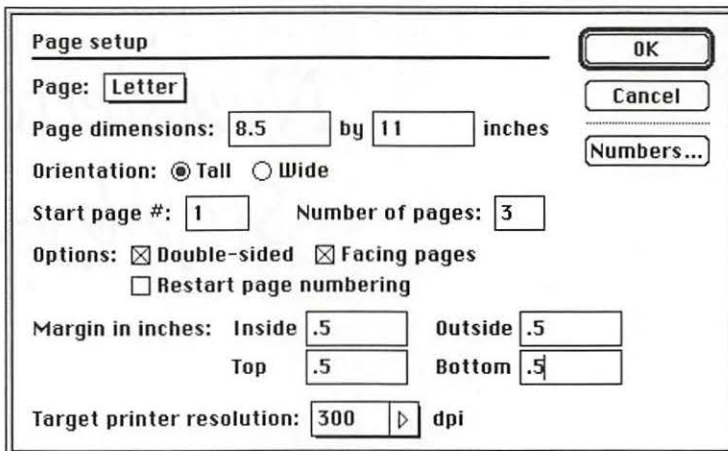
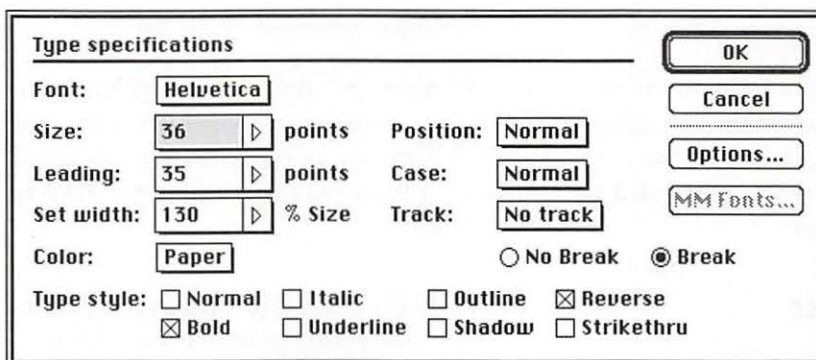


Figure 10.2



Alignment: **Center**

Figure 10.3

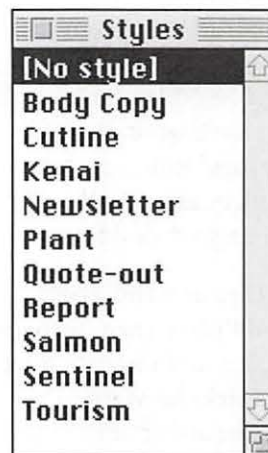


Figure 10.4

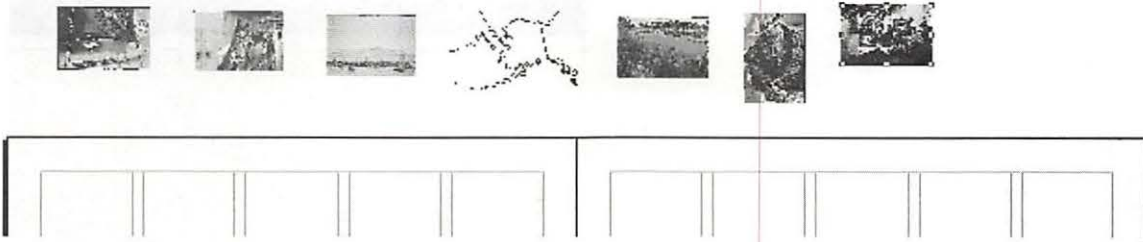
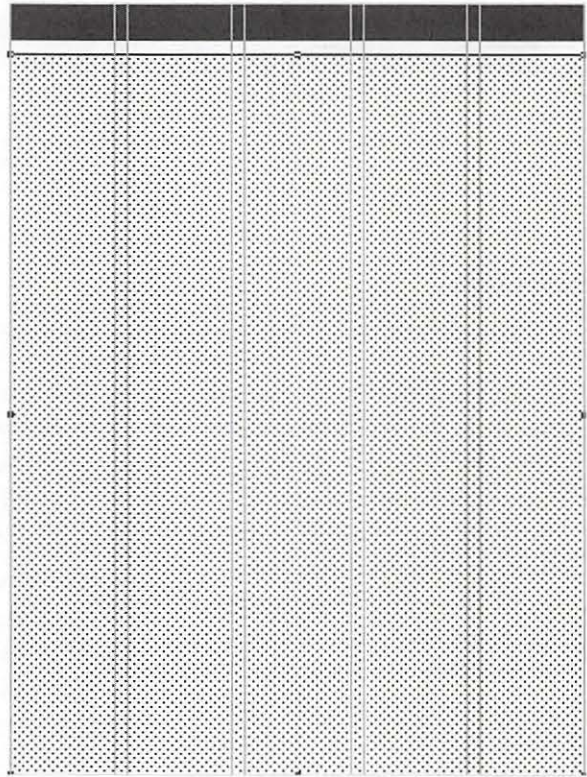


Figure 10.5

- 8** Set all the typeface choices on your page. From the Type menu, select Define Styles. Click on each default choice already within the scroll-down window and select the Remove button until all the choices are cleared. There are 10 separate type styles to set. For each one, select the New button. In the Name box, type the name for the type style. Click the Type button. In the Type Specifications box select the Font, Size, Leading, Width, and Type Style (**fig. 10.2**). Click OK to exit the Type dialog box. Click OK to exit the Edit Style dialog box. You will return to the Define Styles dialog box.
- Click the New button again to set the next style. If you make a mistake, click the style name, click the Edit button and make changes. Some of the size and leading values will have to be typed in their boxes. Use the following table to set your type styles:
- 9** To set the alignment, in the Define Styles dialog box, select Para. Click in the Alignment pull-down menu to select the alignment and then click OK (**fig. 10.3**).
- 10** From the Window menu, select Style palette to display the type styles you've created on your desktop. Click and drag from the lower-right corner of the palette to display all of the styles (**fig. 10.4**).
- 11** Scroll to see the top of the work area in the Fit in Window view. From the File menu, select Place. From the workbook files, double-click the files (found in the folders MAPS, AL_SCENE, and SALMON) ALASKA.TIFF (Macintosh) or ALASKA.TIF (Windows), BIGFISH.PCT, FISHING.PCT, GUTTING.PCT, PLANT.PCT, RACKS.PCT, and SALMON.PCT with the same place procedure. Click each picture's Place icon at the top of the work area (**fig. 10.5**).

Name	Font	Size	Leading	Width	Style
Body Copy	Times	10	9	Normal	Normal and Justify
Cutline	Times	10	8	Normal	Italic and Left
Kenai	Helvetica	12	11.5	Normal	Bold and Left
Newsletter	Times	14	13	Normal	Reverse and Center
Plant	Times	14	13	130	Bold, Reverse, and Left
Quote-out	Helvetica	12	11.5	Normal	Bold and Left
Report	Helvetica	20	19	130	Bold and Left
Salmon	Helvetica	36	35	130	Bold, Reverse, Center
Sentinel	Helvetica	18	17	130	Bold, Reverse, and Left
Tourism	Times	24	23	Normal	Bold and Left

Figure 10.6



12 Set the zero lock at the top-left corner of the margin of page 2. Select the Box tool. From the Element menu, select Fill, then Solid. Create a box that starts at the top-left margin of Page 3, goes all the way to the right side margin, and down $\frac{1}{2}$ inch. Create another box on this page that starts after a brief gap under the top box and fills the rest of the space within the margins. With this box selected, select 10% from the Fill choice under the Element menu (**fig. 10.6**).

13 Select the Box tool and make a box from the top-left corner of the margin in Page 2 all the way to the right margin and down $1\frac{1}{4}$ inches. With the box selected, from the Element menu, select Fill, then Solid. Switch to the

Pointer tool and move the picture SALMON.PCT to the right side of this box. Position it in the box as shown in the example (**fig. 10.7**).

14 Move all the other pictures except ALASKA.TIFF or TIF to their relative positions, and resize, with the pictures' handles, and position them as shown in **fig. 10.8**.

	Across	Down
BIGFISH.PCT	$4\frac{5}{16}$	$2\frac{13}{16}$
FISHING.PCT	$2\frac{13}{16}$	$1\frac{1}{8}$
PLANT.PCT	$2\frac{13}{16}$	$1\frac{1}{8}$
GUTTING.PCT	$2\frac{3}{4}$	$4\frac{1}{4}$
RACKS.PCT	$1\frac{3}{4}$	$1\frac{1}{8}$

15 Move the map (ALASKA.PCT) on top of the FISHING.PCT image.

16 Select the Box tool. From the Element menu, select Line, then a

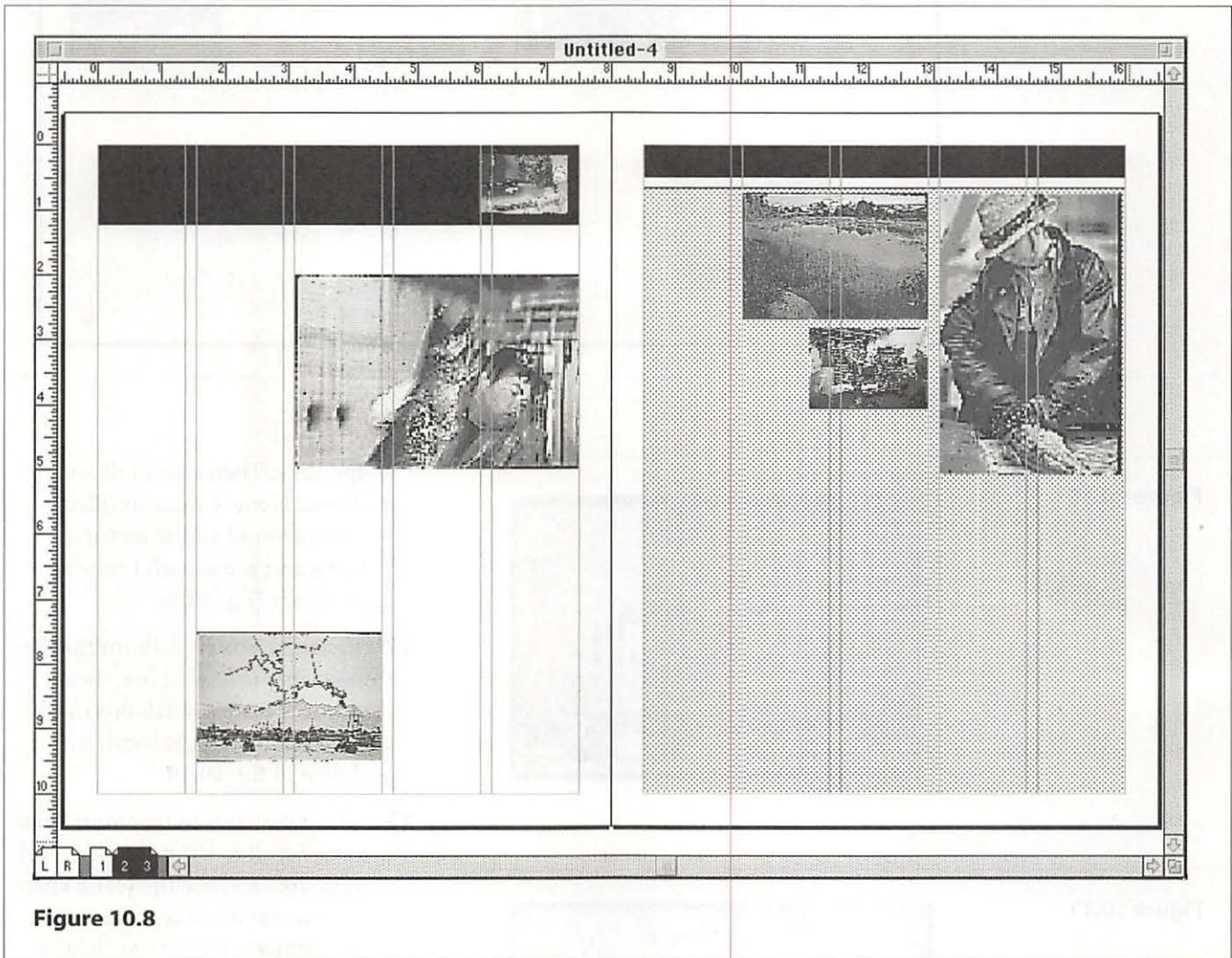
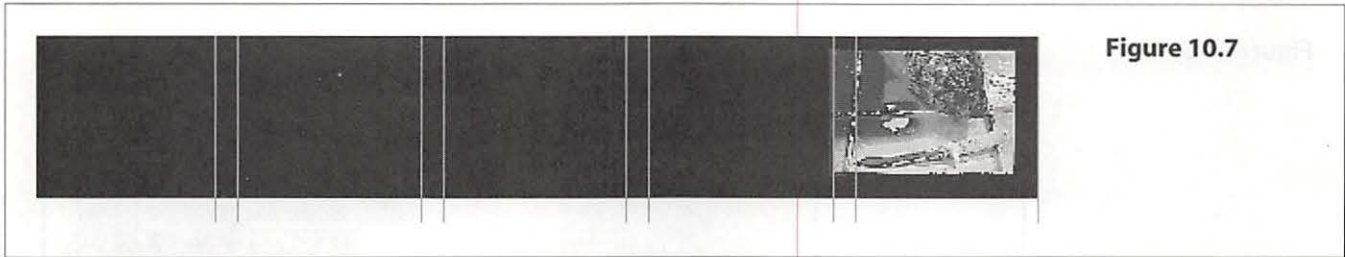


Figure 10.9

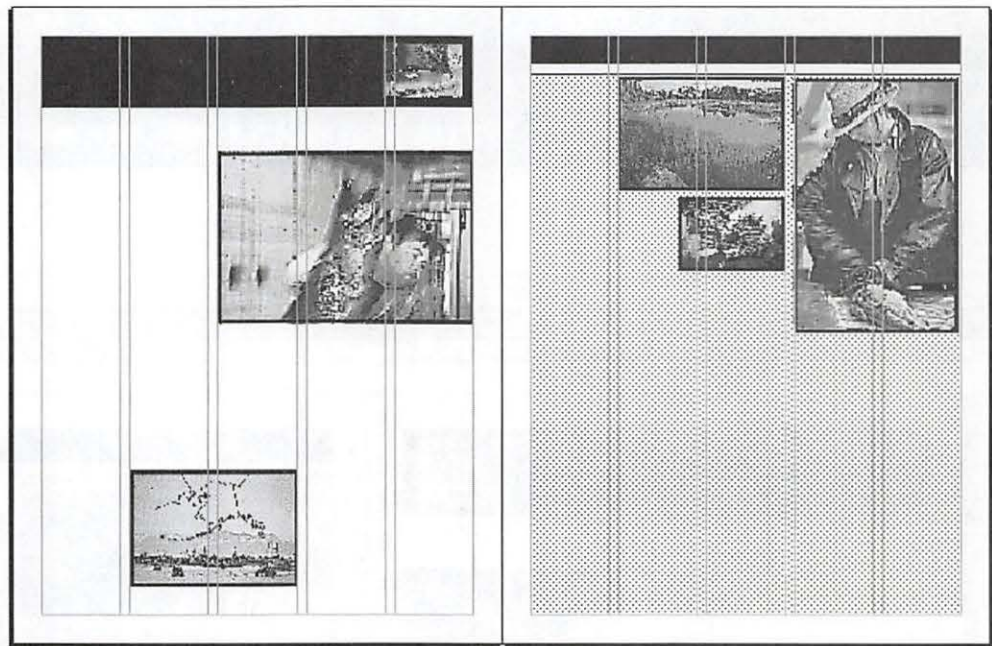


Figure 10.10

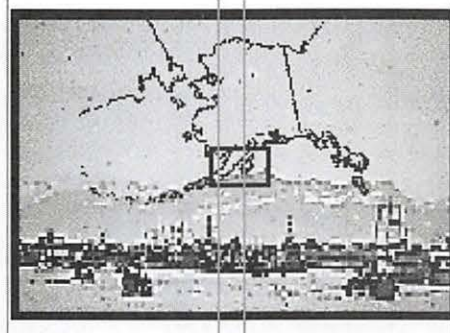
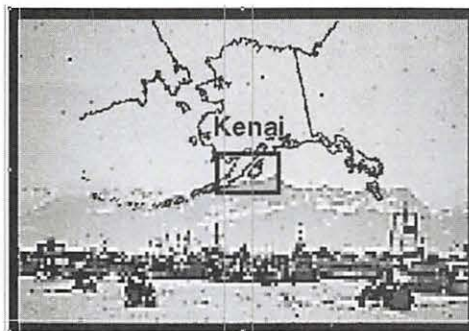


Figure 10.11



4pt. Line. Then select Fill and choose None. Create unfilled boxes around all the pictures. Move and resize each frame as necessary (fig. 10.9).

- 17 Select the Box tool. From the Element menu, select Line, then a 2 pt line. Create a small box on the Alaskan map in the location shown in fig. 10.10.
- 18 The next step is to type your headlines. Scroll to the right side of the work area and use the blank space as your text work area. For each text item, click in the work area with the text tool, type the text, select the Pointer tool, move it to the area in the layout as shown in the example, highlight the text, and click on the type style in the Style palette that is shown in parentheses for the following text (figs. 10.11 and 10.12a and b):

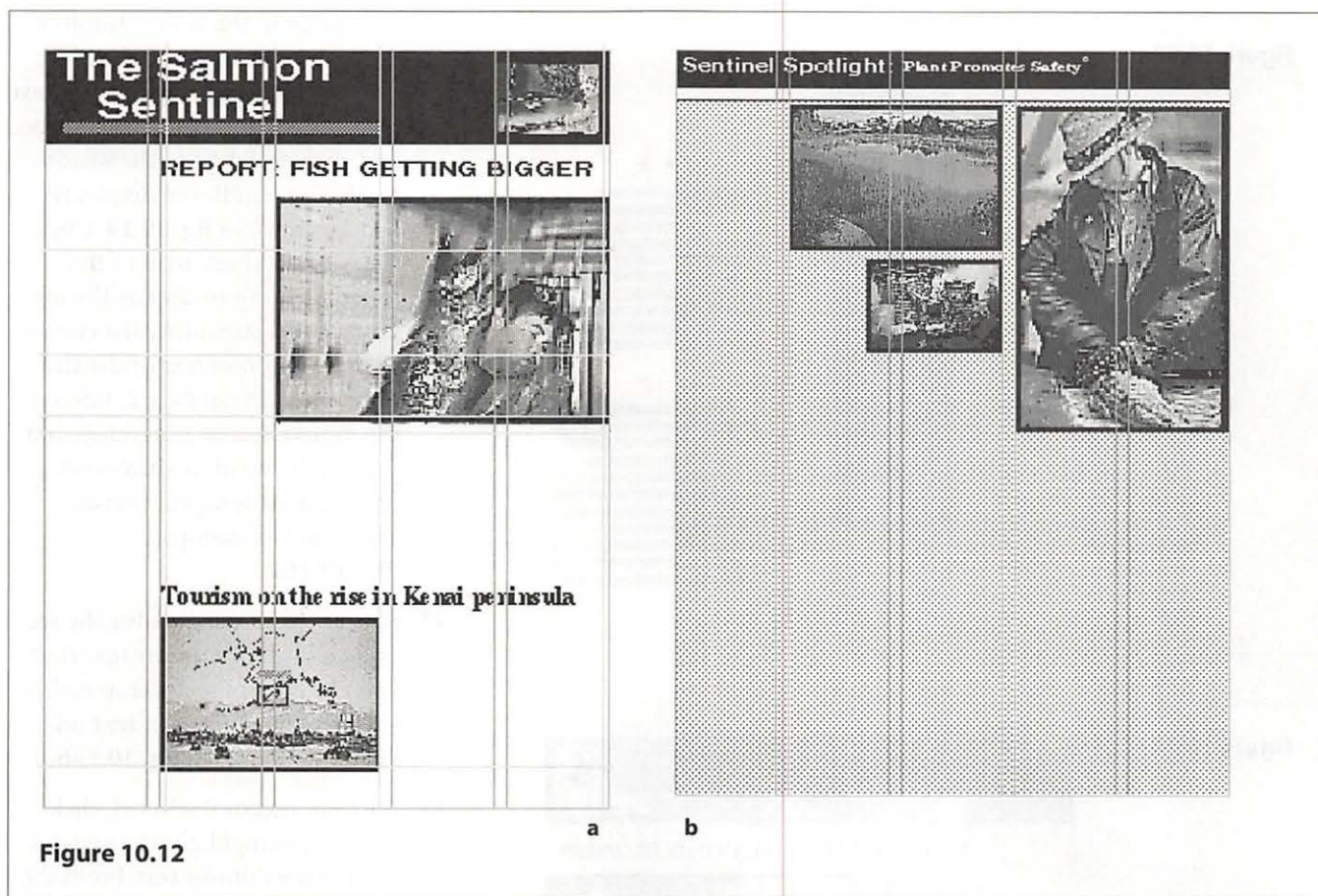


Figure 10.12

The Salmon

Sentinel (Salmon)

A Newsletter for the Alaskan Salmon
Fishing Industry (Newsletter, type
on one line)

REPORT: FISH GETTING BIGGER
(Report)

Tourism on the rise in Kenai
peninsula (Tourism, type on one line)

Kenai (Kenai)

Sentinel Spotlight: (Sentinel)

Plant Promotes Safety (Plant)

- 19 Scroll to the right side of your work area past Page 3. You will select Place from the File menu to import dummy text two times. Double-click the file DUMMY.TXT that

came with this workbook. Click OK in the Text-only import filter. When the Place icon appears, click and drag to create a two-inch square column of text. Repeat this procedure for the second column of text (fig. 10.13). Click in each column with the Text tool. From the Edit menu choose Select All. Click Body Copy in the Styles palette.

- 20 Select the Pointer tool and click and drag one of the dummy columns to the Page 2 layout under the Report headline. Use fig. 10.14 as a guide. Click and drag the window shade to create the first column on the layout, click once in the window shade to display the text Place icon, move

Figure 10.13

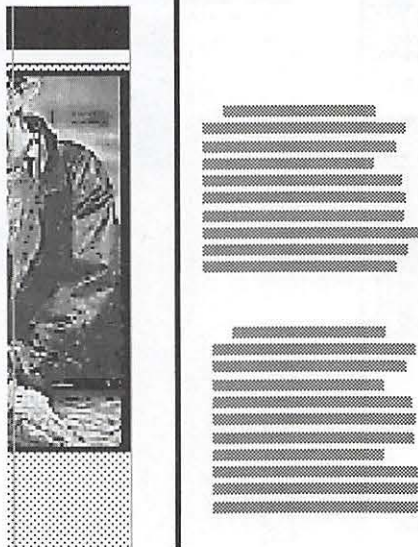


Figure 10.14



the cursor to the next column of the text, click and drag the Place icon to create a space for your next column, release the mouse button, and click and drag in the window shade and handles to display the text as shown in **fig. 10.14**. Click the window shade icon of the fourth column to display the text place icon again. Move the cursor to the column of text under the Tourism story on Page 2. Release the mouse button, then click and drag in the window shade and handles to display the text as shown in the example (**fig. 10.15a**).

- 21 Repeat this procedure for the second column of dummy text that you placed on the desktop earlier: Create two columns of text on Page 3 as shown in **fig. 10.15b**.
- 22 With the text tool selected, click and drag to highlight the first column of the dummy text. From the Edit menu, select Copy. Click under the picture named RACKS.PCT, and from the Edit menu select Paste. Click inside the text. From the Edit menu choose Select All to highlight this text box. Click the Outline style in the Style palette. Click and drag the window shade and the handles to make the outline column look like **fig. 10.16**. Click the window shade to display the Place icon, and click and drag to create a cutline under the BIGFISH.PCT picture. Repeat this procedure for the FISHING.PCT picture (**figs. 10.17 and 10.18**).
- 23 Select the Box tool. Make a box to the left of the two text columns on Page 3. This box will be your Quote-out box. From the Element menu, select line, then a 1 pt. line.

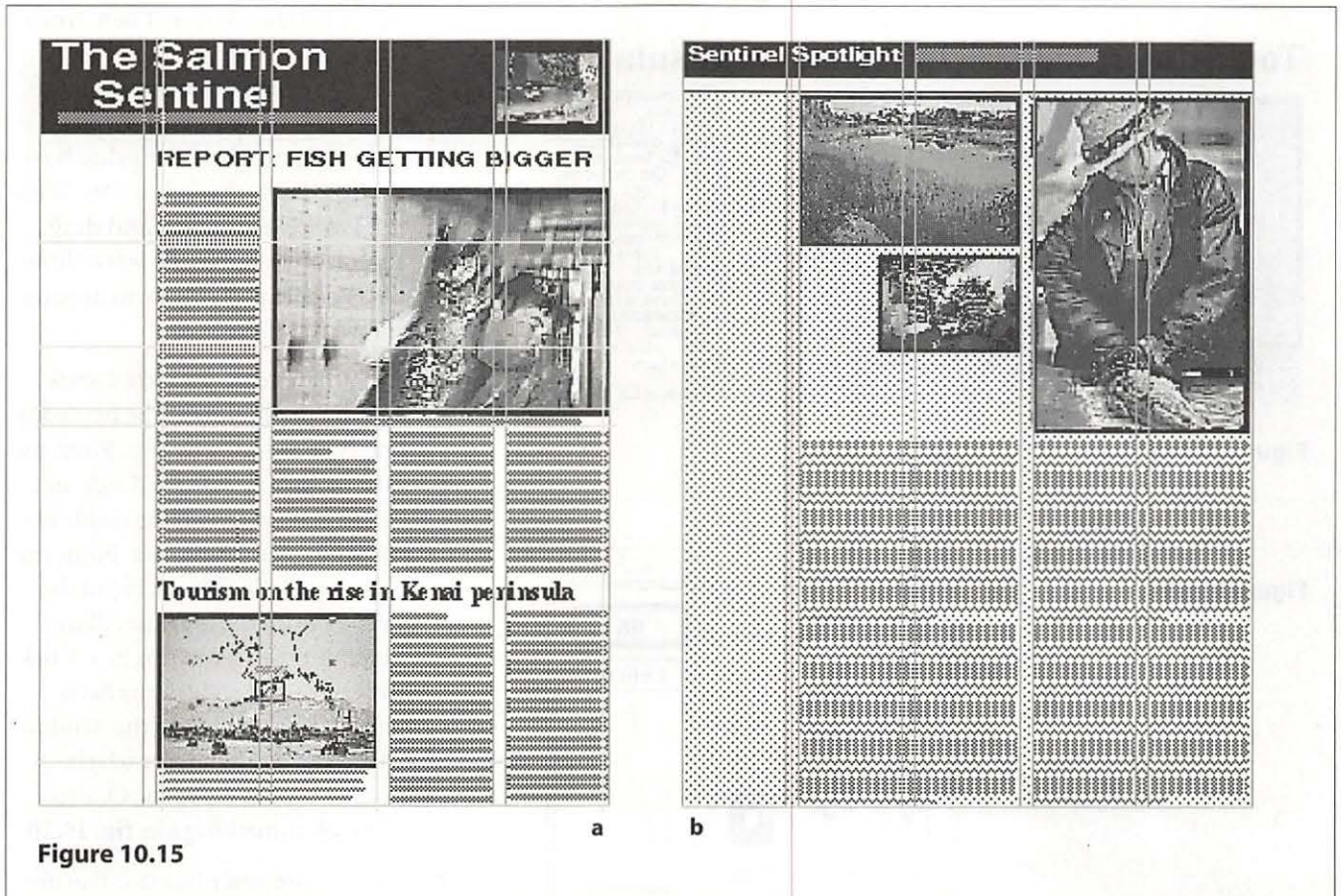


Figure 10.15

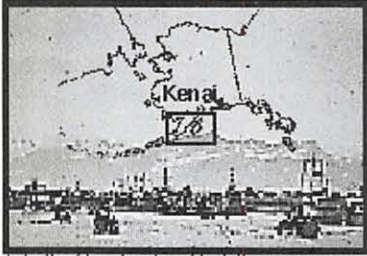


Figure 10.16



Figure 10.17

Tourism on the rise in Kenai peninsula



*nasuiffe. Quo a leretur. Quid est enim magnon
ipfi piasitruae rerum opouit. Er parenti natione
quid a' aliam. Quid illa tandem non potest. Qu
stellas qui solem qua coeli conuexa. Qui terras*

uoces firem.
Falo aliquando fubexefa uentos admiserit aestuantes, per quos idonea flammæ materies incanderetur. Habes, unde incendia oriantur Aetnae tuae. Habe nunc quomodo etiam orta perdurent. In quo quidem nolo ego te illud admirari, quod uulgus solet. Magni esse scilicet tanfras flammis, tam inueni fos ignes post hominum memoriam fem per habuisse, Quo aleretur. Quid est enim magnum ipfi ma gitrae rerum omniu. Er parenti naturae, quid arduum. Quid illa tandem non potest. Qui stellas qui solem qui coeli conuexa. Qui terras omnes acmaria qui mundum deni ip fum. Qui nihil est admirabilius. Uel potius extra quem nihil est. Quod admirens saepe sine admiratione intuemur. Nidem nobis esse Aetna miraculum potest. Caue istam imprudens fili. Ut tuid

Figure 10.18

Figure 10.19

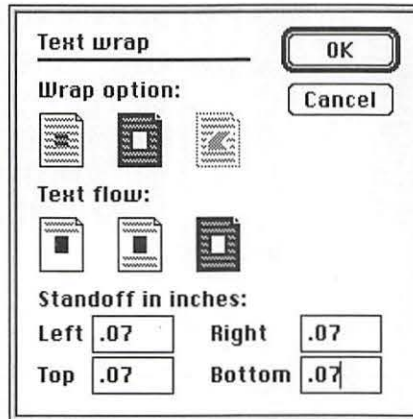
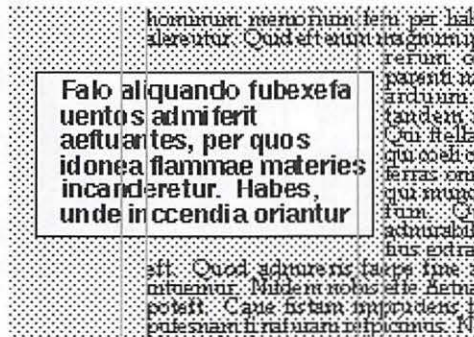


Figure 10.20



Select fill then Paper. Then, from the Element menu, select Text Wrap. Select the icon in the middle of the Wrap option display. Type .07 in each of the value boxes (fig. 10.19) then click OK. With the Pointer tool, click and drag the white box into the left column of text. The text will form around the edges of the box.

- 24 With the Text tool selected, click and drag to highlight the first paragraph of the dummy text. From the Edit menu, select Copy. Click and drag a text box to fill the inside of the white Quote-out box. From the Edit menu select Paste. From the Edit menu, choose Select All to highlight the text in this box. Click the Quote-out style in the Style palette. Click and drag the window shade and the handles with the Pointer tool to make the Quote-out look something like fig. 10.20.
- 25 If your computer has this feature, highlight the first letter of the first column on Page 3. From the Utilities menu, select Aldus Additions, then Drop cap. Type 3 in the value box and click OK.
- 26 From the Layout menu, select View, then Actual size. Use the scroll bars to move around your design to check alignment. Fig. 10.21 shows both completed pages.
- 27 From the File menu, select Save, and decide on a location to save your file and the file's name.
- 28 When you are satisfied with your work, from the File menu, select Print. Make sure you indicate that you want to only print pages 2 to 3. Click the Print button.
- 29 From the File menu, select Quit (Macintosh) or Exit (Windows).

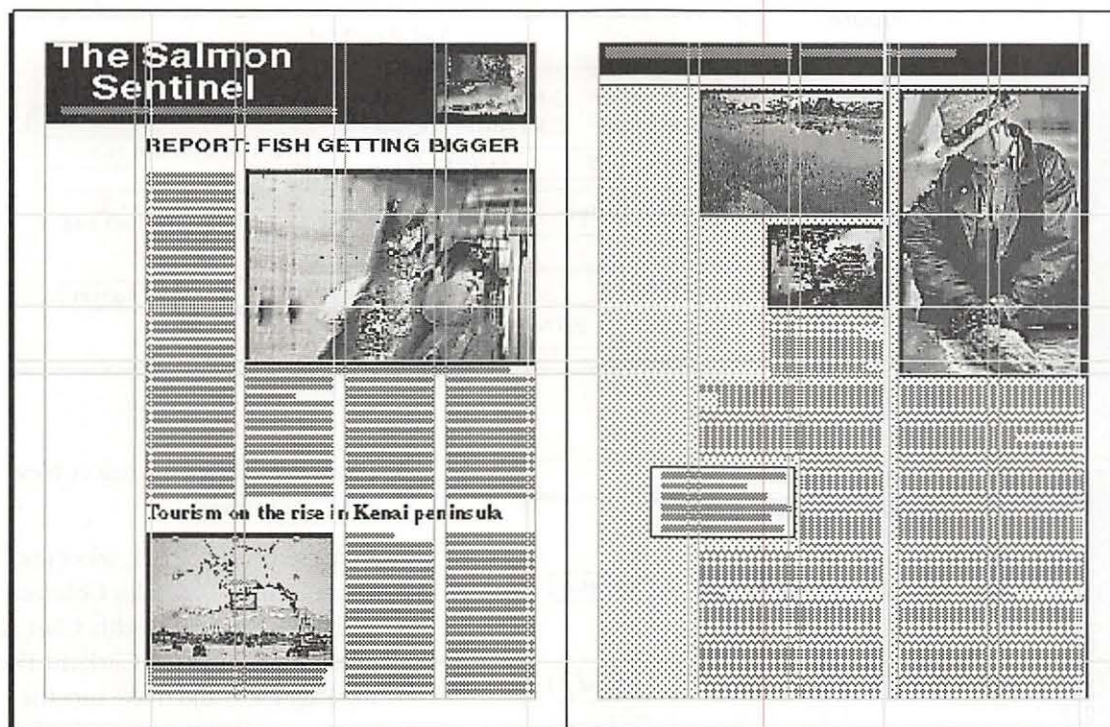


Figure 10.21

QuarkXPress

- 1 Double-click the QuarkXPress icon.
- 2 Make sure the toolbox (from the View menu, select Show Tools), the Style palette (from the View menu, select Show Style Sheets), and the Colors palette (from the View menu, select Show Colors) are displayed on the work area.
- 3 From the Edit menu, select Preferences, then General. Select inches in the horizontal and vertical measurements pull-down menus. Click OK.
- 4 Double-click the Text Box tool. Select the Runaround button. In the Mode pull-down menu, select None (fig. 10.22). Click OK, then Save.

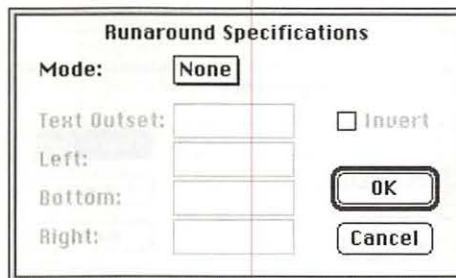


Figure 10.22

Figure 10.23

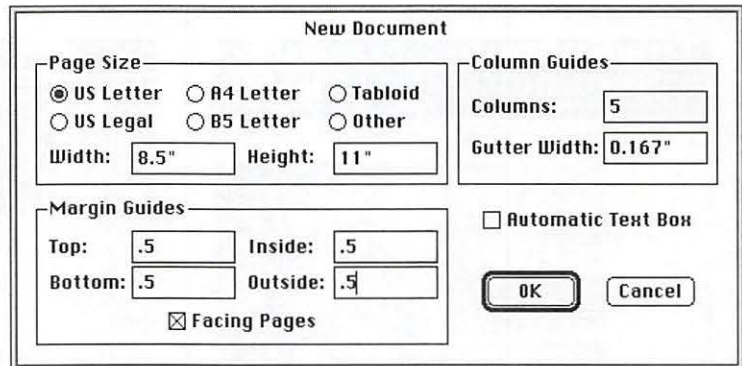


Figure 10.24

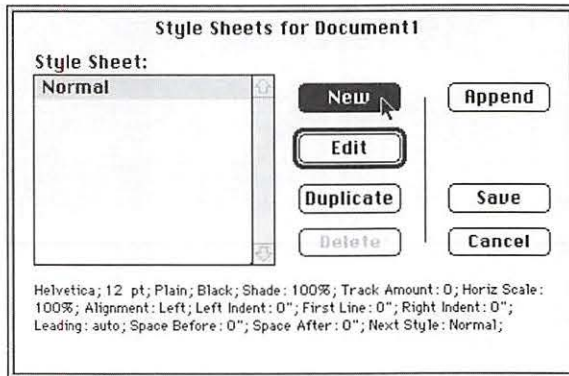
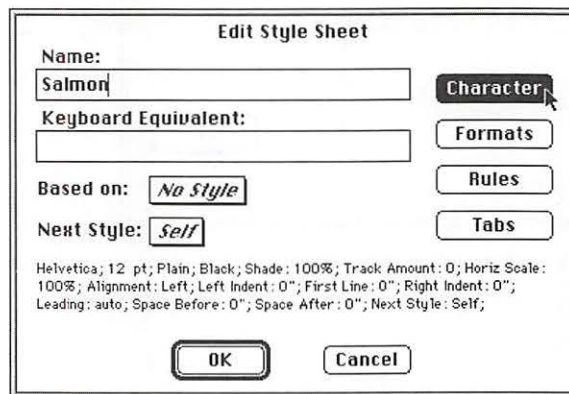


Figure 10.25



- 5 From the File menu, select New, then Document.
- 6 In the setup dialog box, select the US Letter format. Type 5 for Columns and 0.167 for gutter width. Change all the margins to 0.5. Click the Facing Pages box, and make sure the Automatic Text box is not checked. Click OK (fig. 10.23).
- 7 From the Page menu, select Insert and type 1 to add a page. Click OK. From the View menu, select 75%.
- 8 From the View menu, select Show Guides, then Show Rulers. In addition, uncheck Snap to Guides in the View menu.
- 9 Set all the typeface choices on your page. From the Edit menu, select Style Sheets. There are 10 separate type styles to set. For each one, select the New button (fig. 10.24). In the Name box, type the name for the type style. Click the Character button (fig. 10.25). In the Character Attributes box select the Font, Size, Color, Horizontal Scale, and Style (fig. 10.26). Click OK to exit the dialog box. Click the Formats button to set the leading and alignment (fig. 10.27). Click OK. To exit the Edit Style dialog box, click OK. You will

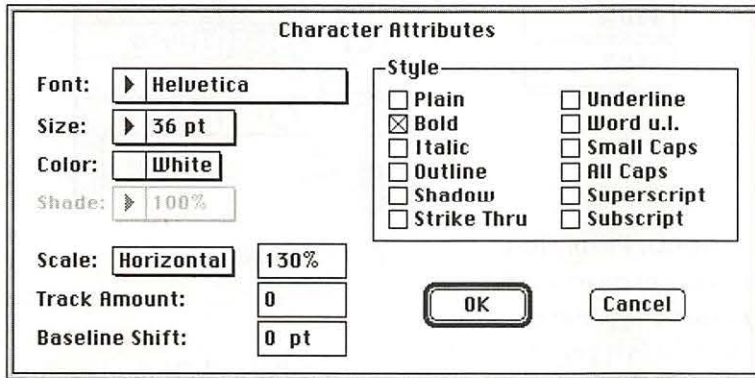


Figure 10.26

return to the Define Styles dialog box. From the Window menu, select Style palette to display the type styles you've created on your desktop. Click and drag from the lower-right corner of the palette to display all of the styles. Click the New button again to set the next style. If you make a mistake, click on the name of the text style and click Edit to make your changes. Unless otherwise noted, the type is black, plain, and left aligned. When you are finished, click the Save button. Use the following table to set your type styles:

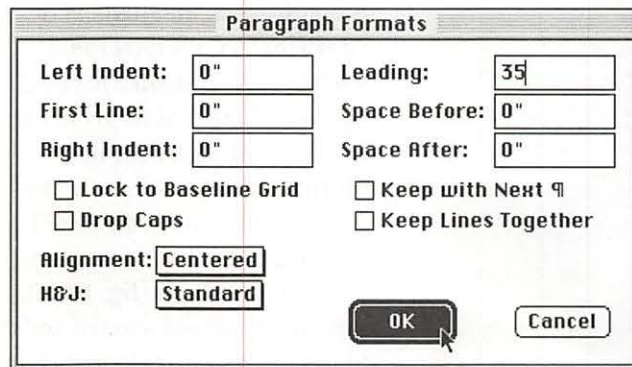


Figure 10.27

Name	Font	Size	Leading	Scale	Style
Body Copy	Times	10	9	100%	Justified
Cutline	Times	10	8	100%	Italic
Kenai	Helvetica	12	11.5	100%	Bold
Newsletter	Times	14	13	100%	White and Centered
Plant	Times	14	13	130%	White and Bold
Quote-out	Helvetica	12	11.5	100%	Bold and Justified
Report	Helvetica	20	19	130%	Bold
Salmon	Helvetica	36	35	130%	White, Bold, Centered
Sentinel	Helvetica	18	17	130%	White and Bold
Tourism	Times	24	23	100%	Bold

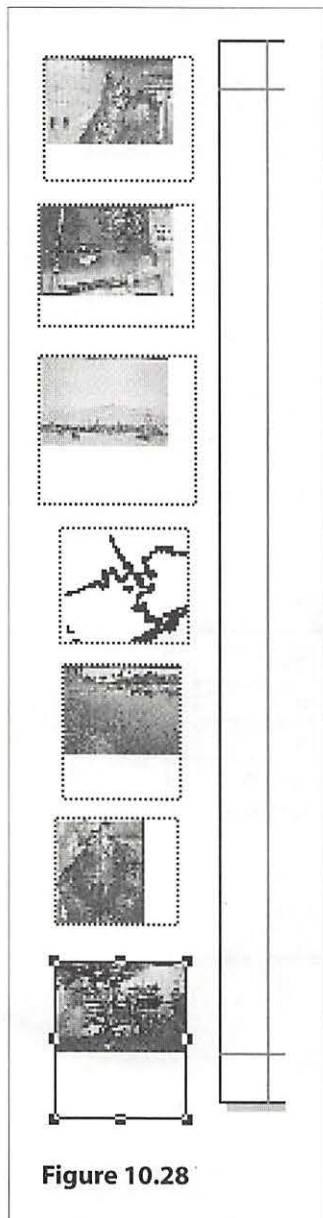


Figure 10.28

Scale Across: 450%
Scale Down: 410%

Figure 10.29

- 10 Select the Rectangular Picture Box tool. Click and drag to create seven small picture boxes on your work area to the left of the first page. Select the Content tool. For each picture, perform the same procedure: Click on a picture box. From the File menu, select Get Picture. Double-click the files ALASKA.PCT, BIGFISH.PCT, FISHING.PCT, GUTTING.PCT, PLANT.PCT, RACKS.PCT, and SALMON.PCT from the folder SALMON within the folder ALASKA; the file FISHING.PICT from the folder AL_SCENE; and ALASKA.PCT from the folder MAPS that came with this workbook (fig. 10.28). With the Item tool selected and the Shift key pressed, click on each picture to select them all. From the Item menu, select Bring to Front.
- 11 Select the Item tool (the top tool), and double-click each picture to display its Picture Box Specifications dialog box. Type in the Scale Across value and the Scale Down value for each picture as shown (fig. 10.29) and click OK:

	Across	Down
ALASKA.PCT	100	100
BIGFISH.PCT	450	410
FISHING.PCT	230	250
GUTTING.PCT	375	375
PLANT.PCT	250	300
RACKS.PCT	175	160
SALMON.PCT	160	125

- 12 Scroll to the top-left corner of the second page. Select the Rectangular

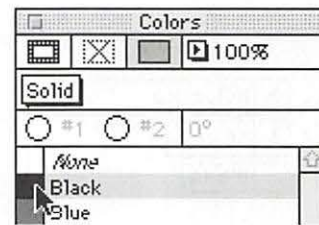


Figure 10.30

Picture Box tool. Create a box that starts at the top-left of the margin of the second page, goes all the way to the right side margin and down $\frac{1}{2}$ inch. Select the Fill icon in the Colors palette, then click the color Black (fig. 10.30). Create another box on this page that starts after a brief gap under the top box and fills the rest of the space within the margins. With this box selected, click the Fill icon, the color Black, then 10% from the Colors palette next to the Fill icon (fig. 10.31). From the Item menu, select Frame, and select a black 1 pt line width (fig. 10.32). Click OK (fig. 10.33).

- 13 Scroll to the first page. Select the Rectangular Picture Box tool. Make another box from the top-left corner of the margin in the first page all the way to the right margin and down $1\frac{1}{4}$ inches. With the box selected, click the Fill icon, then the color Black from the Colors palette. Select the Item tool, and move the picture SALMON.PCT to the right side of the box.
- 14 Move the handles of the picture box to hug the edges of the image. Select the Content tool (the second tool) and move the picture slightly to crop out any uneven edges. Select the Item tool and move the picture so that the black box shows up equally on three sides (fig. 10.34).

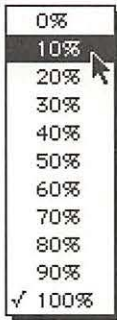


Figure 10.31

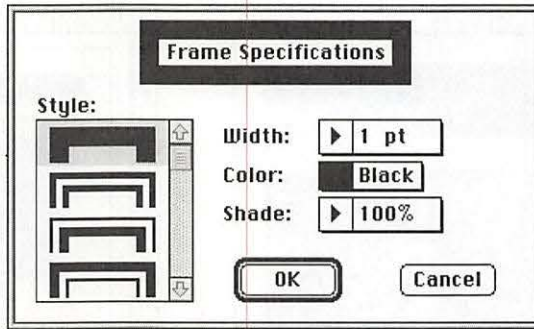


Figure 10.32

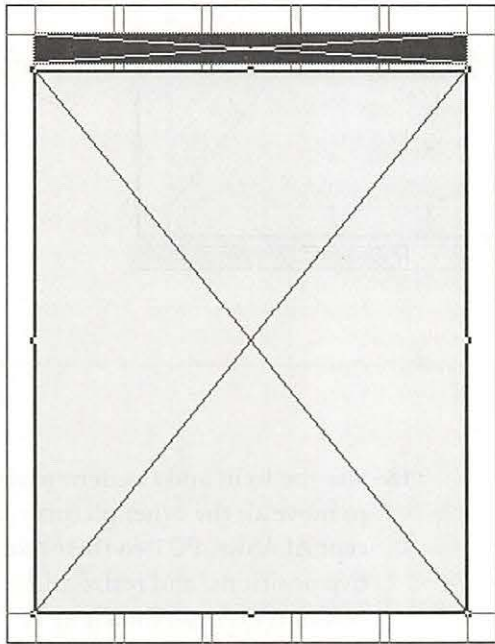


Figure 10.33

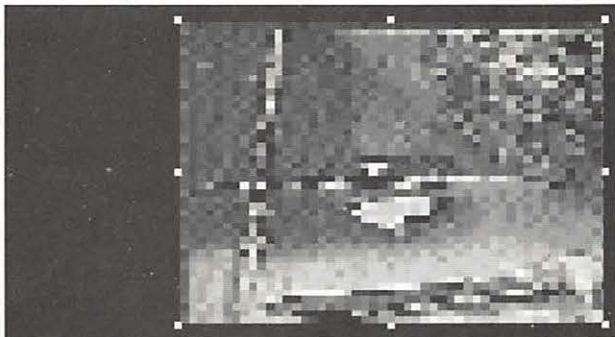


Figure 10.34

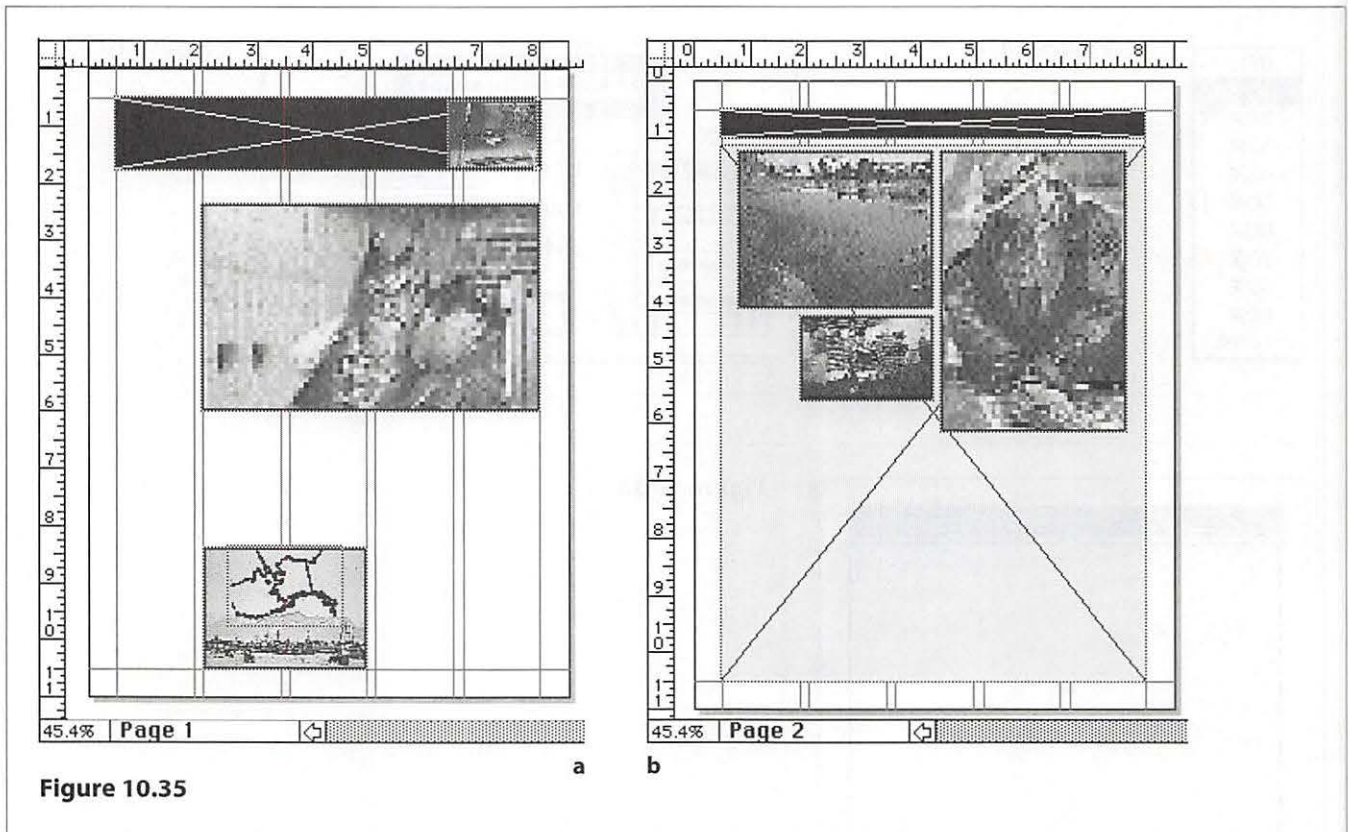


Figure 10.35

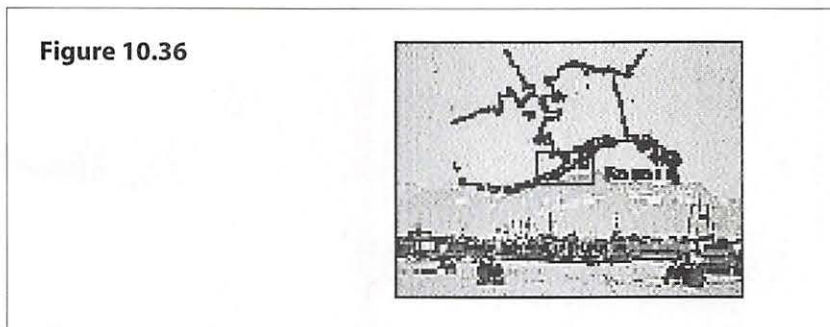


Figure 10.36

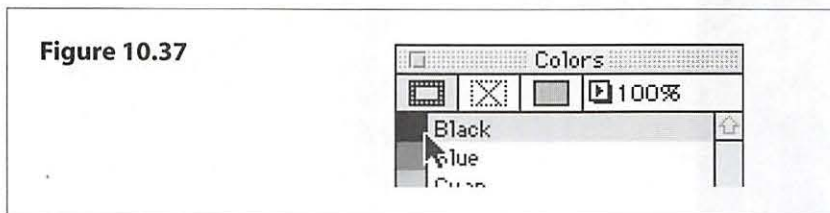


Figure 10.37

- 15 Use the Item and Content tools to move all the other pictures except ALASKA.PCT to their relative positions, and resize and position them as shown in **figs. 10.35**. Move the map (ALASKA.PCT) on top of the FISHING.PCT image. Select the ALASKA.PCT, and, with the Fill icon chosen in the Colors palette, click None.
- 16 Select the Item tool, and with the Shift key pressed, select the pictures BIGFISH.PCT and FISHING.PCT on the first page.
- 17 From the Item menu, select Frame. In the Width box select a 2pt. line and make it black then click OK. Repeat for each picture on the second page.

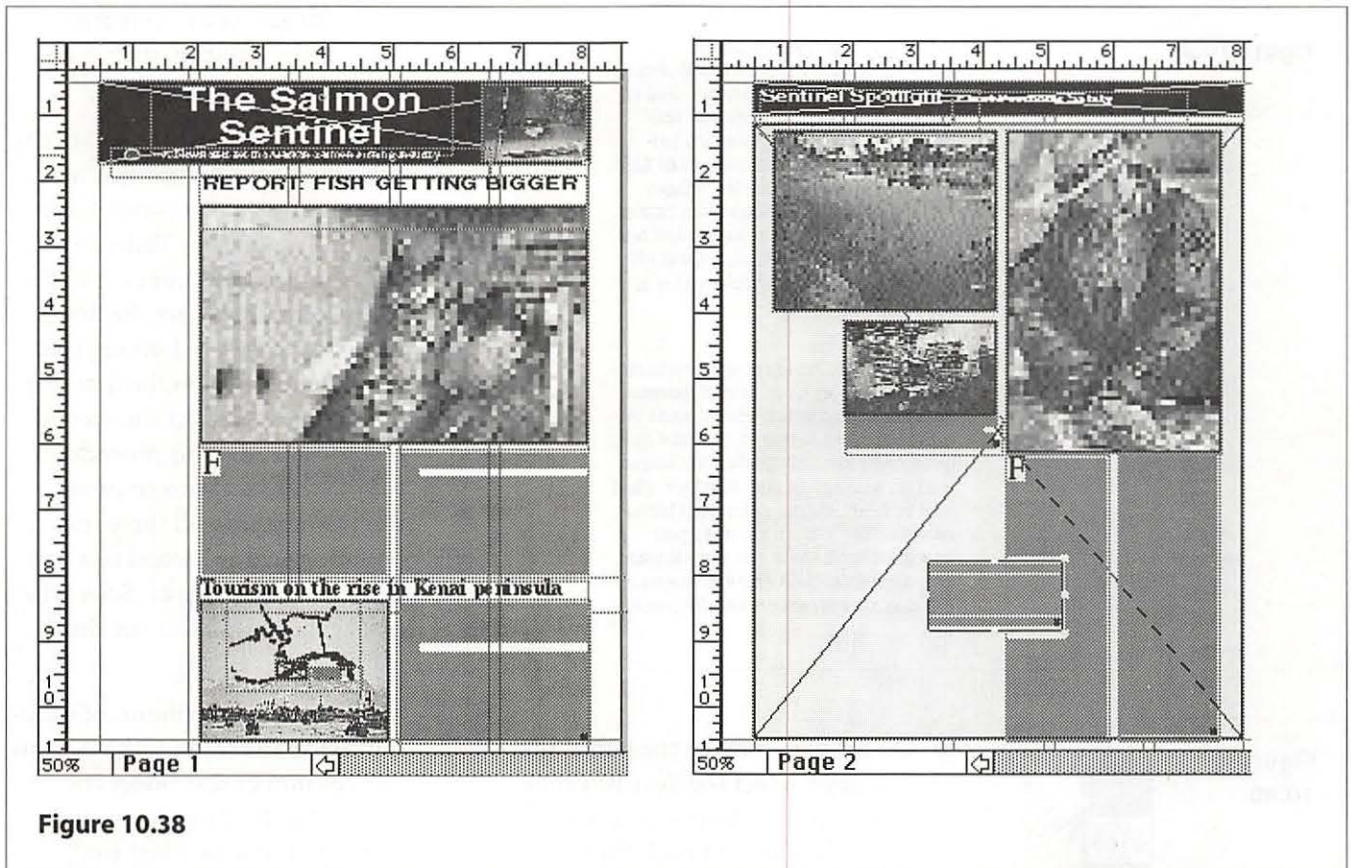


Figure 10.38

- 18 With the Item tool selected, expand the outside edges of ALASKA.PCT. Use the magnifying tool to enlarge the Kenai area on the map. Select the Rectangular Picture Box tool. Create a small box on the Alaskan map in the location shown in **fig. 10.36**. Make sure the box fill is None and the Frame icon shows a black color in the Colors palette (**fig. 10.37**). From the Item menu, select Frame and type 1 for a 1pt box frame. Click OK.
- 19 Return to 75% view. The next step is to type your headlines. For each text item, choose the Text Box tool, and click and drag to create a text box about the same size and in the same location as the text in **fig. 10.38**. In the Colors palette, select None. Choose the Content

tool. Click the Style Sheets palette entry that is in parentheses next to the following text items, then type the text. Use the Item and Content tools to move the text as shown.

The Salmon

Sentinel (Salmon)

A Newsletter for the Alaskan
Salmon Fishing Industry
(Newsletter, type on one line)

REPORT: FISH GETTING BIGGER
(Report)

Tourism on the rise in Kenai
peninsula (Tourism, type on
one line)

Kenai (Kenai)

Sentinel Spotlight: (Sentinel)

Plant Promotes Safety (Plant)

Figure 10.39

Fabo aliquando tubexeta uentos
 admiferit aestuantes, per quos idonea
 flammae materies incanderetur. Habes,
 unde incendia oriantur Aetnae tuae.
 Habe nunc quomodo etiam orta per-
 durent. In quo quidem nolo ego te illud
 admirari, quod uulgus solet. Magnu
 esse scilicet tantae flammae, tam immen-
 sos ignes post hominum memorum tem-
 per habuisse. Quo alere utur. Quid est
 enim magnum ipsi magistræ rerum et

Fabo aliquando tubexeta uentos admiferit
 aestuantes, per quos idonea flammae
 materies incanderetur. Habes, unde in-
 cendia oriantur Aetnae tuae. Habe nunc
 quomodo etiam orta perdurent. In quo
 quidem nolo ego te illud admirari, quod
 uulgus solet. Magnu esse scilicet tantae
 flammae, tam immensos ignes post
 hominum memorum tem per habuisse.
 Quo alere utur. Quid est enim magnum
 ipsi magistræ rerum omnium. Er parenti

Figure
10.40

- 20 On the work area to the left of the first page, select the Text Box tool and create a four-inch text box. Select the Content tool. Choose Get Text from the File menu to import dummy text. Double-click the file DUMMY.TXT dummy text that came with this workbook. With the Content tool, click in the text box. From the Edit menu, choose Select All to highlight all the text. Select the Body Copy style from the Style Sheets palette. Choose Copy from the Edit menu. Create another four-inch text box with the Text Box tool. Choose Paste from the Edit menu to create a second column of text (fig. 10.39).
- 21 Select the Item tool, and click and drag one of the dummy columns to the first page layout under the BIGFISH.PCT picture. Use the example as a guide. Click and drag the text box handles to resize the

box to fit across two columns. Choose the Fill icon, then None from the Colors palette.

- 22 With the Text Box tool, create another two-column text box next to it. Create a third two-column text box under the “Tourism on the rise” headline and next to the fishing picture. Select the first text box. Select the Linking tool (fig. 10.40), click on the first text box again, and select the second text box. Repeat this procedure for the third text box to pour dummy text into all three text boxes: Select the second text box. Click the Linking tool. Select the box again, then select the third text box (fig. 10.41).
- 23 Move the second column of dummy text to the second page. Create one column of text under the GUTTING.PCT on the second page. With the Text Box tool, make another one column text box beside the first column. Select the first box, the Linking tool, the first box again, then the second column (fig. 10.42).
- 24 With the Content tool selected, click and drag to highlight the first eight lines of any of the dummy text that you have inserted previously. From the Edit menu, select Copy. Select the Text Box tool, and create a box under the picture named RACKS.PCT. From the Edit menu, select Paste. Click inside the text. From the Edit menu choose Select All to highlight the text in this box. Click the Cutline style in the Style Sheets palette. Click and drag the handles to make the cutline column look like fig. 10.43.

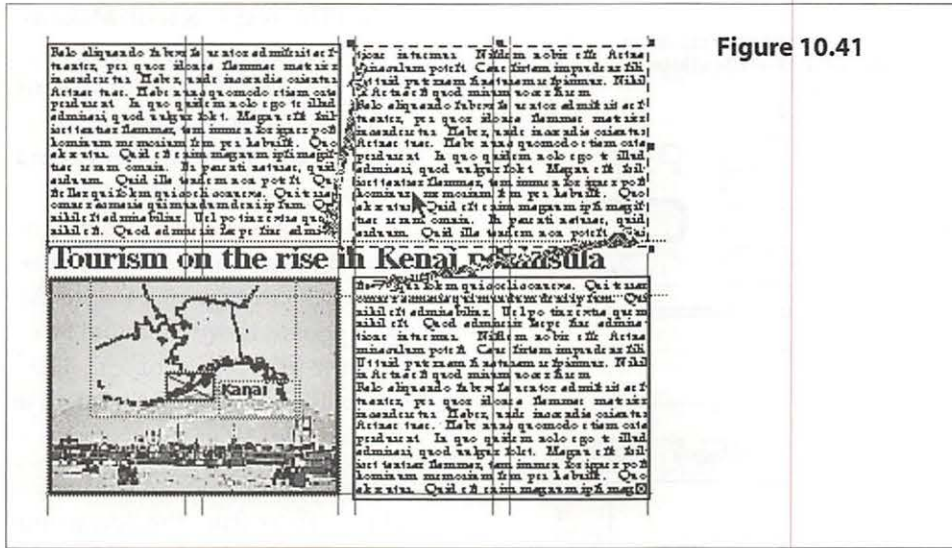


Figure 10.41

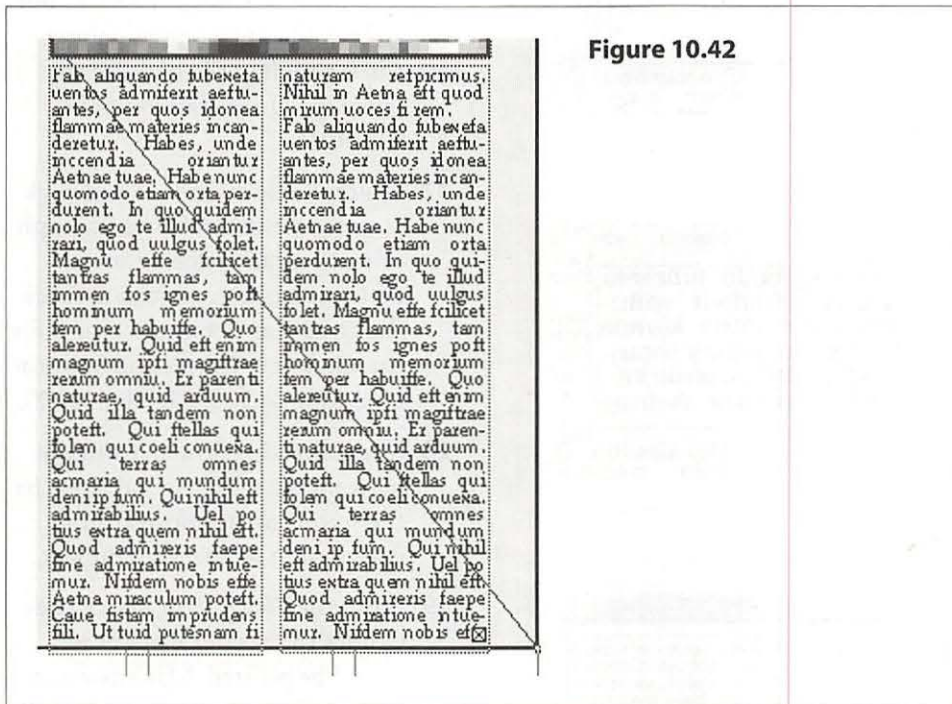


Figure 10.42

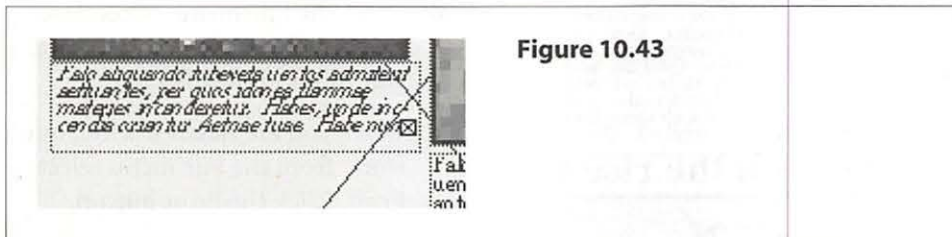


Figure 10.43

Figure 10.44

Runaround Specifications			
Mode:	Item		
Top:	3	<input type="checkbox"/> Invert	
Left:	3		
Bottom:	3	OK	
Right:	3	Cancel	

Figure 10.45

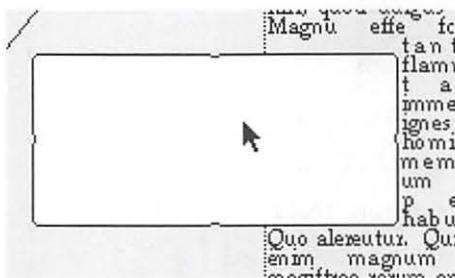


Figure 10.46

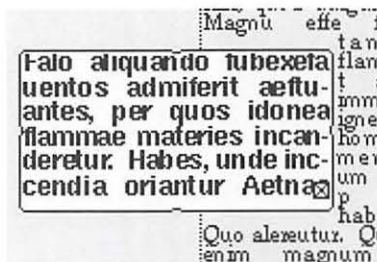


Figure 10.47

<input checked="" type="checkbox"/> Drop Caps	
Character Count:	1
Line Count:	3

Falo aliquando tubexera uentos admiferit aestuan-
 tes, per quos idonea flammae materies incandesceret. Habes, unde inc-
 cendia oriantur Aetnae tuae. Habe nunc quo-
 modo etiam orta pendunt. In quo quidem
 nolo ego te illud admirari, quod uulgus solet.
 Magnū esse, scilicet tantras flammās, tam-
 mmen tos ignes post hominum memorum,
 sem per habuisse. Quo alexetur. Quid est
 enim magnum ipsi magistrae rerum omniu. Ex
 parenti naturae, quid arduum. Quid illa tan-
 dem non potest, Qui stellas qui solem qui coeli
 conuena. Qui terras omnes ac maria qui
 mundum denipsum. Quinihil est admirabil-
 ius. Uel potius extra quem nihil est. Quod
Tourism on the rise

25 Select the Text Box tool. Make a box to the left of the two text columns. From the Colors palette, select the Fill icon, then click None. Then, from the Item menu, select Runaround. Select Item from the Mode pull-down menu. Type 3 in each of the value boxes and click OK (fig. 10.44). Use the Item tool to move the white box into the left column of text. The text will form around the edges of the box (fig. 10.45).

26 With the Content tool selected, choose Paste from the Edit menu to put the previously copied text into the box. Click the Quote-out style in the Style Sheets palette. Click and drag the handles to make the Quote-out look like fig. 10.46.

27 Select the Content tool and click your cursor in the first paragraph of text on each page. From the Style menu, select Formats. Click the Drop Caps box, and type 1 for the Character Count and 3 for the Line count. Click OK (fig. 10.47).

28 If not already selected, from the View menu, select Actual size. Use the scroll bars to move around your design to check alignment.

29 From the View menu, select Hide Guides to see your work as it would be printed. Make any necessary adjustments.

30 From the File menu, select Save, and decide on a location to save your file and the file's name.

31 When you are satisfied with your work, from the File menu select Print. Click the Print button.

32 From the File menu, select Quit (Macintosh) or Exit (Windows).

Newspaper Creation Step-by-Step Guide

After you complete this step-by-step guide, you should have a great appreciation for front page newspaper designers who must work with a wide variety of typographical and pictorial elements to create a newspaper each day. After you become familiar with creating Style Guides for the words and placing and sizing images, you will be able to make graphic designs with the same level of sophistication.

PageMaker

- 1 Double-click the PageMaker icon.
- 2 Make sure the toolbox (from the Window menu, select Tool Palette), Style palette (from the Window menu, select Style Palette), guides, rulers, and scroll bars (from the Layout menu, select Guides and Rulers, then Guides, Rulers, and Scroll bars) are shown on your desktop.
- 3 From the Layout menu, select Guides and Rulers, then uncheck Snap to rulers, and uncheck Snap to guides.
- 4 From the File menu, select Preferences. In the Layout pull-down menus for the horizontal and vertical measurements, select inches, if they are not already displayed. Click OK.
- 5 From the File menu, select New.
- 6 In the Page setup dialog box, in the Page dimensions boxes, type 11 by 17 to create a tabloid size newspaper, set your inside margin at 1 and all other margins at .75. Click OK (**fig. 11.1**).
- 7 Your first task is to set all the typeface choices on your page. From the Type menu, select Define Styles. Click on each choice within the scroll-down window, and select the Remove button until all the choices are cleared. There are 15 separate type styles to set. For each one, select the New button. In the Name box,

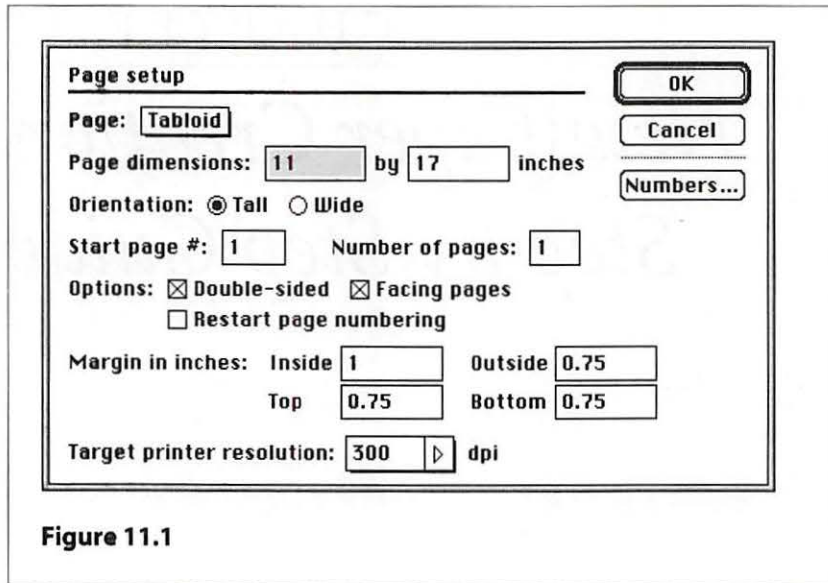


Figure 11.1

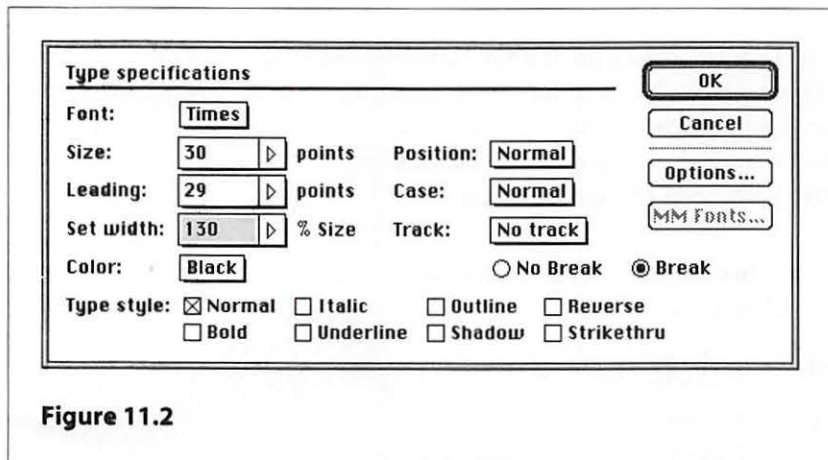


Figure 11.2

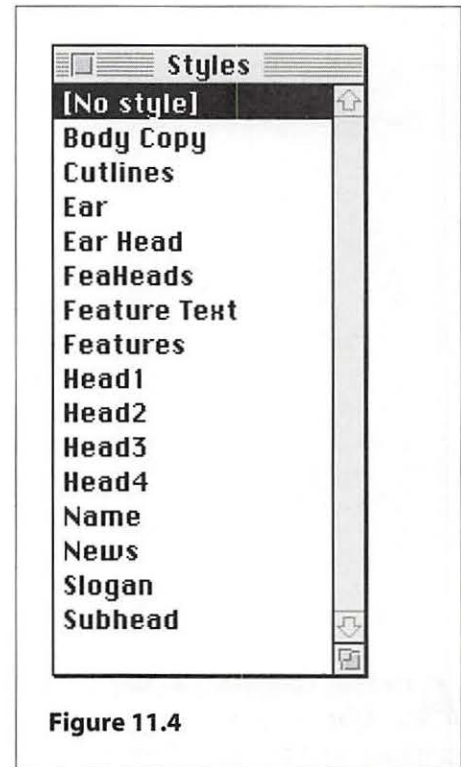
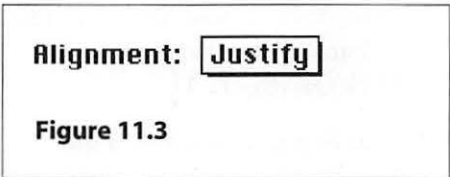


Figure 11.4

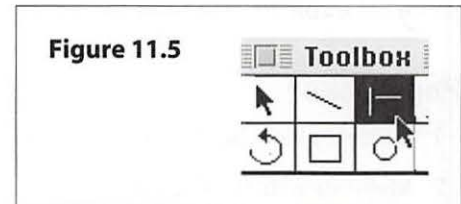


Figure 11.5

type the name for the type style. Click the Type button. In the Type Specifications box, select the Font, Size, Leading, Width, and Type Style. Click OK to exit the Type dialog box. Click OK to exit the Edit Style dialog box. You will return to the Define Styles dialog box. Click the New button again to set the next style. If you make a mistake, click the style name and click the Edit button to make changes. Some of the size and leading values will have to be typed in their boxes. Use the following table to set your type styles (fig. 11.2):

Name	Font	Size	Leading	Width	Style/Alignment
Body Copy	Times	10	10.5	Normal	Normal and Justify
Cutlines	Helvetica	9	8	Normal	Italic and Left
Ear	Times	10	10.5	Normal	Normal and Left
Ear Head	Helvetica	14	13	Normal	Bold and Left
FeaHeads	Times	14	13	Normal	Normal and Left
Feature Text	Helvetica	9	8	Normal	Normal and Left
Features	Helvetica	14	13	Normal	Bold and Left
Head1	Helvetica	36	35	Normal	Bold and Left
Head2	Helvetica	18	18	Normal	Italic and Left
Head3	Helvetica	24	24	Normal	Bold and Left
Head4	Helvetica	30	29	Normal	Bold and Left
Name	Times	72	71	130	Normal and Left
News	Times	24	23	Normal	Bold and Left
Subhead	Helvetica	18	18	Normal	Normal and Left
Slogan	Times	30	29	130	Normal and Left

- 8 To set the alignment, in the Define Styles dialog box, select Para. Click in the Alignment pull-down menu to select the alignment, then click OK. By default, the type will be set with left alignment so you won't have to change it for each font. But for the body copy, go through this procedure to set the type to justified (**fig. 11.3**).
- 9 Click and drag from the lower-right corner of the Style palette on your desktop to display all of the names of the styles you've just created (**fig. 11.4**).
- 10 From the Layout menu, select View, then Actual size. Use the scroll bars until you can see the top-left of the work area on your monitor. Click and drag the Zero Lock to the top left corner.
- 11 Next, create the lines you will need for the layout. Select the straight line tool in the toolbox (**fig. 11.5**). From the Element menu, select Line, then a 1 pt line. Click and drag from the top-left corner and make a one-column line. Make three more one-column lines. Now make a five-column line. Finally, make a vertical line that starts at the 2¼-inch mark on the vertical ruler and goes all the way down to the bottom margin line. De-select the line.
- 12 From the Element menu, select Line, then a 2 pt Line. Make a four-column line. De-select the line.
- 13 From the Element menu, select Line, then a 4 pt Line. Make a three-column line.
- 14 Press the Shift key, and select all your lines with the Pointer tool. Move them all to the left of your work area. You may need to switch to 200% view to select a line (**fig. 11.6**).
- 15 Now, bring in the pictures. Scroll to the top of the work area. From the File menu, select Place. Double-click the files ALHIRT.PCT, SHOOTING.PCT, ROCKS.PCT, and BUNNY.PCT from the folders CITY&PEO, MARDI_GR, and TROUBLES. As each picture's Place icon is shown on the work area, move the mouse to the left of your work area near the lines you've

Figure 11.6

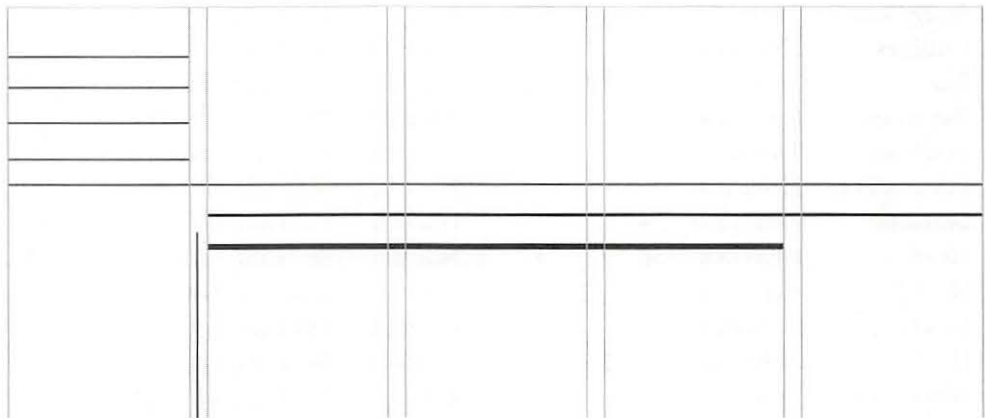


Figure 11.7



created and click the mouse so that the picture is displayed without distortion (**fig. 11.7**).

- 16** Now bring in the dummy text for your layout. Scroll to the right side of your work area about 5 inches from the right side margin line. Select **Place** from the **File** menu to import dummy text seven separate times. Double-click the file **DUMMY.TXT** that came with this workbook. Click **OK** in

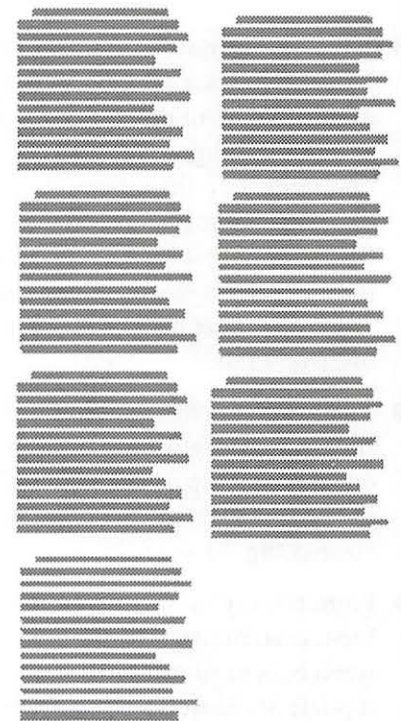


Figure 11.8

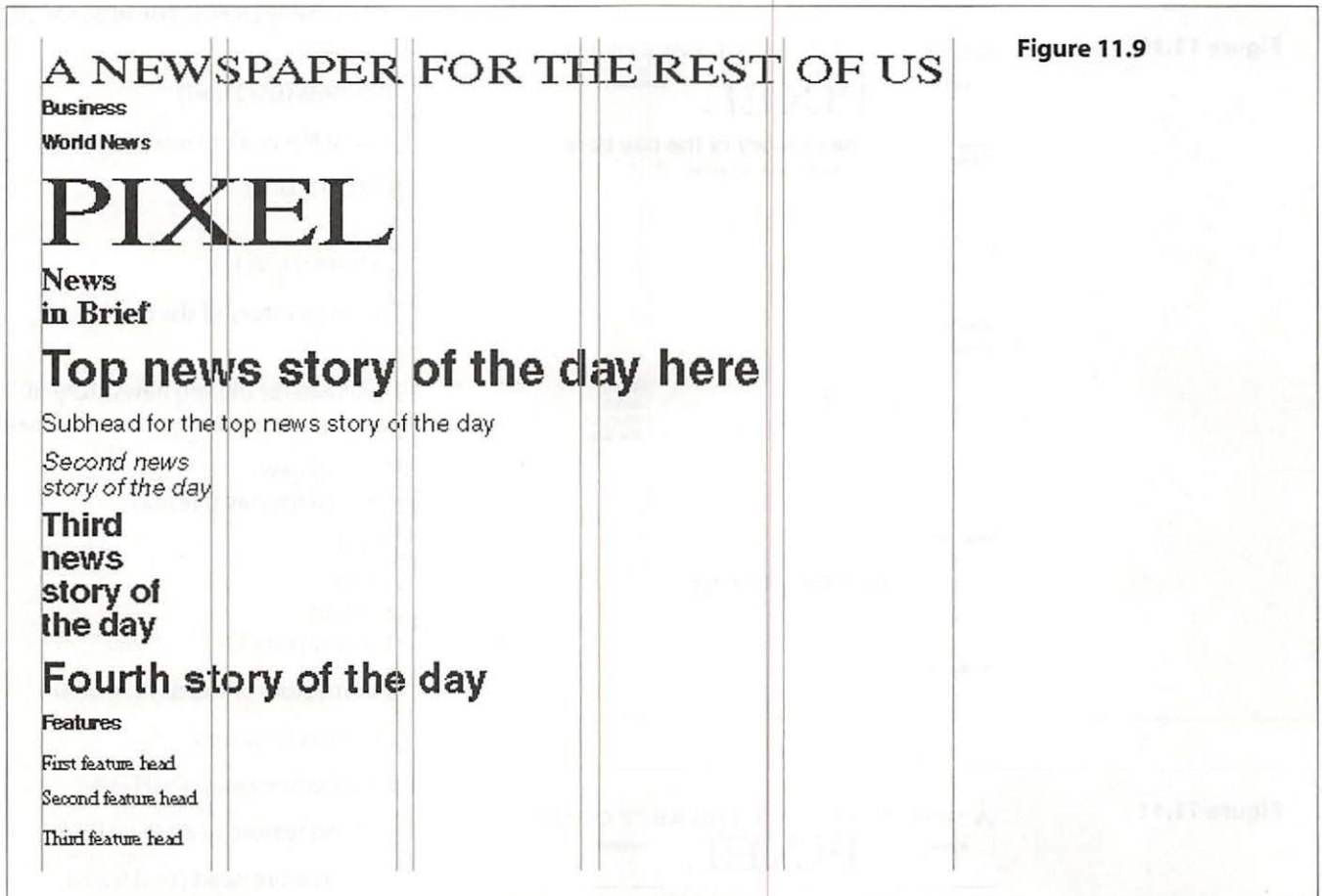
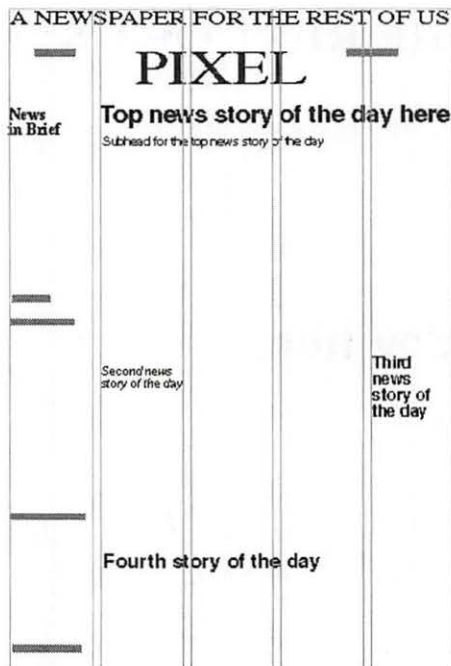


Figure 11.9

the Text-only import filter. When the Place icon appears, click and drag the mouse to create 2-inch square columns (**fig. 11.8**).

- 17 For each of the seven columns, click anywhere in the column with the text icon. From the Edit menu, choose Select All to highlight the entire text in the box. For four of the columns, select Body Copy from the Styles palette. Select Feature Text for the fifth column, Ear for the sixth column, and Cutlines for the last one. The copy will be converted to the styles you created earlier.
- 18 The next step is to type the headlines and subheads. Switch to Actual size view if necessary. Scroll to the top-left of the work area.
- 19 Select the Text tool in the toolbox. Click and drag in the first column at the top to create text columns about the size of each text item. If you need to increase the text column size, click and drag from a corner handle. Click separately for each item. To the right of the following text items, and in parentheses, are the style names that you created earlier. Click the name of the style in the Styles palette. Type the following items exactly as shown as separate text columns (**fig. 11.9**).

Figure 11.10



A NEWSPAPER FOR THE REST OF US
(Slogan)

Business (Ear Head)

World News (Ear Head)

PIXEL (Name)

News
in Brief (News)

Top news story of the day here
(Head1)

Subhead for the top news story of
the day (Subhead, type on one line)

Second news
story of the day (Head2)

Third
news
story of
the day (Head3)

Fourth story of the day (Head4)

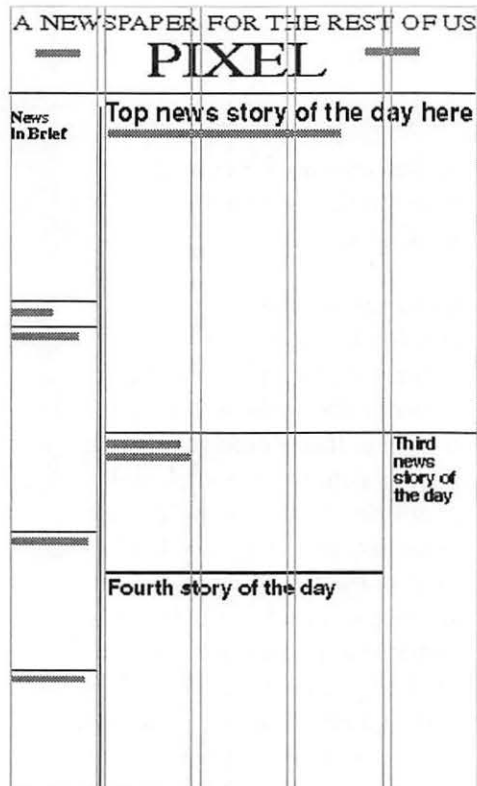
Features (Features)

First feature head (FeaHeads)

Second feature head (FeaHeads)

Third feature head (FeaHeads)

Figure 11.11



20 Next, move the individual elements—the headings, pictures, lines, and dummy text—to your layout. If not already set, from the Layout menu, select View, and then choose Actual size. Use the scroll bars to move around your layout.

21 Click and drag your headings to your layout to approximately the same places as displayed in **fig. 11.10**.

22 Click and drag each line to place them in your layout as shown in **fig. 11.11**.

23 Move each picture to the layout. With the Shift key pressed to avoid distortion, click and drag from the lower-right handle to enlarge or shrink the image to fit in

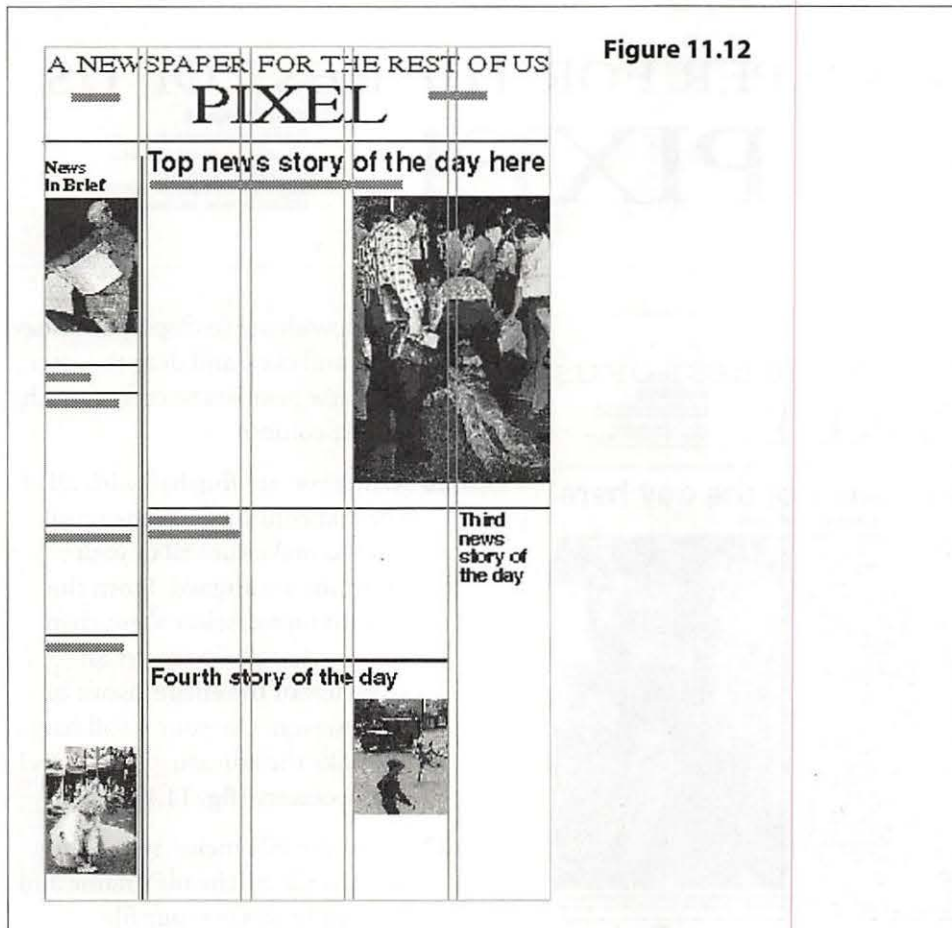


Figure 11.12

the same place as shown in **fig. 11.12**.

- 24** Click and drag the sixth (Ear) formatted column to the top-left of the layout under the Business Ear Head. Click and drag up from the bottom window shade until only the first five lines of the column are shown. Click inside the window shade once to display the text place icon. Move the cursor under the World News Ear head and click and drag the place icon to create a column about five lines deep. Release the mouse button, and the text will be displayed. Click and drag from the bottom window shade or a column handle to align the Ear heads and Ear text (**fig. 11.13**).
- 25** Follow the same procedure for all your text columns: Click and drag the column to the layout, click and drag the window shade up to create the first column on the layout, click once in the window shade to display the text place icon, move the cursor to the next column of the text, click and drag the text place icon to create a space for your next column, release the mouse button, and click and drag in the window shade and handles to display the text as shown in the example. You will use one text column for the Feature text and one text column for all the cutlines. After you position one text column, click in the

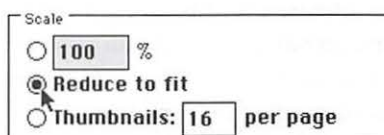
Figure 11.13



Figure 11.14



Figure 11.15



window shade to display the Place icon and click and drag the icon in a new position to create another text column.

- 26 When you are finished with all of the text columns, use the scroll bars to make sure all of your columns are aligned. From the Layout menu, select View, then choose Actual Size to get an overview of the entire layout on your screen. Use your scroll bars to make the adjustments you feel are necessary (fig. 11.14).
- 27 From the File menu, select Save and decide on the file's name and a location to save your file.
- 28 When you are satisfied with your work, from the File menu, select Print. Click the Paper button to the right of the dialog box. Be sure to select Reduce to Fit in the Scale section of the dialog box so that your newspaper will fit on a sheet of paper (fig. 11.15). Click the Print button.
- 29 From the File menu, select Quit (Macintosh) or Exit (Windows).

QuarkXPress

- 1 Double-click the QuarkXPress icon.
- 2 Make sure the toolbox (from the View menu, select Show Tools), the Style palette (from the View

menu, select Show Style Sheets), and the Colors palette (from the View menu, select Show Colors) are displayed on the work area.

- 3 From the Edit menu, select Preferences, then General. Select inches in the horizontal and vertical measurements pull-down menus. Click OK.
- 4 Double-click the Text Box tool. Click the Runaround button. In the Mode pull-down menu, select None. Click OK, then Save.
- 5 From the File menu, select New and then Document.
- 6 In the New Document setup dialog box, select the Tabloid format. Type 5 for Columns and 0.167 for the gutter width. Make sure the Automatic Text box is not checked and all margins are set at .5 inches. Click OK (fig. 11.16).
- 7 From the View menu, select 50%.
- 8 From the View menu, select Show Guides, then Show Rulers. In addition, uncheck Snap to Guides in the View menu.
- 9 Create text styles so that you can set all the typeface choices on your page with the Style Sheets palette. From the Edit menu, select Style Sheets. There are 15 separate type styles to set. For each one, select the New button (fig. 11.17). In the Name box, type the name for the type style. Click the Character button (fig. 11.18). In the Character Attributes box select the Font, Size, Horizontal Scale, and Style (fig. 11.19). Click OK to exit the dialog box. Click the Formats button to set the leading and

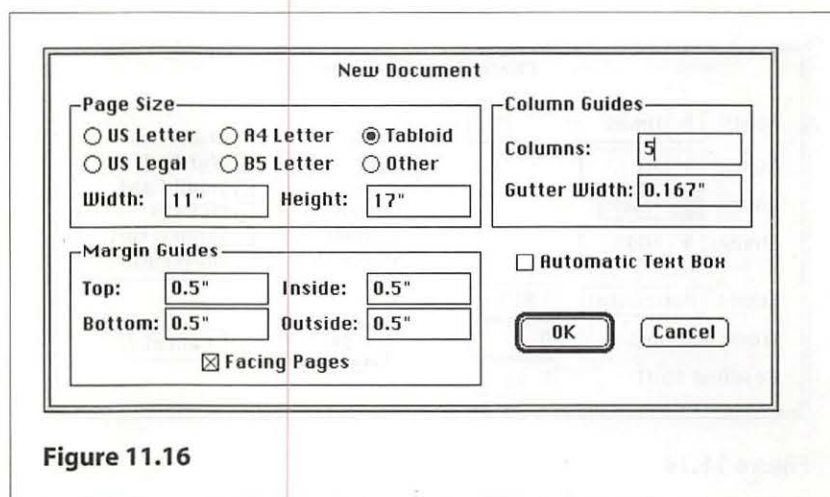


Figure 11.16

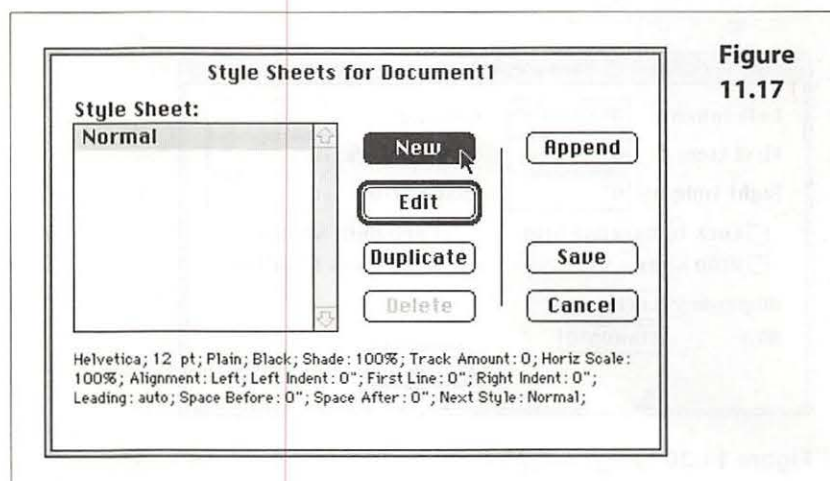


Figure 11.17

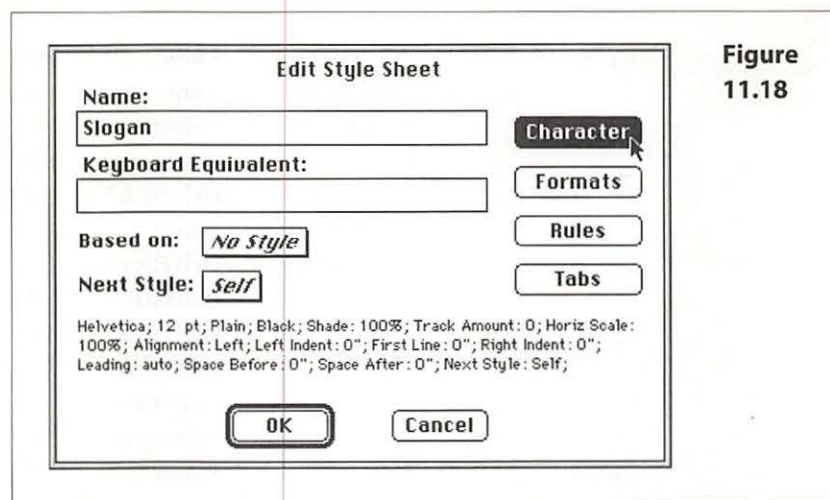


Figure 11.18

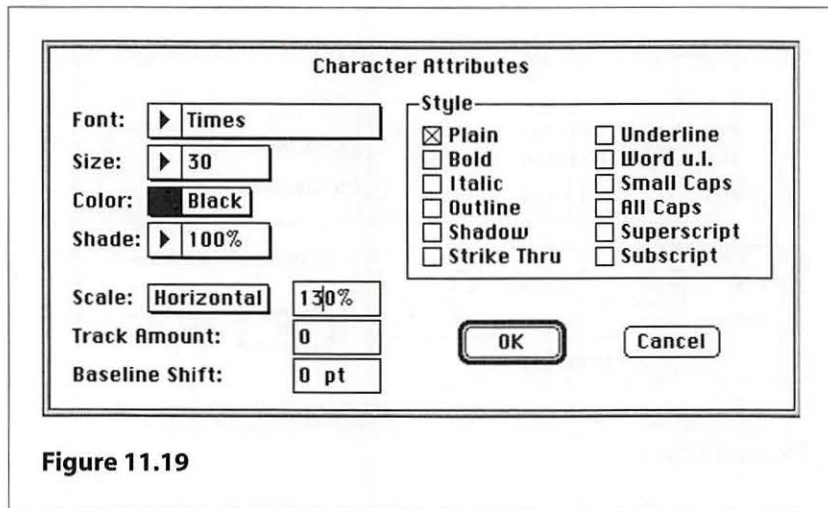


Figure 11.19

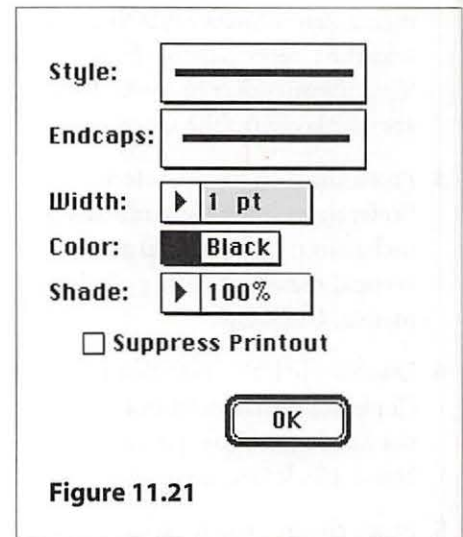


Figure 11.21

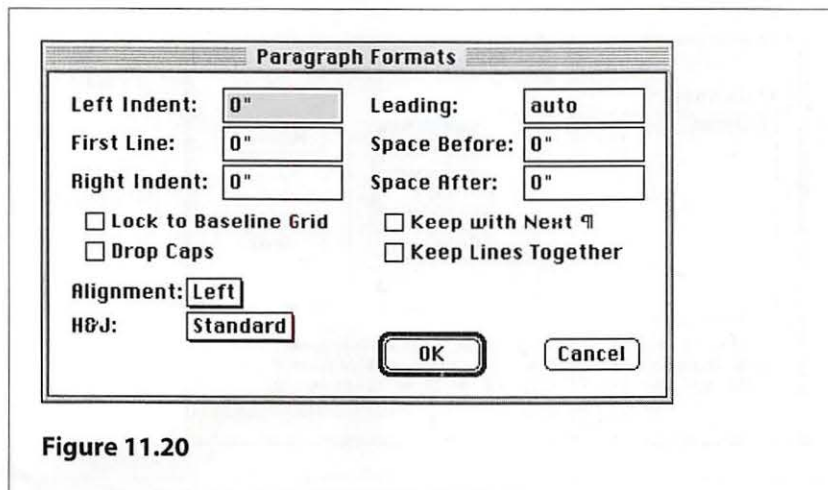


Figure 11.20

alignment (fig. 11.20). Click OK. To exit the Edit Style dialog box, click OK. You will return to the Define Styles dialog box. Click the New button again to set the next style. If you make a mistake, click the name of the text style and click Edit to make your changes. Unless otherwise noted, the type is black, plain, and left aligned. When you are finished, click the Save button. Use the following table to set your type styles:

Name	Font	Size	Leading	Width	Style/Alignment
Body Copy	Times	10	10.5	100%	Justified
Cutlines	Helvetica	9	8	100%	
Ear	Times	10	10.5	100%	
Ear Head	Helvetica	14	13	100%	Bold
FeaHeads	Times	14	13	100%	
Feature Text	Helvetica	9	8	100%	
Features	Helvetica	14	13	100%	Bold
Head1	Helvetica	36	35	100%	Bold
Head2	Helvetica	18	18	100%	Italic
Head3	Helvetica	24	24	100%	Bold
Head4	Helvetica	30	29	100%	Bold
Name	Times	72	71	130%	
News	Times	24	23	100%	Bold
Slogan	Times	30	29	130%	
Subhead	Helvetica	18	18	100%	

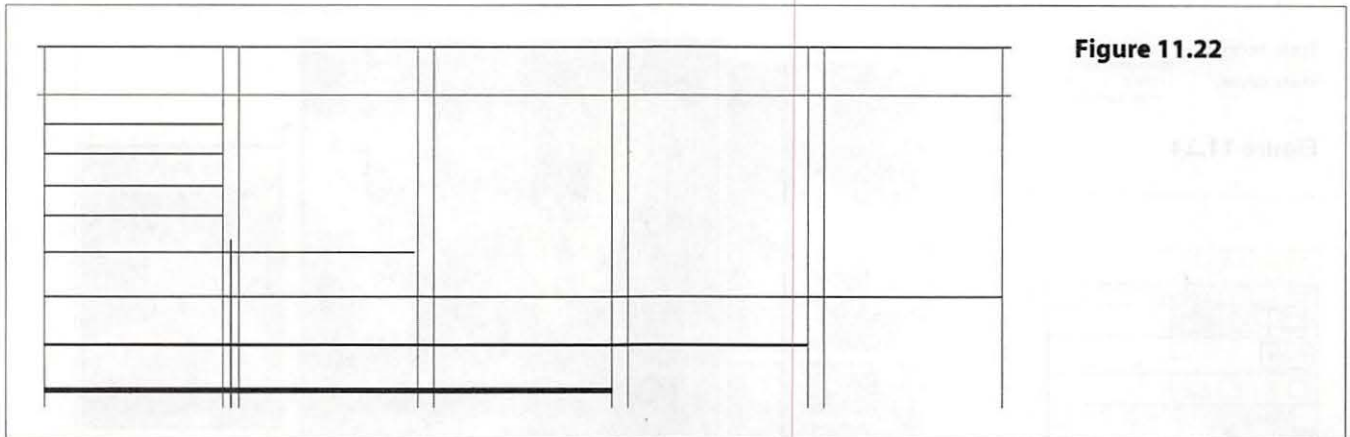


Figure 11.22



Figure 11.23

- 10** Next, create the lines you will need for the layout. Double-click the straight line tool (the cross tool), then click the Modify button. Choose a black 1 pt line width (**fig. 11.21**). Click OK, then the Save button. Click and drag from the top-left corner to make a one-column line. Make three more one-column lines after selecting the straight line tool each time. Now make a two-column line, then a five-column line. Finally, make a vertical line that starts at the 2-inch mark on the vertical ruler and goes all the way down to the bottom margin line.
- 11** Double-click the straight line tool, and click the Modify button. Choose a black 2 pt line width. Click OK, then the Save button. With the straight line tool, make a four-column line.
- 12** Double-click the straight line tool, and click the Modify button. Choose a black 4 pt line width. Click OK, then the Save button. With the straight line tool, make a three-column line (**fig. 11.22**).
- 13** Select the Item tool (the top tool), select all your lines and align the lines to the left side of your layout.
- 14** Now, bring in the pictures. Select the Rectangular Picture Box tool and make four small boxes on the work area. Select a picture box, click the Content tool, then from the File menu, select Get Picture. Using the same place procedure for each one, double-click the files ALHIRT.PCT and SHOOTING.PCT (in the CITY&PEO folder), ROCKS.PCT (in the TROUBLES folder), and BUNNY.PCT (in the MARDI_GR folder) (**fig. 11.23**).

Scale Across: 100%
 Scale Down: 100%

Figure 11.24

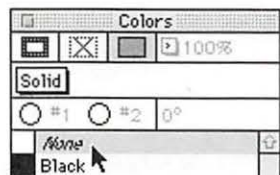


Figure 11.26

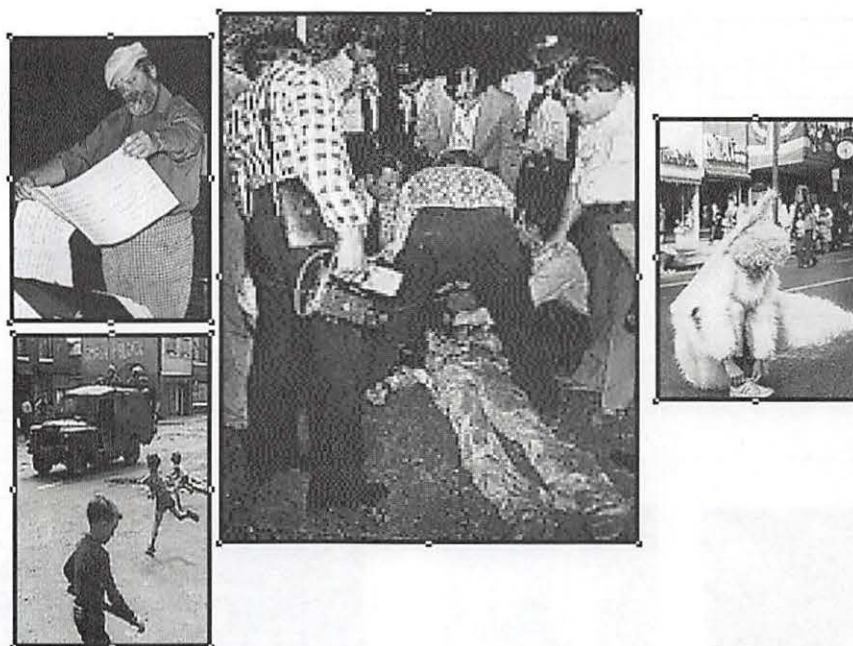


Figure 11.25

Falo aliquando
 fubexefa uentos
 admiferit aeftu-
 antes, per
 quos idonea
 flammae mater-
 ies incanderetur. ☒

Falo aliquando
 fubexefa uentos
 admiferit aeftu-
 antes, per
 quos idonea
 flammae mater-
 ies incanderetur. ☒

Falo aliquando
 fubexefa uentos
 admiferit aeftu-
 antes, per
 quos idonea
 flammae mater-
 ies incanderetur. ☒

Falo aliquando
 fubexefa uentos
 admiferit aeftu-
 antes, per
 quos idonea
 flammae materies
 incanderetur. ☒

Falo aliquando
 fubexefa uen-
 tos admiferit
 aeftuantes, per
 quos idonea
 flammae
 materies ☒

Falo aliquando
 fubexefa uentos
 admiferit aeftu-
 antes, per
 quos idonea
 flammae materies
 incanderetur. ☒

Falo aliquando
 fubexefa uentos
 admiferit aeftu-
 antes, per
 quos idonea
 flammae mater-
 ies incanderetu. ☒

Figure 11.27



Figure 11.28

- 15** Select the Item tool, then double-click each picture to display the Picture Box dialog box. Use the table below to set the Scale Across and Scale Down values (**fig. 11.24**):

	Scale Across	Scale Down
ALHIRT.PCT	100	100
SHOOTING.PCT	200	170
ROCKS.PCT	75	98
BUNNY.PCT	100	100

- 16** For each picture, select the Item tool and adjust the handles so the frame is tightly around the edges of each picture. Select the Content tool, and click and drag each picture box's lower-right handle to display the image within its picture box and to crop out any uneven lines.
- 17** Select the Item tool, press the Shift key, and select all four pictures. From the Item menu select Frame, in the Width box select 2 for a 2 pt line, make it black, then click OK (**fig. 11.25**).

- 18** Now bring in the dummy text for your layout. Scroll down below your pictures. Select the Item tool. From the Colors palette, click the Fill icon, then None (**fig. 11.26**). With the Text tool selected each time, make seven small text boxes on your work area. Select the Content tool. From the File menu, choose Get Text. Double-click the file DUMMY.TXT that came with this workbook. Repeat for each text box (**fig. 11.27**).
- 19** For each of the seven columns, click anywhere in the column with the Content tool. From the Edit menu, choose Select All to highlight the entire text in the box. For four of the columns, select Body Copy from the Style Sheets palette. Select Feature Text for the fifth column, Ear for the sixth column, and Cutlines for the last one. The copy will be converted to the styles you created earlier (**fig. 11.28**).

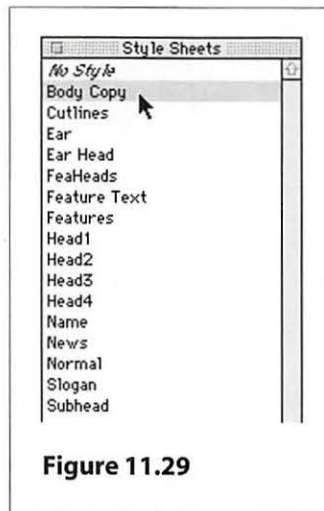


Figure 11.29



Figure 11.30

- 20** The next step is to type the headlines and subheads. Select the Text Box tool from the toolbox. Scroll to a blank part of your work area. For each text line you will type, create a text box on your work area. To the right of the following text items, and in parentheses, are the style names that you created earlier (**fig. 11.29**). Click the name of the style in the Style Sheets palette to change the text to that style and type the following items exactly as shown (**fig. 11.30**). If necessary, drag out the text box to show the entire text line.

A NEWSPAPER FOR THE REST OF US
(Slogan)

Business (Ear Head)

World News (Ear Head)

PIXEL (Name)

News
in Brief (News)

Top news story of the day here
(Head1)

Subhead for the top news story of
the day (Subhead, type on one line)

Second news
story of the day (Head2)

Third
news
story of
the day (Head3)

Fourth story of the day (Head4)

Features (Features)

First feature head (FeaHeads)

Second feature head (FeaHeads)

Third feature head (FeaHeads)

- 21** Next, with the Item tool selected, move the individual elements—the headings, pictures, lines, and dummy text—to your layout. If not already set, from the View menu, select 50%. Use the scroll bars to move around your layout.

- 22** With the Item tool, click and drag your headings to your layout to approximately the same places as displayed in **fig. 11.31**.

- 23** Click and drag each line, to place them in your layout (**fig. 11.32**).

- 24** Move each picture to the layout (**fig. 11.33**).

- 25** Click and drag the Ear-formatted column to the top-left of the layout under the Business Ear Head.

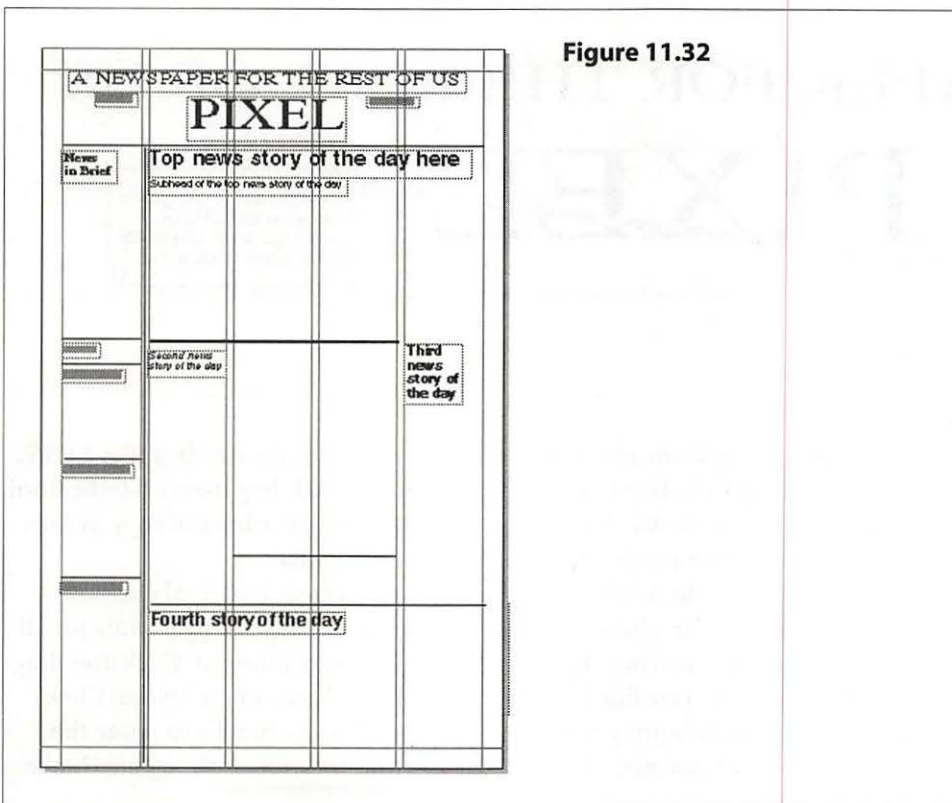
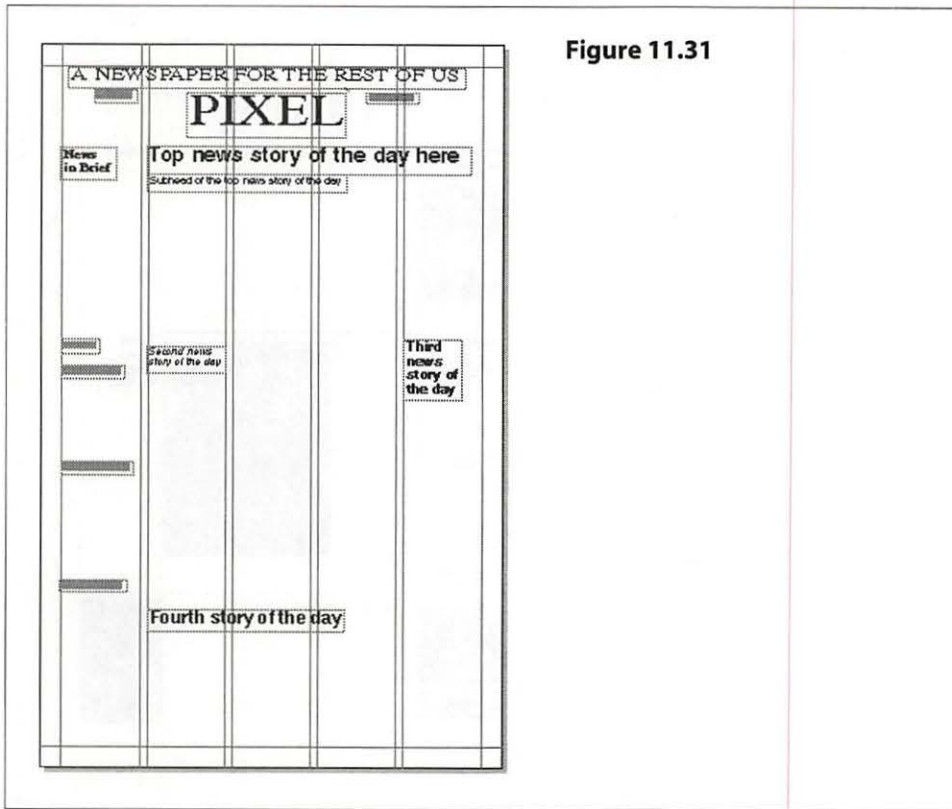


Figure 11.33

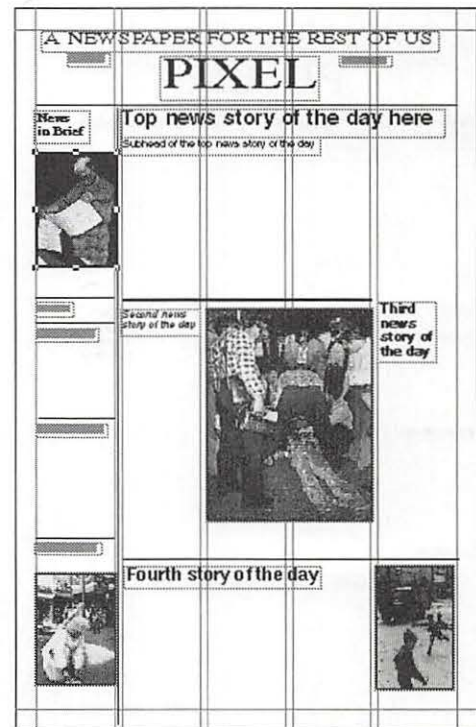


Figure 11.34



A NEWSPAPER FOR THE REST OF US

Business

Falo aliquando subexera ventos
admiserit aestuantes, per
quos ilonea flammae materies
incenderetur. Habes, unde
incendia orientur Aethae tuae.

PIXEL

World News

Habe nunc quomodo etiam
orta perdurent. In quo quidem
nolo ego te illud admirari,
quod vulgus folet Magna esse
foitice tantis flammis, tam

Figure 11.35

Click and drag up from a bottom handle until only the first five lines of the column are shown. With the Text Box tool create another text box on the other side. Select the first box with the text, choose the Linking tool in the toolbox (fig. 11.34), click on the text-filled box again, then click the empty text box. The text will automatically

pour into the new box (fig. 11.35). Click and drag from a handle until you have five lines of copy as with the first Ear.

Switch to Actual size view. Follow the same procedure for all your text columns: Click and drag the column to the layout. Click and drag a handle to resize the first column on the layout. Make

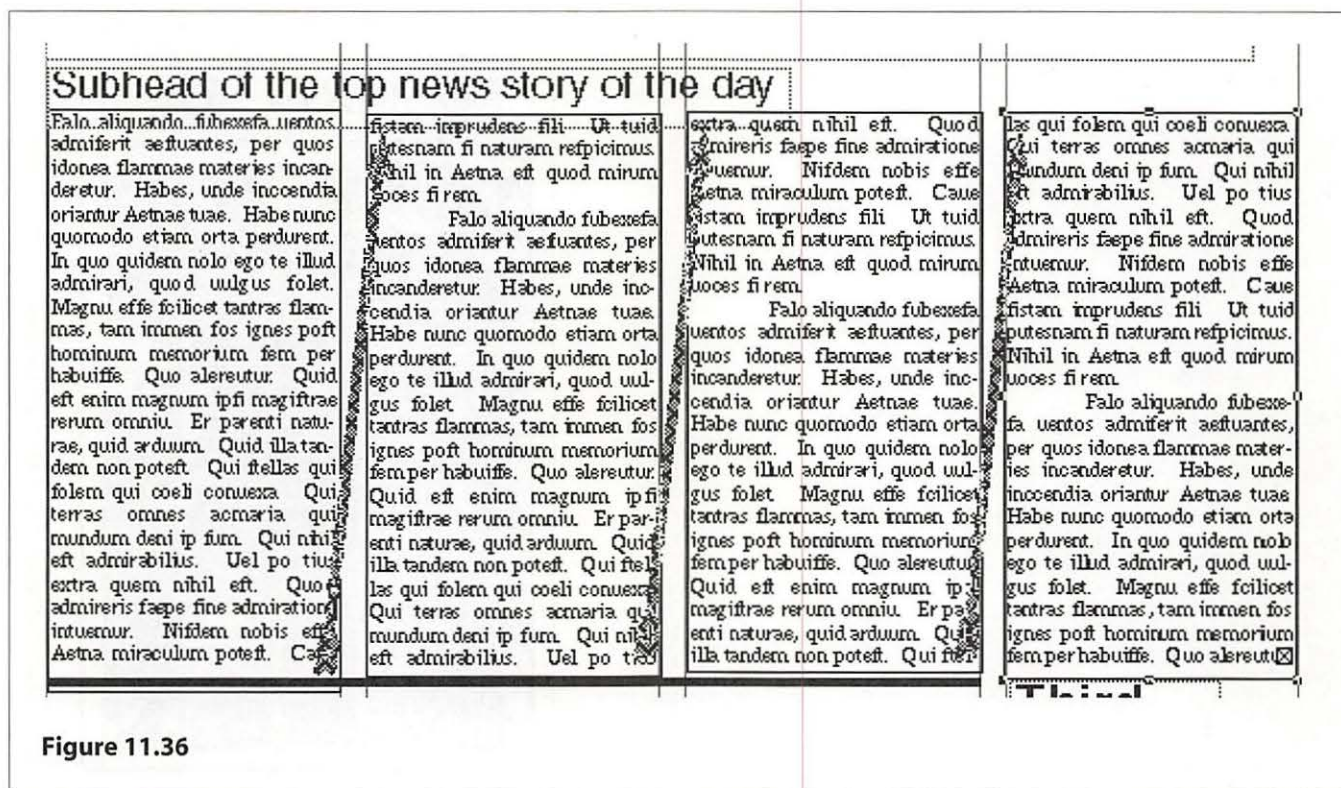


Figure 11.36

more text boxes with the Text Box tool. Click in the first box, select the Linking tool from the toolbox, click the first text column again, then click on the next empty column. Repeat this procedure for the next text box in the column. Resize and move the text boxes to match the example by clicking and dragging a corner handle with the Item tool (fig. 11.36). Use the one outline column for all your outlines and the one feature text column for all the feature stories.

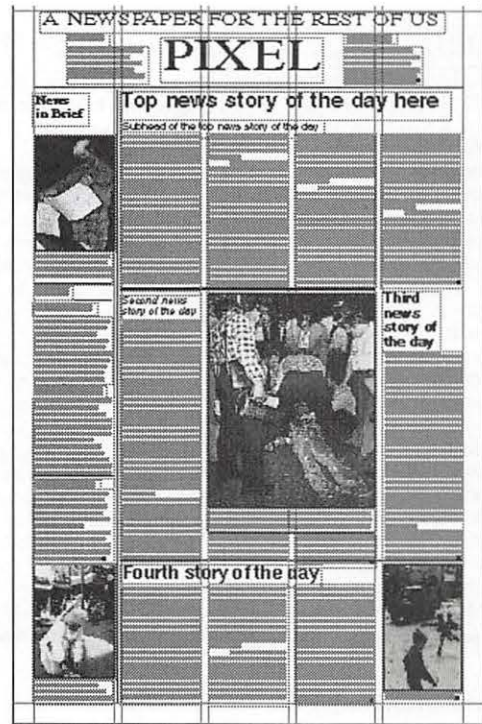
- 26 When you are finished with all of the text columns, use the scroll bars to make sure all of your columns are aligned. From the View menu, select Fit in Window to get an overview of the entire layout on your screen. Make any

adjustments as you feel are necessary (fig. 11.37).

From the View menu, select Hide Guides to see your work as it would be printed. Make any necessary adjustments (fig. 11.38).

- 27 From the File menu, select Save, and decide on the file's name and a location to save your file.
- 28 When you are satisfied with your work, you are ready to print your work. From the File menu, select Page Setup. In the Reduce or Enlarge box, type 50 so that your newspaper will fit on a piece of paper (fig. 11.39). Click OK. From the File menu, select Print. Click the Print button.
- 29 From the File menu, select Quit (Macintosh) or Exit (Windows).

Figure 11.37



Reduce or Enlarge: %

Figure 11.39

Figure 11.38

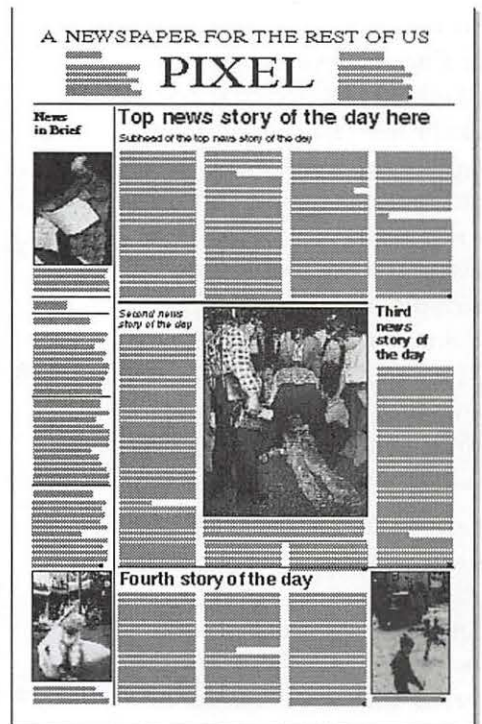


Diagram Creation Step-by-Step Guide

Most often you will use clip art, photographs, or other graphic elements to illustrate a story. However, you may occasionally need to know how to make simple drawings that can be used with a story. The following step-by-step guide will take you through the process of creating a simple line-drawing diagram of the human eye complete with labels, headline, subhead, and boxes to give the work a professional appearance.

CorelDraw

- 1 Double-click the CorelDraw program icon.
- 2 From the View menu, select Rulers to display the rulers and make sure Wireframe is not selected.
- 3 From the Layout menu, select Grid and Scale Setup. Choose inch in the Page Distance and Inches in the World Distance boxes. Make sure Snap to Grid is not checked (**fig. 12.1**). Click OK.
- 4 Click and drag the Magnifying tool to the right and select the 1:1 icon to display the actual size view.
- 5 With the Box tool, make a box approximately 4-by-3 inches. With the Outline tool, select a thin line

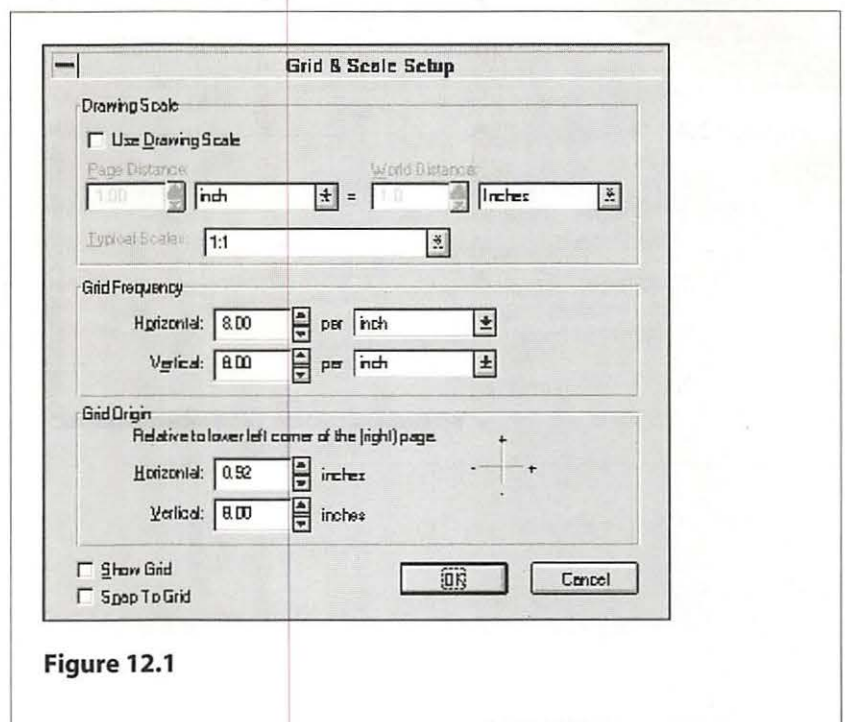


Figure 12.1

Figure 12.2

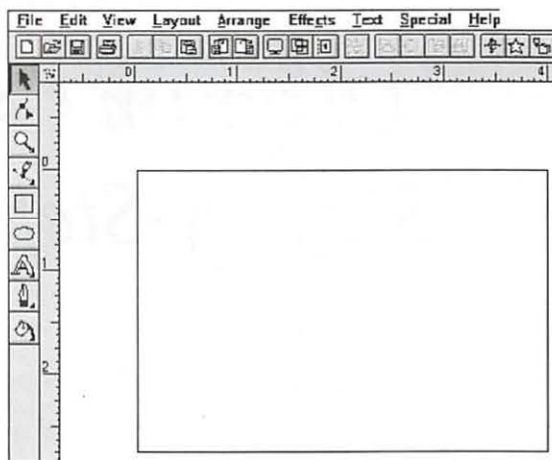
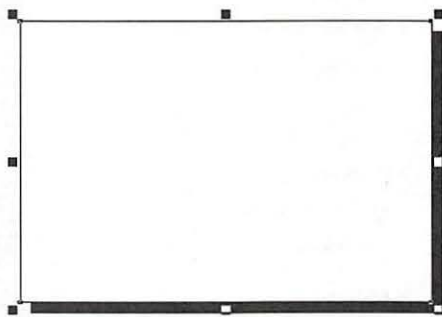


Figure 12.3



Figure 12.4



for the box. Click and drag the Zero lock to the top-left corner of the box. Select the Pointer tool from the toolbox. Click and drag from the middle-right and middle-lower corner handles of the box to the 3.5-inch position on the horizontal ruler and the 2.75-inch position on the vertical ruler (**fig. 12.2**).

- 6 With the box selected, click the Fill tool in the toolbox. Select Black from the color palette to make a black-filled box (**fig. 12.3**).
- 7 With the box selected, press Control-C, then Control-V to create a second box.
- 8 Move this second black box until it's slightly higher and to the left of the first box.
- 9 Select white from the color palette at the bottom of the work area (**fig. 12.4**).
- 10 Press Control-T. In the Character Attributes default dialog box, click OK. In the Type dialog box, select AvantGarde Md BT, 24.0 point type, and Normal style. Click OK (**fig. 12.5**).
- 11 Select the Text tool. Click in the top of the white box and type the following:
Parts of the eye
- 12 Choose the Pointer tool. Click and drag the column and move the headline to the upper left center section of the white box (**fig. 12.6**).
- 13 Select the Text tool. Click below the headline. Press Control-T. In the Type dialog box, select Times New Roman, 14.0 point type, Normal-Italic style, Alignment at Left, and Line Spacing of 85.0% (**fig. 12.7**). Click OK.

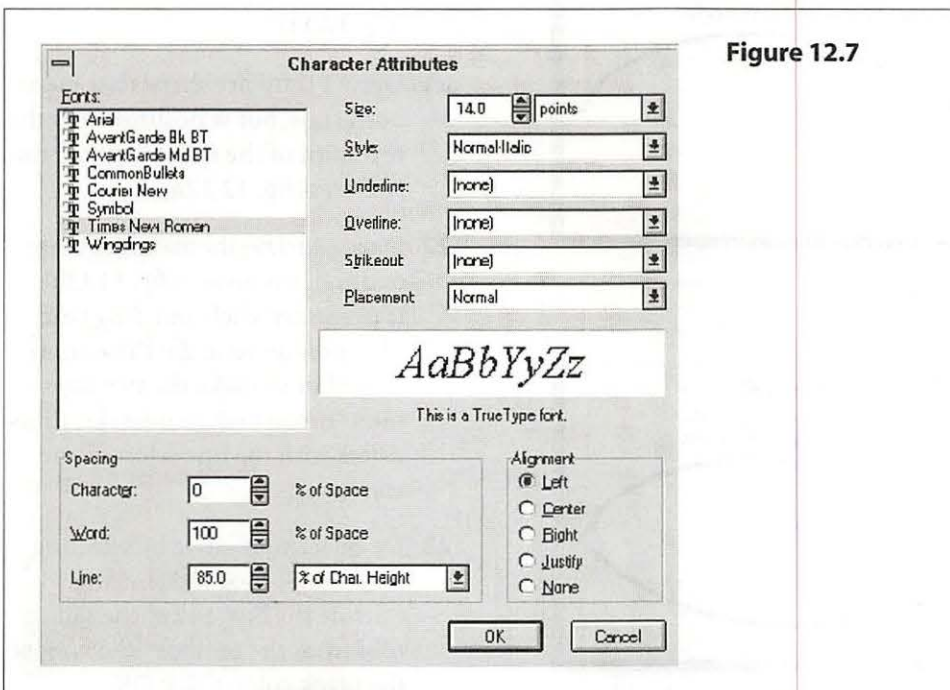
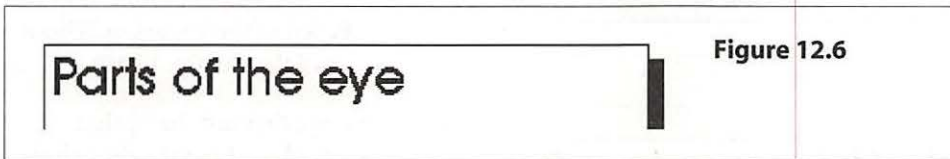
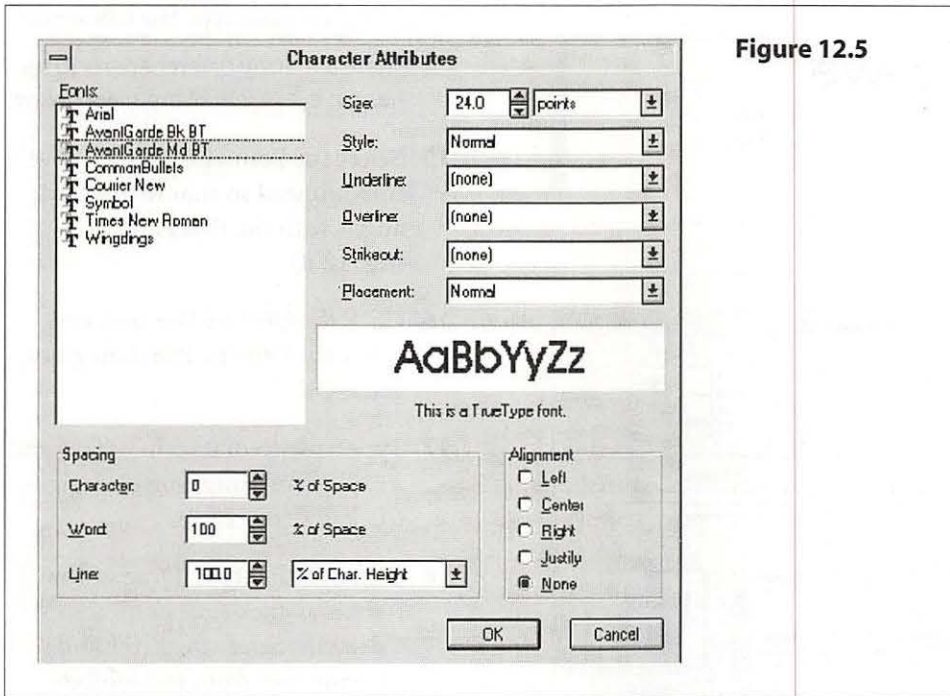


Figure 12.8

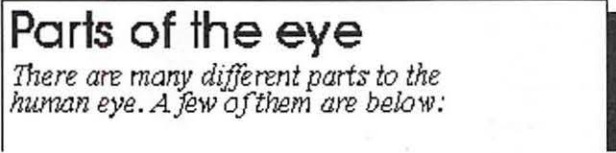


Figure 12.9

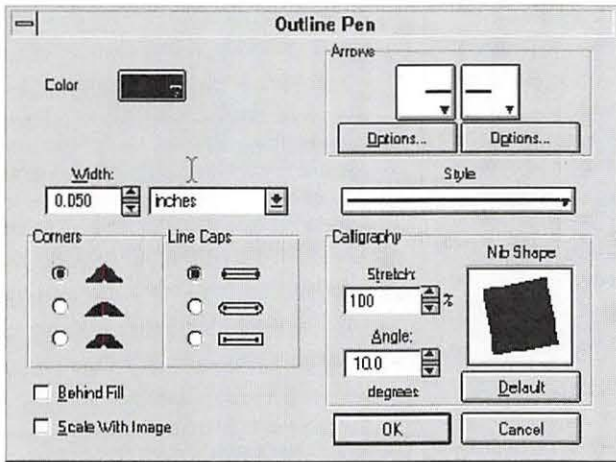


Figure 12.10

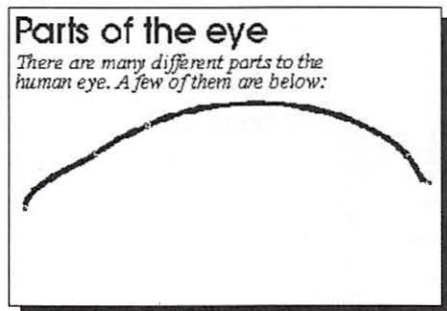
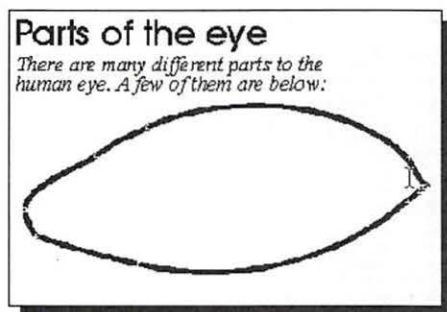


Figure 12.11



- 14 In the column type the following:
There are many different parts to the human eye. A few of them are below:
- 15 Select the Pointer tool and move this subhead so that the left side aligns with the P in Parts (fig. 12.8).
- 16 Click the Outline Pen tool and select the Outline Pen dialog box. Click OK.
- 17 Type a width of 0.05 in inches and a Calligraphy angle of 10 degrees. Click OK (fig. 12.9).
- 18 Select the Fill tool. Drag to the right and click the No fill tool. Click OK. Select the Freehand drawing tool from the toolbox.
- 19 Draw an arc shape starting from the middle-left of the white box. This is the top of the eye (fig. 12.10).
- 20 Draw another arc shape that meets both ends of the first shape. This is the bottom of the eye (fig. 12.11).
- 21 Draw a third arc shape that meets both ends, but is positioned at the top third of the space between the two arcs (fig. 12.12a).
- 22 Draw a circle in the middle of the second and bottom arcs (fig. 12.12b). If necessary, click and drag parts of your lines to make them more curved or to make the two lines meet. If you make a mistake, press delete with the line selected and start over.
- 23 De-select your circle by selecting the Pointer tool and clicking outside the box. Select the Fill tool from the toolbox, and choose the black color. Click OK.

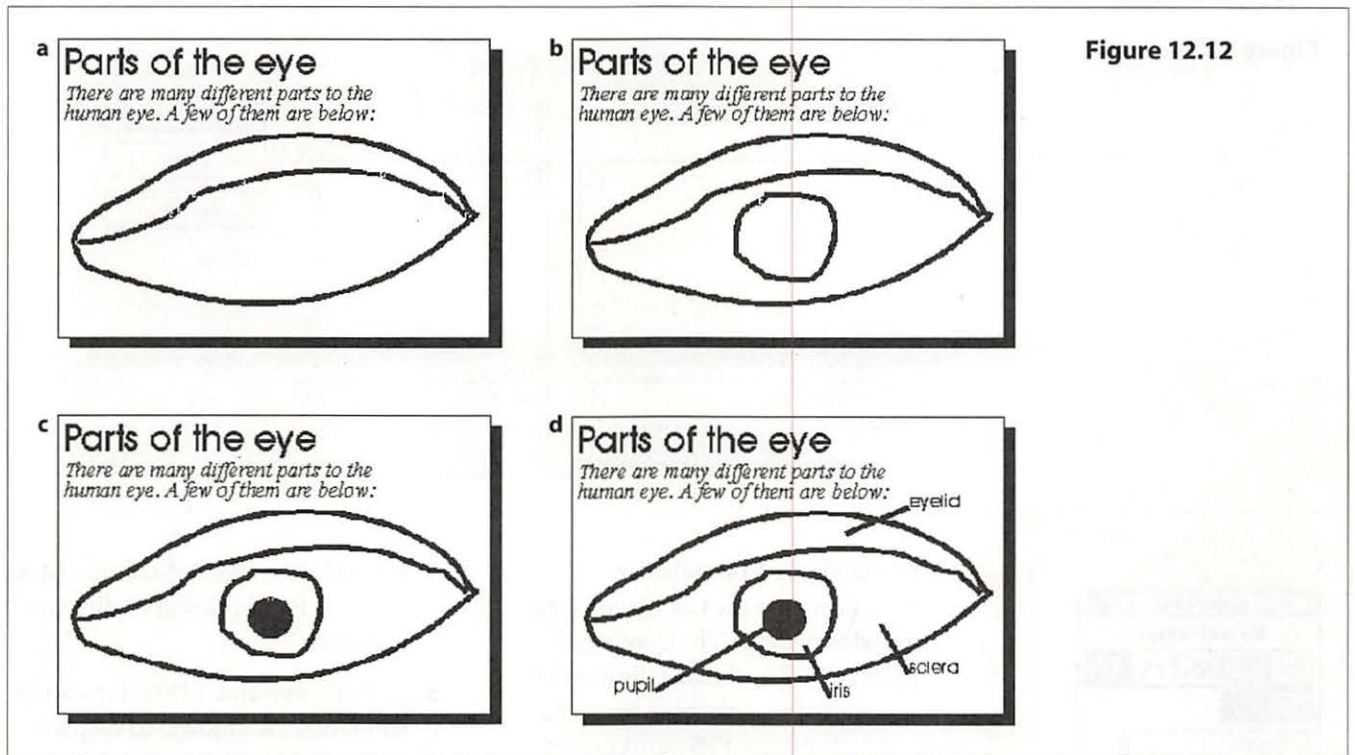


Figure 12.12

- 24** Select the Circle tool. Make a small, filled circle that fits inside your previously created circle. With the Pointer tool, click and drag the circle to place it in the center (fig. 12.12c).
- 25** Press Control-T, then click OK. Make the text AvantGarde Md BT, 12.0 point type, and Normal style. Click OK.
- 26** Click and hold the Freehand tool. Select the Callout tool at the end of the choices.
- 27** Click once in each part of the eye, then double-click the end of the line and type each label: eyelid, sclera, pupil, iris (fig. 12.12d).
- 28** Press Control-T, and click OK. In the Type dialog box, select Times New Roman, Normal-Italic, and 10.0 point type. Click OK. Select the Text tool. Click under the box.

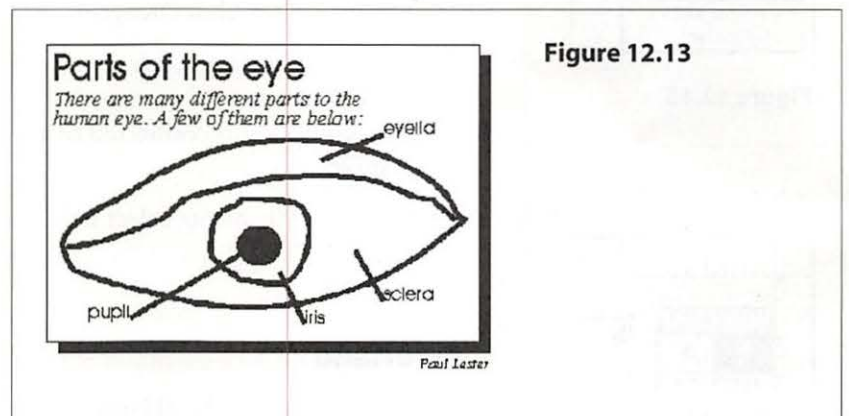


Figure 12.13

- 29** Type your name and position it with the Pointer tool in the bottom-right corner of the diagram (fig. 12.13).
- 30** From the File menu, select Save and save your work in the Native CorelDraw format under the name of "eye.cdr".
- 31** From the File menu, select Export to also save the file in the EPS

Figure 12.14

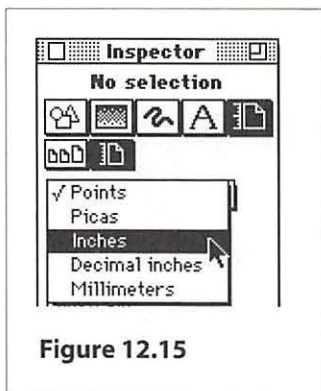
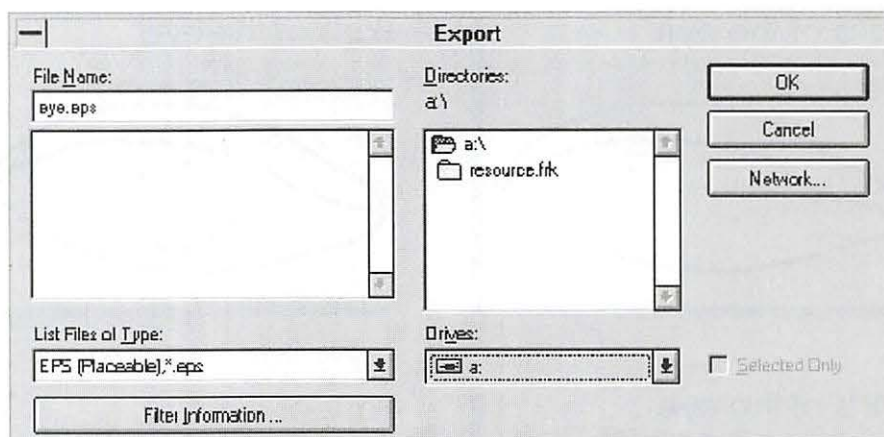


Figure 12.15

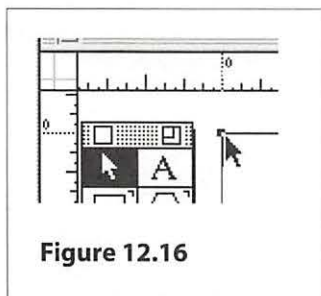


Figure 12.16

format (fig. 12.14). Select the EPS file type within the List files of Type: pull-down menu. The CoreDraw program will automatically put the proper suffix on the file's name. Be sure to leave the .EPS suffix on the file's name. Click OK. In the Export EPS dialog box, click OK again.

- 32 From the File menu, select Print and print a copy of your work if your computer is connected to a printer.
- 33 From the File menu, select Exit.

FreeHand

- 1 Double-click the FreeHand program icon.
- 2 Press Command-N (Macintosh) or Control-N (Windows) to display a new work area. Make sure Preview is checked in the View menu.
- 3 Press Command-I (Macintosh) or Control-I (Windows) to display the Inspector window. Click the Page Layout icon. Click the smaller Page Layout icon. Click in the pull-down menu and select inches (fig. 12.15).
- 4 Press Command-R (Macintosh) or Control-R (Windows) to display the rulers.
- 5 Press Command-1 (Macintosh) or Control-1 (Windows) to display the actual size view.
- 6 Select the Box tool.
- 7 Move the Crosshair icon to middle of the page. Click and drag to make a box about 4-by-3 inches. Click and drag from the zero lock corner and stop at the top-left corner of the box (fig. 12.16).
- 8 From the View menu, de-select Snap to point, Snap to guides, and Snap to grid.
- 9 Select the Pointer tool from the toolbox. Click and drag from the lower-right corner of the box to the 3.5-inch position on the horizontal ruler and the 2.75-inch position on the vertical ruler.
- 10 Click and drag a line of the box and move it to the center of the frame so you can see all of it.
- 11 With the box selected, click the Fill icon in the Inspector. The pull-down menu should show

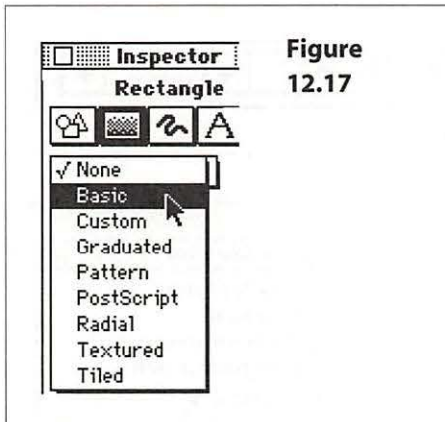


Figure 12.17

Basic (fig. 12.17). Double-click the black colored box to show the Color List window (fig. 12.18). In the Color List window, click the Box icon and select Black to make a black-filled box (fig 12.19).

- 12 With the box selected, press Command-C (Macintosh) or Control-C (Windows), then Command-V (Macintosh) or Control-V (Windows) to create a second box.
- 13 Move this second black box until it's slightly higher and to the left of the first box (fig. 12.20).
- 14 In the Color List window, select White fill.
- 15 In the Color List window, select Black stroke (fig. 12.21).
- 16 Select the Box tool.
- 17 Move the crosshair icon to the middle of the page outside of the two boxes. Click and drag to create a box about 3.5-by-.75-inches. Press Command-Shift-C (Macintosh) or Control-Shift-C (Windows) to display the Color Mixer window. Click and drag the K (black) color button to the left to 50 to create a 50 percent black tint (fig. 12.22). All the

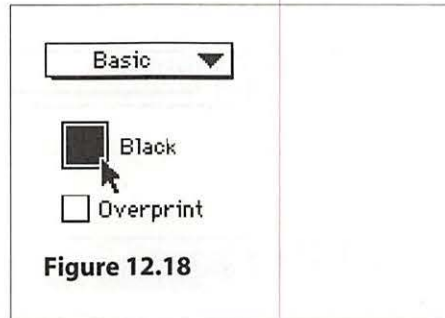


Figure 12.18

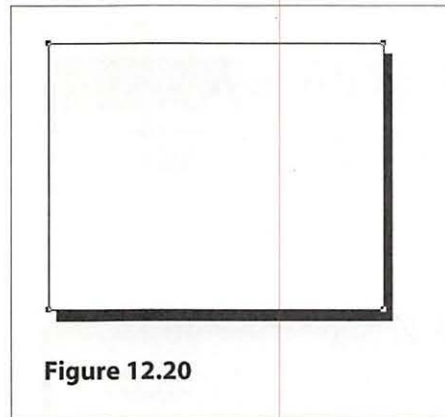


Figure 12.20

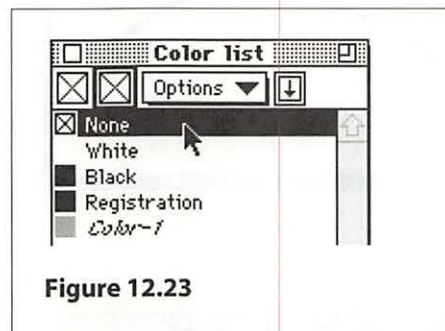


Figure 12.23

other colors should be set at 0. Click the Options pull-down menu in the Color List window and select New to display the shaded color in the list. Select the Stroke icon, and choose None (fig. 12.23). Select the Fill icon, and pick Color-1 to color the box (fig. 12.24).

- 18 With the Pointer tool selected, move the gray box to the top of the white box. Press Command-4 (Macintosh) or Control-4

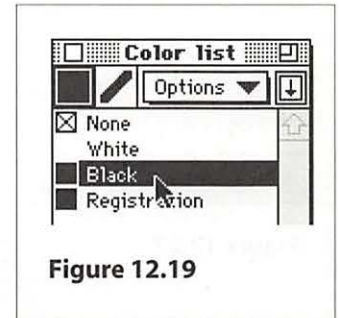


Figure 12.19

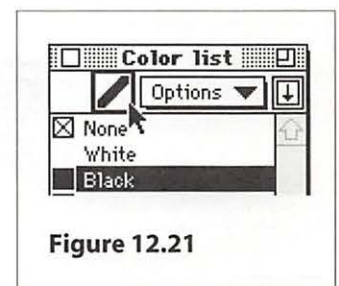


Figure 12.21

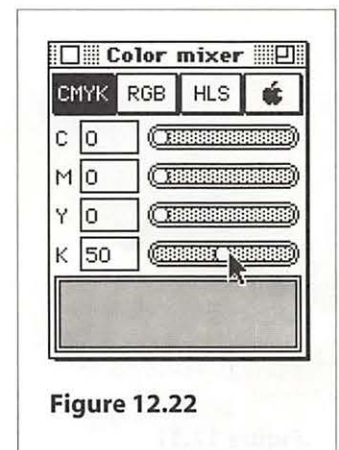


Figure 12.22

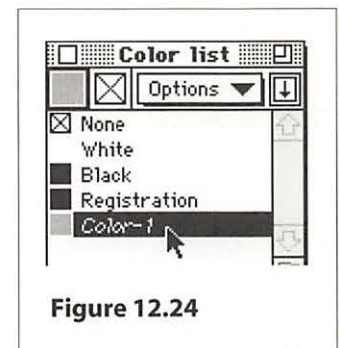


Figure 12.24

Figure 12.25



Figure 12.26



Figure 12.27

Parts of the eye

Figure 12.28

Parts of the eye

There are many different parts to the human eye. A few of them are below.

Figure 12.30

Parts of the eye

There are many different parts to the human eye. A few of them are below.



Figure 12.31

Parts of the eye

There are many different parts to the human eye. A few of them are below.

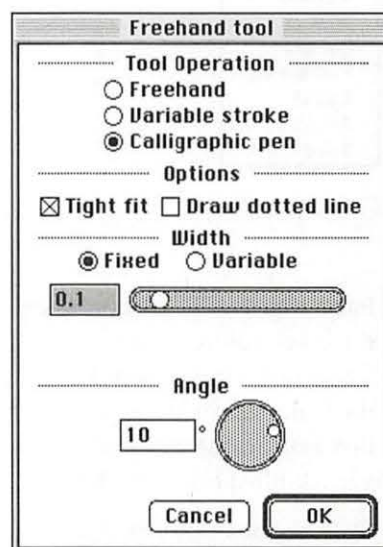


Figure 12.29

(Windows) to view the work area at 400 percent. Scroll the work area to see the top-left corner of the shaded box. Click and drag the corner handles until the shaded box fits just inside the white box at the top without overlapping the white box's black line (fig. 12.25). Scroll to the right side of the box and repeat this adjustment. Switch to Actual size view by pressing Command-1 (Macintosh) or Control-1 (Windows).

- 19 Press Command-T (Macintosh) or Control-T (Windows). In the Type dialog box, select Helvetica, Bold, and 24pt type (fig. 12.26).

- 20 Select the Text tool. Click in the shaded box and type the following (**fig. 12.27**):
Parts of the eye
- 21 Choose the Pointer tool. Click and drag the column to move the headline to the left and to the vertical center section of the shaded box.
- 22 Select the Text tool. Below the boxes, but still on your work area (scroll down if necessary), click to create a new column.
- 23 In the Type dialog box, select Palatino, Italic, and 14pt type.
- 24 In the column type the following:
There are many different parts to the human eye. A few of them are below:
- 25 Choose the Pointer tool, and move this subhead so that the left side aligns with the P in Parts below the gray box (**fig. 12.28**).
- 26 Click on the work area outside the boxes. In the Color List window, select the Fill icon, then Black color. Select the Stroke icon, then Black color.
- 27 Double-click the Freehand tool. Select Calligraphic pen, a fixed width of 0.1, and an angle of 10 degrees (**fig. 12.29**). Click OK.
- 28 Draw an arc shape starting from the middle-left of the white box. This is the top of the eye (**fig. 12.30**).
- 29 Draw another arc shape that meets both ends of the first shape. This is the bottom of the eye (**fig. 12.31**).
- 30 Draw a third arc shape that meets both ends, but is positioned at the top third of the space between the two arcs (**fig. 12.32**).

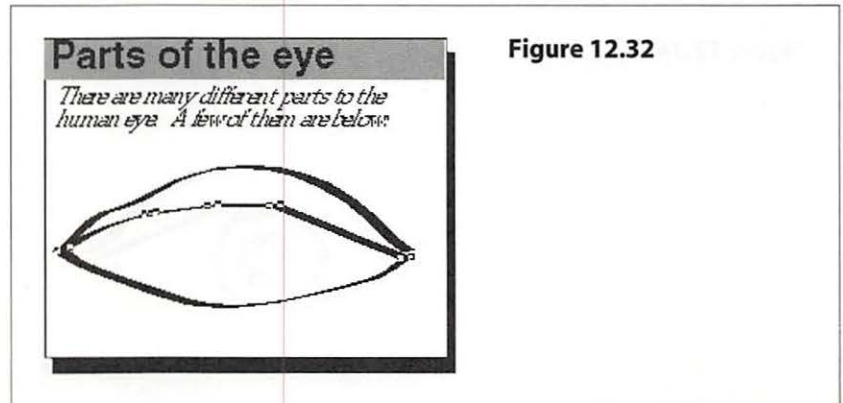


Figure 12.32

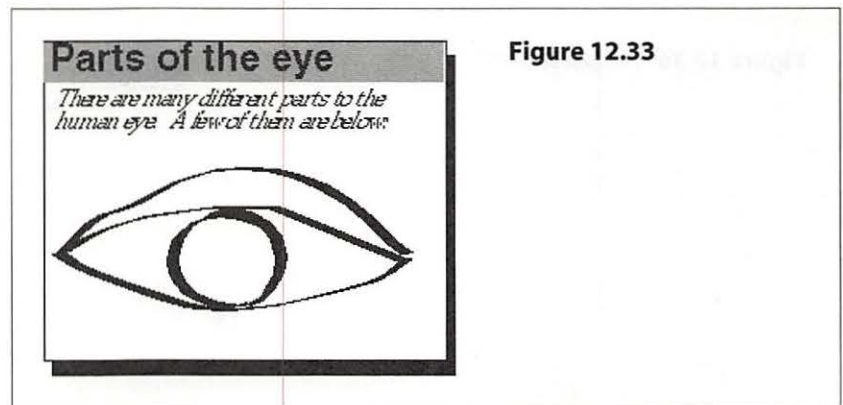


Figure 12.33

- 31 Draw a circle in the middle of the second and bottom arcs (**fig. 12.23**). Click and drag parts of your lines to make them more curved or to make the two lines meet. If you make a mistake, press Delete with the line selected and start over.
- 32 Select the Circle tool. Make a small, filled circle that fits inside your calligraphic circle. Click and drag the circle to place it in the center (**fig. 12.34**).
- 33 In the Type dialog box, switch the text to Helvetica, Bold, and 12pt.
- 34 Select the Text tool. Make separate cursor clicks at slightly different locations of the work area (be careful that you don't click on an

Figure 12.34

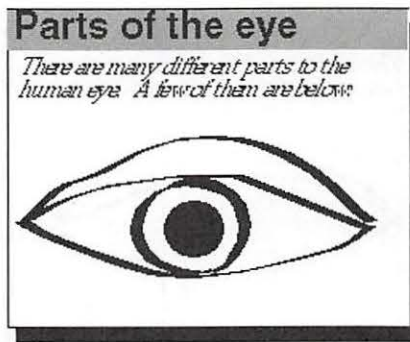


Figure 12.36

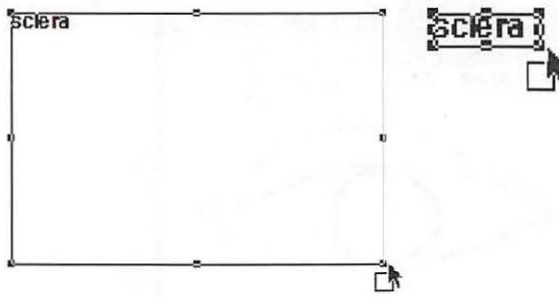
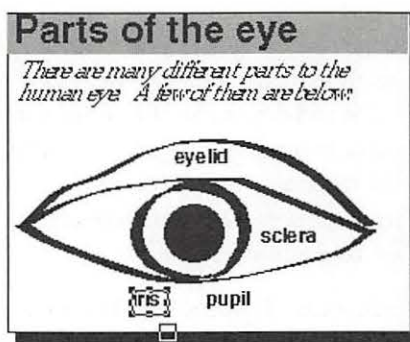


Figure 12.37



pupil eyelid
iris sclera

Figure 12.35

existing text box), and each time type in a label: eyelid, sclera, pupil, iris (fig. 12.35).

- 35 Select the pointer tool. Click and drag from the bottom-right of each label's column to resize the text box around the label (figs. 12.36).
- 36 Click and drag each text column to the place in the diagram as shown in fig. 12.37. De-select any text box that is selected.
- 37 Select the Pen tool. In the Inspector window, select the Stroke icon. In the Dash pull-down menu, select the sixth choice from the top (fig. 12.38).
- 38 Press the Shift key, and click the Pen tool once above the iris label and once again in the iris part of the drawing (fig. 12.39).
- 39 Select the Pointer tool. De-select the line. Select the Pen tool, and make another line that starts beside the pupil label and ends in the pupil part of the drawing.
- 40 In the type dialog box, select Palatino, Italic, and 10pt. Select the Text tool.
- 41 Type your name and position it with the Pointer tool in the bottom-right corner of the diagram (fig. 12.40).
- 42 From the File menu, select Save and save your work in the Illustrator format under the name of "eye".

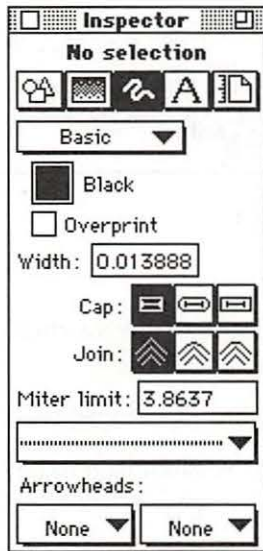


Figure 12.38

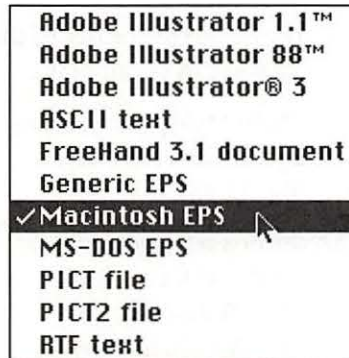


Figure 12.41

- 43 From the File menu, select Export to also save the file in the EPS format. The FreeHand program will automatically put the proper suffix on the file's name (fig. 12.41).
- 44 If your computer is connected to a printer, from the File menu, select Print and print a copy of your work.
- 45 From the File menu, select Quit (Macintosh) or Exit (Windows).

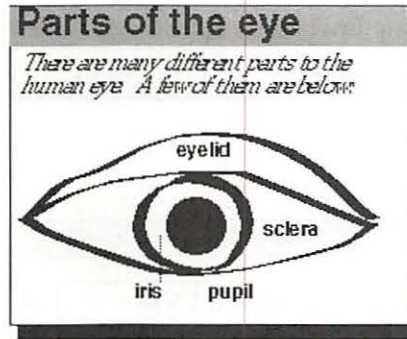


Figure 12.39

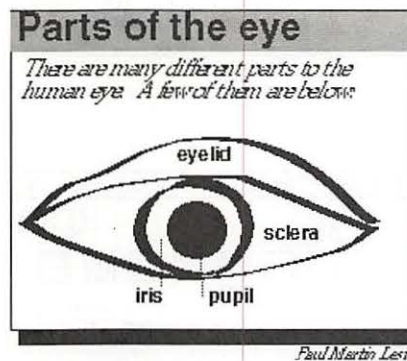


Figure 12.40

Illustrator

- 1 Double-click the Illustrator program icon.
- 2 Press Command-R (Macintosh) or Control-R (Windows) to display the rulers.
- 3 Press Command-H (Macintosh) or Control-H (Windows) to display the actual size view.
- 4 From the View menu, select Preview.
- 5 From the Window menu, select Show Paint Style.
- 6 From the File menu, select Preferences and then General. Choose Inches in the Ruler units pull-down menu and then Points/Picas in the Type Units menu (fig. 12.42). Click OK.

Figure 12.42

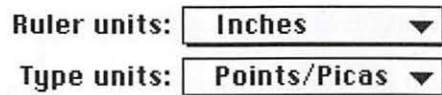


Figure 12.44

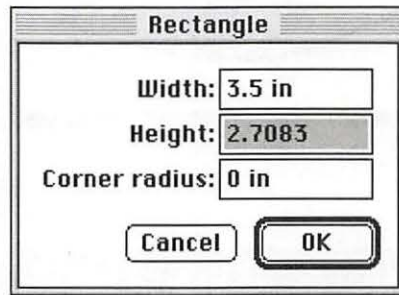


Figure 12.45

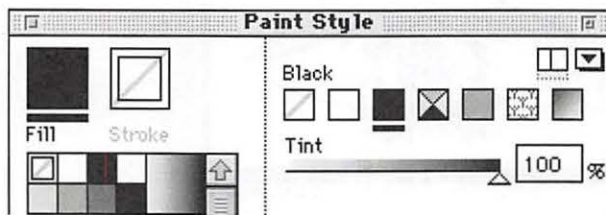


Figure 12.46

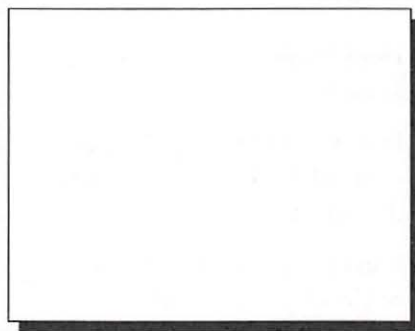


Figure 12.47

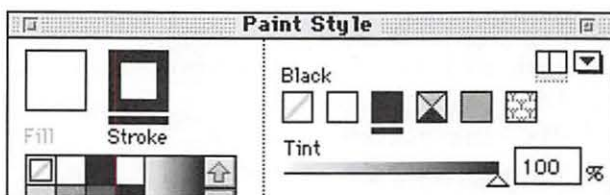


Figure 12.43

- 7 In the Paint Style palette, click the Auto box (fig. 12.43).
- 8 Select the box (Rectangle) tool.
- 9 Move the Crosshair icon to the middle of the page. Click once.
- 10 In the Rectangle dialog box, type 3.5 for width, 2.7083 for height, and 0 for Corner radius (fig. 12.44). Click OK.
- 11 Select the Pointer tool.
- 12 Move the box to the center of the frame so you can see all of it.
- 13 In the Paint Style palette, select the Fill icon, then solid black color (fig. 12.45).
- 14 With the box selected, press Command-C (Macintosh) or Control-C (Windows), then Command-V (Macintosh) or Control-V (Windows) to create a second box.
- 15 Move this second black box until it's slightly higher and to the left of the first box (fig. 12.46).
- 16 With the second box selected, in the Paint Style palette, select the solid white color.
- 17 In the Paint Style palette, select the Stroke icon, then a solid black color (fig. 12.47). In the Stroke weight box, highlight the value and type 2 pt. (fig. 12.48). Click in the box to see your settings (fig. 12.49).



Figure 12.48

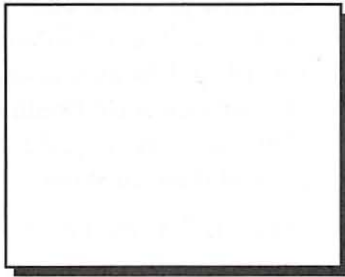


Figure 12.49

- 18 Select the box (Rectangle) tool.
- 19 Move the Crosshair icon above the boxes. Click once.
- 20 In the Rectangle dialog box type 3.4722 for width and 0.4167 for height. Leave the Corner radius at 0. Click OK.
- 21 Select the smaller box with the Pointer tool. In the Paint Style palette, select black fill, then type 50 in the Tint percentage box (fig. 12.50a). The Stroke icon should be set at none (fig. 12.50b).
- 22 Carefully move this new box within the top of the white box. Make sure the sides do not overlap the black border of the white box (fig. 12.51). De-select the boxes.
- 23 Press Command-T (Macintosh) or Control-T (Windows). In the Character dialog box, select Helvetica, Bold, and 24pt type (fig. 12.52).

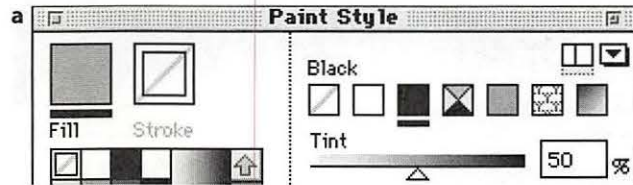


Figure 12.50

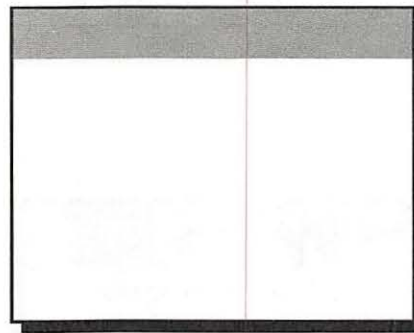
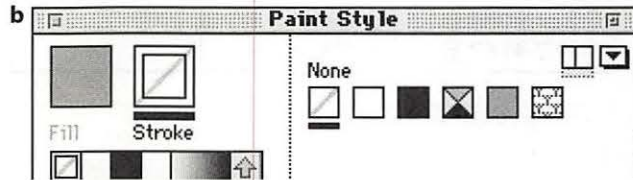


Figure 12.51

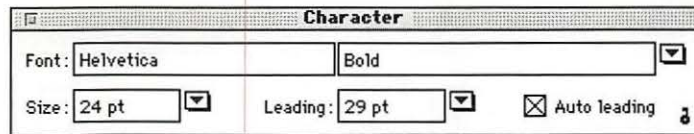
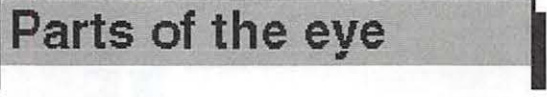


Figure 12.52

Figure 12.53



Parts of the eye

Figure 12.54

X: 4.8056 in	W: 3 in	
Y: 7.4167 in	H: 0.5 in	

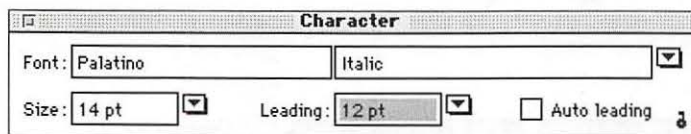
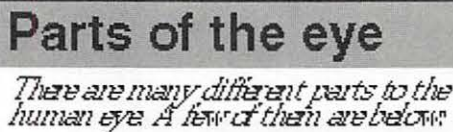


Figure 12.55

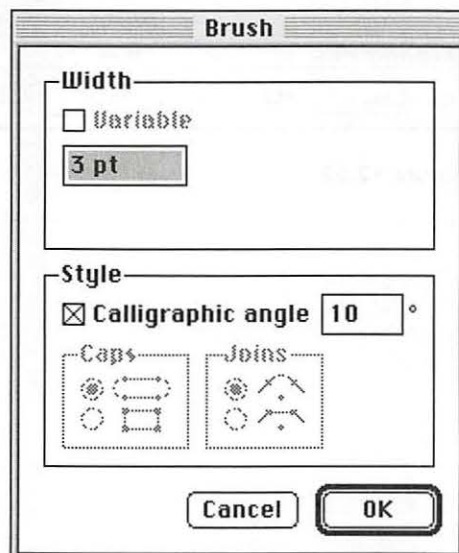
Figure 12.56



Parts of the eye

There are many different parts to the human eye. A few of them are below:

Figure 12.57



24 In the Paint Style palette, select the Fill icon and make the color solid black. Select the Stroke icon, then None.

25 Select the Type tool. Click in the shaded box and type the following (fig. 12.53):

Parts of the eye

26 If the text is behind the boxes, from the Arrange menu, select Bring to Front. Choose the Pointer tool. Click and drag the baseline of the text and move the headline to the left and to the vertical center section of the shaded box.

27 Select Show Info from the Window menu.

28 Select the Type tool. To the right of the black box, click and drag to create a 3-by- $\frac{1}{2}$ -inch column (check the dimensions in the info box) (fig. 12.54).

29 In the Character dialog box, select Palatino, Italic, 14pt type with 12pt leading (fig. 12.55).

30 Click in the column and type the following:

There are many different parts to the human eye. A few of them are below:

31 Choose the Pointer tool, and move this subhead so that the left side aligns with the P in Parts (fig. 12.56).

32 De-select the subhead text. Select the Brush tool. In the Paint Style palette, select the Fill and Stroke icons, then solid black for each one.

33 Double-click the Brush tool. In the Brush dialog box, type 3pt in the Width box, select the Calligraphic angle box, and type in 10 for the angle (fig. 12.57). Click OK.

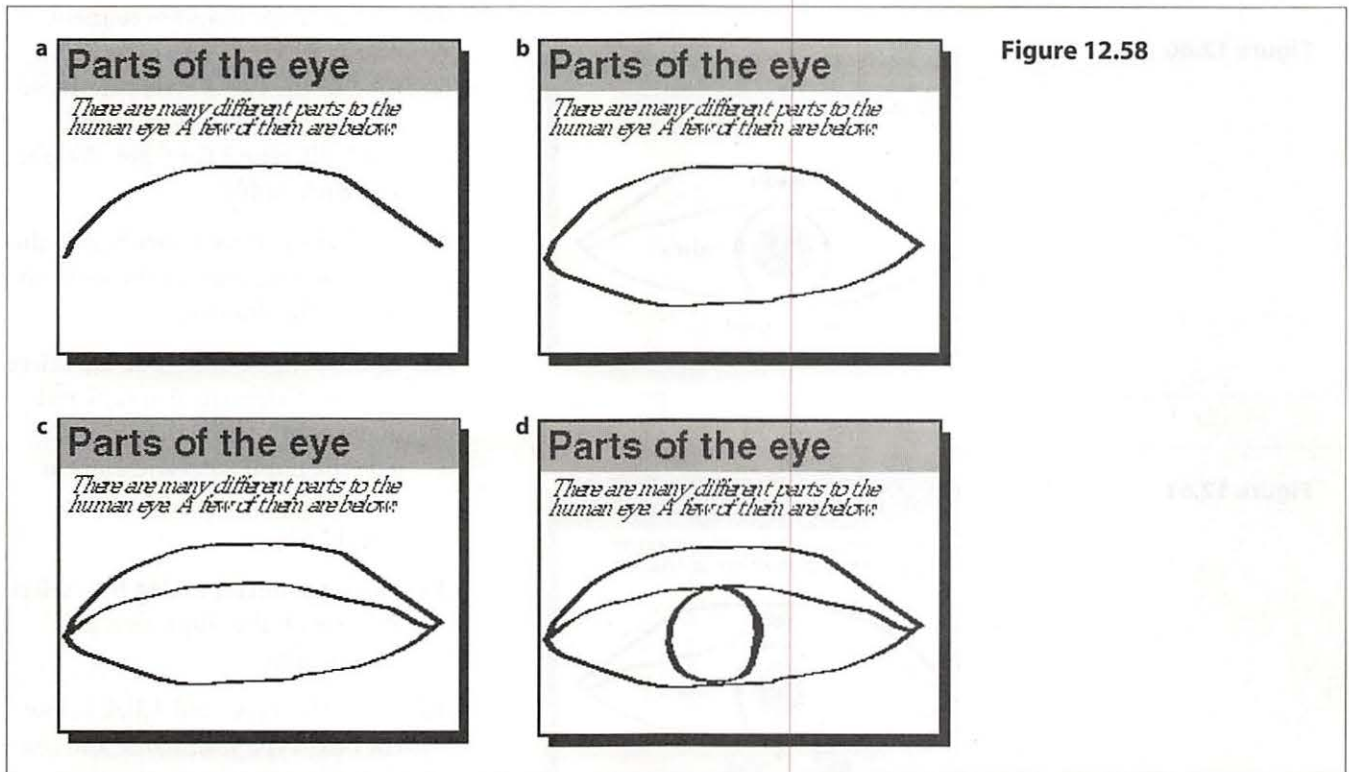


Figure 12.58

- 34 Draw an arc shape starting from the middle-left of the white box. This is the top of the eye (fig. 12.58a).
- 35 Draw another arc shape that meets both ends of the first shape. This is the bottom of the eye (fig. 12.58b).
- 36 Draw a third arc shape that meets both ends, but is positioned at the top third of the space between the two arcs (fig. 12.58c).
- 37 Draw a circle in the middle of the second and bottom arcs (fig. 12.58d). Click and drag parts of your lines to make them more curved or to make the two lines meet. If you make a mistake, press Delete with the line selected and start over.
- 38 Select the circle (Oval) tool. Press the Shift key and make a small, filled circle that fits inside your calligraphic circle (fig. 12.59).

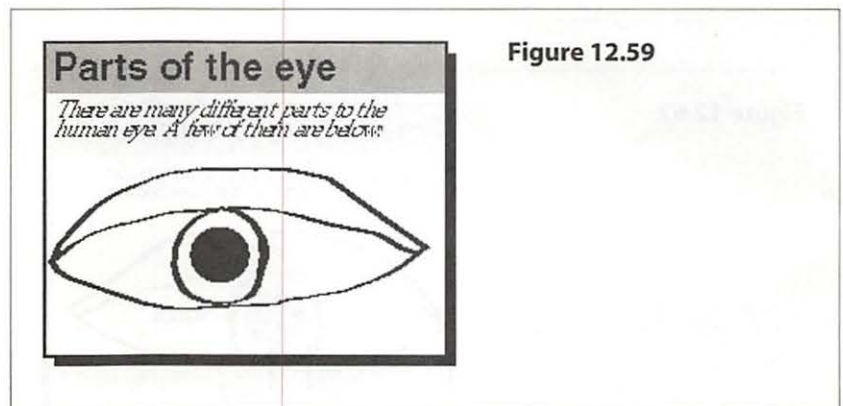


Figure 12.59

- 39 In the Character dialog box, switch the text to Helvetica, Bold, 12pt with auto leading.
- 40 For each label (*eyelid*, *sclera*, *pupil*, *iris*) select the Type tool, click somewhere below the box, type the label, click the Pointer tool, and move the label to its correct position. Repeat this process for the next label (fig. 12.60).

Figure 12.60

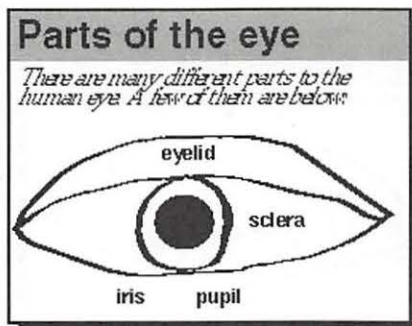


Figure 12.61

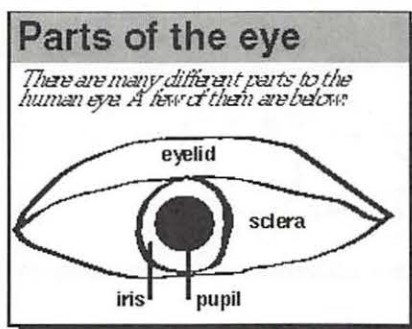


Figure 12.62

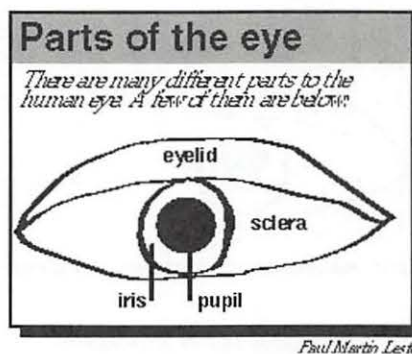
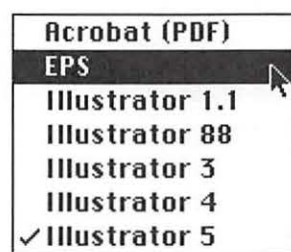


Figure 12.63



- 41 De-select any diagram element that is selected. Select the Pen tool. In the Paint Style palette, select the Stroke icon and solid black fill, type 3 for a 3pt. Weight, and click Apply.
- 42 Click the Pen tool once beside the iris label and once again in the iris part of the drawing.
- 43 Choose the Pointer tool. De-select the line. Select the Pen tool and make another line that starts beside the pupil label and ends in the pupil part of the drawing (fig. 12.61).
- 44 In the Character dialog box, select Palatino, Italic, 10pt. size, and 12pt. leading.
- 45 Select the Type tool. Click below the box. Type your name and use the pointer tool to position it aligned to the right under the outside edge of the black box (fig. 12.62).
- 46 From the File menu, select Save and save your work in the Illustrator 5 format under the name "eye".
- 47 Use the Save as command from the file menu and select the EPS format (fig. 12.63).
- 48 Be sure to save this new file under the name "eye.eps". In the EPS Format dialog box, click OK for the default setting.
- 49 If your computer is connected to a printer, from the File menu select Print and print a copy of your work.
- 50 From the File menu, select Quit (Macintosh) or Exit (Windows).

Picture Manipulation

Step-by-Step Guide

Although it is not considered ethical practice to manipulate the content of an editorial image without informing the reader of the alteration, advertising and illustration techniques often demand such content fabrications. Using the following step-by-step guide, you will learn how to combine one image with another and change what two girls can see while casually looking out their window of a streetcar in New Orleans.

Photoshop

- 1 Double-click the Photoshop icon.
- 2 From the File menu, select Open. Double-click the picture RAINY.PCT (within the CITY&PEO folder inside the ORLEANS folder) that came with this workbook (fig. 13.1).
- 3 Select the magnifying (Zoom) tool, and click in the picture once. Drag from the lower-right control box to enlarge the viewing area to see the whole image (fig. 13.2).
- 4 Choose the Rectangular Marquee tool and click and drag the image just inside the uneven edges of the picture so that you'll have straight edges on all four sides (fig. 13.3).

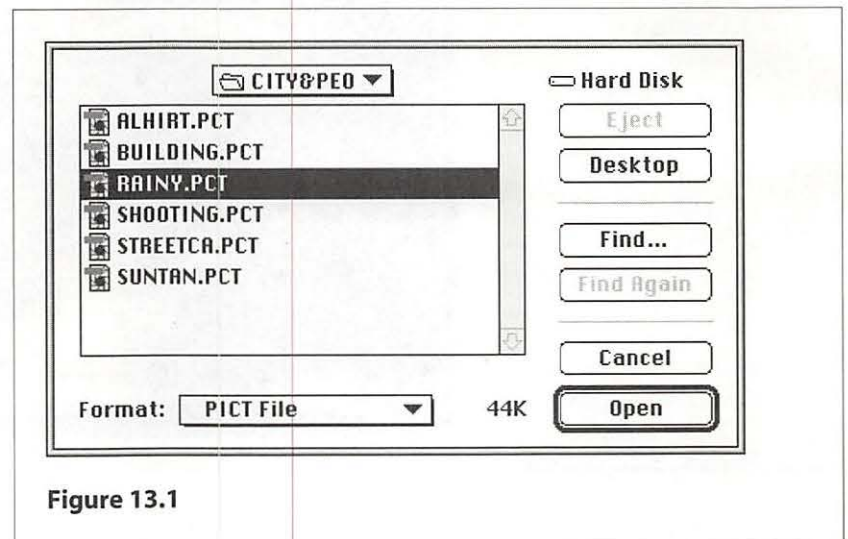


Figure 13.1

Figure 13.2



Figure 13.3



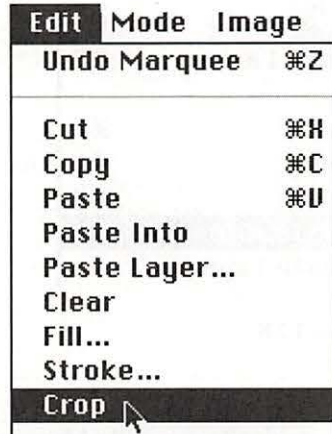


Figure 13.4



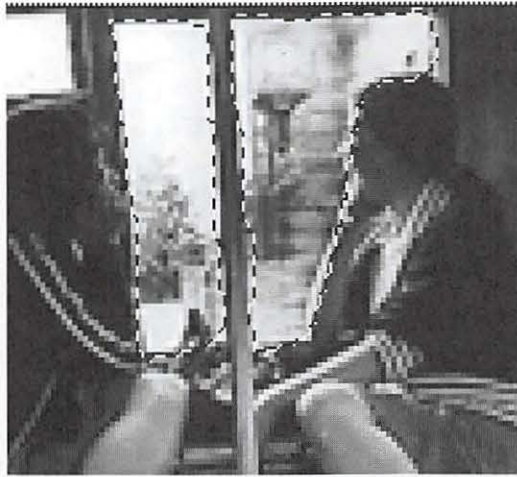
Figure 13.5

- 5 From the Edit menu, select Crop (fig. 13.4).
- 6 Select the Lasso tool. Click and drag, starting at the top of the building in the middle of the background, down to the bushes in the center of the frame, along the tops of the bushes to the right side of the frame, up along the right edge, and then left along the top of the frame until you get back to your starting point (fig. 13.5).
- 7 From the Edit menu, select Copy.
- 8 From the File menu, select Open. Double-click the picture STREETCA.PCT (in the same folder as the first picture) that came with this workbook (fig. 13.6).
- 9 Select the magnifying (Zoom) tool, and click in the picture once. Drag from the lower-right control box to enlarge the viewing area to see the whole image.



Figure 13.6

Figure 13.7



Edit	Mode	Image
Undo Lasso		⌘Z
Cut		⌘H
Copy		⌘C
Paste		⌘V
Paste Into		
Paste Layer...		

Figure 13.8

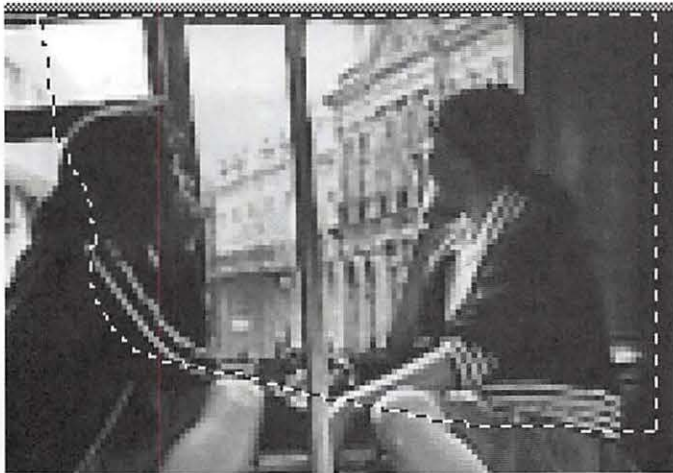
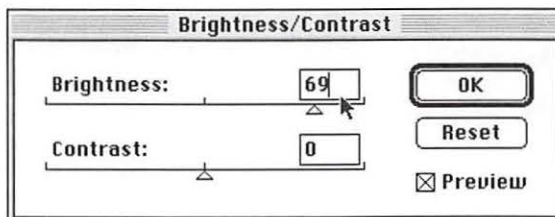


Figure 13.9

Figure 13.10



- 10 Choose the Rectangular Marquee tool, and click and drag the image just inside the uneven edges of the picture so that you'll have straight edges on all four sides.
- 11 From the Edit menu, select Crop.
- 12 The two girls are looking out a window divided by a metal bar. Use the Lasso tool with the Shift key pressed to outline the outer edges of both window sections. Click and drag to outline the first section. Release the mouse button to complete the loop. Keep the Shift key pressed. Now, click and drag to outline the second section. When you release the mouse button, both window sections should be shimmering (fig. 13.7).
- 13 From the Edit menu, select Paste Into (fig. 13.8).
- 14 Click and drag the building image to move it in the background where you think it looks best (fig.13.9).
- 15 From the Image menu, select Adjust, then Brightness/Contrast. Type 69 into the Brightness box so that the background picture



Figure 13.11

will be a better match for the streetcar image (fig. 13.10). Click OK (fig. 13.11).

- 16** From the File menu, select Save as. Choose a location to store the file and type in a new name. Click Save.
- 17** From the File menu, select Print, and click OK.
- 18** From the File menu, select Quit (Macintosh) or Exit (Windows). Don't save the changes in the RAINY.PCT picture.

Chart Creation Step-by-Step Guide

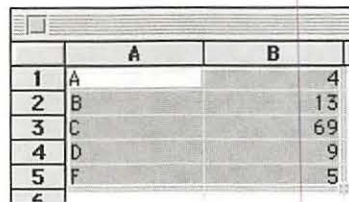
Spreadsheet programs offer a range of complex procedures for working with words and numbers, largely for business purposes. They can also be used, however, to create charts easily and quickly. With the procedures below, you will learn how to make an informational graphic known as a chart in either Excel or Lotus 1-2-3.

Excel

- 1 Double-click the Excel program icon.
- 2 Within a New worksheet, type the following information starting at cell A1. Use the Tab and arrow keys to move from cell to cell in the worksheet.

A	4
B	13
C	69
D	9
F	5

- 3 Highlight all of the cells with text. The first cell will only be outlined (**fig. 14.1**).
- 4 Click the ChartWizard icon at the top of the toolbox (**fig. 14.2**). Click in the worksheet to display the ChartWizard dialog box.



	A	B
1	4	4
2	13	13
3	69	69
4	9	9
5	5	5

Figure 14.1



Figure 14.2

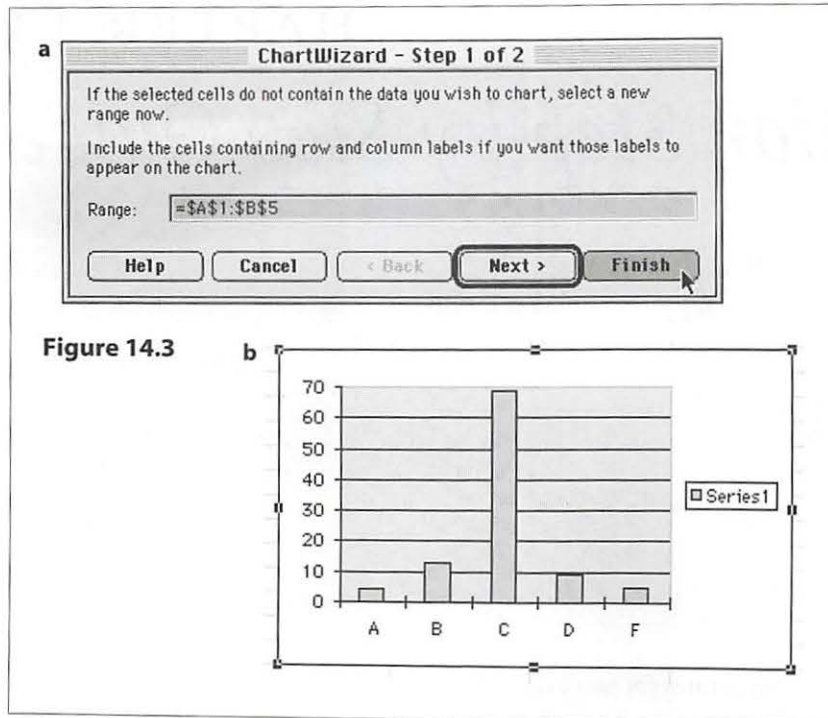


Figure 14.3

- 5 Click Finish in the ChartWizard dialog box to display a column chart (fig. 14.3).
- 6 Double-click the chart. The chart will now have a heavier frame (fig. 14.4). From the Insert menu, select Titles. Click the Chart Title button and click OK (fig. 14.5).
- 7 Click and drag to highlight the title. In the toolbox at the top, select the font Helvetica, 9pt size, and the Bold button. Type exactly the following (fig. 14.6):

Grades for a Communications Class
number of students = 100

- 8 Highlight the second line of text, and click the Italic button in the toolbox. Click the chart to de-select the text. Click the text once, then click and drag a line around the text to move it as shown in fig. 14.7.

- 9 In the Chart toolbox, select the Legend tool to eliminate the legend in the chart (fig. 14.8).
- 10 Double-click the white area of the chart outside the colored background behind the grid pattern. In the Patterns folder, click Automatic and Shadow (fig. 14.9). Click OK.

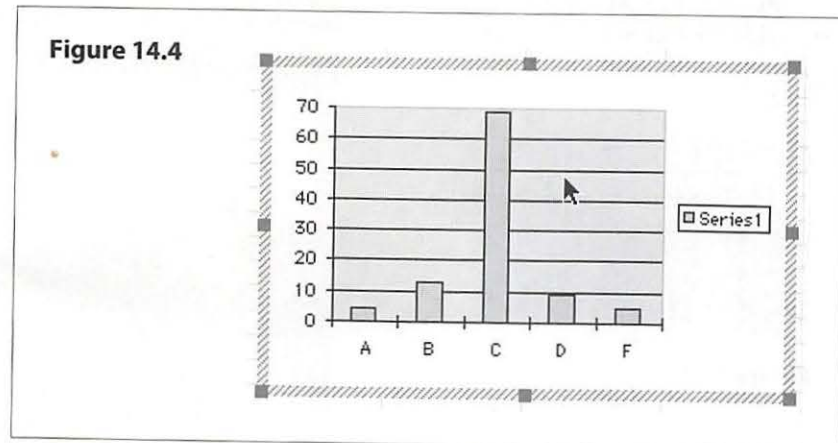


Figure 14.4



Figure 14.5

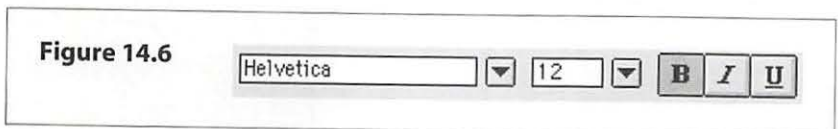


Figure 14.6

- 11 Double-click the background behind the chart's grid. Click in the Area Color menu and choose a light gray color. Click OK.
- 12 Double-click the y (vertical) axis, and select the Scale folder. Change the maximum value to 100 to display a more accurate chart (fig. 14.10). Click OK.
- 13 From the File menu, select Save. Decide where you want to save

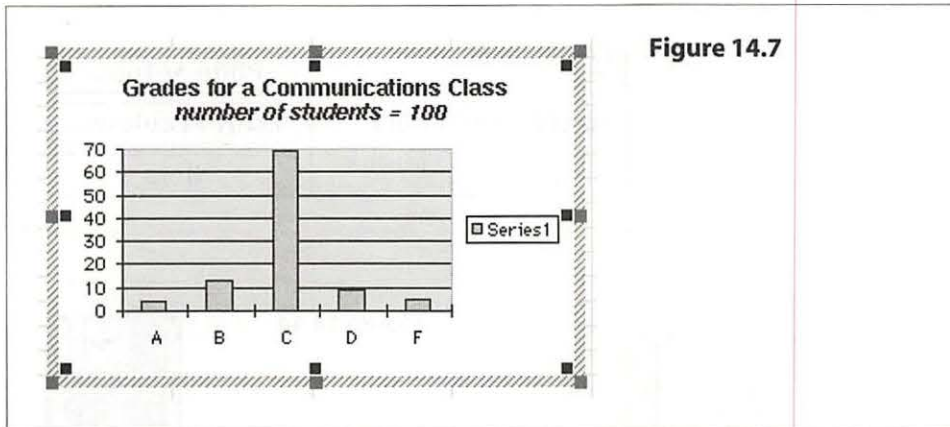


Figure 14.7

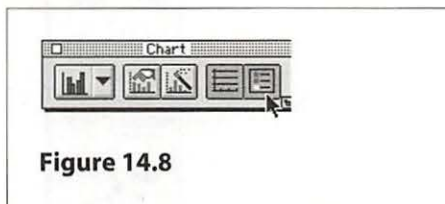


Figure 14.8

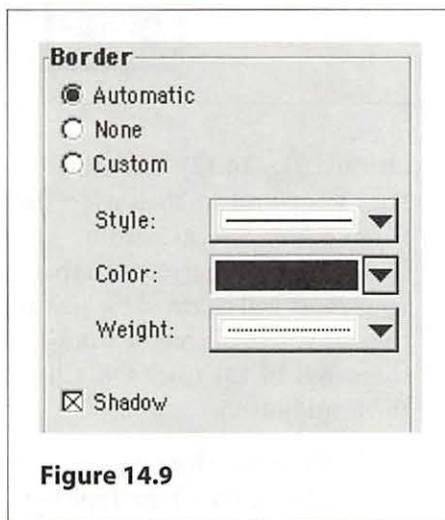


Figure 14.9

the file, type a name, and press the Return key.

- 14 Double-click the chart to display the striped select box (fig. 14.11).
- 15 From the File menu select Print. In the Print dialog box, make sure the Selected Chart button is

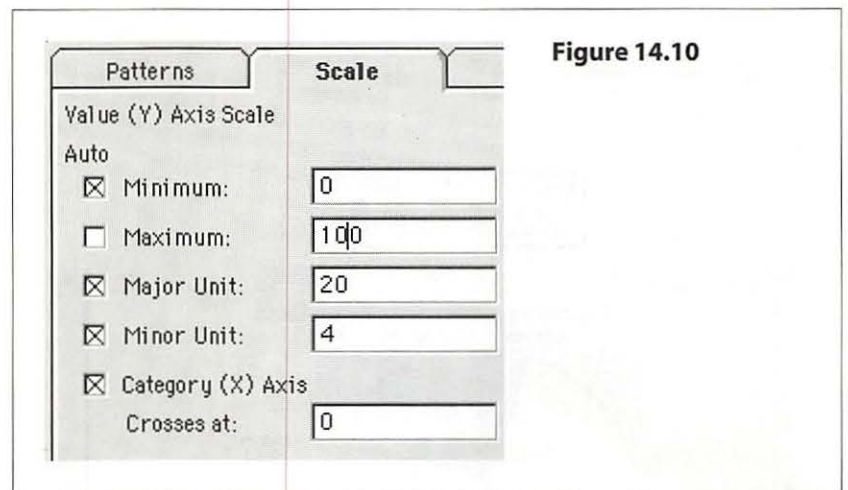


Figure 14.10

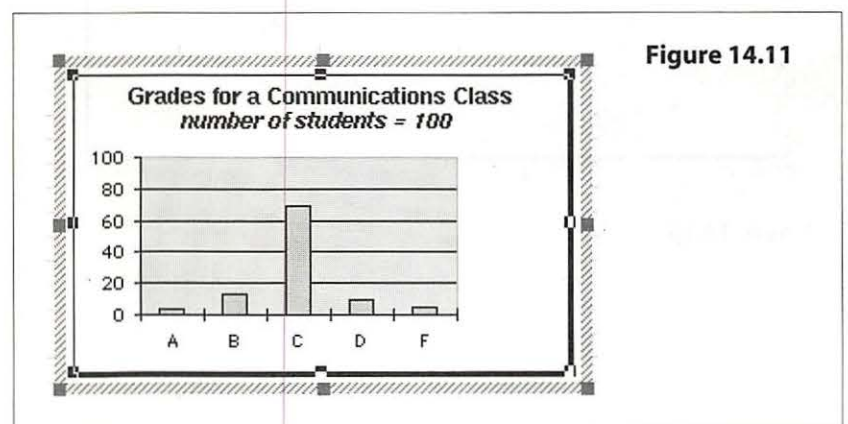


Figure 14.11

Figure 14.12



Figure 14.13

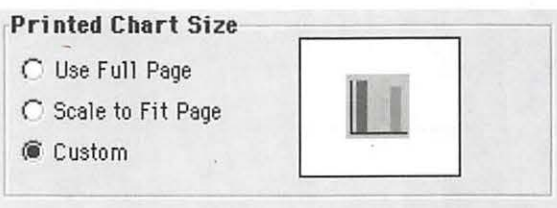


Figure 14.14

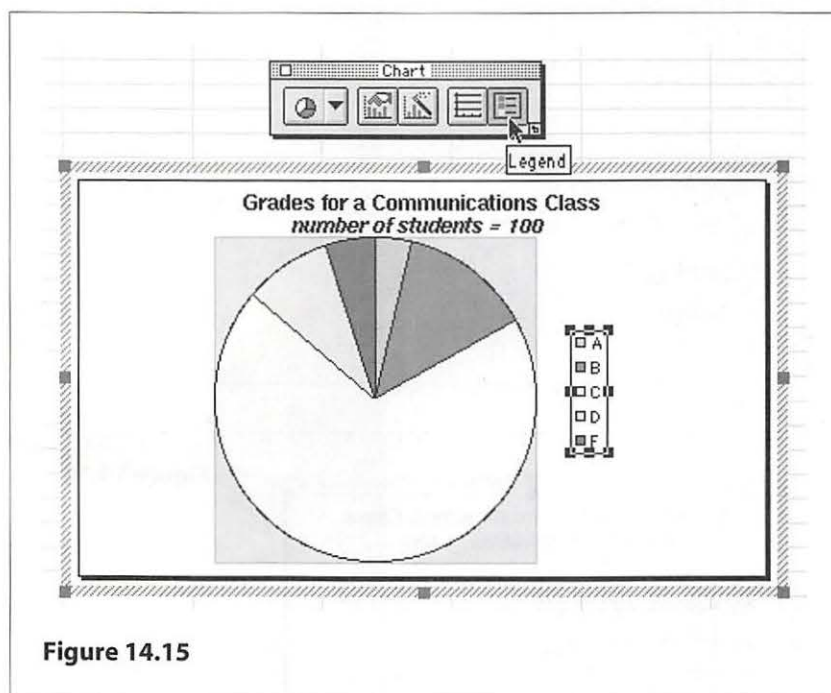


Figure 14.15

checked (fig. 14.12). Click the Page setup button, then select the Chart folder. Select Custom under Printed Chart Size so that your chart will be the same size as the one you made on the worksheet (fig. 14.13). Click OK. Click the Print button.

- 16 To display other chart options, click and drag the Chart Type button in the Chart toolbox to select some other chart style (fig. 14.14). If you select a pie chart, select the Legend tool to show the legend (fig. 14.15). You may also want to move the legend closer to the chart. You may want to save and print out your other versions.
- 17 From the File menu, select Quit (Macintosh) or Exit (Windows).

	A	B	C
1	Grades for a Communications Class		
2	A	4	
3	B	13	
4	C	69	
5	D	9	
6	F	5	

Figure 14.16



Figure 14.17

Lotus 1-2-3

- 1 Double-click the Lotus 1-2-3 program icon.
- 2 Within a New worksheet, type the following information, starting at cell A1. Use the Tab and arrow keys to move from cell to cell in the worksheet.

Grades for a Communications Class

A	4
B	13
C	69
D	9
F	5

- 3 Highlight all of the cells with text. The first cell will only be outlined (fig. 14.16).
- 4 If the Draw toolbox is not displayed on the desktop, from the Window menu, select Hide|Show, then Draw palette, and then Show Style palette.
- 5 Click the Graph icon in the Draw toolbox (fig. 14.17). Click on the worksheet to display the graph (fig. 14.18).
- 6 From the Style menu, Choose Frame. Within the Shadow pull-down menu, choose Thick. Click OK (fig. 14.19). Within the Style toolbox, click and drag the larger shadow box to select a filled-in shadow.

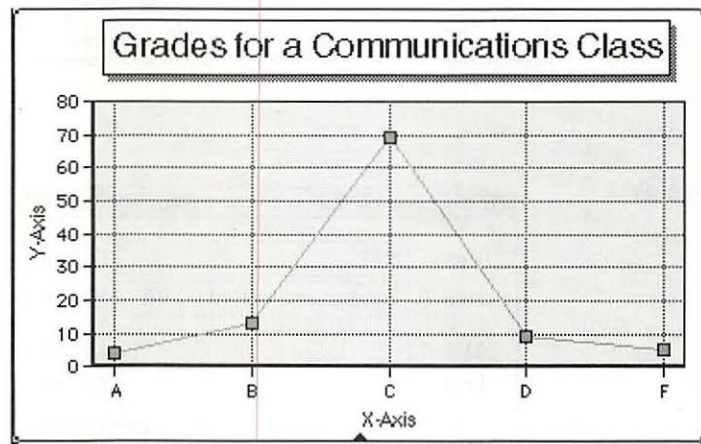


Figure 14.18

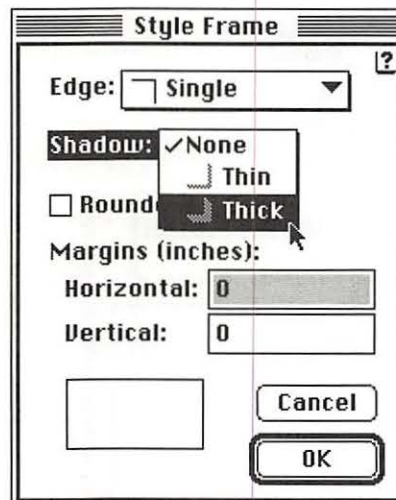


Figure 14.19

Figure 14.20

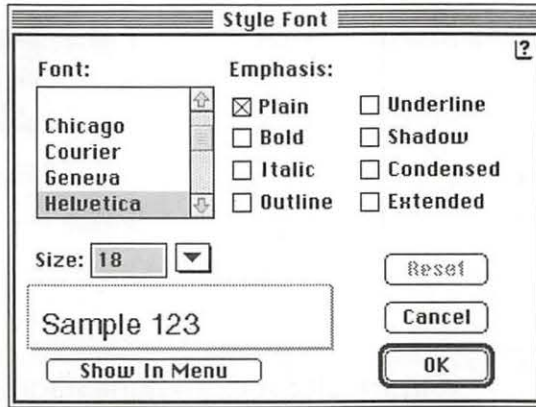


Figure 14.21

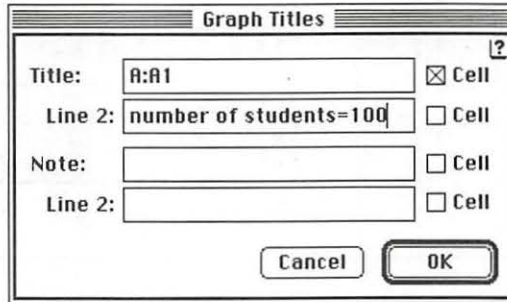
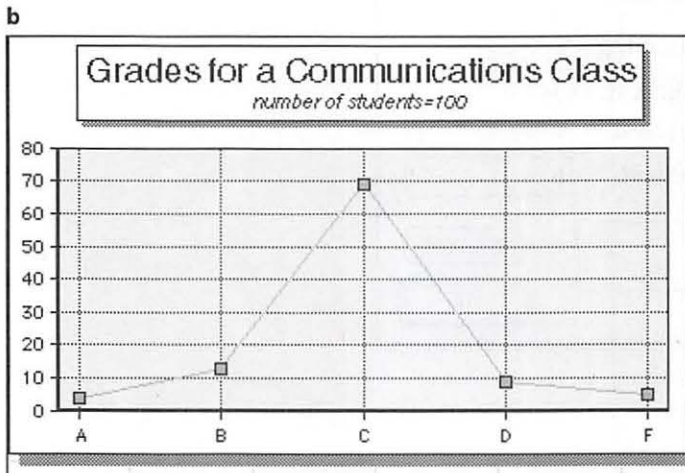
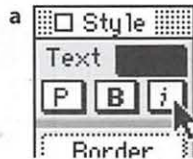


Figure 14.22



- 7 Select the Pointer tool from the Draw toolbox. Select the y-axis and x-axis text blocks and delete them.
- 8 Click on the chart's title. From the Style menu, select Font. Change the font to Helvetica, 18pt, and plain (fig. 14.20). Click OK.
- 9 Double-click the chart's title and type at Line 2 (fig. 14.21):
number of students = 100

Click OK.
- 10 Select this subtitle with the Pointer tool, and click the Italic tool button in the Style toolbox (fig. 14.22).
- 11 Double-click the y (vertical) axis. Select the Axis button. Change the upper limit from 80 to 100 for a more accurate chart. The lower limit should be 0 (fig. 14.23). Click OK.
- 12 Click on the worksheet to review your chart. From the File menu, select Save. Decide where you want to save the file, type a name, and press the Return (Macintosh) or Enter (Windows) key.
- 13 From the File menu, select Print.
- 14 From the Window menu, select Hide|Show and pick Graph Palette (fig. 14.24). You may want to explore other chart options by choosing a graph type from the Graph Types window. With the chart selected, pick another graph type (figs. 14.25). You can save and print out your other versions.
- 15 From the File menu, select Quit (Macintosh) or Exit (Windows).

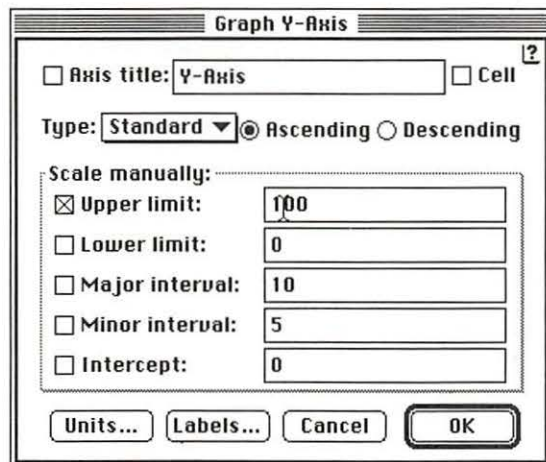


Figure 14.23

Show All Palettes
Hide All Palettes

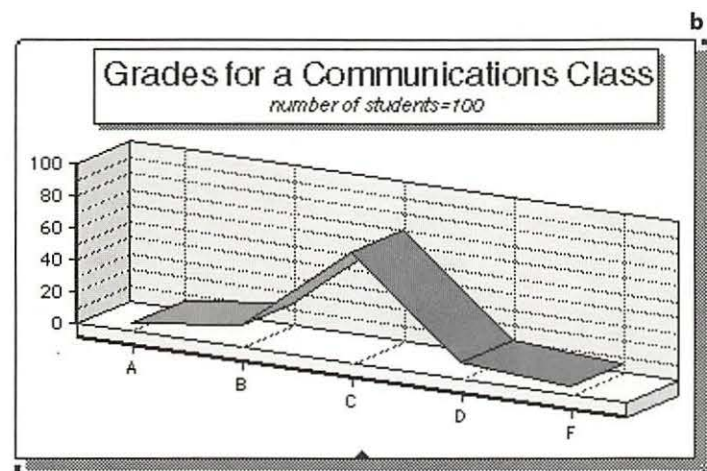
Hide Console
Hide Status
Hide Draw Palette
Show Graph Palette
Hide Style Palette

Show Clipboard
Show Transcript

Figure 14.24



Figure 14.25



Screen Presentation Step-by-Step Guide

Interactive multimedia can be used to create educational and entertaining presentations. Using the following step-by-step guides, you will create sophisticated and professional quality portfolios with words and pictures about the scenic wonders of Alaska and New Orleans. After you learn how the programs work by completing the following guides, you can substitute your own pictures to produce your own portfolio.

Director

- 1 Double-click the Director program icon. From the File menu, select Preferences, then the 13-inch monitor selection within the Stage Size section. Click OK.
- 2 The first step is to import or create all your cast members.
- 3 If not already displayed, from the Window menu, select Cast to show the Cast window, then Paint to display the Paint palette. In the Paint menu, select Show Rulers.
- 4 From the File menu, select Import. In the Type pull-down menu, select PICT (Macintosh) or PCT (Windows). If available within the Director folder (it can be found by opening folders named

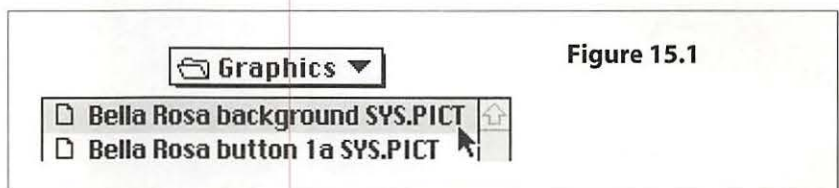


Figure 15.1

“Extras,” “ClipMedia Sampler,” and then “Graphics”), find and highlight a background picture named “Bella Rosa background SYS.PICT” (or SYS.PCT). Click the Import button (**fig. 15.1**).

- 5 If the picture is not available with your version of Director, select the Paint Bucket tool, Normal display in the toolbox, and a dark orange color from the Foreground color palette (**fig. 15.2**). Click the Paint Bucket icon in the work area to fill the space with the color.

Figure 15.2

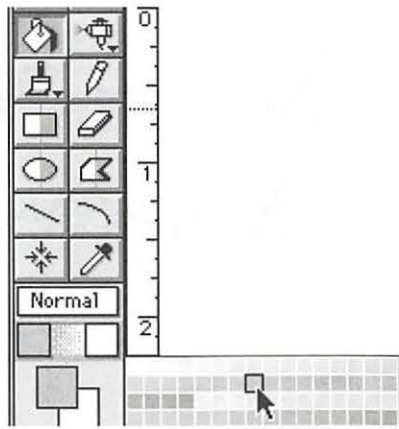


Figure 15.3

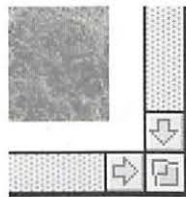


Figure 15.4

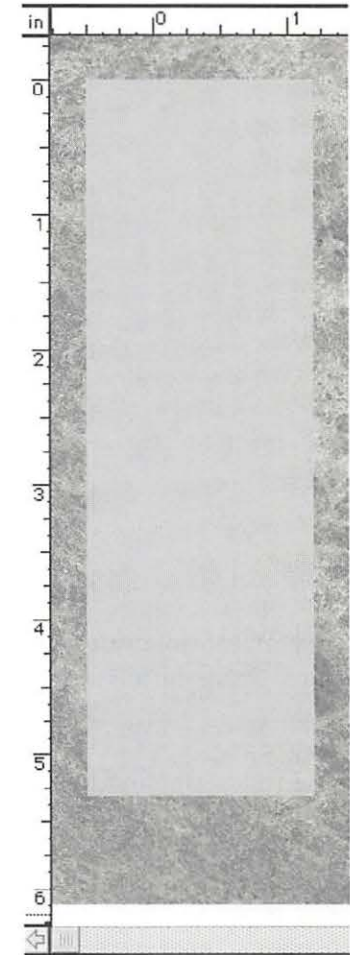
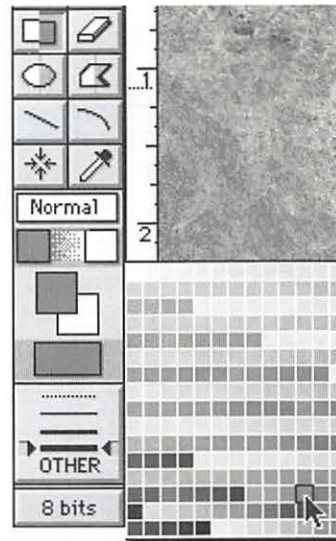


Figure 15.5

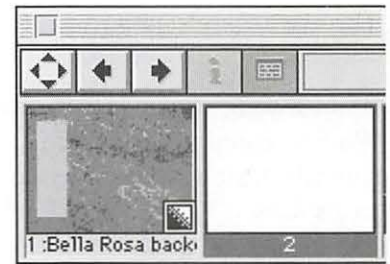


Figure 15.6

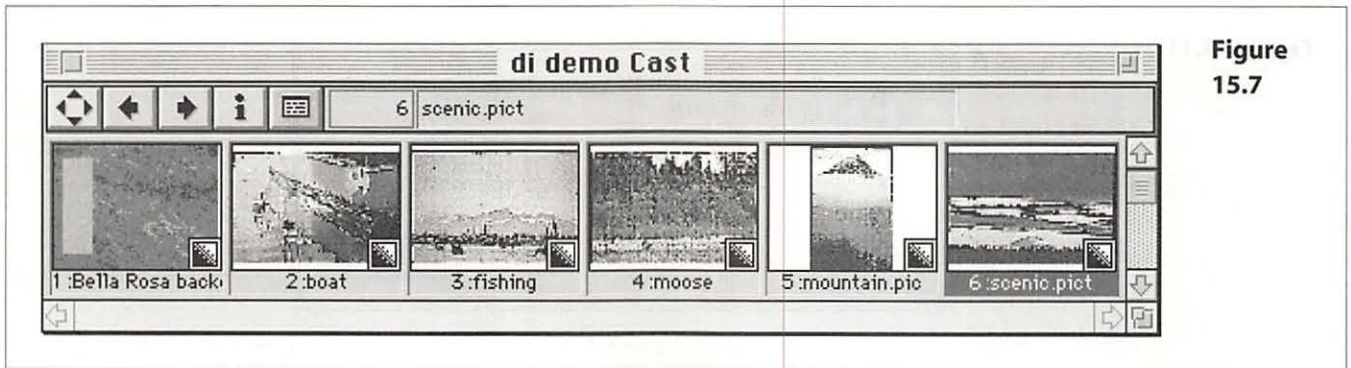


Figure 15.7

- 6 Your background picture will appear in the first Cast and Paint window frames.
- 7 Click on the Paint window. Click and drag the lower-right control box to enlarge the Paint palette to the bottom of the background picture (fig. 15.3).
- 8 Create an accent color on the background by selecting the Filled Box tool, clicking on the Foreground Color tool, and revealing the color palette (fig. 15.4). Select a color. Dragging from the left side of the work area to create a vertical box as shown in fig. 15.5.
- 9 Click on the Cast window. Click the next frame in the cast window to highlight the empty cast member window (fig. 15.6).
- 10 In the folder named AL_SCENE, within the ALASKA folder that came with this workbook, import all five pictures by clicking the Import All button.
- 11 Your cast window should have six filled frames (fig. 15.7). Repeat the procedure for importing the same five pictures, but with one significant difference: after you import all the pictures, click each one in the Cast window to

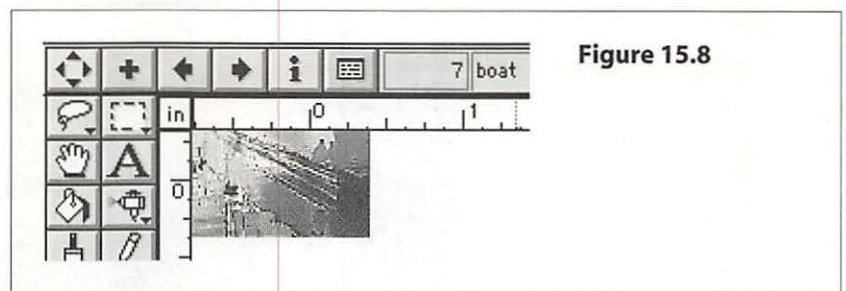


Figure 15.8

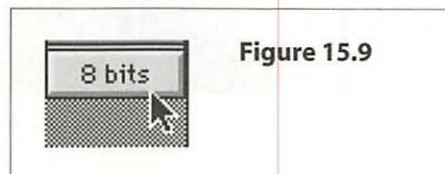


Figure 15.9

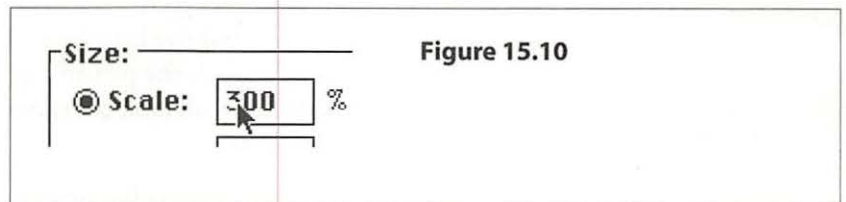
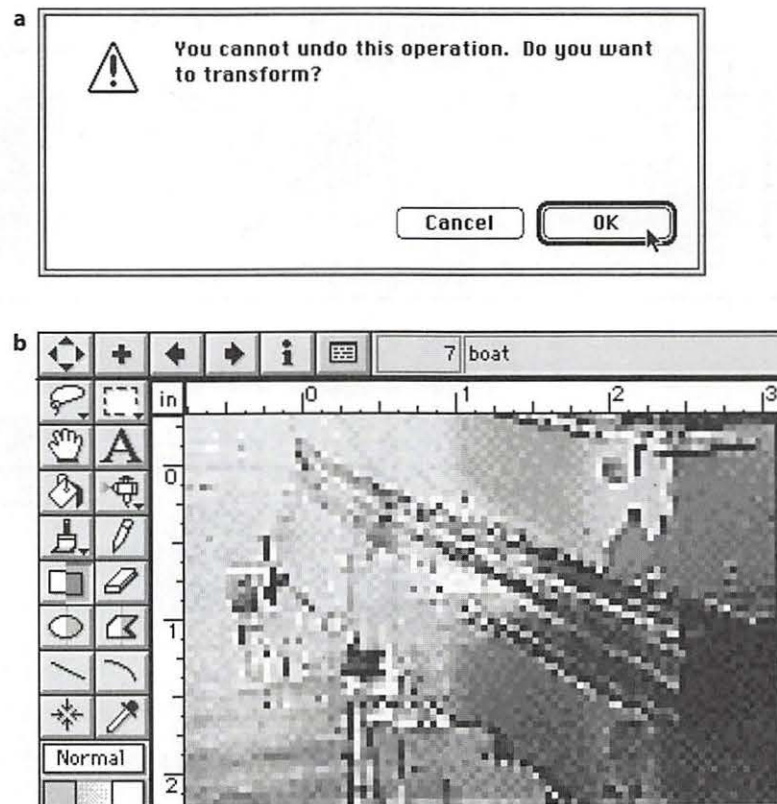


Figure 15.10

display the Paint palette (fig. 15.8). Double-click the 8 bits button at the bottom of the toolbox (fig. 15.9). In the Scale box within the Size section of the Transform Bitmap dialog box, type 300 to enlarge the image (fig. 15.10). Click OK. In the warning dialog box, click OK (fig. 15.11a). Click on the Cast window and repeat for frames 8 to 11. Each picture will be enlarged as shown in fig. 5.11b.

Figure 15.11



- 12** Now you have 11 frames in your Cast window. Five pictures are the original sizes, and five have been enlarged, although the pictures in the Cast window all look the same size (**fig. 15.12**).
- 13** Close the paint palette by clicking the control box at the top-left of its work area.
- 14** The next step is to create the text for your presentation. Select the empty 12th Cast member frame. From the Window menu, select Text. Type this (**fig. 15.13**):
An Alaskan Summer
- 15** Click in the lower-right control box and drag the Text window work area to the right about 2 more inches. Click and drag the small black vertical line at the right of the text box to the edge of the work area. Highlight the text.
- 16** From the Text menu, select Times font, 48 pt. size, and the Bold style (**fig. 15.14**). You still may need to move the Text box to the right to set the headline on one line. The cast member frame should show 12.
- 17** Click the Plus (+) sign at the top of the work area (**fig. 15.15**). From the Text menu, select the Helvetica font, 12 pt. size, and the Bold style. Type this (**fig. 15.16**):
by <your name here>

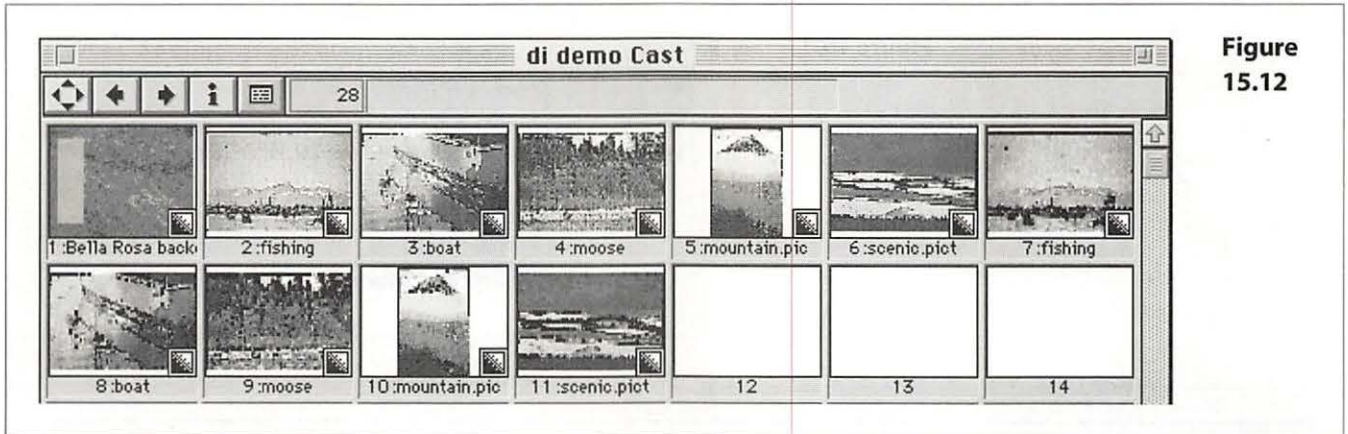


Figure 15.12

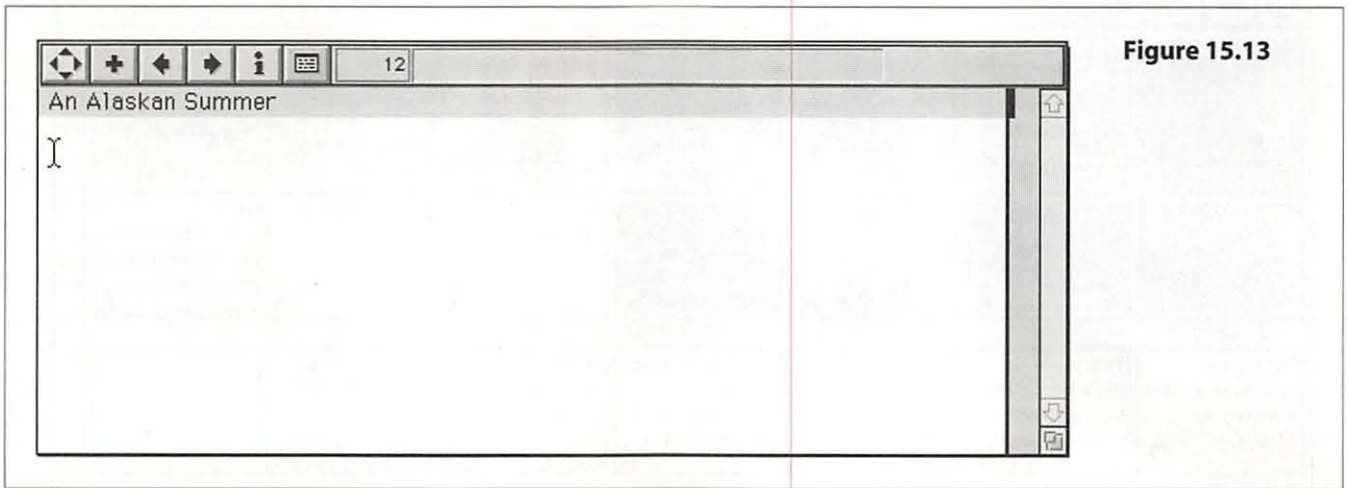


Figure 15.13



Figure 15.14



Figure 15.15

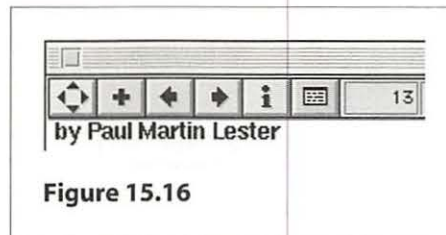


Figure 15.16

Figure 15.17

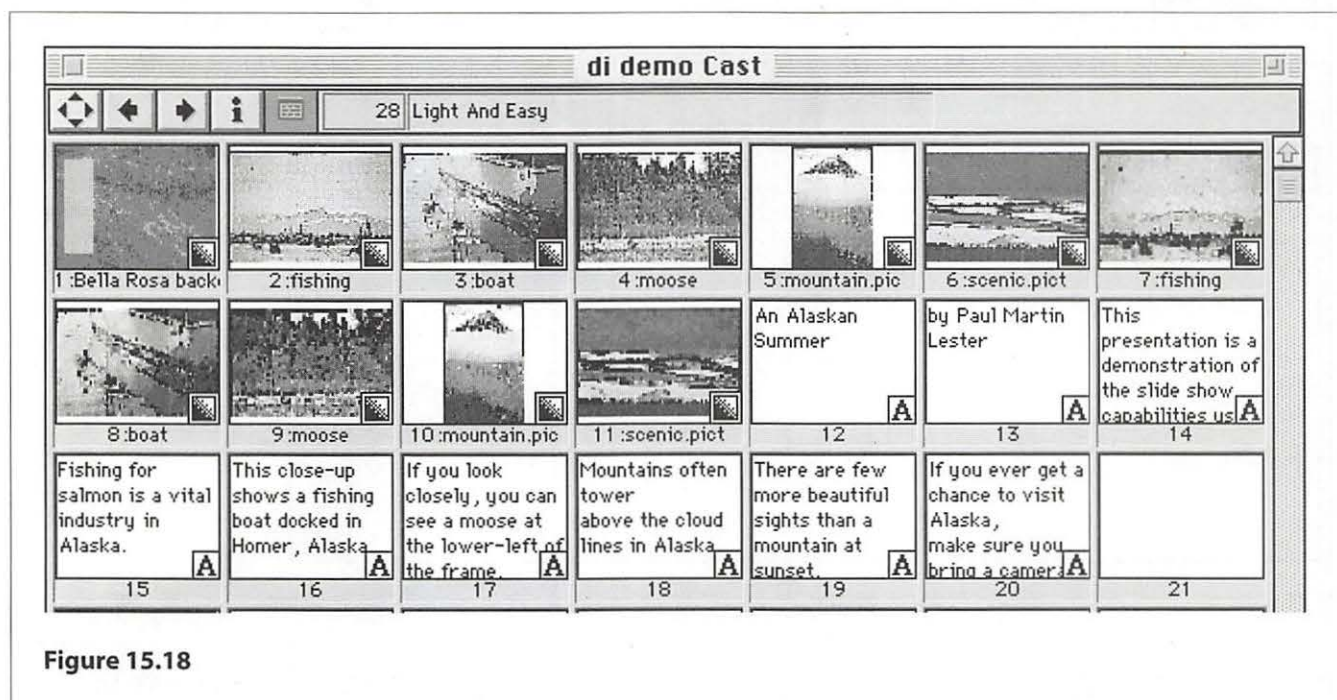
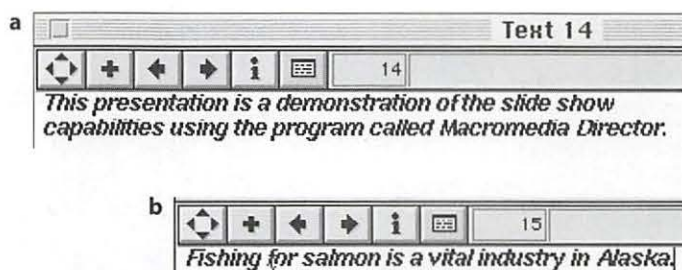


Figure 15.18

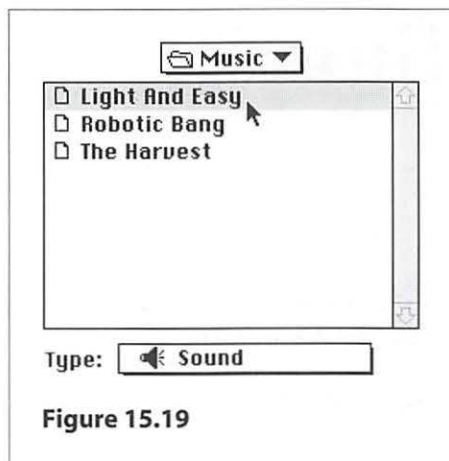


Figure 15.19

- 18 Click the Plus (+) sign to move to frame 14. From the Text menu, select the Helvetica font, 12 pt. size, and the Italic style.
- 19 Type in the cutlines as shown. (Note that a Slash [/] within the following copy indicates where you should start the next line of the subhead and two of the cutlines. All of the other cutlines should be typed on one line.) After you type in the text, click the Plus (+) sign each time (fig. 15.17):

This presentation is a demonstration of the slide show / capabilities using the program called Macromedia Director.

Fishing for salmon is a vital industry in Alaska.

This close-up shows a fishing boat docked in Homer, Alaska.

If you look closely, you can see a moose at the lower-left of the frame.

Mountains often tower / above the cloud lines in Alaska.

There are few more beautiful sights than a mountain at sunset.

If you ever get a chance to visit Alaska, / make sure you bring a camera with a lot of film.

- 20 Close the Text window.
- 21 You should now have 20 filled frames in the Cast member window. Scroll down to display the last filled frame or click and drag the lower-right control box to enlarge the Cast window (fig. 15.18).
- 22 Click in the 21st frame. If sound is available with your computer and a Director folder named Music is installed, from the File menu, select Import. In the Type pull-down menu select Sound. Within the Music folder, inside the ClipMedia sampler and Extras folders, highlight the file Light And Easy (fig. 15.19) and click Import. Double-click this frame in the cast window to display the Sound Cast dialog box. Click the Looped box (fig. 15.20). Click OK.
- 23 Select the 21st or 22nd frame in the Cast window (depending whether you were able to add sound). From the Window menu,

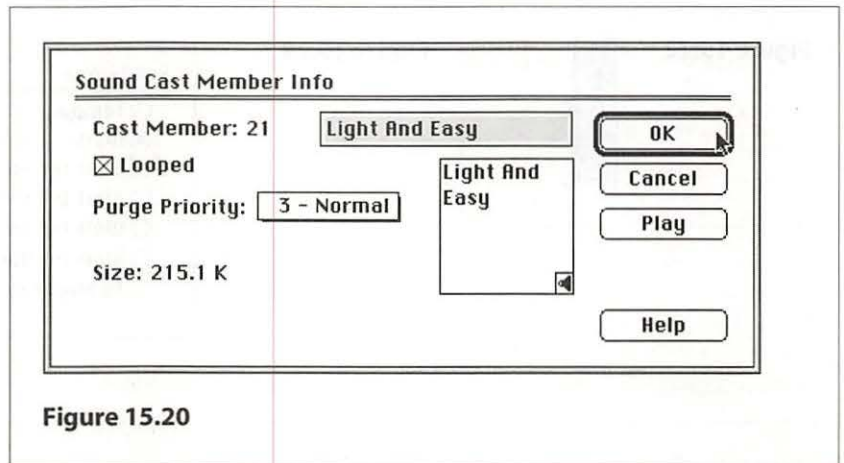


Figure 15.20

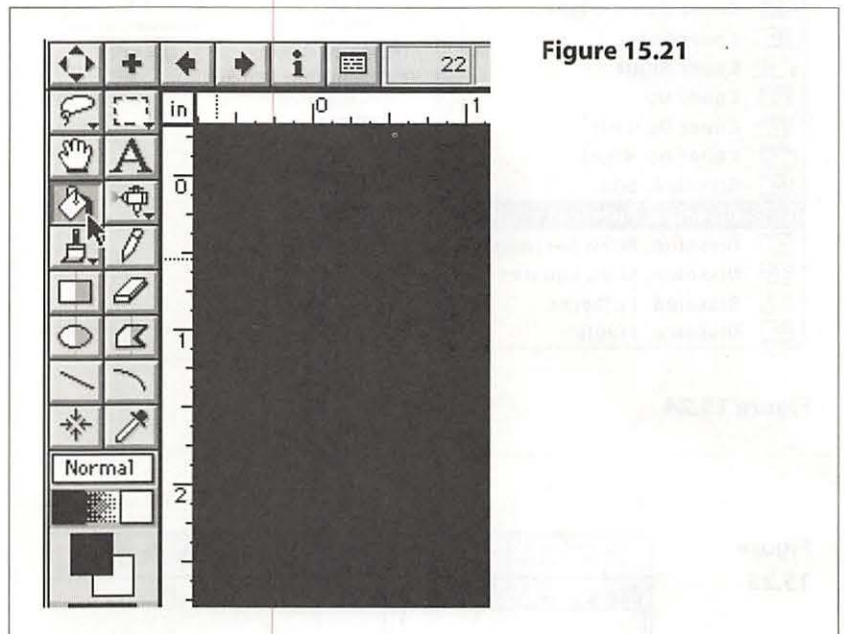


Figure 15.21

select Paint. In the Foreground color palette, select the black color. Make sure the Display pull-down menu shows Normal. Select the Paint Bucket tool, and click in the work area to fill it with the solid black color (fig. 15.21).

- 24 Close the Paint palette.
- 25 Now you need to create the Sprites for your presentation. From the Window menu, select

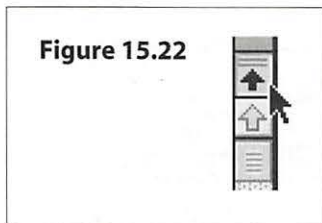


Figure 15.22

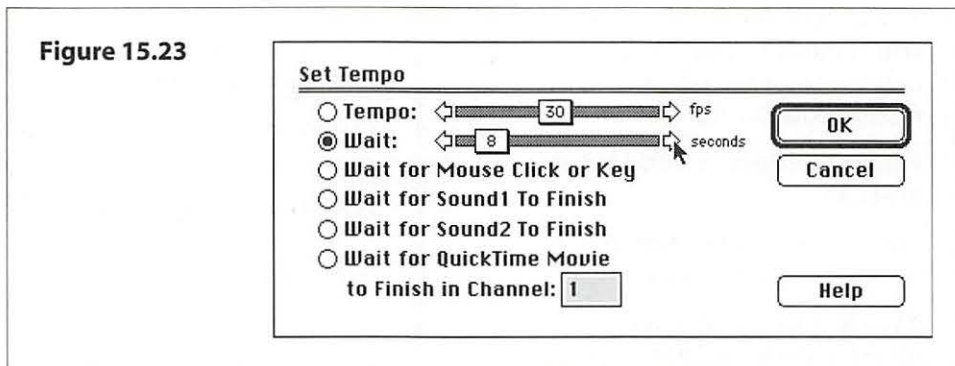


Figure 15.23

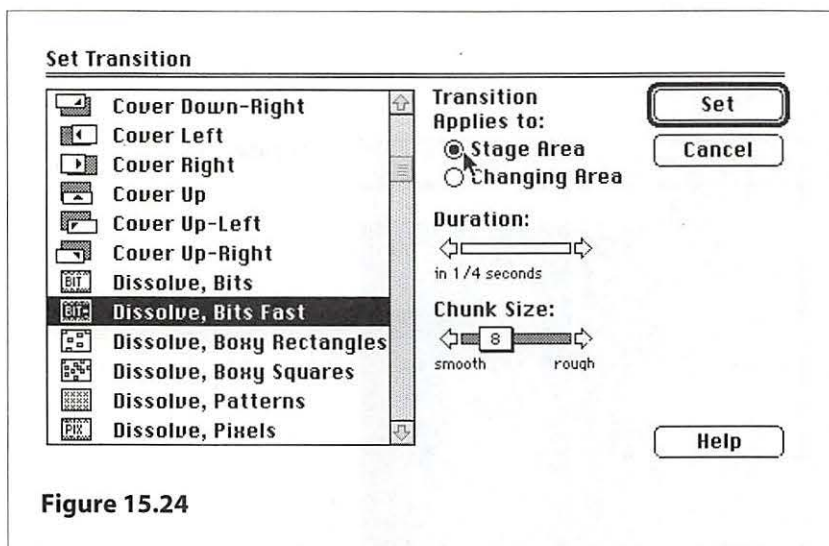


Figure 15.24

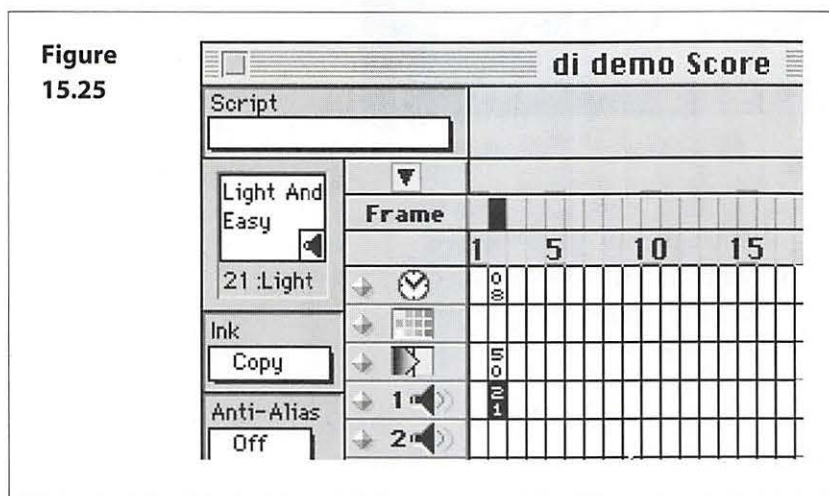


Figure 15.25

Score. Click the up arrow above the vertical scroll arrow on the right side to display the Sprites on the Score (fig. 15.22).

- 26 Double-click in Frame 2 in the Tempo sprite channel (clock icon) to display the Set Tempo dialog box. Click the Wait button and set the time to 8 seconds by dragging the Wait box (fig. 15.23). Click OK.
- 27 Double-click in Frame 2 in the Transitions sprite channel (arrow icon) to display the Set Transition dialog box. Scroll down to select Dissolve, Bits fast. Click the Stage Area button, then click the Set button (fig. 15.24).
- 28 If you created a sound cast member, click and drag it from the Cast member window to Frame 2 of the first sound channel (fig. 15.25).
- 29 For each sprite, select its cell. With the Shift key pressed, drag to the right to highlight the cells in the channel to the right. For the Transitions sprite, highlight through the ninth frame. For the Tempo and Sound sprites, highlight through

▼																			
Frame																			
	1	5	10																
⏪ ⌚	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
⏪ 📄	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
⏪ 🖼️	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
⏪ 1 🔊	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
⏪ 2 🔊																			
⏪ 📄																			
⏪ 1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
⏪ 2	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
⏪ 3	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
⏪ 4	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
⏪ 5	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
⏪ 6	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
⏪ 7	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
⏪ 8	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
⏪ 9	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1

Figure 15.29

Channel 1 contains the black filled frame and the background frame. Channel 2 displays the headline on every frame. Channels 3 through 7 are the pictures. Channel 8 contains the cutlines. Channel 9 displays the byline on every page (fig. 15.29).

- 31 Highlight the text frames, Channels 2, 8, and 9 (use the Shift key and drag across a Channel) one channel at a time. In the pull-down menu under the Ink section of the Score toolbox, select Transparent each time (fig. 15.30).
- 32 Highlight all the frames with pictures: Channels 3 through 7. In the pull-down menu under the Ink section of the Score toolbox, select Copy.

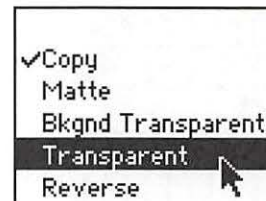
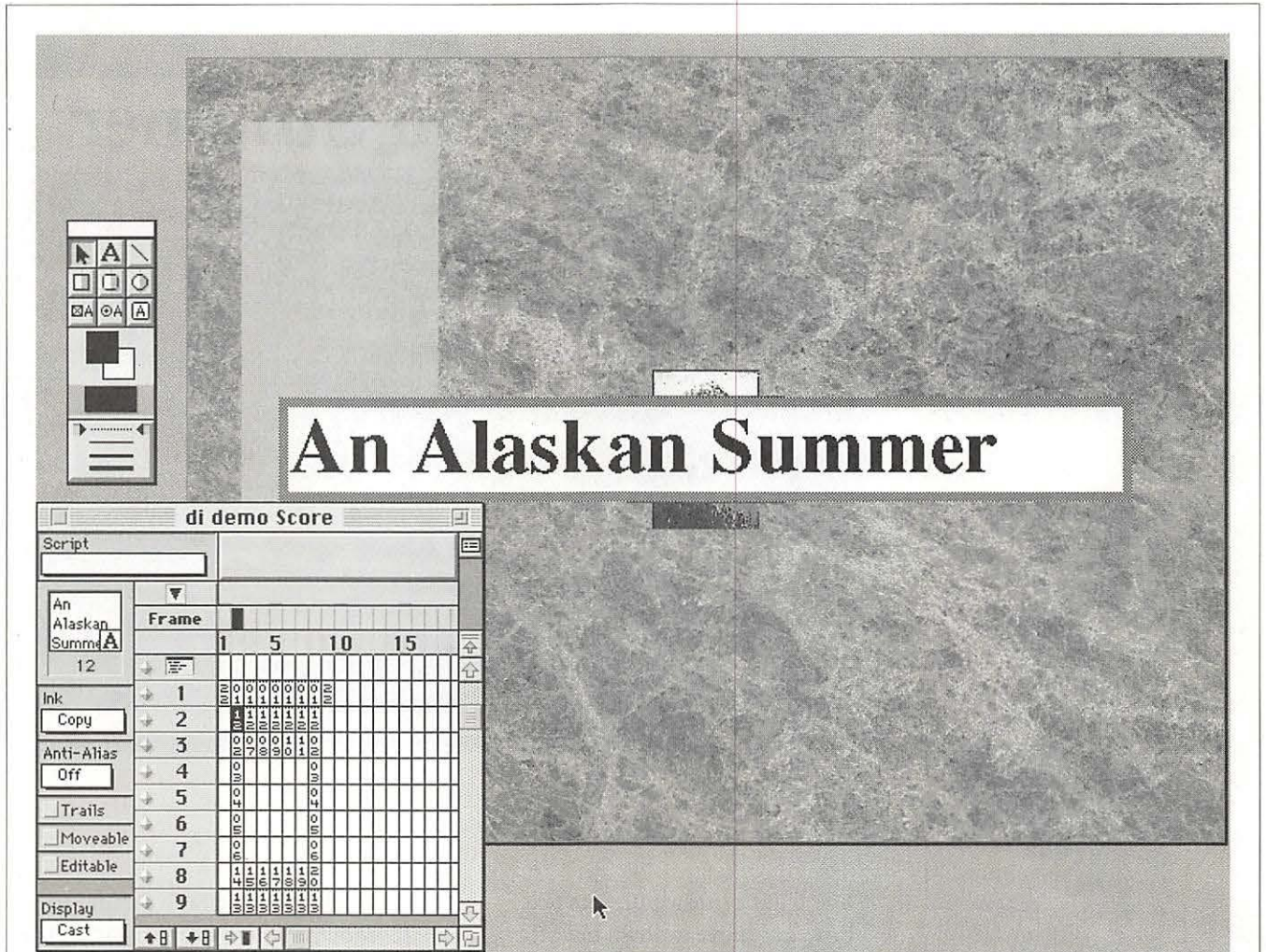
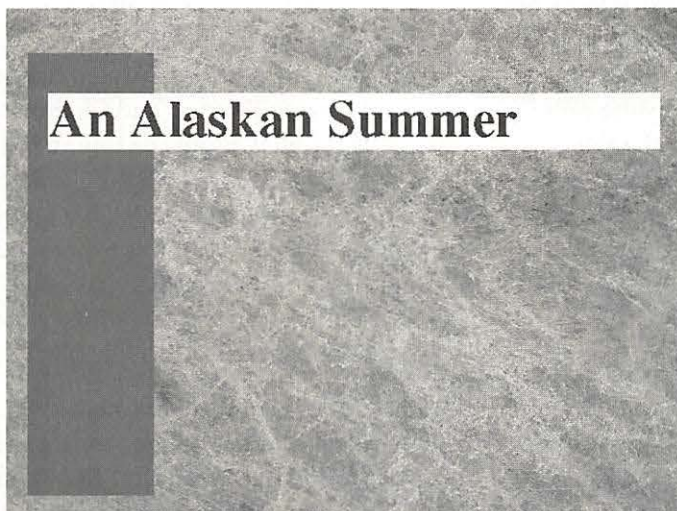


Figure 15.30

- 33 Next, arrange the Cast members on the Stage. Close the Sprite part of the Score window by clicking the up arrow above the vertical scroll arrow.
- 34 Click and drag the control box at the lower-right of the Score window to decrease the size of the window. Drag the window from the top to move it to the lower-right corner of your desktop. From the Windows menu, select Tools. Close the Cast window.
- 35 Click in Frame 2 of Channel 2 of the Score. All the Cast members for that frame will appear on the Stage, but the headline will be highlighted. Click and drag the headline from a line around its text box and move it up near the top of the Stage (fig. 15.31).
- 36 From the Edit menu, select Copy Cells. With the Shift key pressed, click in the Score cell and drag to highlight all the other headline cells in the channel (fig. 15.32). From the Edit menu, select Paste Cells. Press Command-B (Macintosh) or Control-B (Windows) so that all the frames will show the headline at this new location.
- 37 Click in Frame 2 of Channel 9 of the Score. Click and drag the by-



a



b

Figure 15.31

Frame																				
	1			5																1
1	00	00	00	00	00	00	00	00	00	00	00	00	00	00	00	00	00	00	00	00
2	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11
3	00	00	00	00	00	00	00	00	00	00	00	00	00	00	00	00	00	00	00	00
	2	7	8	9	0	1	2													

Figure 15.32

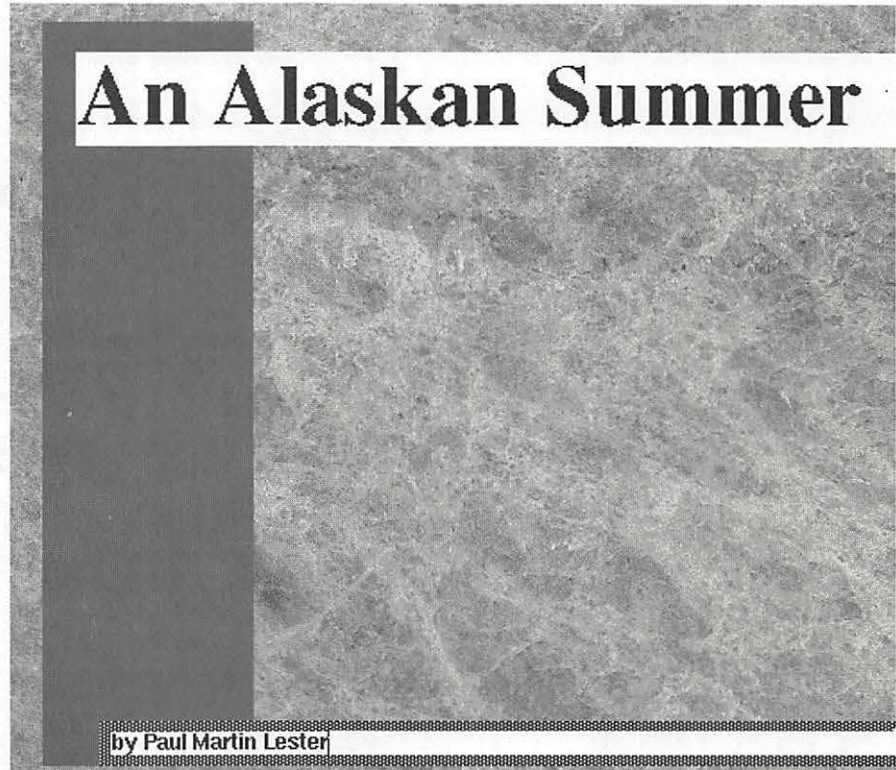


Figure 15.33

line from a line around its text box, and move it down near the bottom of the Stage (fig. 15.33). From the Edit menu, select Copy Cells. With the Shift key pressed, click in the Score cell and highlight all the other byline cells in the channel. From the Edit menu, select Paste Cells. Press Command-B (Macintosh) or Control-B (Windows) so that all the frames will show the byline at this new location.

- 38** Click in Frame 2 of Channel 8. All the pictures you placed in Frame 2 will be shown on top of one another. Click and drag to move the outline to the bottom of the Stage. You will work with it later.

Click and drag each picture to move it where you want it on the Stage. Refer to fig. 15.34. When you have set the pictures where you want them, highlight the cells with the Shift key pressed in the Score on Frame 2 and Channels 3 through 9. From the Edit menu, select Copy cells. Highlight Frame 8 of Channels 3 through 9 and select Paste Cells in the Edit menu. This procedure makes sure that the beginning and ending frames are the same.

- 39** Click in Frame 3 of Channel 3. From the Tools menu, select the Unfilled Box icon (fig. 15.35) and make a small box to the right of the picture. Select the bottom line

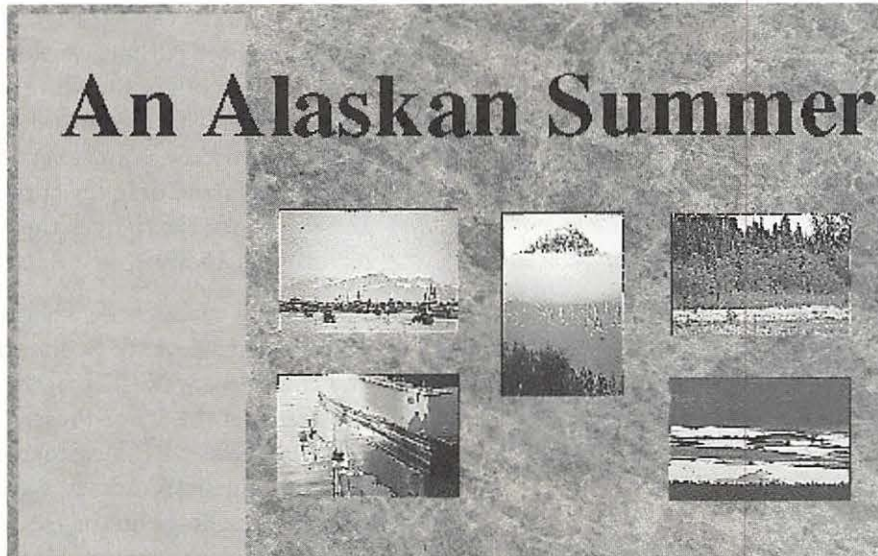


Figure 15.34

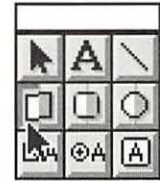


Figure 15.35

in the toolbox. Click and drag a line of the box to move it to the top-left corner of the picture. Click and drag the corner handles to place this picture frame on the edges of the image. Click on the headline to get a good look at the picture frame. Make adjustments as necessary. Don't click on the background picture. If you do, click in the picture cell frame in Channel 10 to select the frame again (fig. 15.36).

- 40 In the Score window, Frame 3 of Channel 10, the location of the newly created picture frame, should be selected. With the Shift key pressed, highlight frames 3 through 7 in the channel. From the Edit menu, select Paste Cells. Press Command-B (Macintosh) or Control-B (Windows) so that all the cells will contain a frame.
- 41 Click in each picture frame cell in Frames 3 through 6 in Channel

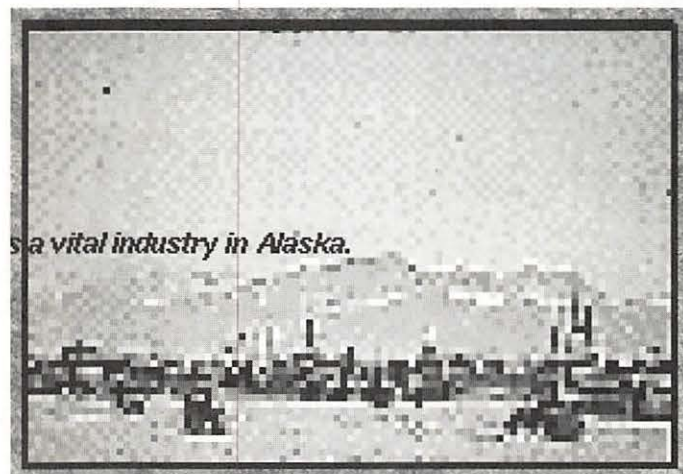


Figure 15.36

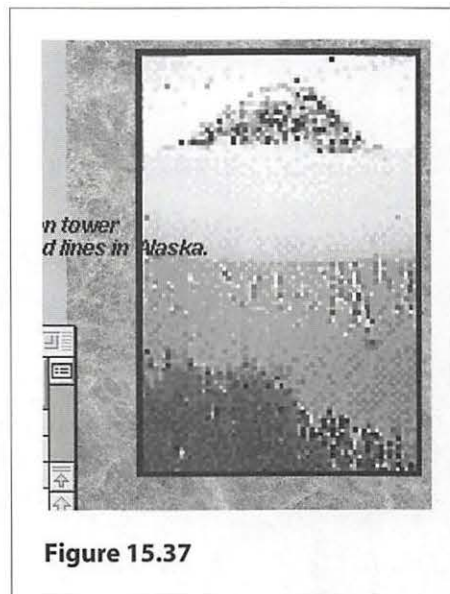


Figure 15.37

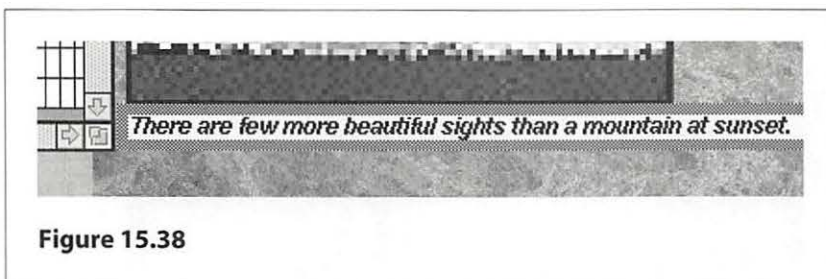


Figure 15.38

10 to select and then adjust the picture frame on the Stage. When you get to Frame 6 of Channel 3, you will also need to resize the picture. Select the picture. Click and drag from a corner handle to reduce its size. Move the image close to the right edge of the accent color you created in the background. Move and resize the picture frame around the image (fig. 15.37).

- 42** Click in Frame 9 of Channel 7 to select the last cutline. Move it just below the picture (fig. 15.38). Click and drag from the top of the entire shortened Score window

until its bottom left corner is aligned with the top-left edge of the highlighted cutline. Click in each cutline's cell in the Score and align the text with the bottom of the Score window. For the vertical picture, click and drag the cutline and move it to the right of the picture (fig. 15.39).

- 43** You are now ready to see what you have created. Move the Score window out of the way. Click in the first frame of the Score. Press Command-Shift-P (Macintosh) or Control-Shift-P (Windows) to display only the Stage on the Desktop and to play the movie. At the end of the presentation, you will return to the work area. If there are problems with your presentation, carefully review the above instructions.
- 44** From the File menu, select Save. Decide where you want to save your file and type a name. Click Save.
- 45** From the File menu, select Print. You will want to print the Stage, Score, and Cast Windows, so you will need to select Print from the File menu three separate times. For Stage, you also need to click the Options button and click in the $\frac{1}{4}$ image size button (fig. 15.40). Click OK, then Print (fig. 15.41).
- 46** If your presentation is finished, from the File menu, select Save and Compact.
- 47** If you want to create a presentation that can run on a computer without the Director program installed, from the File menu, select Create Projector. Highlight the File name in the Source window

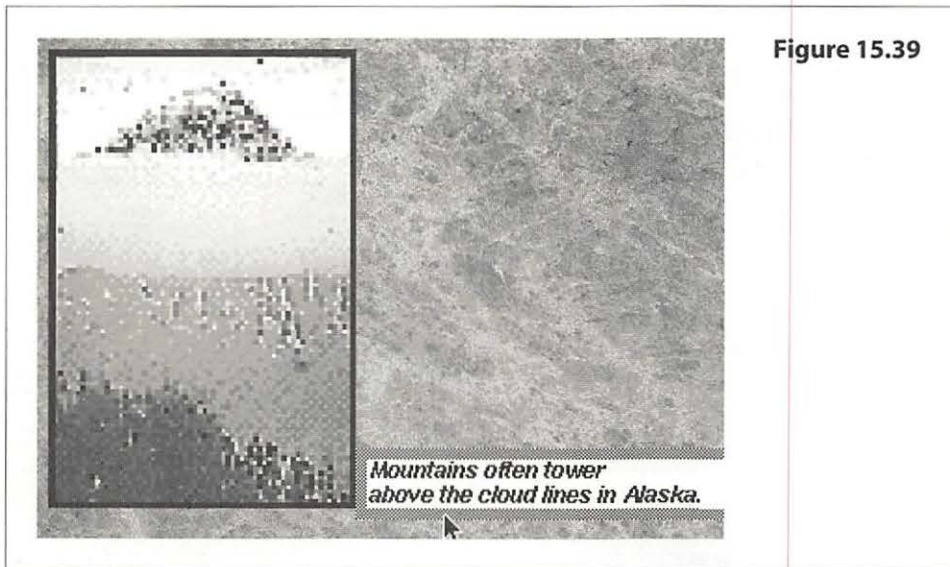


Figure 15.39

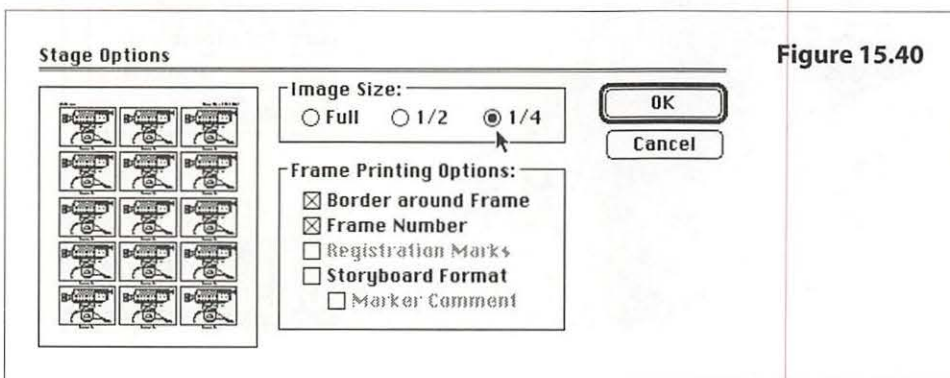


Figure 15.40

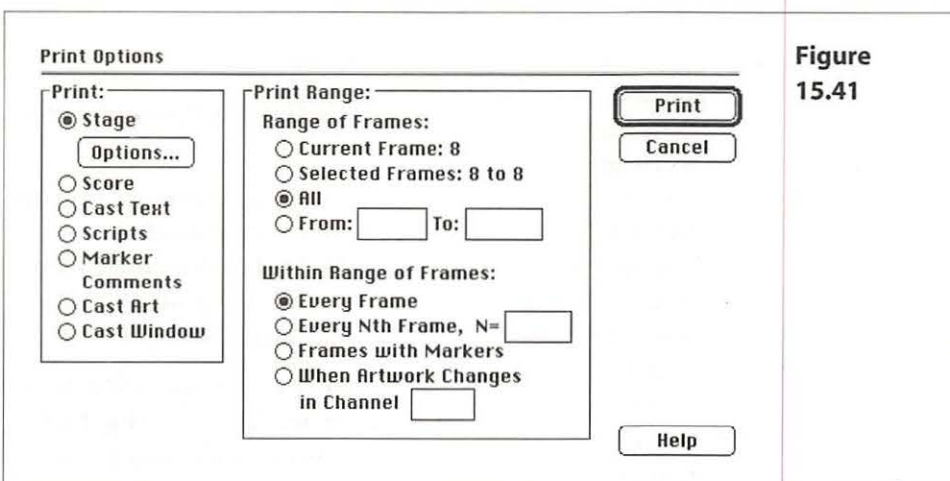
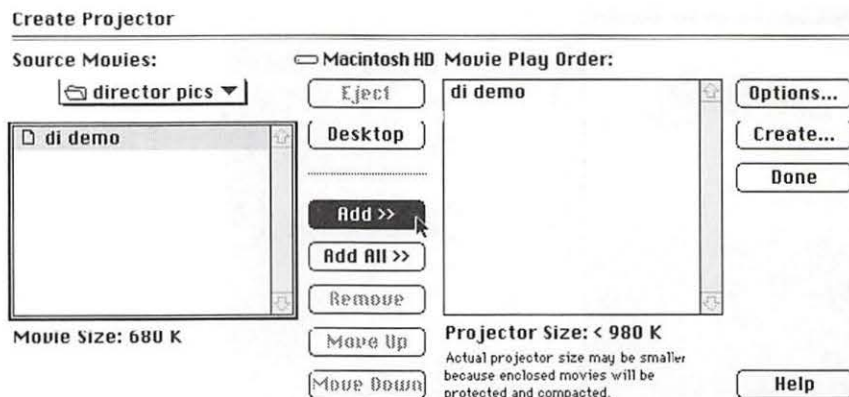


Figure 15.41

Figure 15.42



di demo proj

Figure 15.43

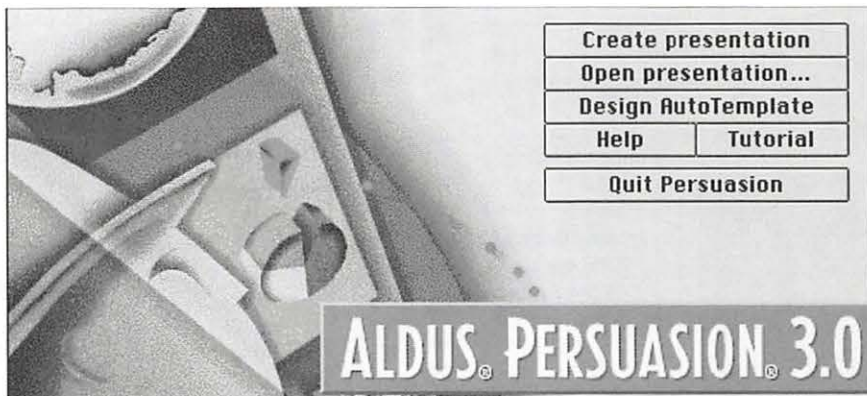


Figure 15.44

to the left of the Projector dialog box. Click the Add button (fig. 15.42). Select the Create button. Decide where you want to save this Projector file and give it a name (if you have a high density disk, you can save it on the disk and take the presentation with you to show on another computer). Click Save. When the projector file is created, click the Done button. Double-click the Projector icon to start your presentation (fig. 15.43).

48 From the File menu, select Quit.

Persuasion

- 1 Double-click the Persuasion program icon.
- 2 Select the Create Presentation option in the setup window (fig. 15.44). For Windows, select the No AutoTemplate and Slide view buttons. Click OK.
- 3 From the View menu, select Slide Master and then New (fig. 15.45). In the Master slide dialog box, the new Master slide is named Master 1. For Windows, the new master slide should be named Master.

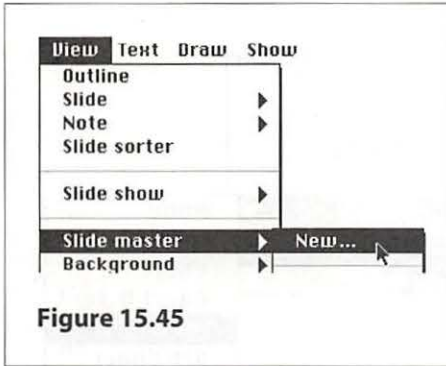


Figure 15.45

From the Based on pull-down menu choose None (fig. 15.46). Click OK.

- 4 From the Master menu, select Slide Background Fill (Macintosh) or Set background (Windows). For the Macintosh, from the pattern pull-down menu select the third pattern from the bottom-right side (fig. 15.47). For Color 1 pick black, and for Color 2 pick the light gray color (fig. 15.48). Click OK. For Windows, from the Fills pull-down menu select the third pattern under None. For Color 1 pick Other and then Gray #4, and for Color 2 pick Other and then gray #8. Click OK.
- 5 Click the Slide icon to the right of the work area (fig. 15.49). For Macintosh, click the middle button in the lower toolbox, and drag up to select Slide master, then choose Master 1 (fig. 15.50). For Windows, the slide will change to the pattern and colors previously selected.
- 6 From the Show menu, select Tools to show the toolbox if it is not already on the desktop. Select the Text tool. Click near the top of the work area. You'll see a text box created. For Windows, from the Show menu, select Text. From the Font

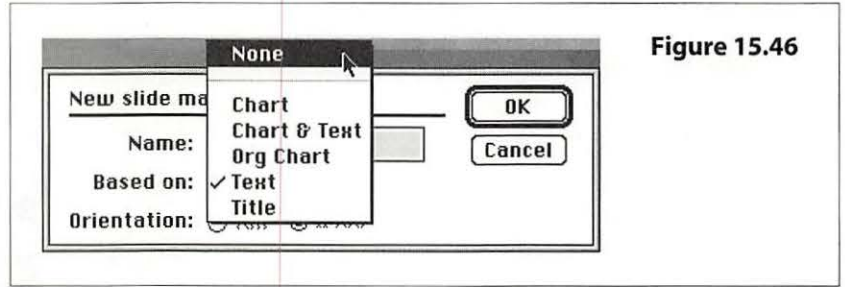


Figure 15.46

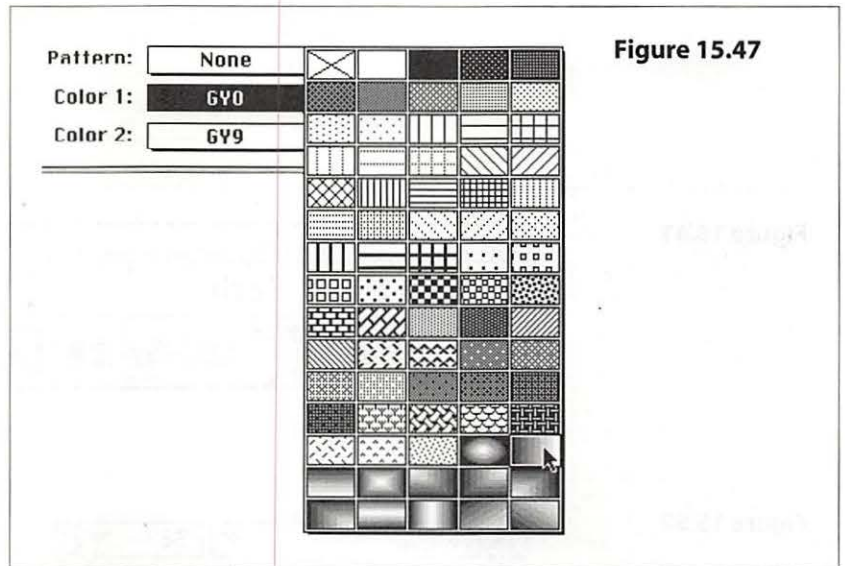


Figure 15.47

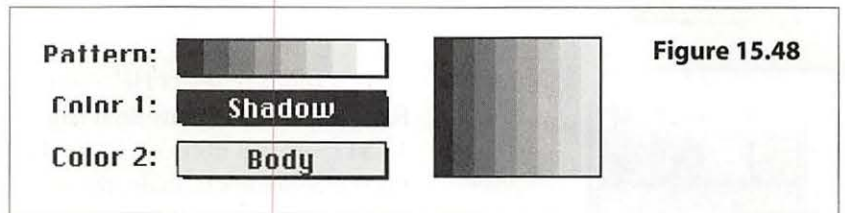


Figure 15.48

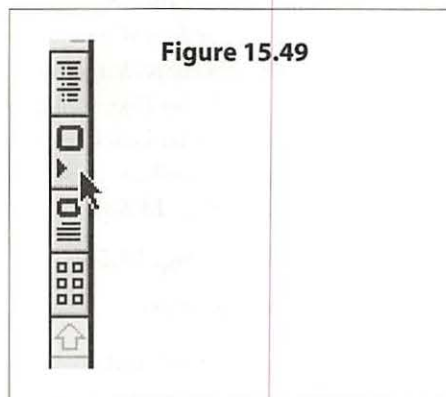


Figure 15.49

Figure 15.50

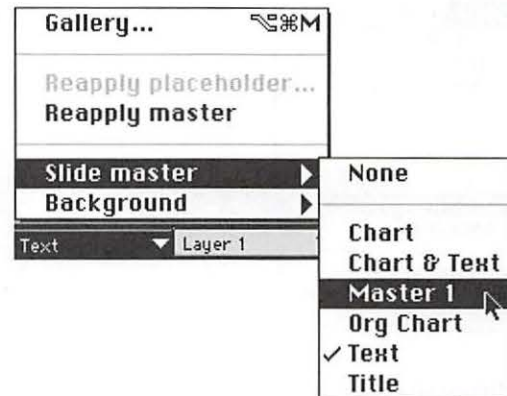


Figure 15.51



Figure 15.52



Figure 15.53

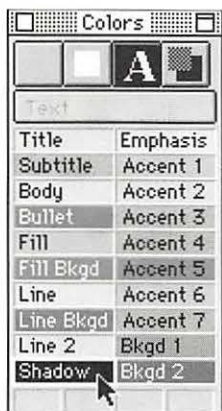


Figure 15.53

or Text toolbox, select Helvetica or for Windows, MS Sans Serif (fig. 15.51). Select B for Bold. Click the Font Size arrows to make the text 36 pt size (fig. 15.52). From the Show menu, select Colors to display the Colors toolbox if it is not already on the desktop. With the text selected, click the Text tool in the Colors toolbox and click on a black color in the toolbox, to set the text to black (fig. 15.53).

7 Type these words (fig. 15.54):

A Persuasion Slide Show

8 Select the Pointer tool, and click on a line of the text box and drag the text to the upper-middle position.

9 Select the Text tool in the toolbox. Click in the work area below the title text. Select the Times font (for Windows, Times New Roman) and 24pt size. Click P for plain. For Windows, de-select any attribute buttons. Click the Center alignment (fig. 15.55) button. Type the words shown below (fig. 15.56):

A demonstration of
the slide show capabilities
of Persuasion
by
Your Name Here

10 Select the Pointer tool, and click and drag the text block to below the title text (fig. 15.57).

11 Use the set of New Orleans pictures provided in the folder CITY&PEO within the ORLEANS folder that came with this workbook. From the File menu, select Import, then Graphics (fig. 15.58).

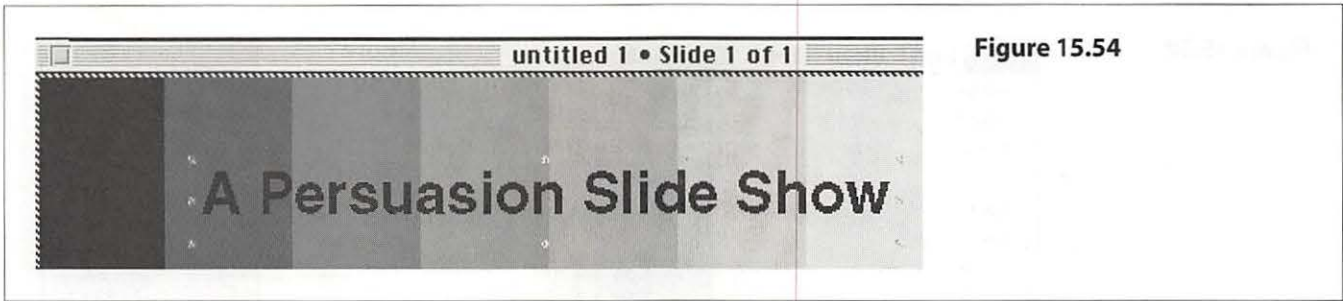


Figure 15.54

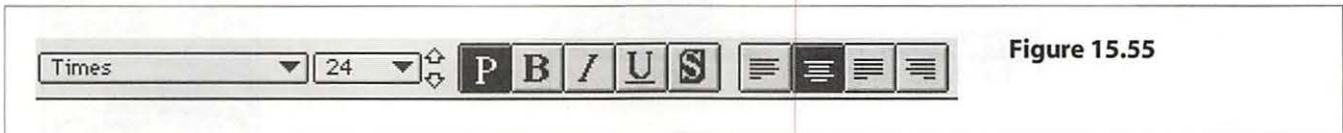


Figure 15.55

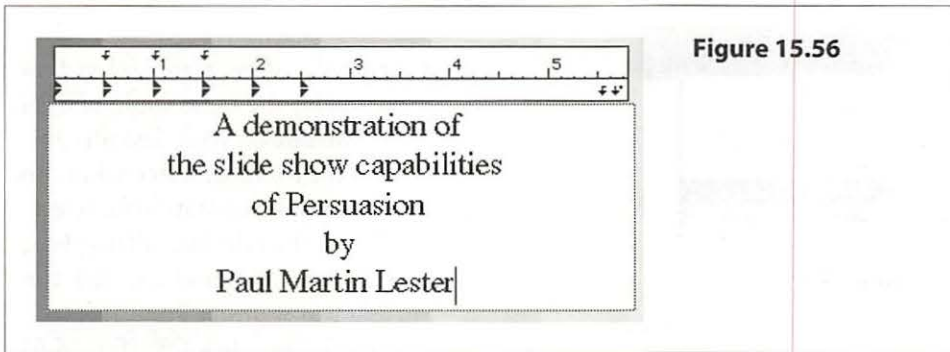


Figure 15.56

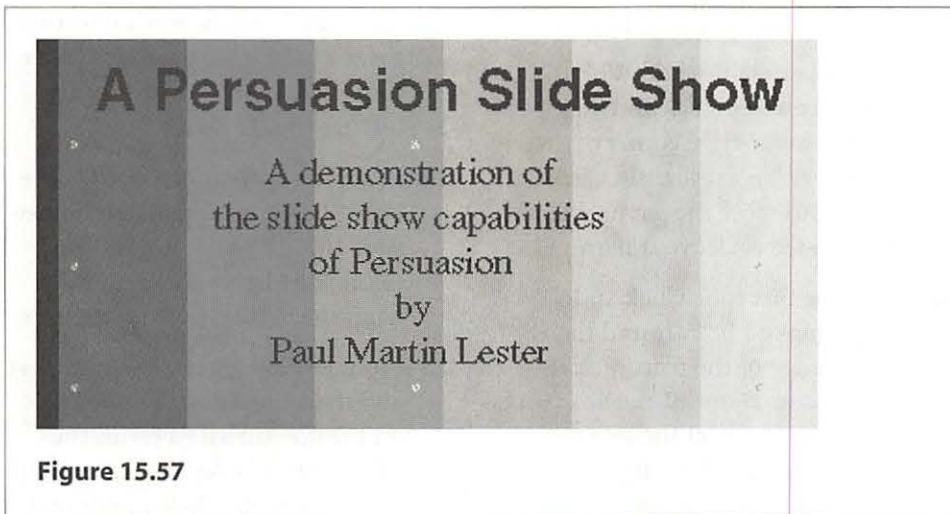
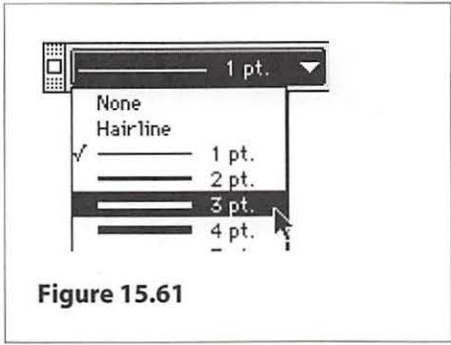
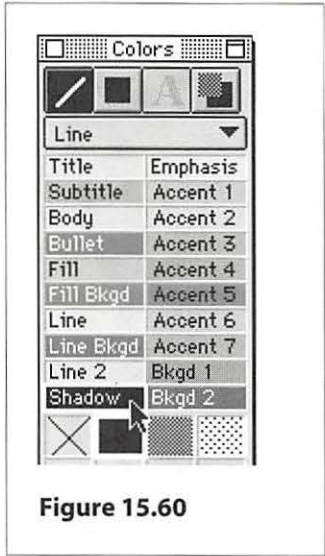
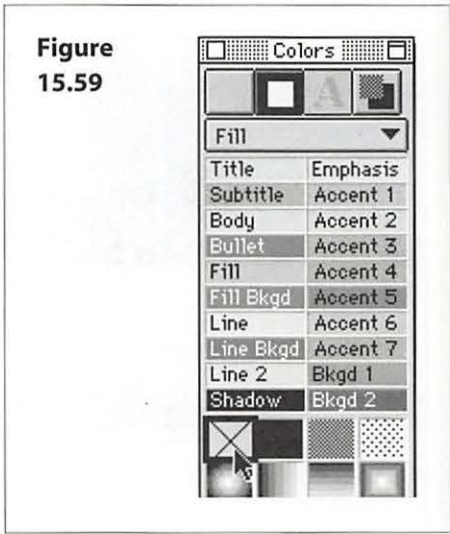
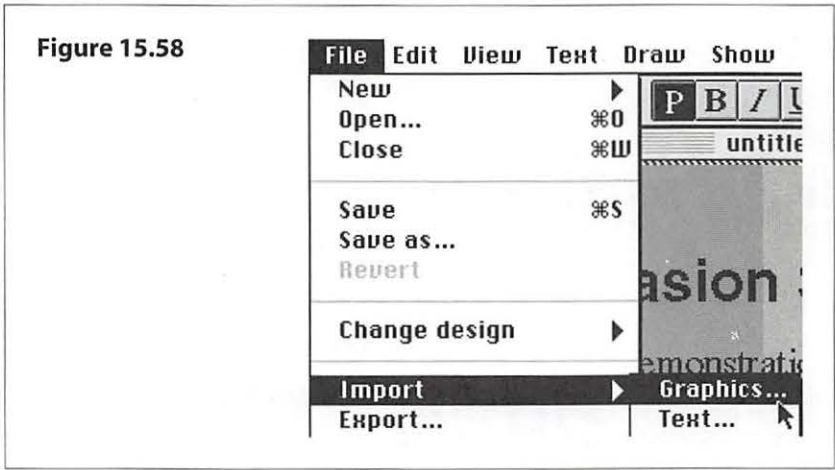


Figure 15.57



Double-click the file BUILDING.PCT. You will use this picture for the title slide. With the Shift key pressed, click and drag from the lower-right corner of the image to enlarge it slightly. Click and drag to move the picture below and centered under your name.

- 12 Select the Box tool. Click and drag to make a box around the outside edge of the picture that will act as its frame. If the box you make is filled, select the Box tool in the Colors toolbox (fig. 15.59). In the Colors toolbox, select the Line tool, then the black color to make a black frame (fig. 15.60). Click the unfilled button (X) in the Pattern section of the Colors toolbox.

- 13 From the Show menu, select Lines to display the Lines toolbox if it is not already on your desktop. In the Line toolbox, select a 3 pt. line (fig. 15.61). For Windows, select Edit. In the Edit lines dialog box, select the top line choice, click the right arrow under Point size to show 3, then click OK. (fig. 15.62) Select the Pointer tool, and click and drag from the box's line, then from a handle to move and resize the box to cover the edge of the picture (fig. 15.63).

- 14 From the lower toolbox, click the New Slide button to display a new slide (fig. 15.64). For Windows, select the Master background from the middle-bottom toolbox.

- 15 From the File menu, select Import and then Graphics. Double-click on the file ALHIRT.PCT in the CITY&PEO folder that came with this workbook. Click and drag the picture to the upper-left part of the work area. With the Shift key pressed, click and drag from the lower-right handle to enlarge the picture. The image will become

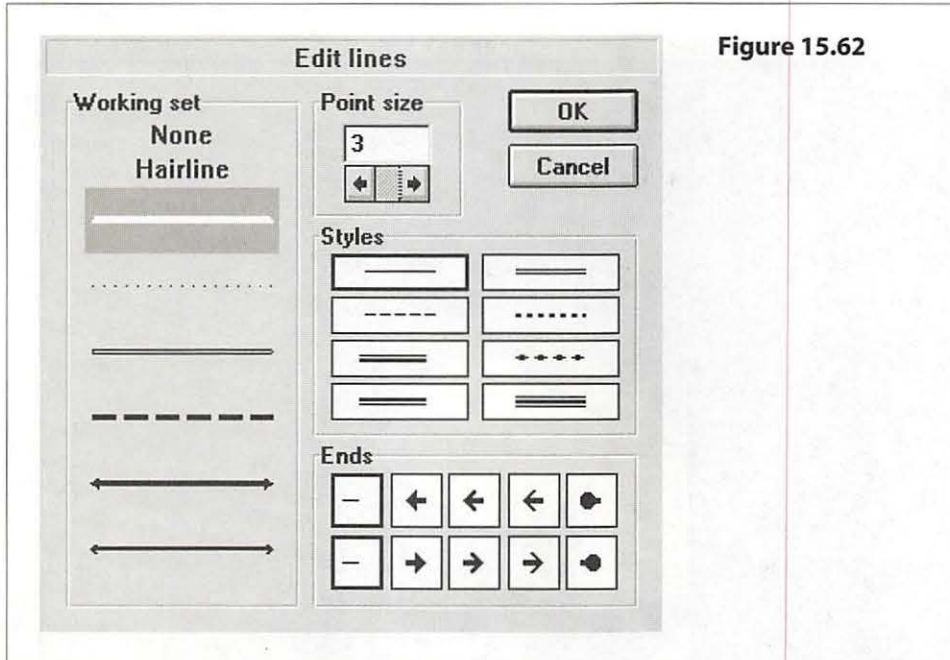


Figure 15.62

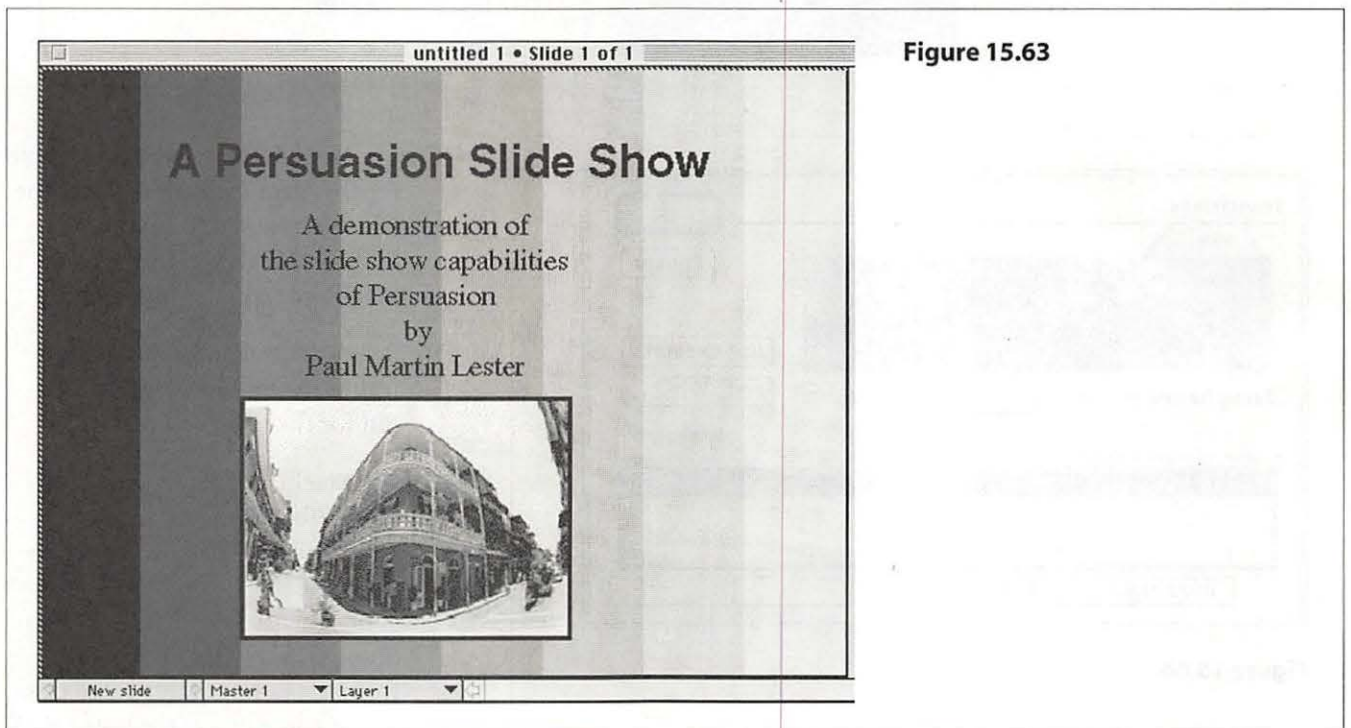


Figure 15.63

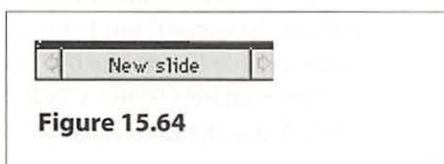


Figure 15.64

Figure 15.65

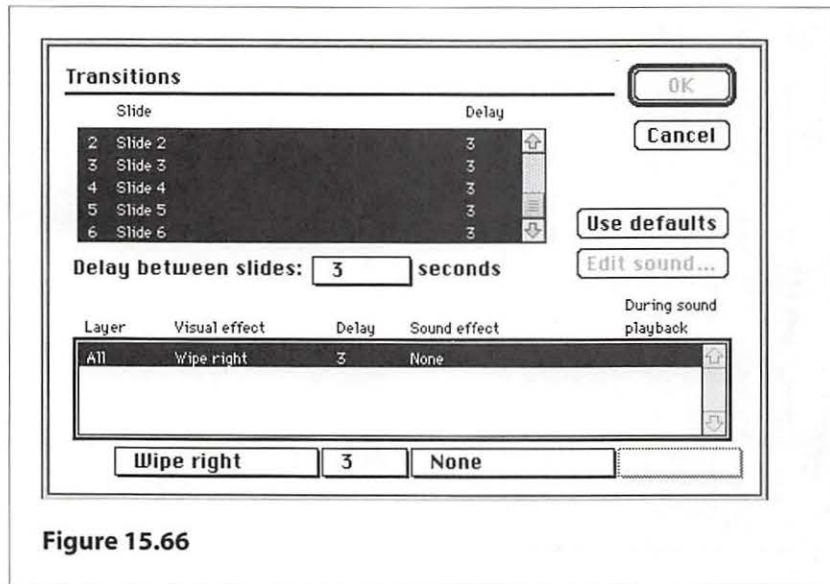
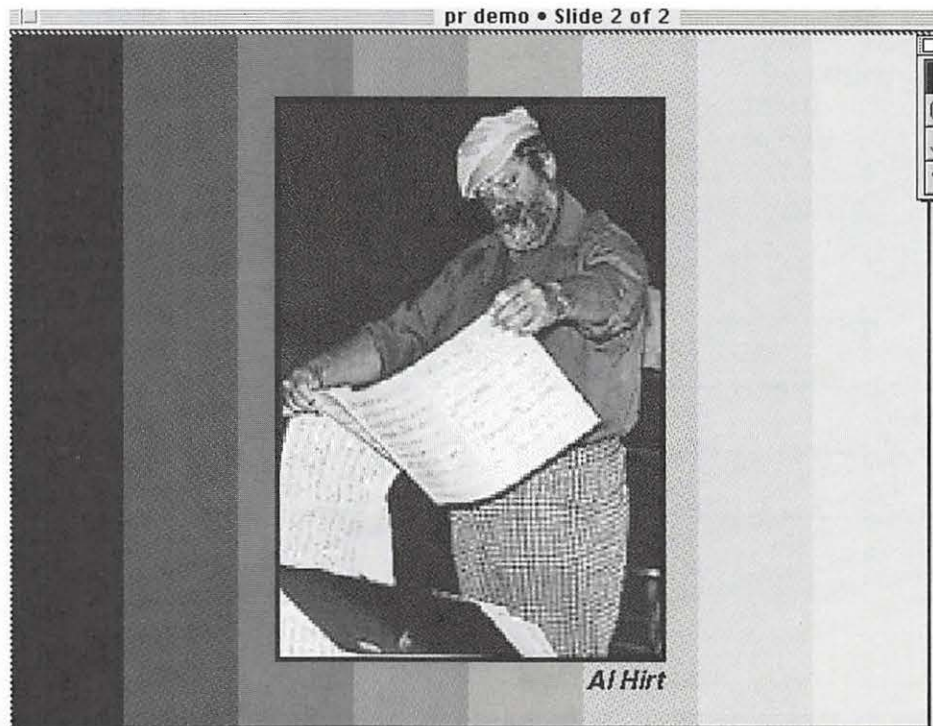
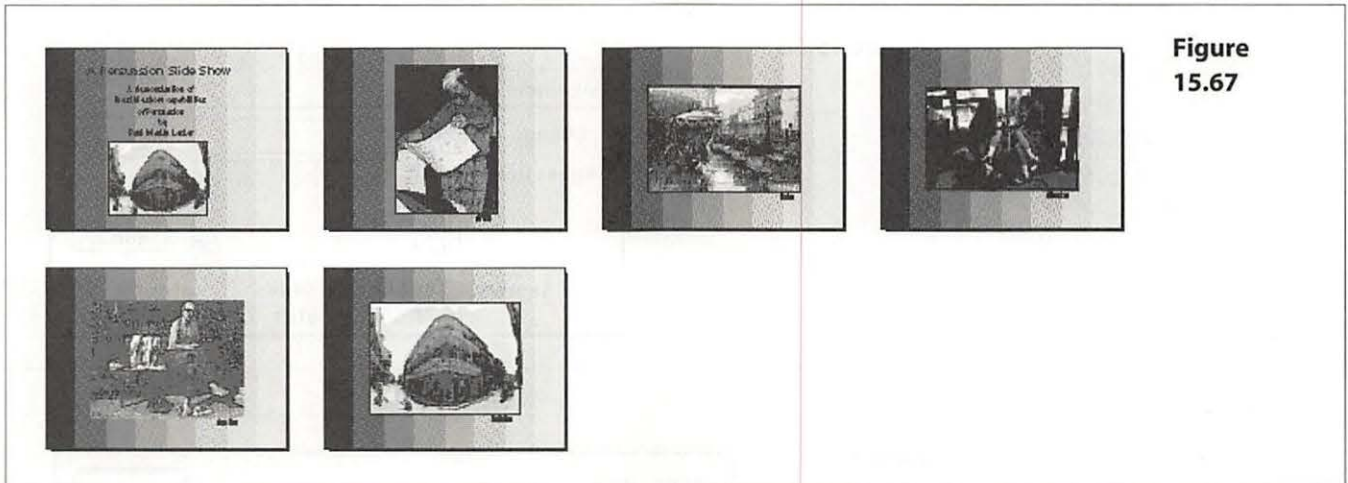


Figure 15.66

pixelated, but it will be acceptable for this demonstration. From the Draw menu, select Center on Slide and both Up/Down and Left/Right choices (fig. 15.65).

- 16 Select the Box tool, and make a frame around the image as you did for the title picture.
- 17 For Macintosh, from the View menu (for Windows, from the Show menu), select Rulers, then Show Rulers. From the View (or show) menu, select Guides, then Show Guides. Click and drag from the horizontal ruler to position a guide line at the bottom of the picture's frame. Click and drag from the vertical guide to position a guide line at the left side of the picture's frame. Click and drag from the Zero Lock



**Figure
15.67**

corner to the top-left corner of the picture. You will use these guides to align the other pictures in your slide show.

- 18 Select the Text tool. Click under the picture. Choose the font Helvetica (for Windows, MS Sans Serif), size 18pt, and Italic. For each picture in your slide show, type the name of the file as the picture's title. Select the Pointer tool, and click and drag the text to position the name just under the lower-right corner of the picture.
- 19 Repeat the above steps for the four other pictures in the folder: Click the New Slide button, for Windows, select the Master background, insert a picture, resize it, move it, create a frame, and add the picture title. Use the picture named BUILDING.PCT as the last picture.
- 20 After all your slides have been created, you need to make their transitions. From the View menu, select Slide Show, then Transitions to display the transitions dialog box. With the Shift key pressed, select all the slide names in the top window. For Windows, the first slide will not be highlighted. From the Delay Between Slides pull-down menu, select 3. Highlight the text line in the lower window. In the buttons below the effects window at the bottom of the dialog box, choose wipe right, then 3 from the pull-down menu. Click OK (fig. 15.66).
- 21 From the View menu, select Slide Sorter to display all your slides (fig. 15.67). You might want to make adjustments to a picture's location. For Macintosh, double-click on a small slide to return to that slide to make changes. For Windows, select a small slide and then select the Slide icon in the right-side toolbox to return to that slide. Return to the first slide.
- 22 From the Edit menu, select Spelling. Click the Start button. Change, add, or ignore words in the Spelling dialog box (fig. 15.68). Click OK to finish the spell check program. For Windows, close the box by dragging from the top-left control box.

Figure 15.68

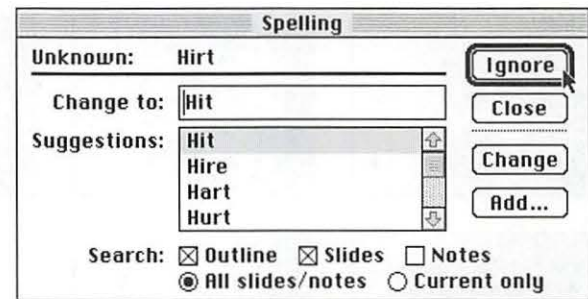
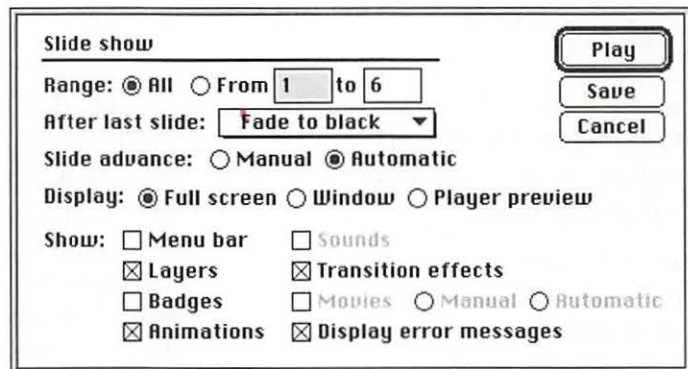


Figure 15.69



- 23 From the File menu, select Save, and decide where and under what name to save your slide show.
- 24 When you want to show your work, from the View menu, select Slide Show, then Show all slides. Select the All button. In the After last Slide pull-down menu, choose Fade to black. Click the Automatic and Full Screen buttons (fig. 15.69). Click Play.
- 25 At the end of the presentation, click the Clear or ESC key to return to the program.
- 26 From the Print menu, select Print. In the Print Choices section of the Print dialog box, make sure that Slides is the choice (fig. 15.70). Click Print.
- 27 From the File menu, select Quit (Macintosh) or Exit (Windows).

PowerPoint

- 1 Double-click the PowerPoint program icon.
- 2 Select the Blank Presentation option in the setup window (fig. 15.71). Click OK.
- 3 Scroll down the AutoLayout choices, and select the Blank layout at the bottom-right (fig. 15.72). Click OK.
- 4 From the Format menu, select Slide Background. Select the Horizontal Shade Style. Click and drag in the Dark/Light scroll bar slightly to the right of the center position (fig. 15.73). Click the Change Color button, and pick a dark gray color (fig. 15.74). Click OK and then click Apply to All.

Print choices: Slides Outline Notes Handouts
 Graphic options: Separate layers Badges Background fill

Figure 15.70

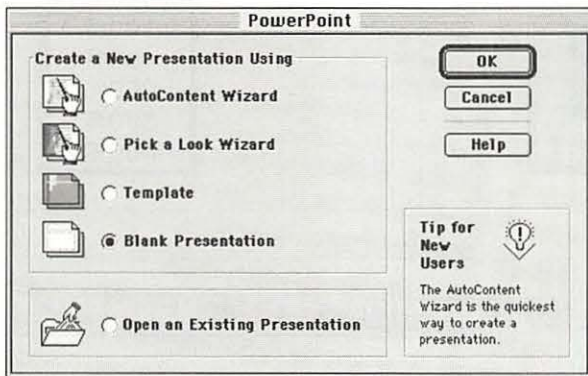


Figure 15.71

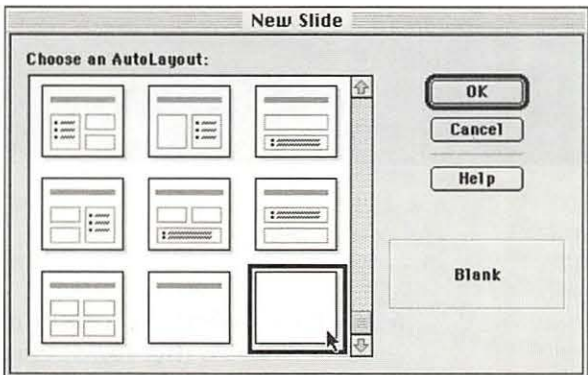


Figure 15.72

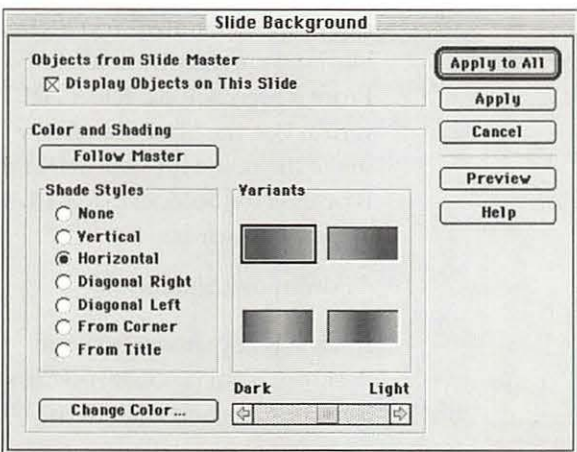


Figure 15.73

Figure 15.74

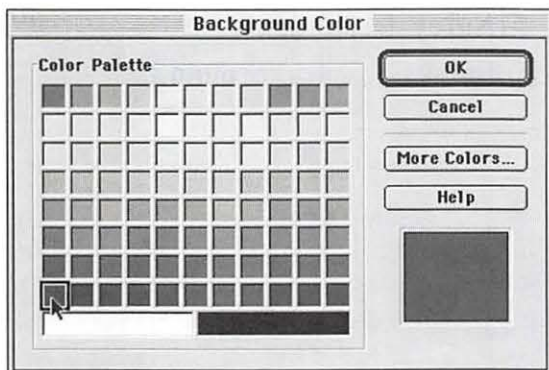


Figure 15.75

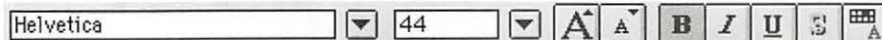
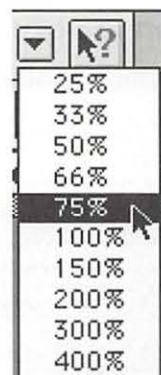


Figure 15.76

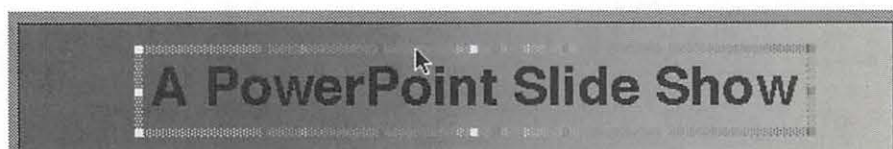


Figure 15.77



Figure 15.78

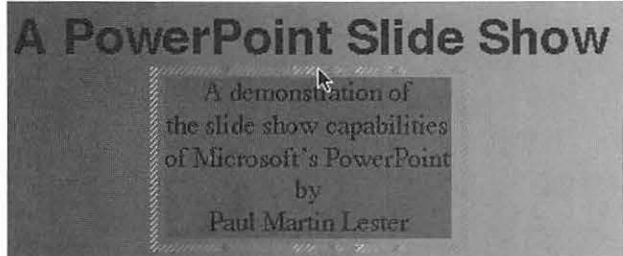


Figure 15.79

- 5 From the Zoom Control button, select 75% view (fig. 15.75). Scroll to the top-left corner of the work area.
- 6 Select the Text tool. Click near the top of the work area. You'll see a blinking cursor within a text box. From a top toolbox, select Helvetica. Use the Font Size arrow to make the text 44pt size. Select the B button for bold text (fig. 15.76). Type these words:

A PowerPoint Slide Show

If not already shown on your desktop, from the View menu, select Toolbars and click in the

Standard, Formatting, Drawing, and Drawing+ boxes. Click OK.

- 7 Click on a line of the text box, and drag the text to the upper-middle position (fig. 15.77).
- 8 Select the Text tool. Click in the work area below the title text. Select Times font and 24pt size. Select Center alignment (fig. 15.78). Type the words exactly as shown below:

A demonstration of
the slide show capabilities
of Microsoft's PowerPoint
by
Your Name Here

- 9 Click and drag the text block to below the title text (fig. 15.79).
- 10 Use the set of New Orleans pictures provided in the folder CITY&PEO within the ORLEANS folder that came with this workbook. From the Insert menu, select Picture. Double-click BUILDING.PCT. You will use this picture for the title slide. Click and drag from the lower-right corner of the image to enlarge it slightly. With the picture chosen, select Crop Picture from the Tools menu. With the crop icon, click and drag from the corners to trim the borders (fig. 15.80).
- 11 Select the Box tool. Click and drag to make a box around the outside edge of the picture that will act as its frame. If the box you make is filled, turn the fill off by clicking the Fill On/Off tool. You'll know that the Fill is off when the background of the tool's button is light colored (fig. 15.81).

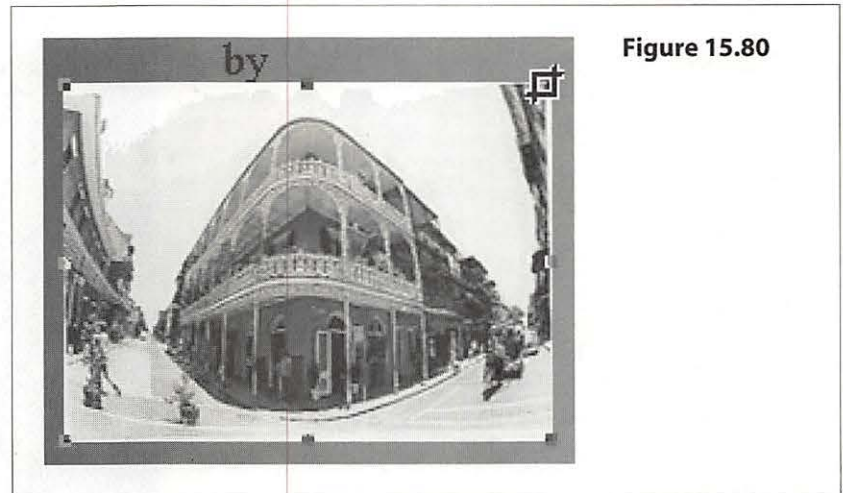


Figure 15.80

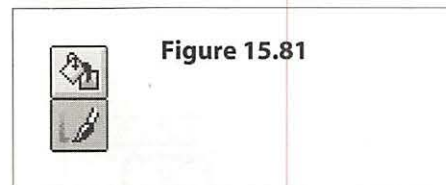


Figure 15.81

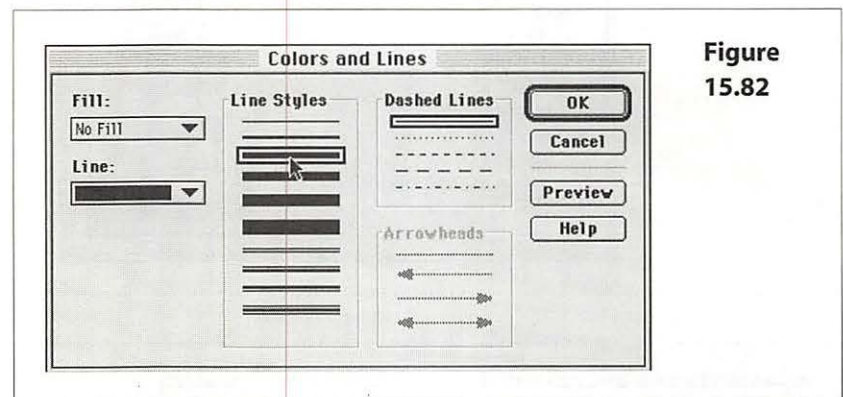


Figure 15.82

- 12 From the Format menu, select Colors and Lines. Under Line Styles, select the third line from the top (fig. 15.82). Click OK. Click and drag from the box's line, then from a handle to move and resize the box to cover the edge of the picture.
- 13 With the Shift key pressed, select the picture, so that both the picture and its frame are selected with the Pointer tool. From the

Figure 15.83

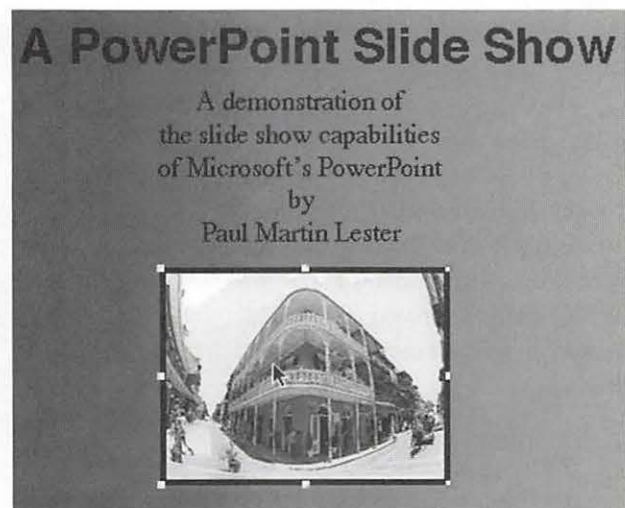


Figure 15.84

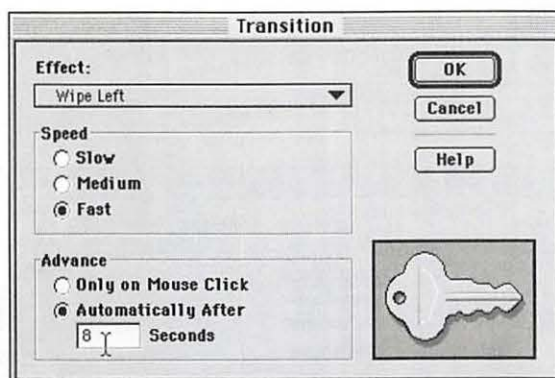
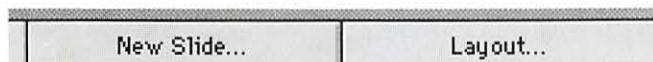


Figure 15.85



Draw menu, select Group. Click and drag within the picture to move the image and frame under your name (fig. 15.83).

- 14 From the Tools menu, select Transition. From the Effect pull-down menu, select the effect Wipe Left, choose a Fast speed in the Speed section, and in the Automatically After box type 8 so that the slide will stay on the screen for eight seconds (fig. 15.84). Click OK.
- 15 From the lower toolbox, click the New Slide button (fig. 15.85). Click OK to get a Blank layout.
- 16 From the Insert menu, select Picture, and double-click on ALHIRT.PCT in the same folder. Click and drag the picture to the upper-left part of the work area. Click and drag from the lower-right handle to enlarge the picture. The image will become pixelated, but it will be acceptable for this demonstration.
- 17 From the Tools menu, select Crop Picture, and crop the picture

using the Crop tool if necessary to remove any uneven edges.

- 18 Repeat steps 11–12. With the Shift key pressed, select the picture and its frame. From the Draw menu, select Group. Move the element where you want it on the work area.
- 19 From the View menu, select Ruler, then select Guides. From the Draw menu, uncheck Snap to Grid. Click and drag the horizontal and vertical guides to the center of the picture. You will use these guides to align the other pictures in your slide show (fig. 15.86).
- 20 Select Transition from the Tools menu. Choose the Dissolve effect at a medium speed and type 5 seconds in the Automatically After box (fig. 15.87). Click OK.
- 21 Select the Text tool. Click under the picture. Choose the font Helvetica, size 18pt, and Italic. Click Shadow On/Off button in the bottom of the left toolbox to the On position. In the Format menu, select Shadow. Choose a light gray color, and in the Offset section click Down, Right, and set both directions at 1 point. Click OK (fig. 15.88). For each picture in your slide show, type the name of the file as the picture's title. Click and drag the text to position the name just under the lower-right corner of the picture (fig. 15.89).
- 22 Repeat these steps for the four other pictures in the folder: Click the New Slide button, click OK for a blank format, insert a picture, resize it, move it, set the transition for the slide, and add

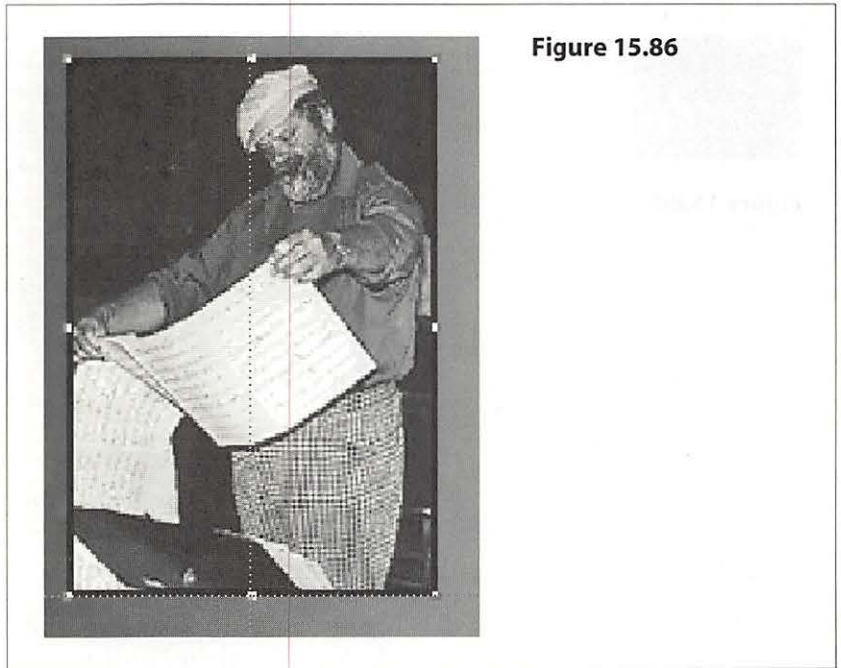


Figure 15.86

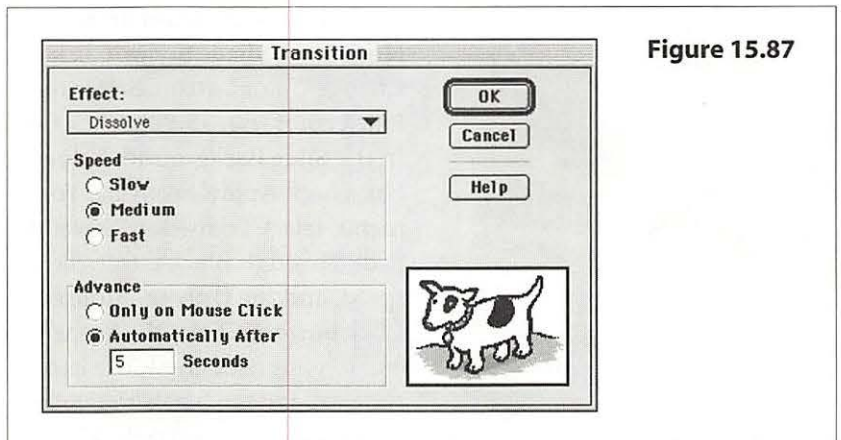


Figure 15.87

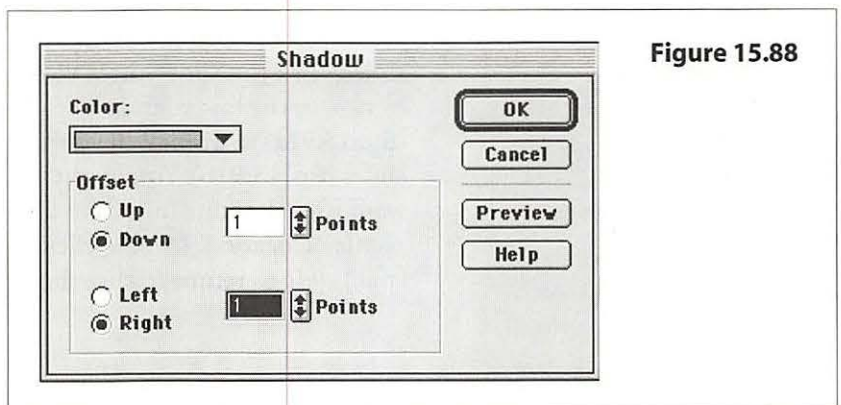


Figure 15.88

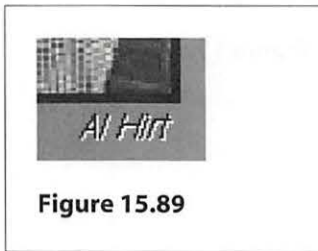
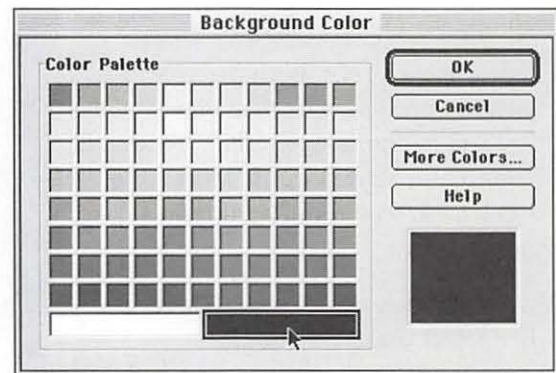
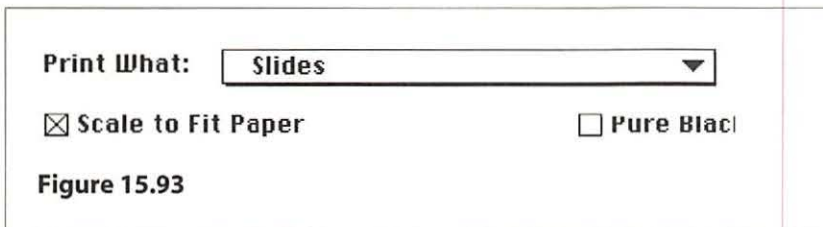
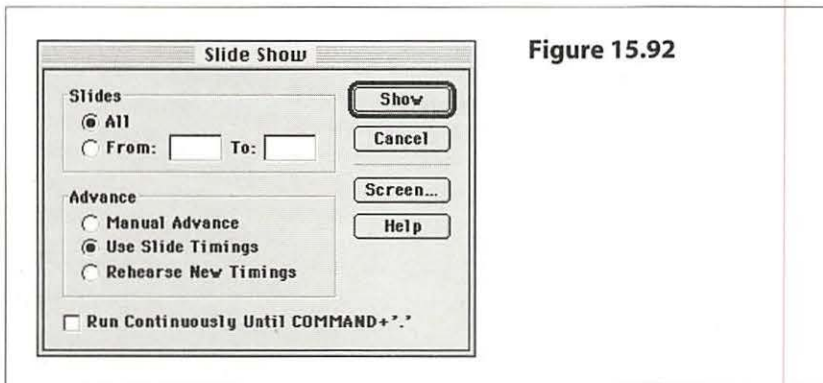
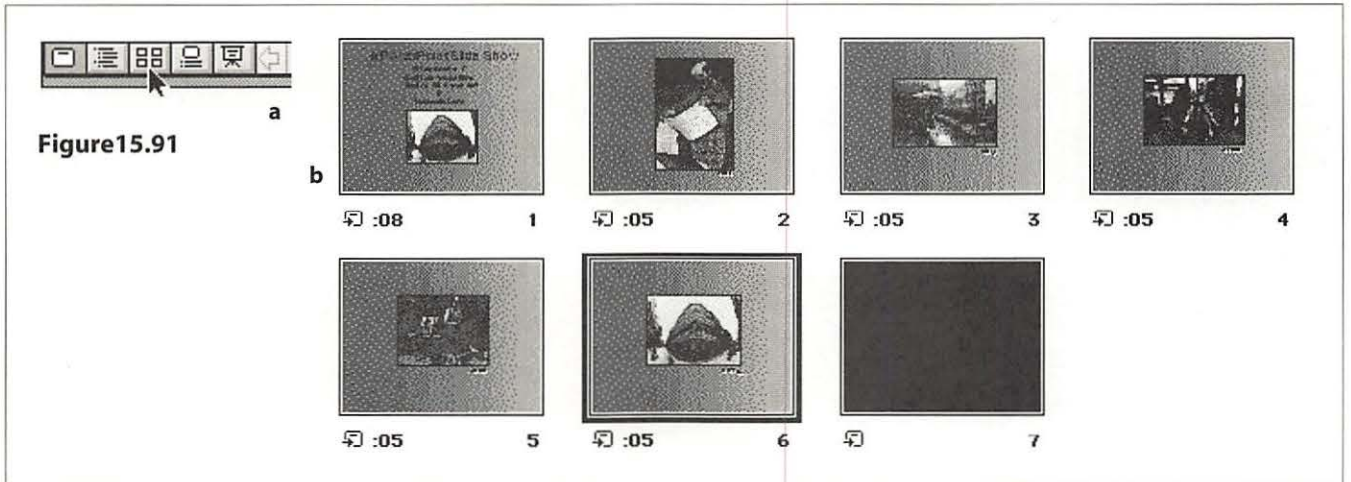


Figure 15.89

Figure 15.90



- the picture's title. Use the picture named BUILDING.PCT as the last picture.
- 23 For the last slide, select New Slide. Click OK. From the Format menu, select Slide Background. Click the None button under the Horizontal Shade Styles. Click the Change Color button. Select the Black color (fig. 15.90). Click OK. In the Slide Background dialog box, check Apply. From the Tools menu, select Transition. Select the Fade Through Black effect, Slow speed, and the Only on Mouse Click button. Click OK. At the end of your slide show, the last slide will fade to black and will return to the program only when you click the mouse.
 - 24 When you have finished with the slides, click the Slide Sorter View button in the lower-left toolbox (fig. 15.91a) to display all your slides (fig. 15.91b). You might want to make adjustments to a picture's location. Double-click a small slide to return to that slide.
 - 25 Click the Spelling button in the top toolbox to check your spelling. Change, add, or ignore words in the Spelling dialog box. Click OK to finish the spell check program.
 - 26 Select the Save button in the top toolbox, and decide where and under what name to save your slide show.
 - 27 When you want to show your work, from the View menu, select Slide Show. Choose the All and Use Slide Timings buttons (fig. 15.92). Click Show.
 - 28 At the end of the presentation, click in the middle of the work area.
 - 29 Click the Print icon at the top of the toolbox. In the Print What pull-down menu at the bottom of the print dialog box, make sure that Slides is the choice. Choose the Scale to Fit Paper square (fig. 15.93). Click Print.
 - 30 From the File menu, select Quit (Macintosh) or Exit (Windows).



Interactive Lessons Step-by-Step Guide

Companies that produce CD-ROMs for entertainment and educational purposes are always looking for new software programs. If you can create interactive lessons on topics that would interest a large number of people, your talents are needed by the manufacturers. Although the program used in the interactive lesson below can only be used with a Macintosh computer, the lessons that you will learn by completing the exercise will transfer to other applications on other computer platforms.

HyperCard

- 1 Double-click the HyperCard program icon.
- 2 From the Home menu, select Preferences. If not already set, choose 5 for Scripting. Click the right arrow button (fig. 16.1).
- 3 If color is installed, go on to step 5. If color is not installed for use in your stacks, click the Stack Kit button at the bottom of the Home stack (fig. 16.2), then click the Color Tools icon (fig. 16.3). If you get an error message instructing you to increase the memory of the program (fig. 16.4), click OK, then press Command-Q to Quit the program. Click once on the HyperCard application logo and press Command-I to display the

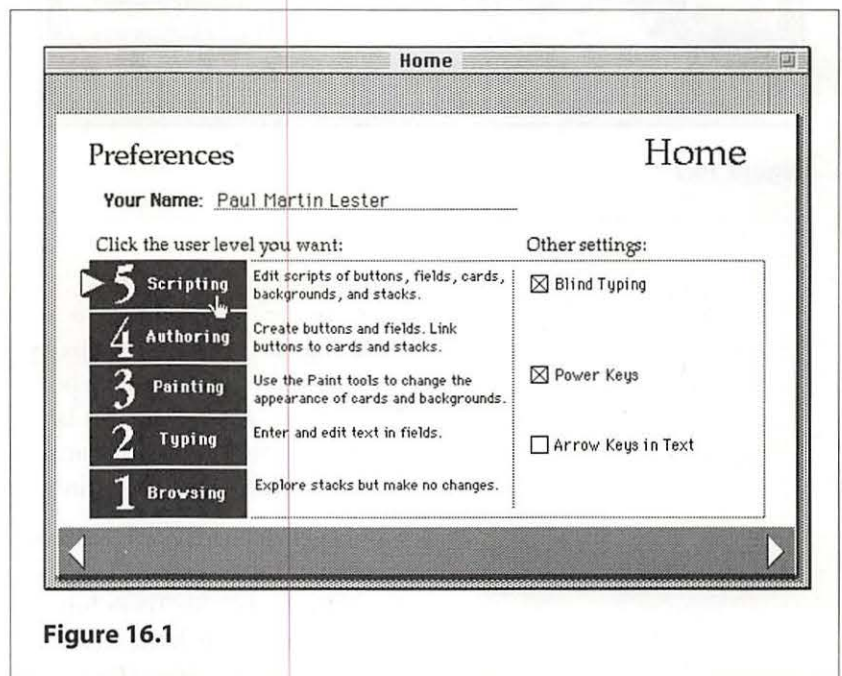


Figure 16.1

Figure 16.2



Figure 16.3



Figure 16.4

Not enough memory to run Color Tools.
Increase HyperCard's memory size to a
minimum of 2048K.



Install

Instructions:

The "Install" button below, when clicked, will install a Color Editor initialization handler into the Home Stack. A button will also be added to the first card of your home stack, allowing you to easily turn Color Tools on or off.

Note: The Color Tools stack must be located in the same folder as HyperCard.

The button installed into the Home stack can be ON or OFF:



Main Menu

Index



Figure 16.7

Memory Requirements

Suggested size:	1050	K
Minimum size:	800	K
Preferred size:	4050	K

Figure 16.5

- About This Stack
- Color Tools Info
- Install Resources

Figure 16.6

HyperCard Info dialog box. Increase the Preferred Size to 4050 (fig. 16.5). Close the box by clicking the top-left control box. *Note:* If you are working in a lab situation, you will need permission to perform this procedure.

- 4 Double-click the HyperCard icon to restart the program. Click the Stack Kit and Color Tools buttons as before. Click the Install Resources button (fig. 16.6). Click the Install button (fig. 16.7). The

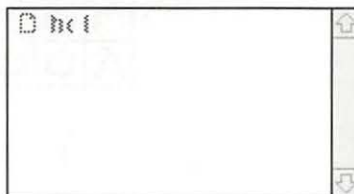
Color menu will appear at the menu bar at the top (fig. 16.8).

- 5 From the File menu, select New Stack. From the card Size pull-down menu, select Window. Type a name for your stack (fig. 16.9). Click New.
- 6 From the Edit menu, select Background.
- 7 From the Tools menu, select the Paint Bucket tool. From the Patterns menu, select the solid black pattern. Click in the work area of the card to fill it with a black color (fig. 16.10).

File Edit Go Tools Objects Font Style Color

Figure 16.8

hypercard step pics



Quantum L...

Eject

Desktop

New

Cancel

New stack name:

hc demo

Copy current background

Open stack in new window

Card size: Window

512 342



Figure 16.9

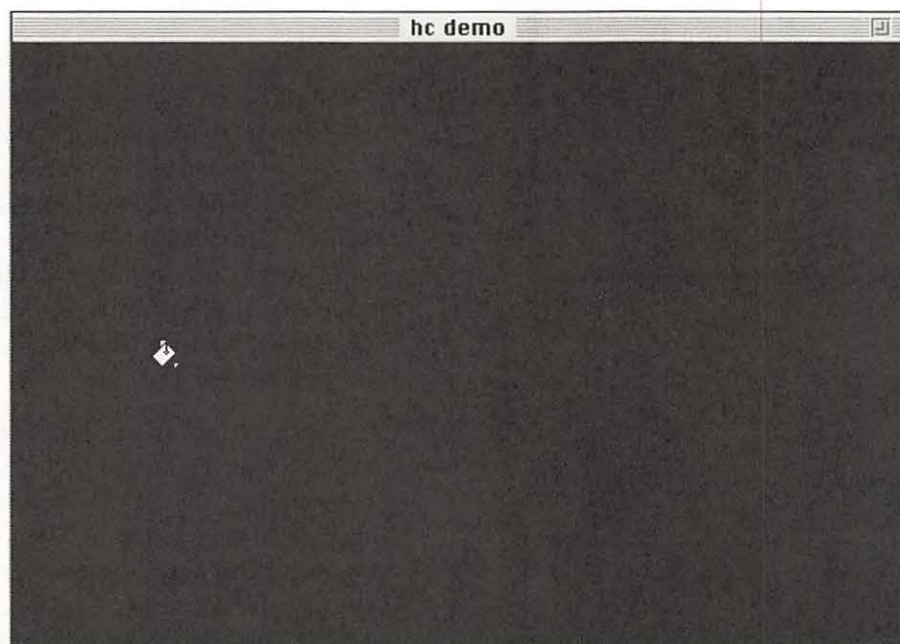


Figure 16.10

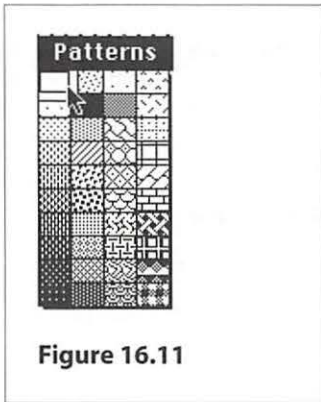


Figure 16.11



Figure 16.12

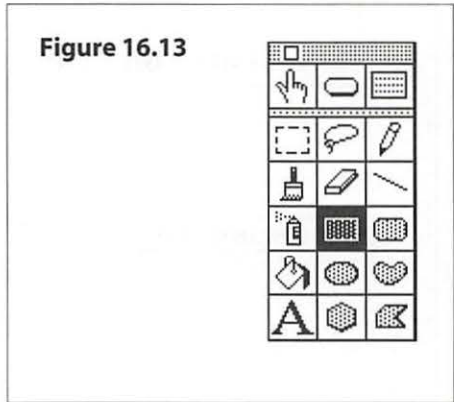


Figure 16.13

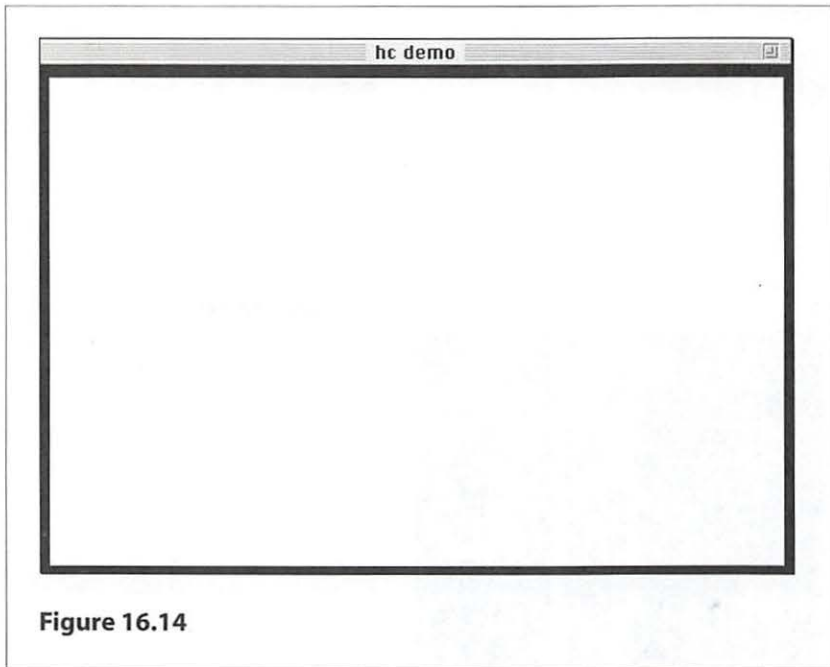


Figure 16.14

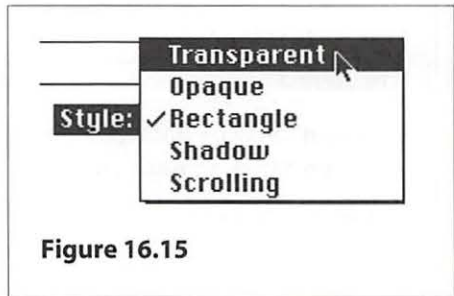


Figure 16.15

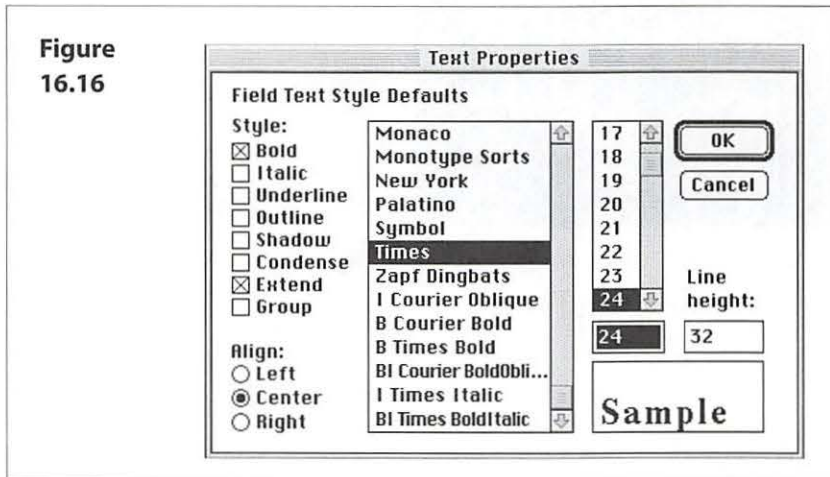


Figure 16.16

- 8 From the Patterns menu, select the clear, top-left pattern (fig. 16.11). From the Options menu, select Draw Filled (fig. 16.12). From the Tools menu, select the Box tool (fig. 16.13). Click and drag on the screen to create a white box inside the black screen (fig. 16.14). This box will be your work area.
- 9 From the Tools menu, select the Pointer tool. From the Objects menu, select New Field. Double-click on the shimmering field. From the Style pull-down menu, select Transparent (fig. 16.15). Click the Text Style button and select Bold and Extend styles, Center alignment, Times font, and 24 pt size (fig. 16.16). Click OK
- 10 Move the field to the top and center of the white box.

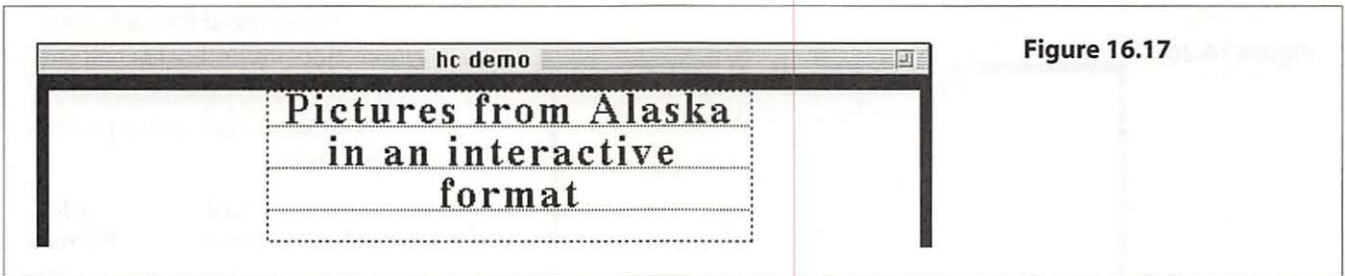


Figure 16.17

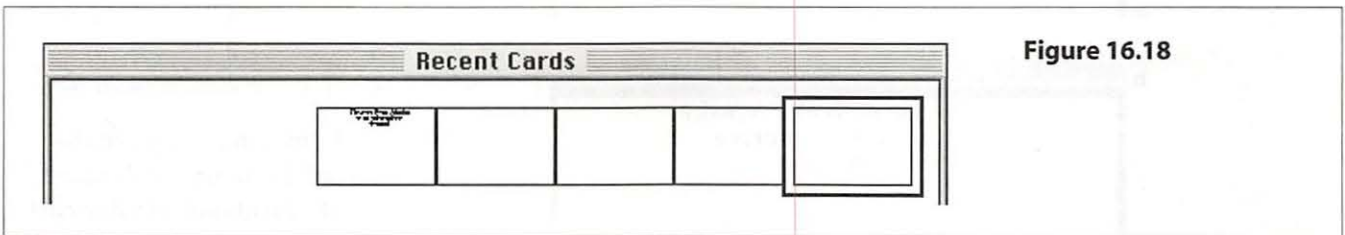


Figure 16.18

- 11 From the Edit menu, select Background.
- 12 Select the Pointer tool. Click in the text box and type the following (fig. 16.17):
Pictures from Alaska
in an interactive format
- 13 Highlight the text, and press Command-C to copy it. Select the Field tool, and click and drag from the lower-right of the text box to display the copy as in the example. Move the column to the center of the work area.
- 14 Press Command-N four separate times to create a total of five cards in your stack.
- 15 Press Command-R to see the Recent cards and confirm that you have created five cards for your stack (fig. 16.18).
- 16 Click in the first card of the stack.
- 17 Press Command-3 to advance to the next card. Click in the top where the text field is located, and with the Pointer tool selected,

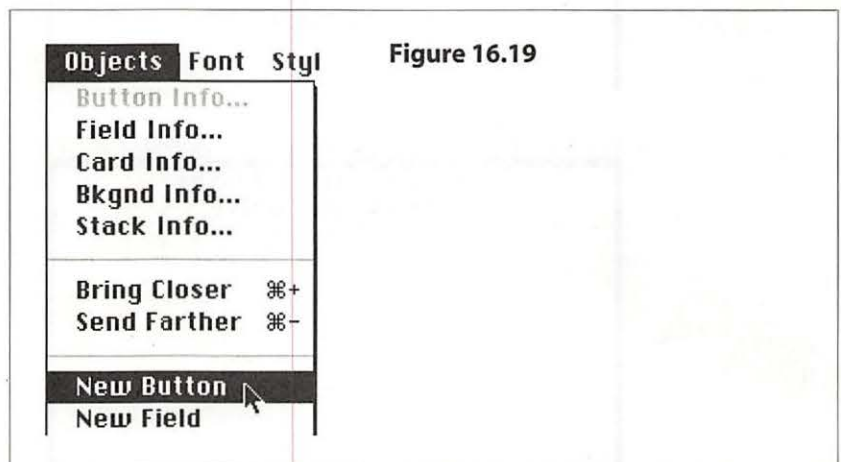
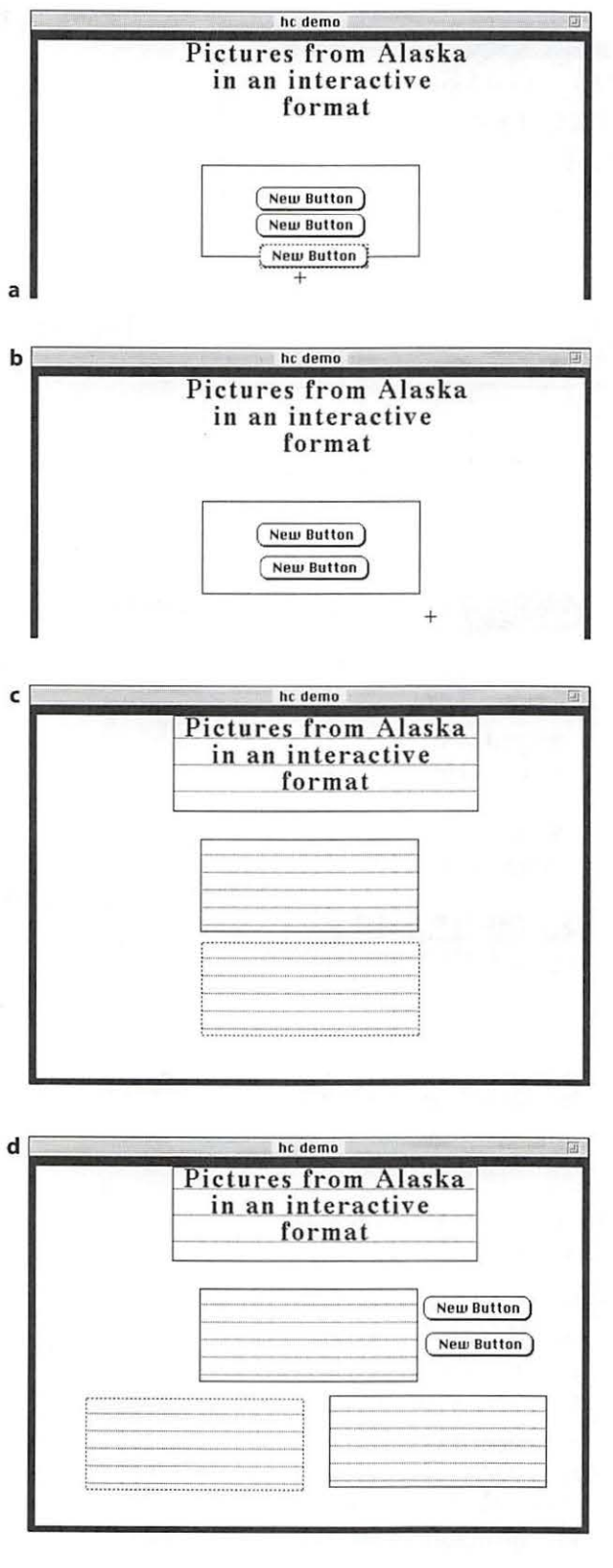


Figure 16.19

press Command-V to paste the headline on the card. Repeat this procedure until all five cards have the same headline.

- 18 Press Command-1 to go to the first card.
- 19 Now add text fields and buttons to each card. From the Objects menu, select New Field or New Button (fig. 16.19). Use Command-3 to advance to the next frame. The following table details the text fields (not counting the headline) and the initial

Figure 16.20



buttons you need for each card.
Note: Buttons and fields will stack on top of each other. Click and drag to move each one separately (figs. 16.20).

Card	Add Fields	Add Buttons
1	1	3
2	1	2
3	1	—
4	2	—
5	3	2

- 20 Press Command-1 to go to the first card. From the Tools menu, select the Field tool. Double-click the empty text field. Choose the Transparent style. Click the Text Style button and select Bold, Left, Times, and 12 pt (fig. 16.21). Click OK. From the Tools menu, select the Pointer tool, click where the column is located, and type this:

Alaska is a state filled with a rich history and many scenic wonders. For a brief hint to the state's natural beauty, click on the slide show button below. You can also take the test about Alaska (it's not too hard).

- 21 From the Tools menu, select the Button tool. Double-click a button. In the Button Name box type the following:

See the slide show

- 22 In the Style box, select Rectangle (fig. 16.22). The Show Name, Auto Hilite, and Enabled buttons should be checked (fig. 16.23). Click the LinkTo button. Type Command-3 to advance to the next card. In the dialog box, click This Card (fig. 16.24).

- 23 Click and drag the shimmering button to display the entire name (fig. 16.25).

- 32** Choose the Transparent style. Click the Text Style button, and select Italic, Left, Times, and 12 pt. Click OK. From the Tools menu, select the Pointer tool, click where the column is located, and type the following:

If the resolution of this picture were higher, you could see a moose grazing in the plain near a row of trees. Seeing animals of all sorts will be a part of your memories if you ever visit Alaska.

- 33** With the Field tool, resize and move the cutline as shown in the example (fig. 16.30). From the Tools menu, select the Button tool. Double-click one of the buttons you created. In the Button Name box, type this text:

Go back

- 34** In the Style box, select Rectangle. The Show Name, Auto Hilite, and Enabled buttons should be checked. Click the Icon button. Scroll down, and click the extra large previous hand icon (fig. 16.31). When you select the icon, its Icon ID number, 1016, will be shown at the top. Click OK. Click and drag from the lower-left corner to reshape the button (fig. 16.32). Click inside the button to move it to the lower-left part of the work area.

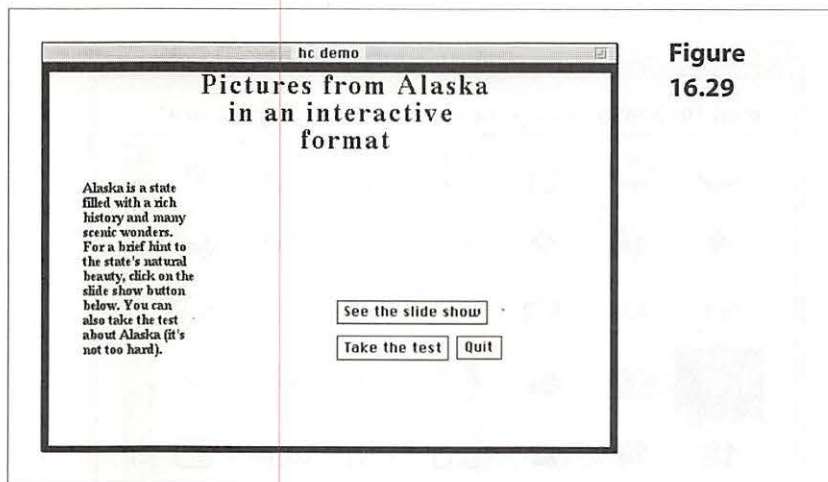


Figure 16.29

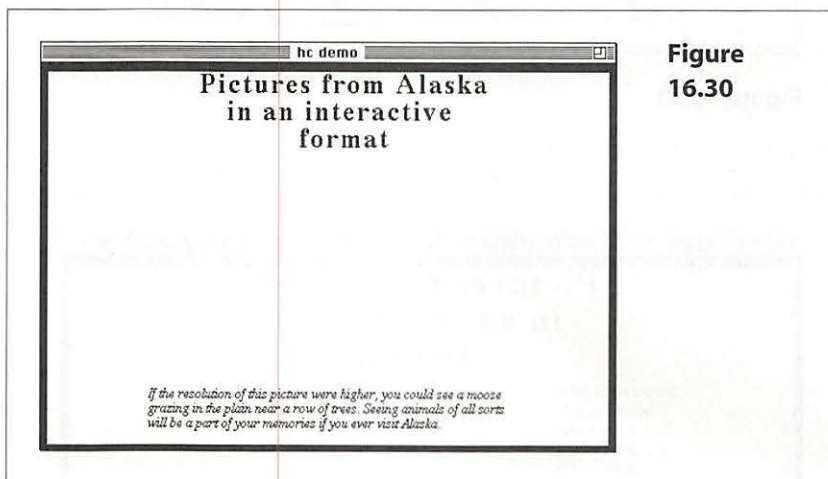


Figure 16.30

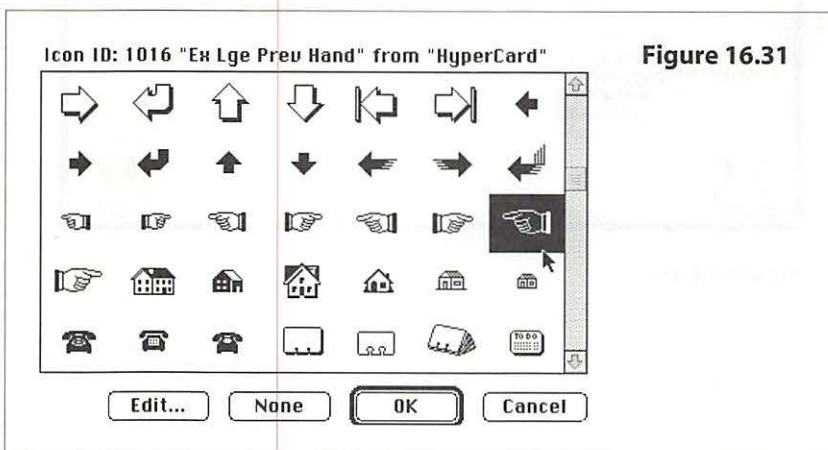


Figure 16.31

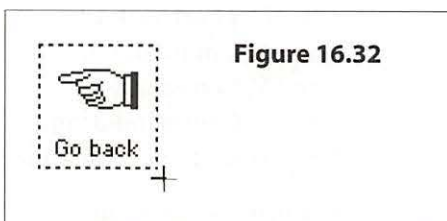


Figure 16.32

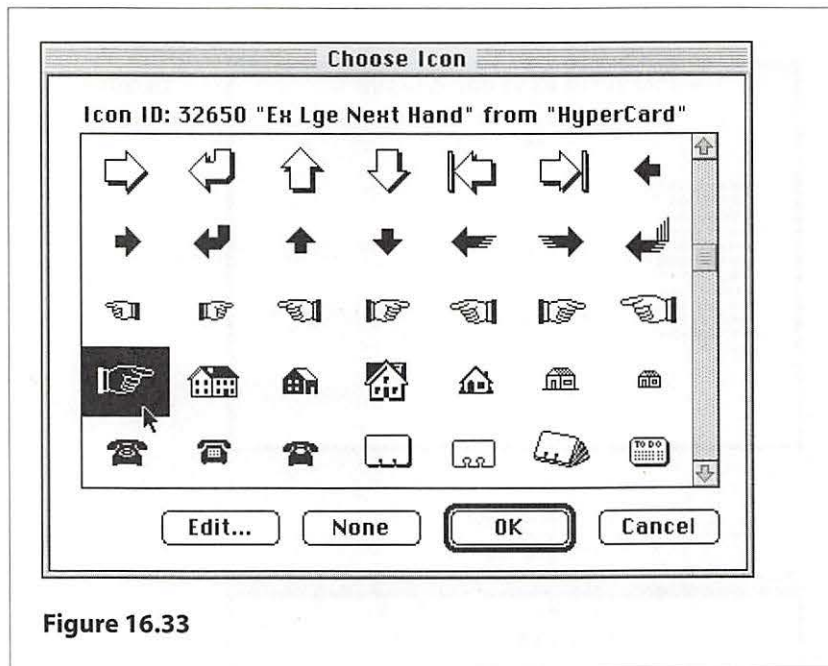


Figure 16.33

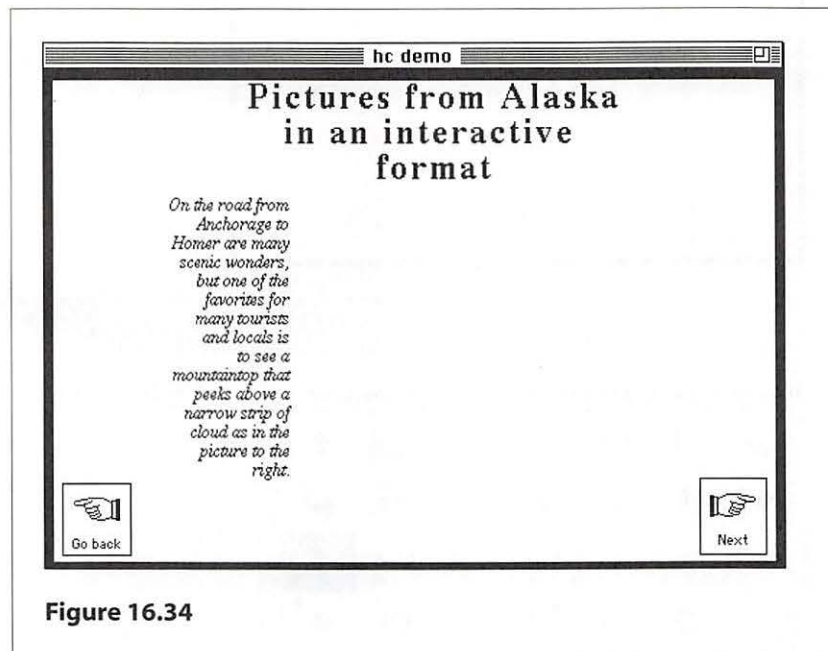


Figure 16.34

- 35 Double-click the same button. Click the LinkTo button. Type Command-~ to go to the previous card, and click This Card.
- 36 Double-click the other button. In the Button Name box, type this text:
Next
- 37 In the Style box, select Rectangle. The Show Name, Auto Hilite, and Enabled buttons should be checked. Click the icon button. Scroll down and click the extra large next hand icon (fig. 16.33). When you select the icon, its Icon ID number, 32650, will be shown at the top. Click OK. Click and drag from the lower-left corner to reshape the button. Click inside the button to move it to the lower-left part of the work area.
- 38 Double-click the same button. Click the LinkTo button. Press Command-3 to advance to the next card, and click This Card.
- 39 Select the Go Back button. Press Command-C to copy the button. Press Command-3 to advance to the next card. Press Command-V to paste the button on the card. Press Command-3 to go to the next card. Press Command-V to paste the button on this card too.
- 40 Use Command-3 to advance until you are back to the second card. Select the Next button. Press Command-C, Command-3, Command-V, Command-3, Command-V, Command-3, and then Command-V one more time.
- 41 Press Command-3 to advance to the third card. From the Tools menu, select the Field tool. Click and drag from the lower-left corner

- 32** Choose the Transparent style. Click the Text Style button, and select Italic, Left, Times, and 12 pt. Click OK. From the Tools menu, select the Pointer tool, click where the column is located, and type the following:

If the resolution of this picture were higher, you could see a moose grazing in the plain near a row of trees. Seeing animals of all sorts will be a part of your memories if you ever visit Alaska.

- 33** With the Field tool, resize and move the cutline as shown in the example (fig. 16.30). From the Tools menu, select the Button tool. Double-click one of the buttons you created. In the Button Name box, type this text:

Go back

- 34** In the Style box, select Rectangle. The Show Name, Auto Hilite, and Enabled buttons should be checked. Click the Icon button. Scroll down, and click the extra large previous hand icon (fig. 16.31). When you select the icon, its Icon ID number, 1016, will be shown at the top. Click OK. Click and drag from the lower-left corner to reshape the button (fig. 16.32). Click inside the button to move it to the lower-left part of the work area.

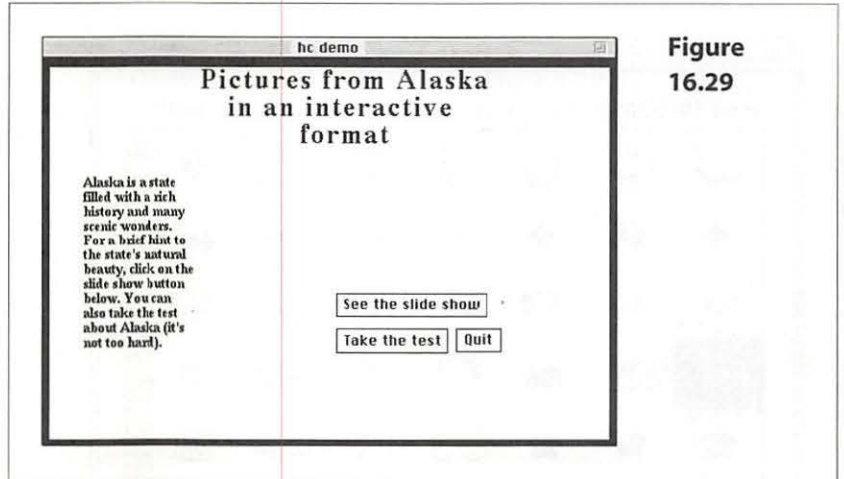


Figure 16.29

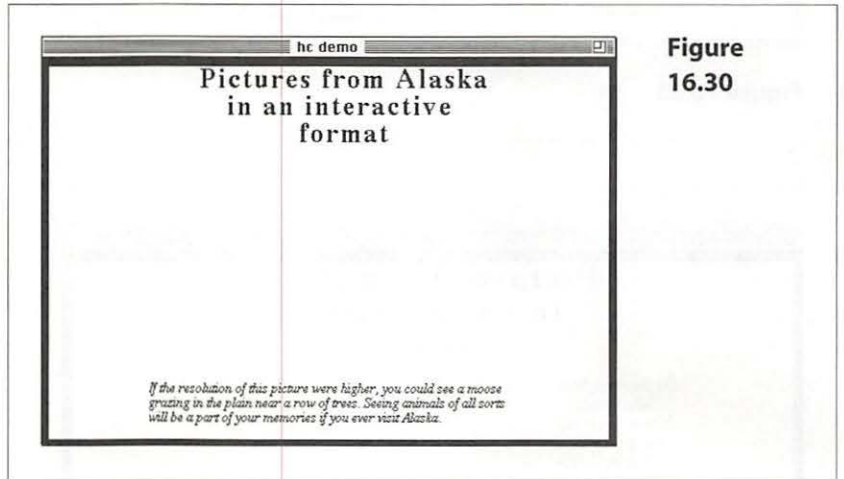


Figure 16.30

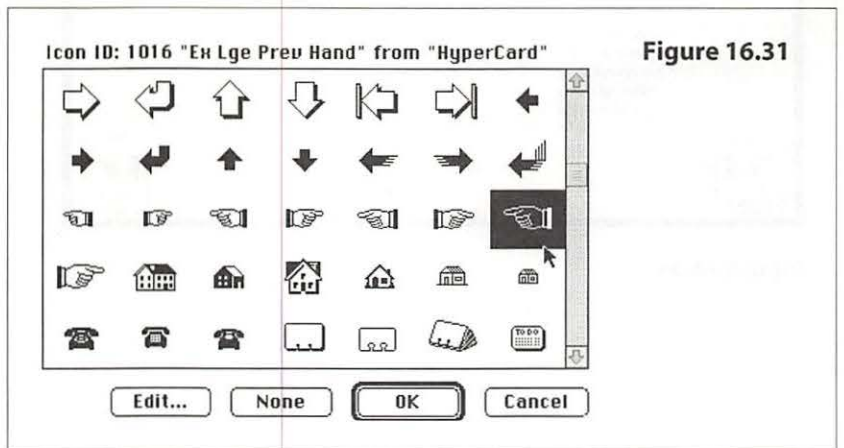


Figure 16.31

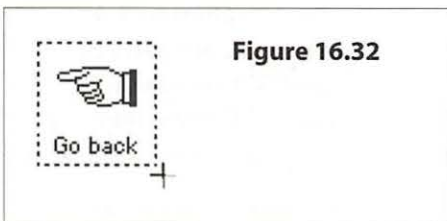


Figure 16.32

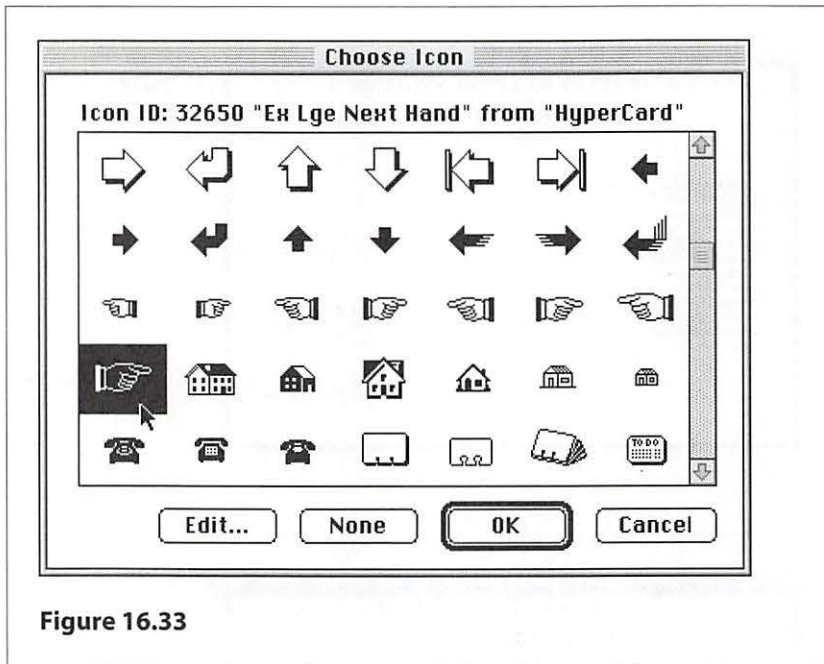


Figure 16.33

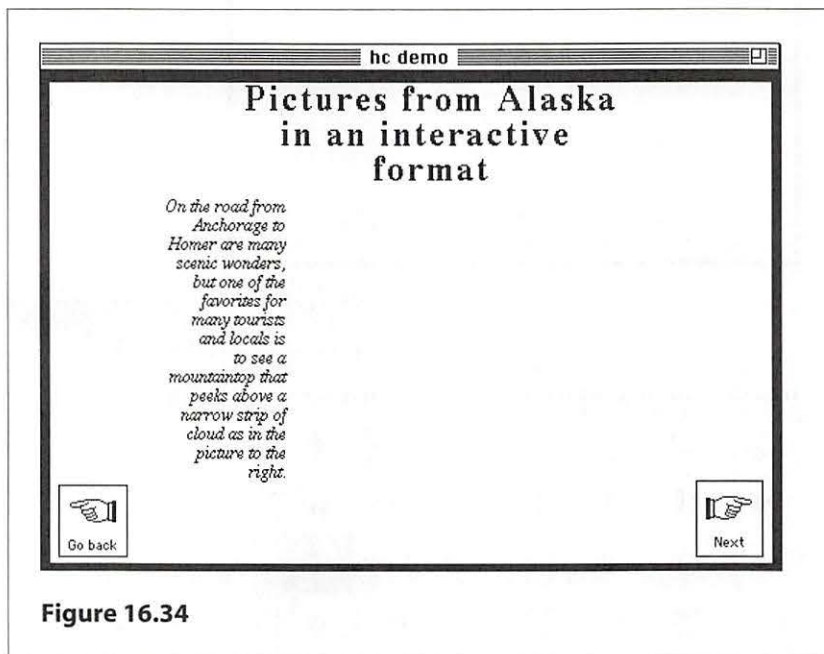


Figure 16.34

- 35 Double-click the same button. Click the LinkTo button. Type Command-~ to go to the previous card, and click This Card.
- 36 Double-click the other button. In the Button Name box, type this text:
Next
- 37 In the Style box, select Rectangle. The Show Name, Auto Hilite, and Enabled buttons should be checked. Click the icon button. Scroll down and click the extra large next hand icon (fig. 16.33). When you select the icon, its Icon ID number, 32650, will be shown at the top. Click OK. Click and drag from the lower-left corner to reshape the button. Click inside the button to move it to the lower-left part of the work area.
- 38 Double-click the same button. Click the LinkTo button. Press Command-3 to advance to the next card, and click This Card.
- 39 Select the Go Back button. Press Command-C to copy the button. Press Command-3 to advance to the next card. Press Command-V to paste the button on the card. Press Command-3 to go to the next card. Press Command-V to paste the button on this card too.
- 40 Use Command-3 to advance until you are back to the second card. Select the Next button. Press Command-C, Command-3, Command-V, Command-3, Command-V, Command-3, and then Command-V one more time.
- 41 Press Command-3 to advance to the third card. From the Tools menu, select the Field tool. Click and drag from the lower-left corner

of the text field to make the field a long vertical column. Move the column to the left side of the card. Double-click the text field.

- 42** Choose the Transparent style. Click the Text Style button, and select Italic, Right, Times, and 12 pt. Click OK. From the Tools menu, select the Pointer tool, click where the column is located, and type the following text:

On the road from Anchorage to Homer are many scenic wonders, but one of the favorites for many tourists and locals is to see a mountaintop that peeks above a narrow strip of cloud as in the picture to the right.

- 43** If necessary, from the Tools menu, select the Field tool, and click and drag the column to make it look like the one in **fig. 16.34**.
- 44** From the Tools menu, select the Button tool. Double-click the Go back button. Click the LinkTo button. Type Command-~ to go to the previous card. Click This Card. Double-click the Next button. Click the LinkTo button. Press Command-3 to advance to the next card. Click This Card.

- 45** If your computer is equipped with a microphone, from the Edit menu, select Audio (**fig. 16.35**). Click the Record button and say into the microphone:

This photograph was taken with a 180 millimeter telephoto lens.

- 46** Click the Stop button when you are finished (**fig. 16.36**). Click the Play button to hear your recording. You will probably need to try several takes. If you want to record another take, press the Record

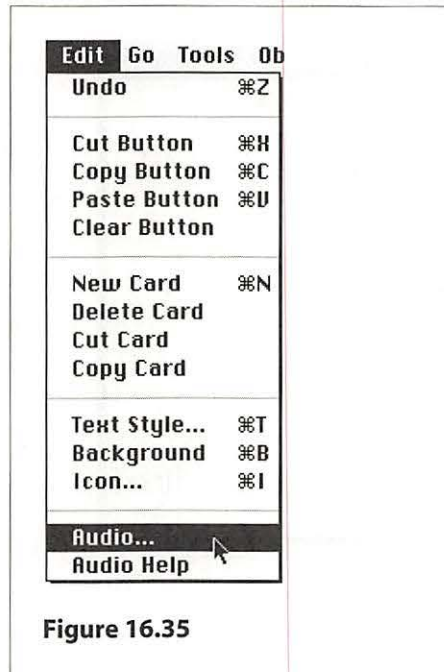


Figure 16.35

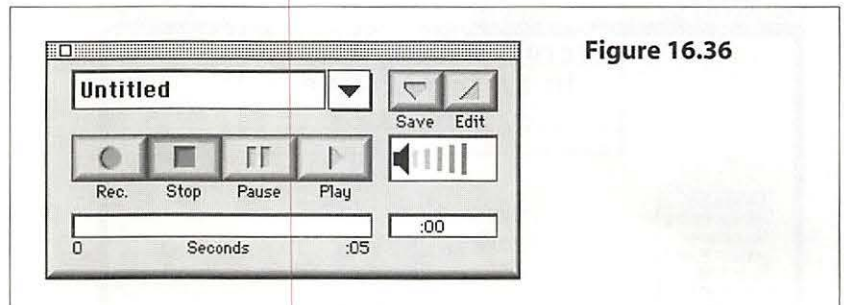


Figure 16.36

button again. When you are satisfied with recording, click the Save button. Type "Photo fact" as the name for your recording. Click OK. Select the Button tool. Double-click the audio button that was created on the card. In the Button Name box, delete "Play" so that the button's name is "Photo fact" (**fig. 16.37**). Click OK.

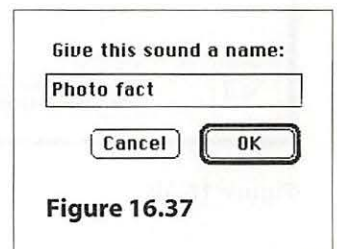


Figure 16.37

- 47** Move the button to the lower part of the card (**fig. 16.38**). Click the small control boxes in the top-left of the message box and the audio box to remove them from the screen.

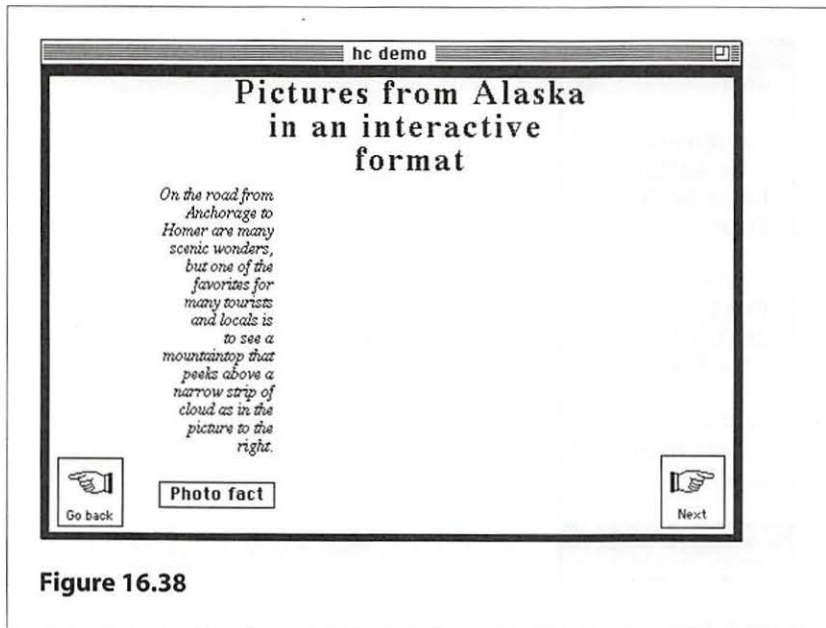


Figure 16.38

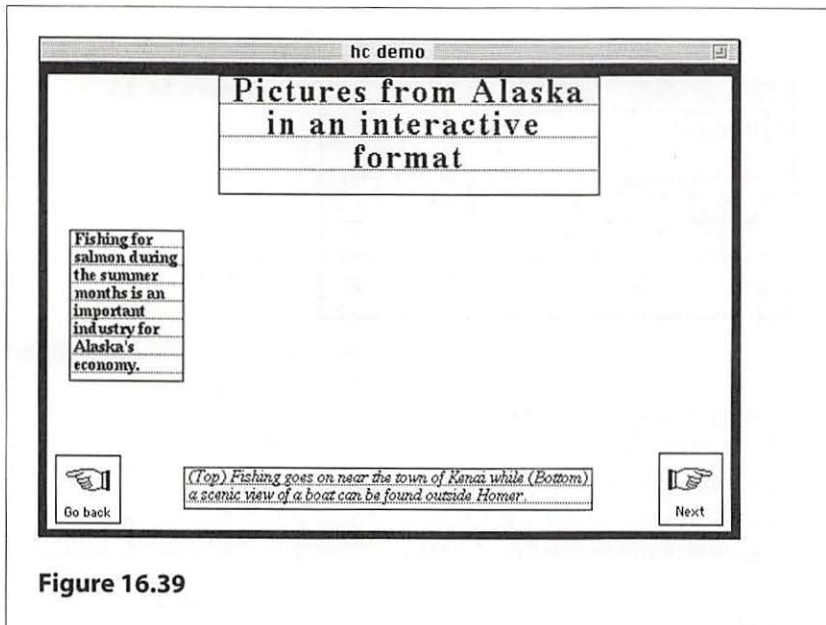


Figure 16.39

- 48 Press Command-3 to advance to the fourth card in your stack. From the Tools menu, select the Field tool. Double-click on the first empty text field.
- 49 Choose the Transparent style. Click the Type style button, and select Bold, Left, Times, and 12 pt. Click OK. From the Tools menu, select the Pointer tool and type the following:

Fishing for salmon during the summer months is an important industry for Alaska's economy.
- 50 Select the Field tool and double-click the other text field.
- 51 Choose the Transparent style. Click the Text Style button, and select Italic, Left, Times, and 12 pt. Click OK. From the Tools menu, select the Pointer tool, click where the column is located, and type the following:

(Top) Fishing goes on near the town of Kenai while (Bottom) a scenic view of a boat can be found outside Homer.
- 52 From the Tools menu, select the Field tool. Click and drag to resize the fields and then move each text field to the same position shown in **fig. 16.39**.
- 53 From the Tools menu, select the Button tool. Double-click the Go back button. Click the Link-To button. Type Command-~ to go to the previous card. Click This Card. Double-click the Next button. Click the LinkTo button. Press Command-3 to advance to the next card. Click This Card.

- 54 Press Command-3 to advance to the last card. From the Tools menu, select the Field tool. Double-click the first empty text field.
- 55 Choose the Transparent style. Click in the Text Style button, and select Bold, Left, Helvetica, and 12 pt. Click OK. From the Tools menu, select the Pointer tool, click where the column is located, and type the following:
What's the capitol of Alaska?
- 56 Select the Field tool. Double-click the second empty text field.
- 57 Choose the Transparent style. Click the Text Style button, and select Bold, Left, Helvetica, and 12 pt. Click OK. From the Tools menu, select the Pointer tool and type the following:
How many people live in Alaska?
- 58 Select the Field tool. Double-click the third text field.
- 59 Choose the Transparent style. Click the Text Style button, and select Bold, Left, Helvetica, and 12 pt. Click OK. From the Tools menu, select the Pointer tool, and type the following:
What is the chief game fish?
- 60 Now you will create three buttons for each answer with audio clues to the correct and wrong answers. From the Tools menu, select the Button tool. Double-click the Next button. Click the LinkTo button. Press Command-3 to advance to the first card. Click This Card.
- 61 Double-click one of the new buttons. In the Button Name box, type this (fig. 16.40):
Anchorage

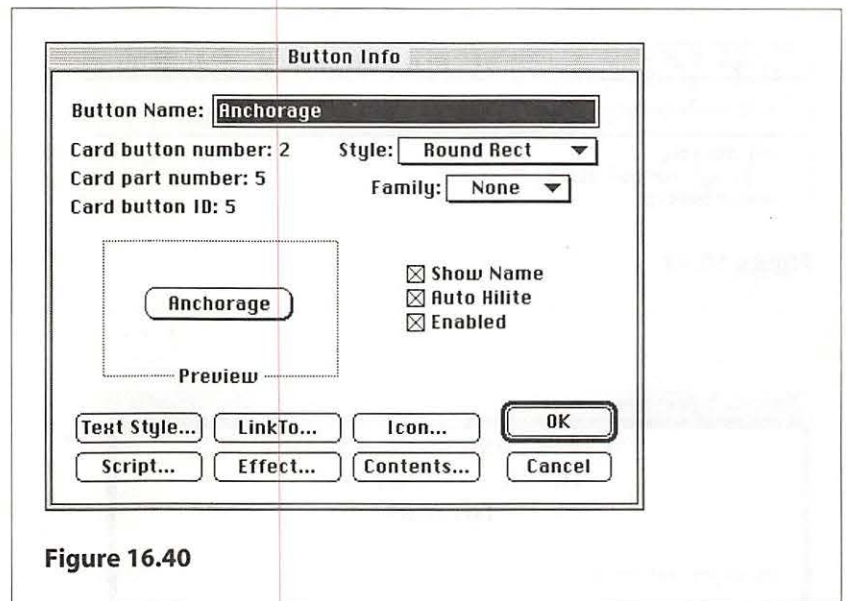


Figure 16.40

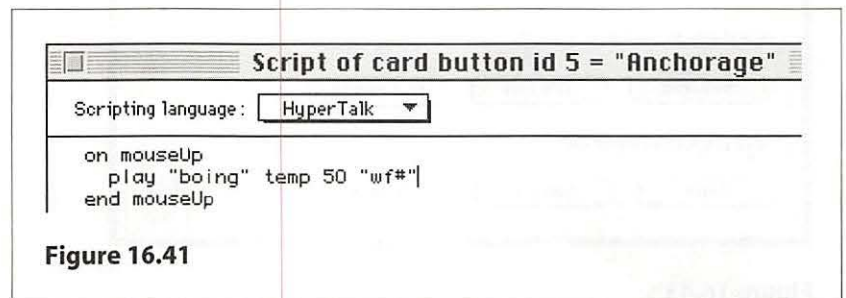


Figure 16.41

- 62 Select the Round Rect style. The Show Name, Auto Hilite, and Enabled buttons should be checked. Click the Script button. You will create an audio clue that the answer a user selected is wrong. Between the “mouseUp” lines, type the following exactly as shown (fig. 16.41):
play “boing” temp 50 “wf#”
- 63 Close the Script window by clicking the top-left control box. In the Save Changes dialog box, click Yes. Double-click the other button. In the Button Name box, type the following:
Juneau

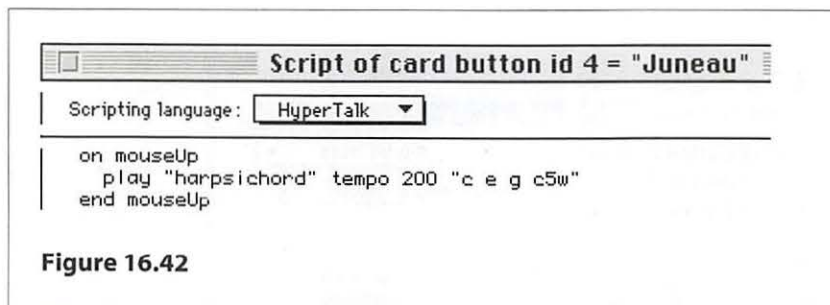


Figure 16.42

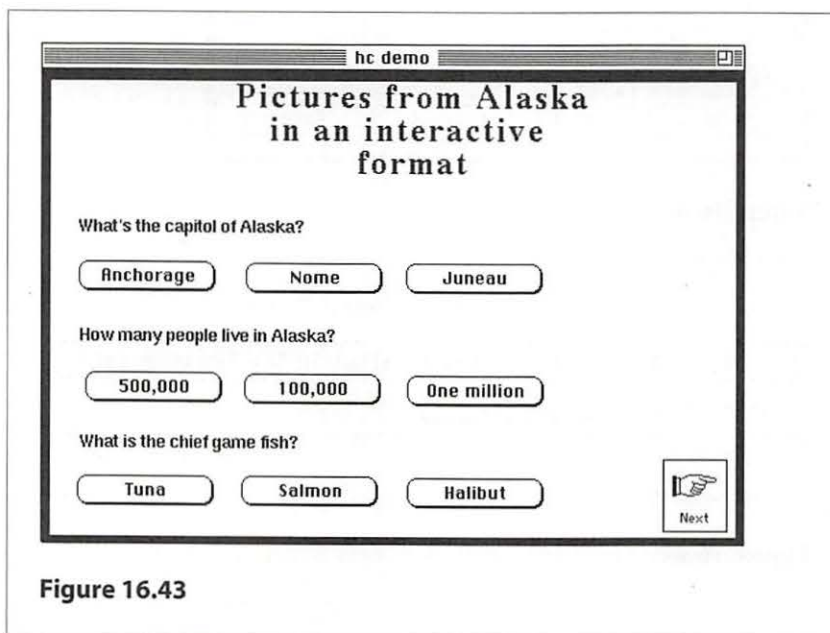


Figure 16.43



Figure 16.44

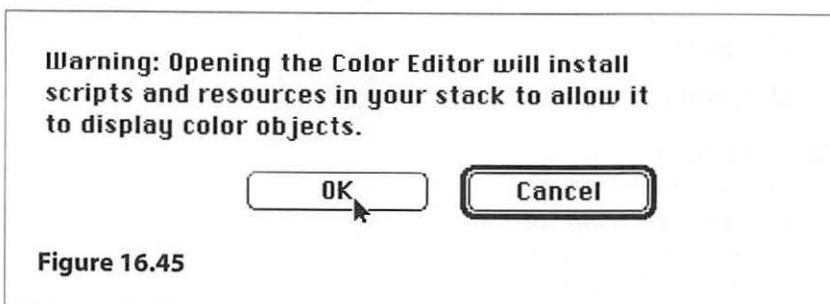


Figure 16.45

- 64 Select the Round Rect style. The Show Name, Auto Hilite, and Enabled buttons should be checked. Click the Script button. You will create an audio clue that the answer a user selected is correct. Between the "MouseUp" lines, type the following (be sure to leave space between the letters in quotation marks as in the example (fig. 16.42):
play "harpischord" tempo 200 "c e g c5w"
- 65 Close the Script window by clicking the top-left control box. In the Save Changes dialog box, click Yes. Select the Anchorage button. Press Command-C, then press Command-V five times to paste five copies of the button on the card.
- 66 Select the Juneau button. Press Command-C, then press Command-V two times to paste two copies of the button on the card.
- 67 From the Tools menu, select the Field tool and resize and move the text fields as shown in fig. 16.43.
- 68 From the Tools menu, select the Button tool, and arrange the buttons under each question. Put two Anchorage buttons (that represent incorrect answers) and one Juneau button (that is the correct answer) under each question.
- 69 Double-click the second Anchorage button for the first question, and in the Button Name box, type Nome, and click OK.
- 70 For the second question, double-click each Anchorage button and type 100,000 in one button's Button Name box 100,000 and then One million. Click OK each time. These are incorrect answers. Double-click the Juneau button. In the Juneau Button Name box, type

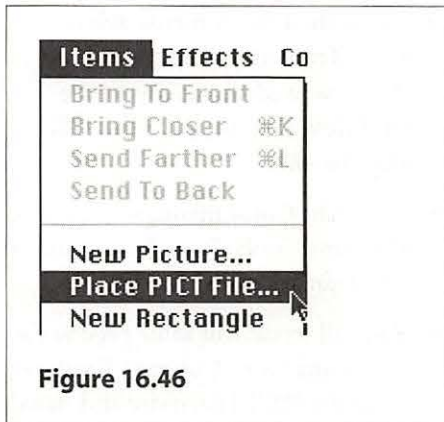


Figure 16.46

500,000. This button is the correct answer. Click OK.

- 71** For the third question, double-click each Anchorage button, and type in one button's Button Name box Tuna and then Halibut. Click OK each time. Double-click the Juneau button. These answers are incorrect. In the Juneau Button Name box, type Salmon, the correct answer. Click OK after you change each button's name.
- 72** Make sure your questions and answers are neatly aligned.
- 73** From the Tools menu, select the Pointer tool. The next step is to import pictures to be used on the cards. HyperCard in the noncolor mode can only import MacPaint picture files or images that are first placed in the Scrapbook. If you don't have color available to you, you will have to create a PageMaker or QuarkXPress page, place the pictures from the AL_SCENE folder into that document, resize each picture because you can't change a picture's size in HyperCard, then copy and paste each picture into the Scrapbook. Once in the Scrapbook, copy and paste each picture on the correct card as shown in the

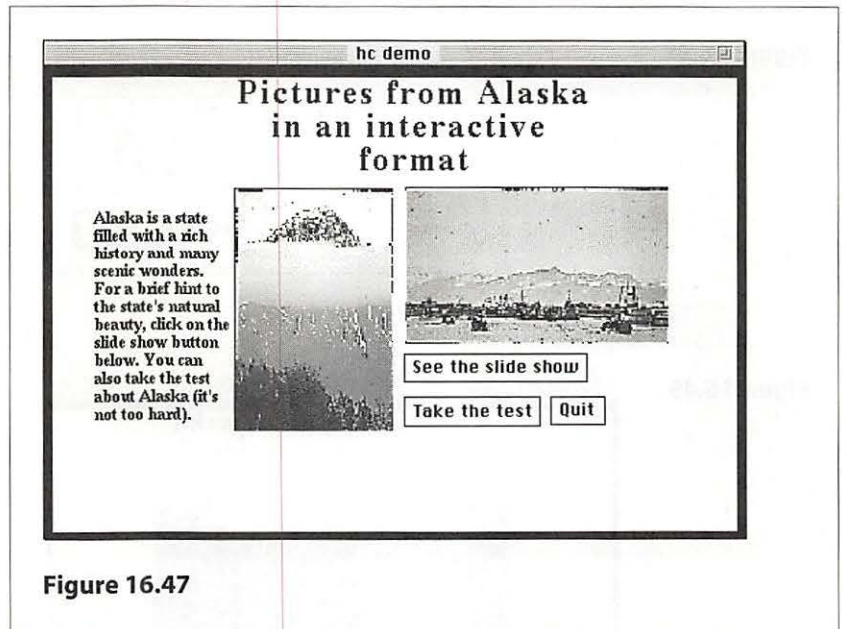


Figure 16.47

following steps. If color is available to you, the process of placing pictures is easier, the images can be sized the way you want them, and the picture quality is much better.

- 74** Press Command-3 to advance to the first card.
- 75** From the Color menu, select Open Coloring Tools (**fig. 16.44**). Click OK in the Warning dialog box (**fig. 16.45**).
- 76** From the Items menu, select Place PICT File (**fig. 16.46**). In the "AL_SCENE" folder in the ALASKA folder that came with this workbook, double-click the picture file MOUNTAIN.PCT. When the picture is displayed, drag from a corner to enlarge the image. Drag from the center to move it. Select Place PICT File from the Items menu, and double-click the picture named FISHING.PCT. Repeat the sizing and moving process until the pictures look like the ones in **fig. 16.47**.

Figure 16.48

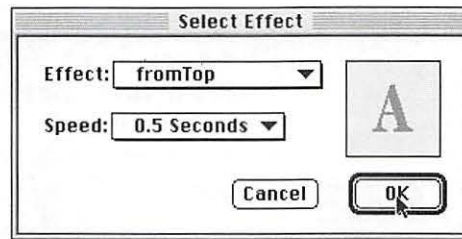
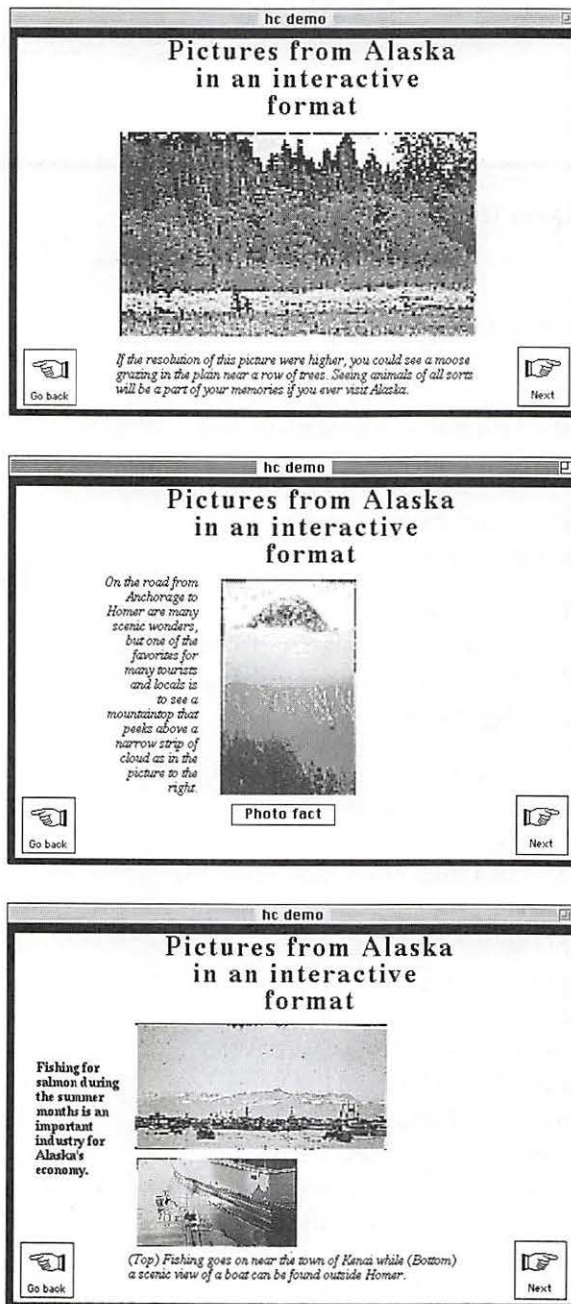


Figure 16.49



- 77 From the Effects menu, select Card Transitions. Select a speed of 0.5 seconds fromTop in the pull-down menu, and click OK (fig. 16.48).
- 78 From the Color menu, select Close Coloring Tools. Press Command-3 to advance to the next card.
- 79 You will repeat this same process for every card: Open Coloring Tools, select Place PICT File, resize and move the images as shown in the examples, set the card transitions, select Close Coloring tools, then advance to the next card. For Card 2, place the picture named MOOSE.PCT; for Card 3, place MOUNTAIN.PCT; and for Card 4, place the images FISHING.PCT and BOAT.PCT (fig. 16.49). Don't forget to set the transition for each card. Even though the last card does not have a picture, you still need to set its transition in the Coloring mode.
- 80 After all the pictures have been placed, sized, and moved to the correct position, press Command-3 to advance to the first card.
- 81 Click the Box tool in the toolbox. From the Options menu, select Line Size. Pick the third line from the right (fig. 16.50). From the Options menu, make sure Draw Filled is not checked. From the Tools menu, select an unfilled Box tool. Click and drag from the top-left of the picture's corner to create a frame around the image (fig. 16.51). But be careful. You can't easily erase a mistake. Use Command-Z to eliminate a frame and start over.
- 82 Press Command-3 to advance to each card and make frames around each picture.

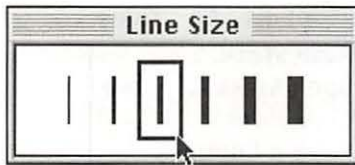


Figure 16.50



Figure 16.52

- 83** From the Tools menu, select the Pointer tool. Go through all your cards and test all the buttons to make sure they work properly. Make changes as necessary.
- 84** From the Objects menu, select Stack Info (fig. 16.52). Click the Script button. Click the mouse at the end of the line, “pass openCard”. Click Return and type the following (fig. 16.53):
- ```
hide menubar
```
- 85** Click the close control box, and click Yes. The next time the stack is opened, the menu bar at the top will not be shown. If you want to see a menu bar, press the Command key and the Shift bar at the same time.
- 86** From the File menu, select Print Stack. From the Printed card size pull-down menu, select Quarter for the size (fig. 16.54). Click the

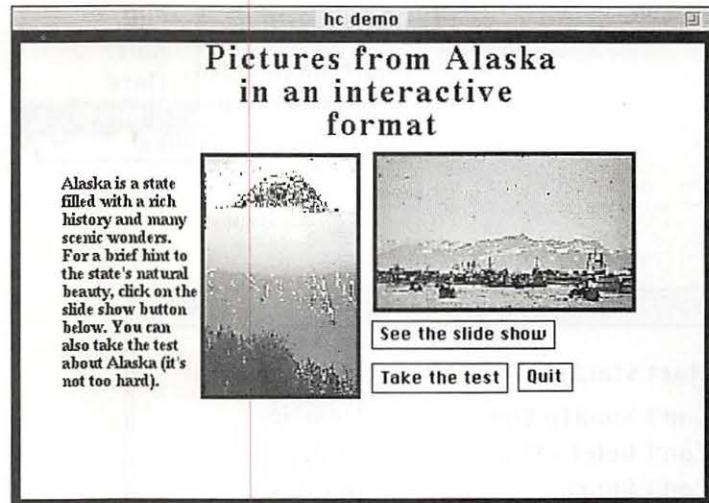


Figure 16.51

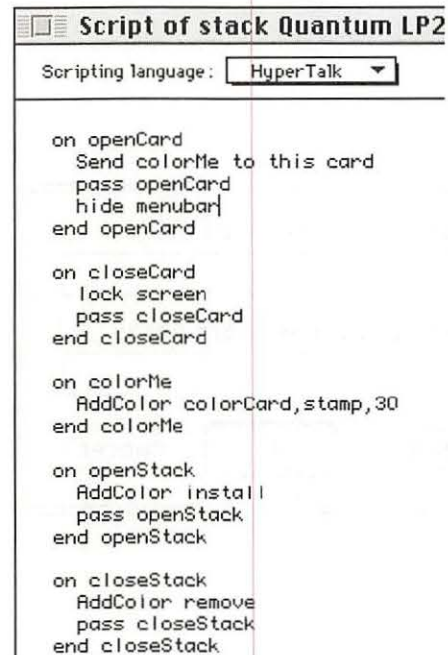
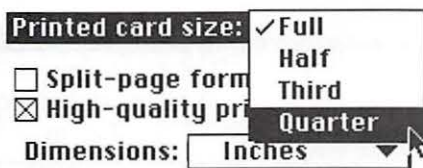


Figure 16.53

Figure 16.54



Protect Stack

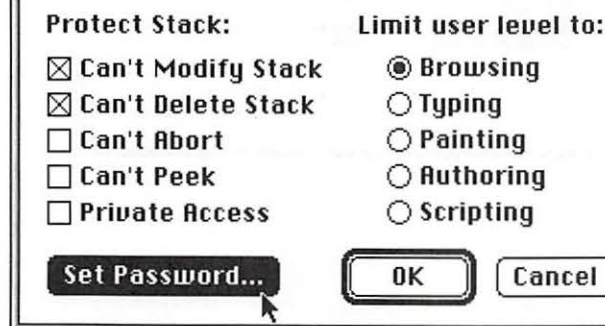


Figure 16.56

Figure 16.57



Figure 16.55

Print button, then the Print button in the two Print dialog boxes.

- 87** If you want to create a stack that cannot be altered except by you, from the File menu, select Protect Stack (fig. 16.55). Click Can't Modify Stack and Browsing. Click the Set Password button (fig. 16.56). Enter a password that you won't forget (fig. 16.57). Enter it again to confirm it, and click OK. If you want to change your password or set the stack so you can work on it, press the Command key and select Protect Stack from the File menu, then make your changes. To change your mind about a stack's protection, press the Command key while using the mouse to open the File menu to display the Protect Stack menu selection.

- 88** From the File menu, select Compact stack to eliminate any extra memory in the stack so that it will run faster.

- 89** From the File menu, select Quit.

---

# *Networked Interactive Multimedia*

## *Step-by-Step Guide*

---

One of the newest graphic design formats—and quickly becoming one of the most popular ways to create word and picture displays on the worldwide Internet or World Wide Web—is networked interactive multimedia. Using a graphical interface program such as Netscape, you can access colorful databases that include typographical elements, still and moving images, and sound. In this step-by-step guide, regardless of whether you have Internet access, you will learn how to create your own “home page” or on-line database of personal information about yourself with links to other databases around the world. Use your home page as your own starting point for investigating the information superhighway while allowing other users to use your links to “jump” to another on-line address.

### **Netscape**

In Word or WordPerfect, create your own Netscape home page with your own words; GIF, JPEG, or PICT pictures; MPEG or QuickTime movies; and AIF, AIFF, AU, SND, or WAV audio files (remember, however, that your computer must have JPEG and MPEG viewers and sound capability) by copying and substituting the text below. Make sure you save the home page file you create as a text-only file. For Macintosh, the file should contain the “.html” suffix. For Windows, the suffix is “.htm.” After you save your HTML (Hypertext Markup Language) file, from Netscape’s File menu, select Open File and double-click the file’s name. Review the file, make any changes to the text-only file, save the file, and click the Reload button of Netscape to see your changes. By going back and forth between the file and Netscape, you can get the file the way you want it.

The Uniform Resource Locator (URL) or address for this chapter is: <http://www5.fullerton.edu/les/workbook/nsdemo.html>, and the pictures used in this workbook can be found at <http://www5.fullerton.edu/les/workbook/homepics.html>.

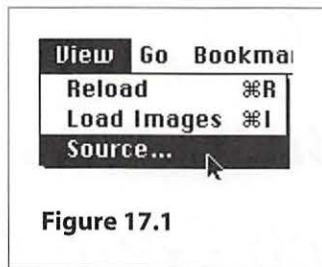


Figure 17.1

There are also several HTML editors with names such as SuperText and HTML Assistant that you can use. Many editors for Macintosh and Windows formats can be found at these addresses:

- <http://www.ziff.com/~pcweek/navigator/htmlled.html>
- <http://union.ncsa.uiuc.edu:80/HyperNews/get/www/html/editors.html>.

Newer versions of programs such as Word and PageMaker offer HTML features so that the words, pictures, and links you create with the program are automatically converted into HTML commands for use on the World Wide Web. The Internet itself is a source of further information about designing home pages—look for titles such as

- “Glossary of Internet Terms” (<http://www.matisse.net/files/glossary.html>)
- “Netscape Handbook” (<http://home.netscape.com/eng/mozilla/1.1/handbook/>)
- “A Beginner’s Guide to HTML” (<http://www.ncsa.uiuc.edu/General/Internet/WWW/HTMLPrimer.html>)
- “How to Publish on the Web” (<http://www.thegiim.org/>).

However, you can master HTML commands so that you can create home pages and other documents without using an editor. The following steps—divided into sections called Format, Text, Graphics, Audio, Tables, Links, and E-Mail—will help you create your own home page. Feel free to make your page as simple or as fancy as you want by including many of the “bells and whistles” listed.

Each of the following sections is illustrated with a figure. But you can also access the actual Web file by using the address accompanying the figure number. Select Source from the View menu to see the HTML commands (**fig. 17.1**).

## Format

An HTML file consists of two parts, the head and the body all within HTML opening `<html>` and closing `</html>` commands. The head contains the title opening `<title>` and closing `</title>` commands between the actual title you give to your home page. Because search engines (discussed in the Links section below) find files many times by their titles, it is a good idea to title your page carefully if you want others to find it. The body contains all of the elements that will be discussed in subsequent steps. Note the use of the “less than,” “greater than,” and “forward slash” symbols. Your home page will not look the way you want it if you forget one of these symbols. Upper and lower case letters only matters for an address—not for HTML commands. The indentations shown are for clarity and do not need to be a part of an HTML working file.

A bare-bones home page might be (**fig. 17.2** or <http://www5.fullerton.edu/les/workbook/ns1.html>):

```
<html>
<head>
 <title>Basic Home Page Format</title>
</head>
<body>
 This is about as simple a home page as you can have.
</body>
</html>
```

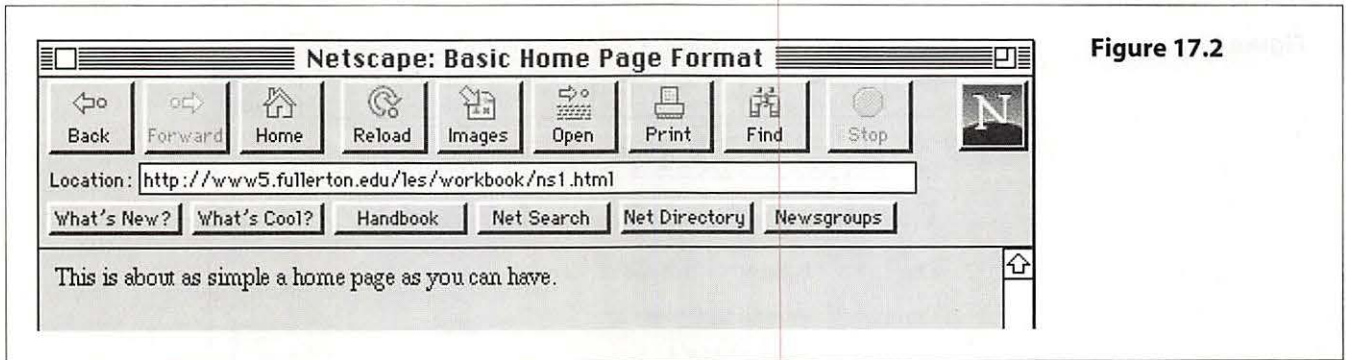


Figure 17.2

## Text

HTML commands can determine the size, attributes, and placement of words in your file. Text is divided into headers and body copy. A header (or headline) can come in six different sizes: `<h1> text</h1>` is the largest, and `<h6> text</h6>` is the smallest. Body copy comes in seven sizes: `<font size=7> text</font>` is the largest, and `<font size=1> text</font>` is the smallest. Text attributes such as bold `<b>text</b>`, italic `<i>text</i>`, and the often annoying blinking feature `<blink> text</blink>` can be programmed easily. You can position your text in several different ways. The default position is left alignment, but you can center your text with `<center>text</center>`, create a paragraph with `<p> text</p>`, create an unordered list of items with `<ul><li>text</li>text</ul>`, create an ordered list of items with `<ol><li>text</li>text</ol>` (note that you don't need an ending `</li>` command for each list item), and use the preformatted command `<pre>text</pre>` to create text that has the same placement as in your text file.

Using the above text commands, your home page gets a bit more interesting (fig. 17.3 or <http://www5.fullerton.edu/les/workbook/ns2.html>):

```
<html>
<head>
 <title>A Text-Based Home Page</title>
</head>
<body>
 <h1>The future is new with header size 1</h1>
 <h2>The future is new with header size 2</h2>
 <h3>The future is new with header size 3</h3>
 <h4>The future is new with header size 4</h4>
 <h5>The future is new with header size 5</h5>
 <h6>The future is new with header size 6</h6>
 The future is new with font size 7

 The future is new with font size 6

 The future is new with font size 5

 The future is new with font size 4

 The future is new with font size 3

 The future is new with font size 2

 The future is new with font size 1

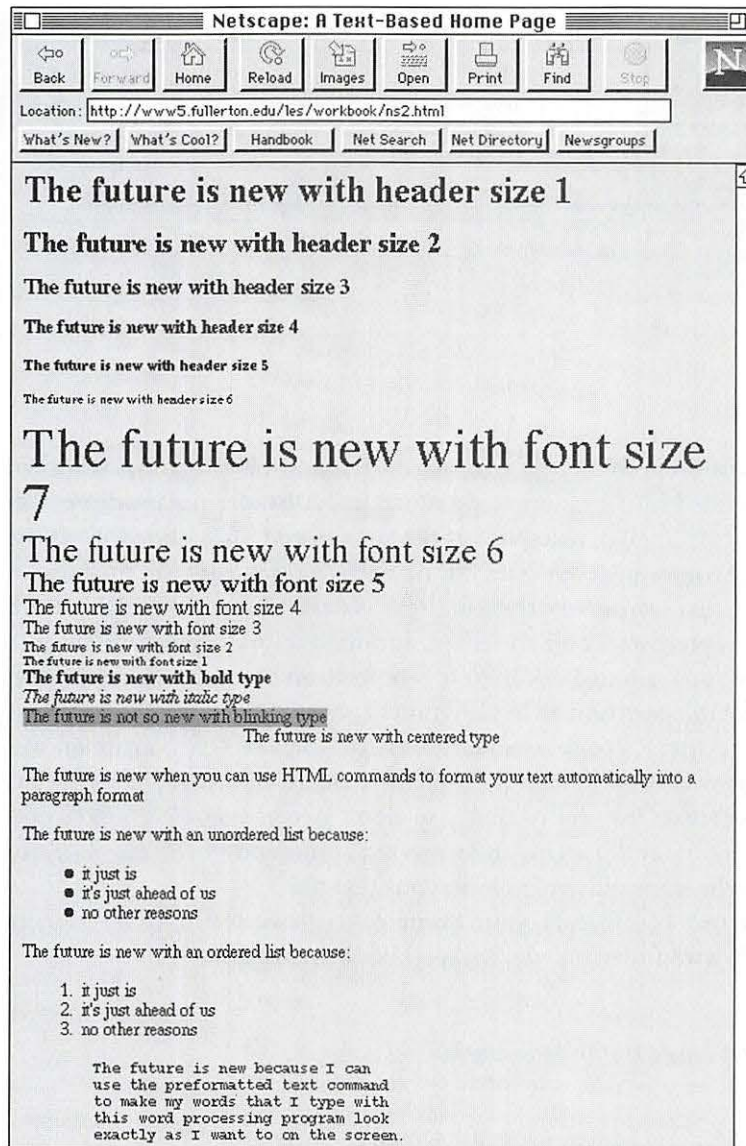
 The future is new with bold type

 <i>The future is new with italic type</i>

 <blink>The future is not so new with blinking type</blink>

```

Figure 17.3



```
<center>The future is new with centered type</center>

<p>The future is new when you can use HTML commands to format your text
automatically into a paragraph format</p>
The future is new with an unordered list because:

it just is
it's just ahead of us
no other reasons

The future is new with an ordered list because:

it just is
```

```

it's just ahead of us
no other reasons

<pre>
The future is new because I can
use the preformatted text command
to make my words that I type with
this word processing program look
exactly as I want to on the screen.
</pre>
</body>
</html>

```

Note that the font sizes section of the text above all run on one line if you don't use the preformatted `<pre> text</pre>` command.

## Graphics

Graphic elements for networked interactive multimedia presentations include background pictures, patterns, and colors; text colors; rules; icons; and images. Be careful when including graphics on your home page because the more graphic elements you have on a page, the longer it will take someone to download your file. You should be aware that not everyone with access to the Internet has the use of a Web browser such as Netscape. Consequently, these unfortunate individuals won't see all of your graphic elements.

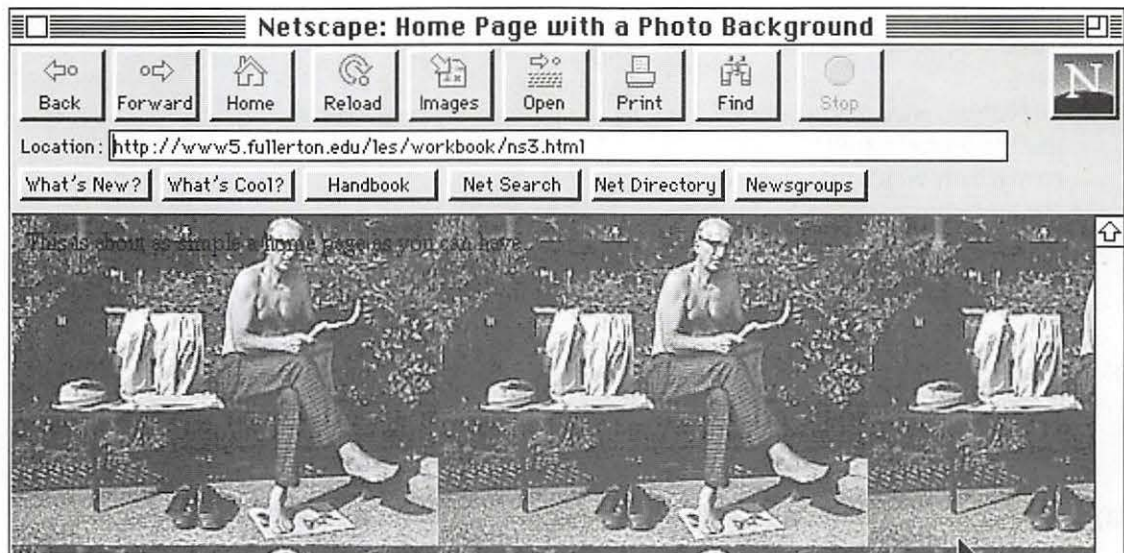
### *Background*

The background of your home page can contain a single image, pattern, or color. Because of the way the background command works, an image is multiplied depending on the size of your file. A single image will be seen several times in the background, but a color will appear to be one continuous color. To use a single image or pattern, type the command `<body background="the address and name of the image file">`. To use a color, you need to know the hexadecimal red, green, and blue numbers and letters associated with the color within the command `<body bgcolor=rrggbb>` where "rrggbb" is the hexadecimal combination. Don't have those numbers committed to memory? Here is a list of basic colors and their hexadecimal equivalents:

red	FF0000
green	00FF00
blue	0000FF
magenta	FF00FF
cyan	00FFFF
yellow	FFFF00
black	000000
white	FFFFFF

For a wonderful collection of colors, from baker's chocolate (5C3317) to semi-sweet chocolate (6B4226), with their hexadecimal equivalents, look up the Web site at <http://www.infi.net/wwwimages/colorindex.html>.

**Figure  
17.4**



Your basic home page looks a bit different with a picture from the disk that comes with the workbook (**fig. 17.4** or <http://www5.fullerton.edu/les/workbook/ns3.html>):

```
<html>
<head>
 <title>Home Page with a Photo Background</title>
</head>
<body
background="http://www5.fullerton.edu/les/GIF_Pics/new_orleans_gif_pics/city_
and_people/suntan.gif">
<body>
 This is about as simple a home page as you can have.
</body>
</html>
```

If you want a cyan background it would look like this (**fig. 17.5** or <http://www5.fullerton.edu/les/workbook/ns4.html>):

```
<html>
<head>
 <title>Home Page with a Colored Background</title>
</head>
 <body bgcolor=00FFFF>
<body>
 This is about as simple a home page as you can have.
</body>
</html>
```

Note that it is difficult to read the line of text with a picture behind it and you need to be careful about a colored background. That's why you need to know how to color text.

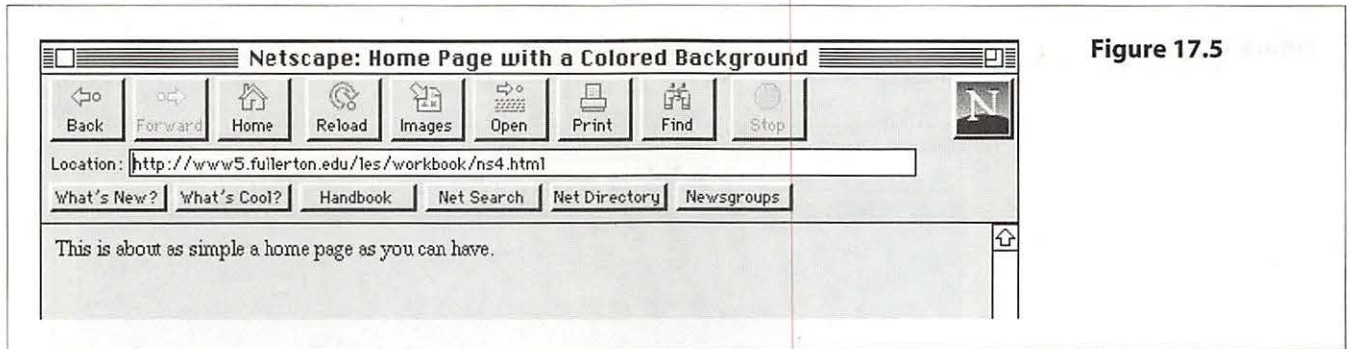


Figure 17.5

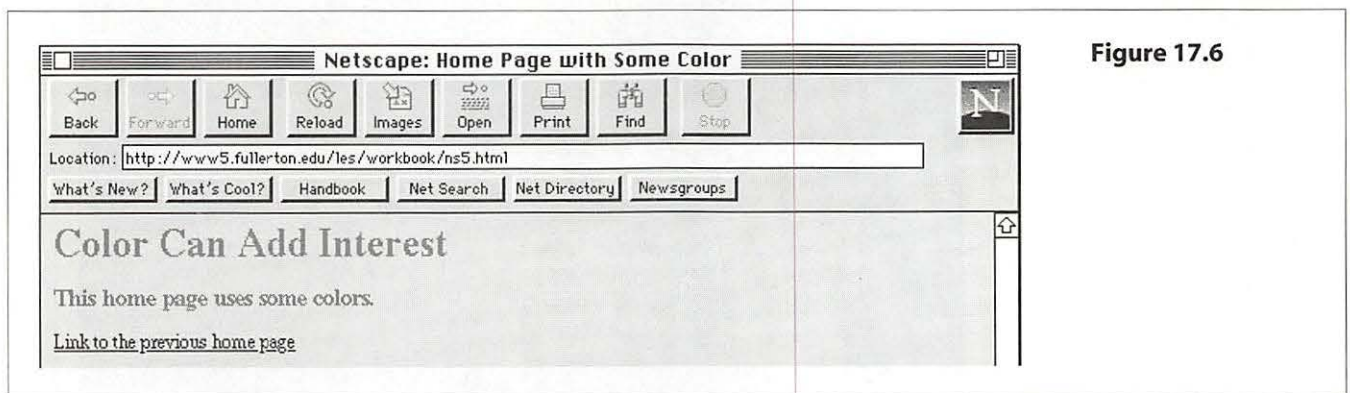


Figure 17.6

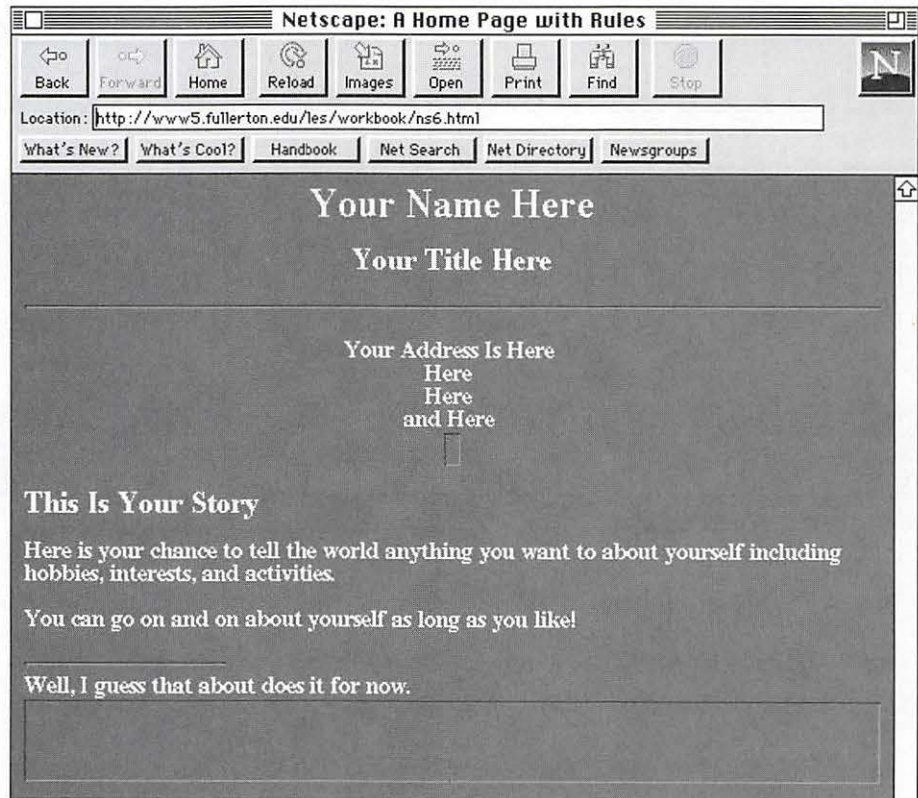
### Text Colors

You can have separate colors for the headers, body text, and links used in your home page. For all text, whether used as a header or body text, use the command `<body text=rrggbb>` where "rrggbb" is the hexadecimal color equivalent. Links to other databases (discussed a little later) come in three types: link (a link you might want to visit), vlink (a link you've already visited), and alink (the active or current link). Each of these links can have separate colors with the commands `<body link=rrggbb>`, `<vlink=rrggbb>`, and `<alink=rrggbb>`. You can decide on all of the colors used on your home page at the start by combining commands.

If you want to make a colorful home page, it might look like this (fig. 17.6 or <http://www5.fullerton.edu/les/workbook/ns5.html>):

```
<html>
<head>
 <title>Home Page with Some Color</title>
</head>
 <body bgcolor=00FFFF text=0000FF link=FF0000 vlink=000000
alink=FFFF00>
<body>
 <h1>Color Can Add Interest</h1>
 <h3>This home page uses some colors.</h3>
 Link to the previous
home page
</body>
</html>
```

Figure 17.7



The background color is cyan, the text color is blue, and a link is red. When you initially click on the link it turns yellow, and if you've already seen the link, it turns black.

### Rules

Sometimes it is a good idea to use horizontal lines or rules to separate different sections of your home page. You can control the size, width, and alignment of horizontal rules on your home page. A basic rule that runs across the frame is created with `<hr>`. If you want a thicker rule, try `<hr size=10>`, or for a short rule, use `<hr width=100>`. You can use other numbers to vary the size and width of your rule. And if you want the rule aligned on one side or the other, use `<hr width=100 align=left>` or `<hr width=100 align=right>`.

Your home page is more organized with the use of rules (fig. 17.7 or <http://www5.fullerton.edu/les/workbook/ns6.html>):

```
<html>
<head>
 <title>A Home Page with Rules</title>
</head>
<body bgcolor=6B4226 text=FFFFFF>
<body>
 <center>
```

```

<h1>Your Name Here</h1>
<h2>Your Title Here</h2>
<hr>
<h3>
Your Address Is Here

Here

Here

and Here

<hr size=20 width=10>
</center>
<h2>This Is Your Story</h2>
Here is your chance to tell the world anything you want
to about yourself including hobbies, interests, and activities.
<p>
You can go on and on about yourself as long as you like!
<p>
<hr width=75 align=left>
Well, I guess that about does it for now.
<hr size=50>
</body>
</html>

```

Note the changes in thicknesses, the use of the <br> command to set a new line of text, and that mouth-watering semi-sweet chocolate color.

### Icons

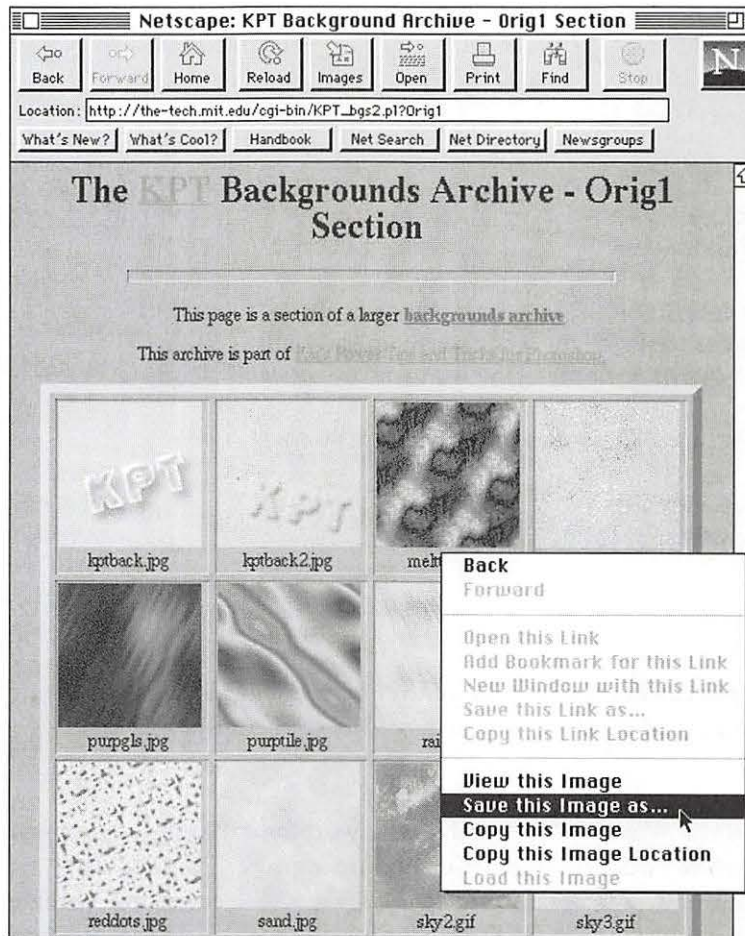
Several locations on the World Wide Web have many different kinds of icons or clip art pictures that you can use on your home page. For example, at <http://www.mtnlake.com:80/icons2/> and [http://www.yahoo.com/Computers\\_and\\_Internet/Internet/World\\_Wide\\_Web/Programming/Icons](http://www.yahoo.com/Computers_and_Internet/Internet/World_Wide_Web/Programming/Icons), there are long lists of links to colorful arrows, stars, bars, lines, balls, dots, patterns, and specialty icons that can add dynamic interest to your file. Be careful about the use of icons because, as with print media, they can often distract from the information on your page. And, as with many types of clip art, if the picture is too simple and too much like a cartoon, your work can appear to be unprofessional.

To use an icon, click on the picture until a pop-up menu appears on your screen. Select the menu choice Save this Image as, and in the dialog box save the picture somewhere on your hard drive (**fig. 17.8**). In a few seconds the picture will be downloaded so that you can use it in your home page.

The HTML commands for using an icon as a linked and unlinked picture are the same as those used with any still image. If you want to use a left directional arrow located on a Web site offering icons to anyone free of charge, you can create a linked path to another file. Use the commands <a href="the address of the file you want the user to visit"></a>. Note that there is a space between the icon's address and the border command. If you want to use an icon as a visual accent without it linking to another file use the commands, .

Here is your home page with icons (**fig. 17.9** or <http://www5.fullerton.edu/les/workbook/ns7.html>):

Figure 17.8



```

<html>
<head>
 <title>A Home Page with Icons</title>
</head>
<body background="http://www5.fullerton.edu/les/workbook/sky2.gif">
<body>
 <center>

 <h1>Your Name Here</h1>
 <h2>Your Title Here</h2>

 <h3>
 Your Address Is Here

 Here

 Here

 and Here

 </center>

```

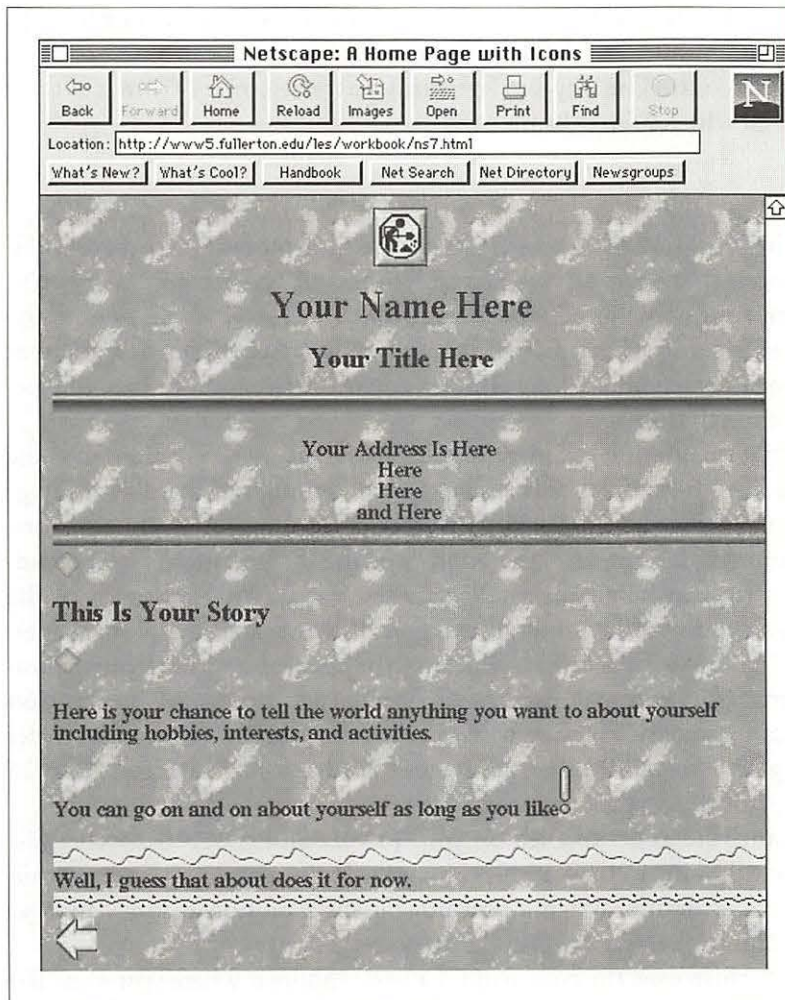


Figure 17.9

```


<h2>This
Is Your Story</h2>
 Here is your chance to tell the world anything you want
to about yourself including hobbies, interests, and activities.
 <p>
 You can go on and on about yourself as long as you like
 <p>

 Well, I guess that about does it for now.

</body>
</html>

```

Note how easy it is to use too many graphic elements on your home page. Unless you want an on-line user to think you're a bit hyperactive, it's best to use a conservative approach. The sky background pattern comes from a site at <http://the-tech.mit.edu/KPT/bgs.html>.

### *Images*

One appeal of the World Wide Web with a Netscape browser over its text-based Internet companion is that users can see pictures, both still and moving, that you've created for use in your home page. A problem with using images is that not everyone has a Web browser in which pictures can be viewed. Another concern is that pictures and movies often take a long time to download. Make sure that the pictures you use are worth the wait.

Still images that do not link to any other file are the easiest to program. Use the command `` where "img src" stands for image source. If you want text to be displayed at the top, middle, or bottom of a picture, add the align command: ``with text here. You can specify the size of your picture with the width and height commands: ``with text here. Because the vertical and horizontal measurements are in pixels, you may need to experiment with the size you want on your page. You can also have a picture with or without a frame by using the border command: ``with text here.

You might want your users to click on your picture and travel to another file. That's when you will want to have a linked image. Movies also must be set within a linked command structure. When a user downloads a motion picture, a player application resident in the user's computer plays the movie.

A linked still picture uses the command, `<a href="address where you want the user to go"></a>`. The "a" stands for the link's anchor and "href" means the http reference address. A motion picture can use the command `<a href="address of the movie"></a>`. You can add an image to a movie's link as in the example below with `<a href="address of the movie"></a>`. After a movie is downloaded, a movie player application (provided the user has such an application) pops on the screen for the user to control the movie.

A tricky technique that is popular with home pages and on-line picture galleries is to use a small thumbnail version of the picture on the main page with a link to a larger version of the picture. Because images are often large files, this option allows the user to choose whether to wait for a larger version of the picture or not. However, you need to make two versions of the picture when you scan the image or with the Photoshop application. The smaller file can be in the GIF file format whereas the larger picture can be in the JPEG file format. The Mode of your picture in Photoshop should be either RGB or color for color images or Grayscale for black and white pictures. Once you have both versions saved, use the following command structure: `<a href="address to the larger jpeg file"> </a>`.

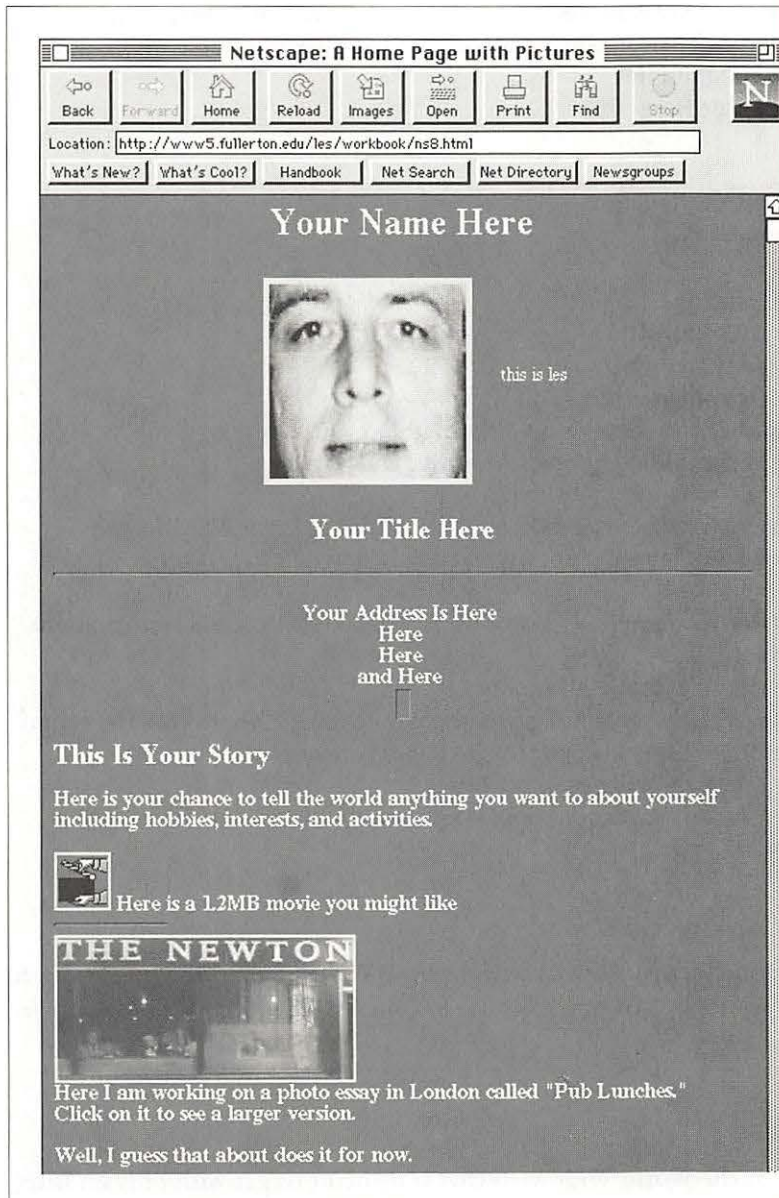


Figure 17.10

Here is a home page that contains still and moving images (fig. 17.10 or <http://www5.fullerton.edu/les/workbook/ns8.html>):

```
<html>
<head>
 <title>A Home Page with Pictures</title>
</head>
 <body bgcolor=6B4226 text=FFFFFF link= FFFF00 vlink=000000
alink=0000FF>
<body>
 <center>
 <h1>Your Name Here</h1>
```

```

 this is les
 <h2>Your Title Here</h2>
 <hr>
 <h3>
 Your Address Is Here

 Here

 Here

 and Here

 <hr size=20 width=10>
</center>
 <h2>This Is Your Story</h2>
 Here is your chance to tell the world anything you want
to about yourself including hobbies, interests, and activities.
 <p>
 Here is a 1.2MB
movie you might like
 <hr width=75 align=left><a href="http://www5.fullerton.edu/les/workbook/
newton.jpeg>

 Here I am
working on a photo essay in London called "Pub Lunches."

 Click on it to see a larger version.

 <h3>Well, I guess that about does it for now.</h3>
 <hr size=50>
 </body>
</html>

```

It is always a good idea to let your users know the size of a motion picture. Even with a direct computer link, it may take five minutes to download a 1.5MB movie.

## Audio

Another feature of the World Wide Web that is difficult to get with only an Internet connection is audio. With a sound card inside your computer, you can hear voices, music, and effects that are a part of a motion picture, and you can record audio yourself for users to hear. You can use a program such as SoundPro Edit to easily record a message in an AIFF file format. As with images, audio files can be quite large so make sure your message is worth waiting for. The command structure for audio files is the same as that for still and moving pictures: href="address of the sound file"></a>.

Here is a home page with some audio links (**fig. 17.11**) or <http://www5.fullerton.edu/les/workbook/ns9.html>:

```

<html>
<head>
 <title>A Home Page with Audio</title>

```

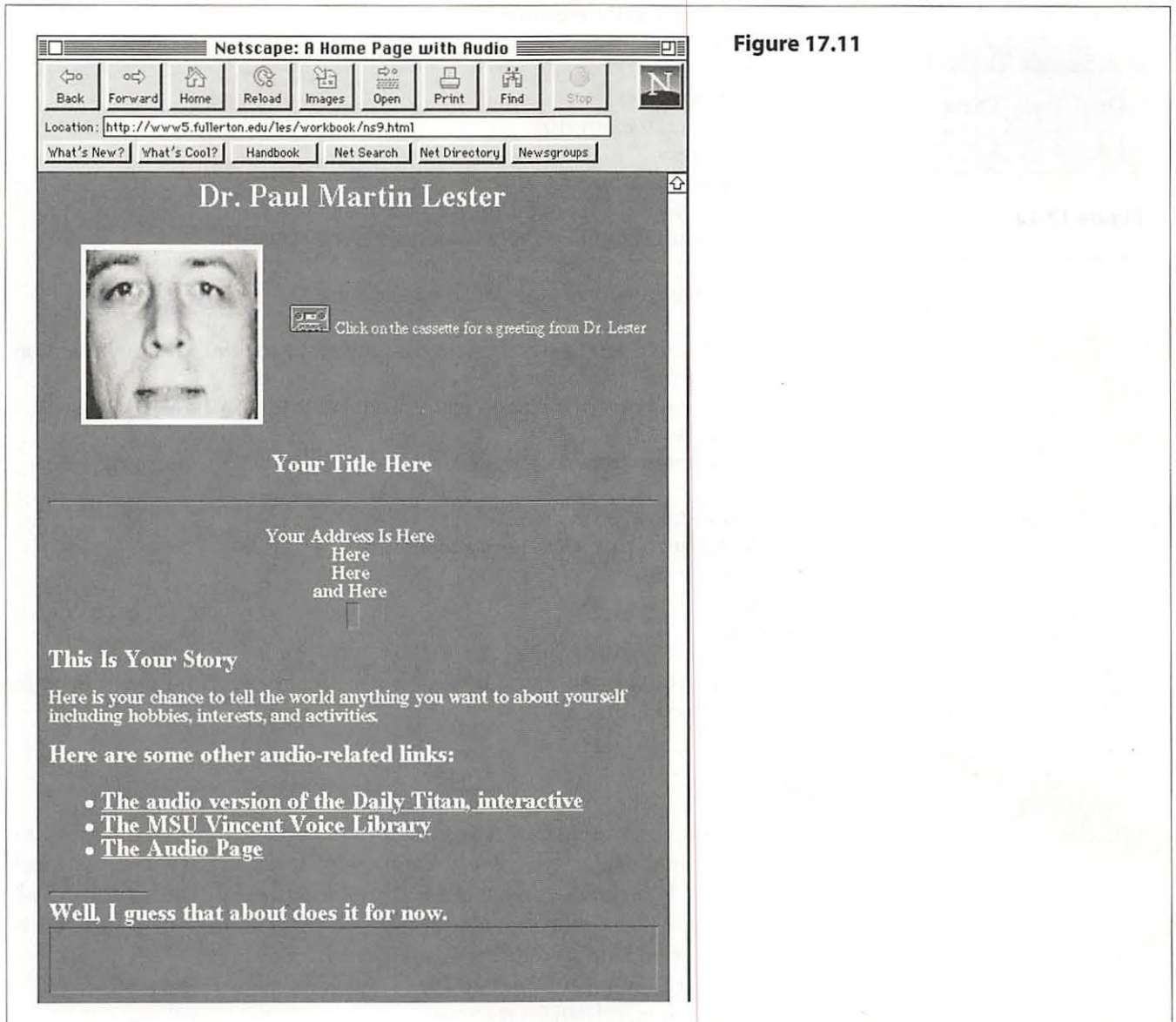
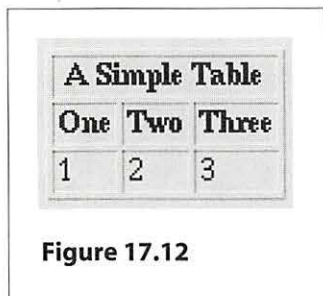


Figure 17.11

```

</head>
 <body bgcolor=6B4226 text=FFFFFF link=FFFFFF>
<body>
 <center>
 <h1>Dr. Paul Martin Lester</h1> Click on
the cassette for a greeting from Dr. Lester
 <h2>Your Title Here</h2>
 <hr>
 <h3>

```



```

Your Address Is Here

Here

Here

and Here

<hr size=20 width=10>
</center>
<h2>This Is Your Story</h2>
Here is your chance to tell the world anything you want
to about yourself including hobbies, interests, and activities.
<p>
<h2>Here are some other audio-related links:

The audio version
of the Daily Titan, interactive
The MSU Vincent
Voice Library
The Audio Page

<hr width=75 align=left>
Well, I guess that about does it for now.
<hr size=50>
</body>
</html>

```

Note that although the sound quality is poor for the greeting file, it is under 20K so it downloads quickly.

## Tables

One of the best ways to organize a great deal of material is through the use of tables. This informational graphic is well known with sporting box scores and stock market reports. You can use the table structure for organizing the names and addresses of people you need to contact or links on the Web that are of interest to you. The basic command structure for a table is the following:

- `<table border= a number from 0 to 10>` This command creates a 3-D effect
- `<tr>` this command defines the rows
- `<th>` this command defines the number of headers or columns
- `<th colspan= a number that is equal or less than the number of columns>` this command creates a header that sits at the top of your table
- `<td>` this command defines the individual data cells
- `</table>` this command closes the table

For a simple three item table, the command is the following (**fig. 17.12**):

```

<table border=1>
<tr>
<th colspan=3>A Simple Table</th>
<tr><th>One</th><th>Two</th><th>Three</th>
<tr><td>1</td><td>2</td><td>3</td>
</table>

```

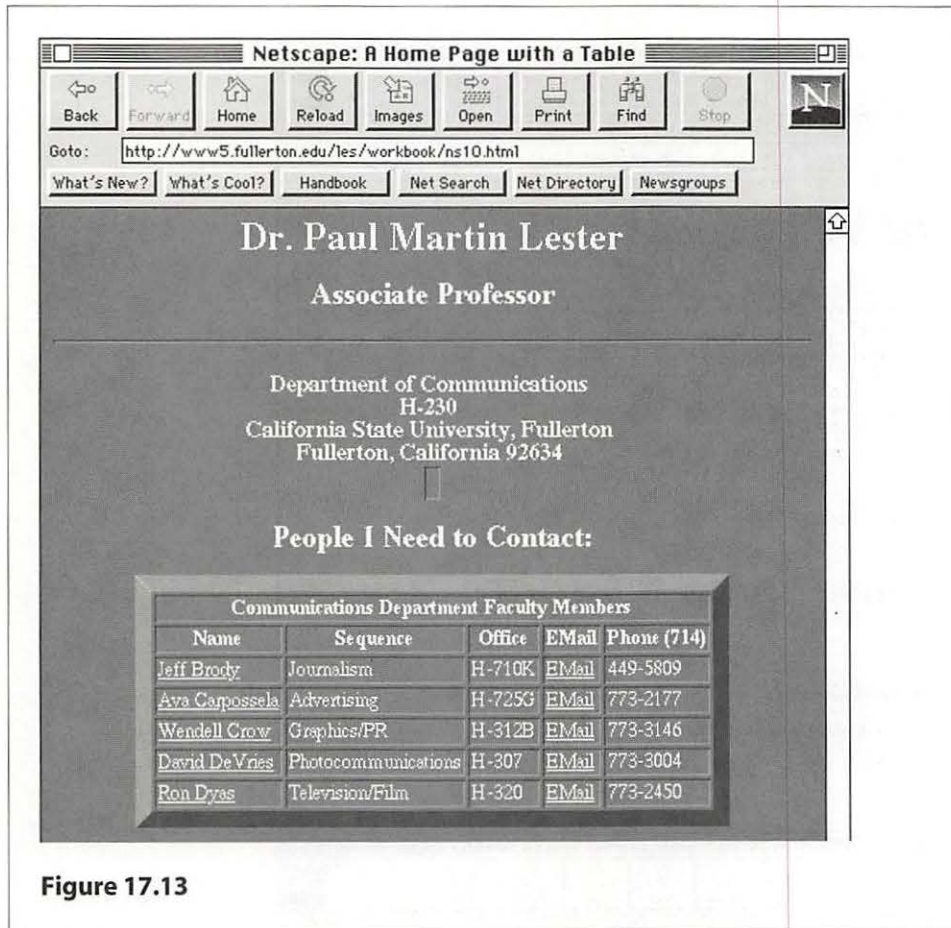


Figure 17.13

A home page with a table looks more organized (fig. 17.13 or <http://www5.fullerton.edu/les/workbook/ns10.html>):

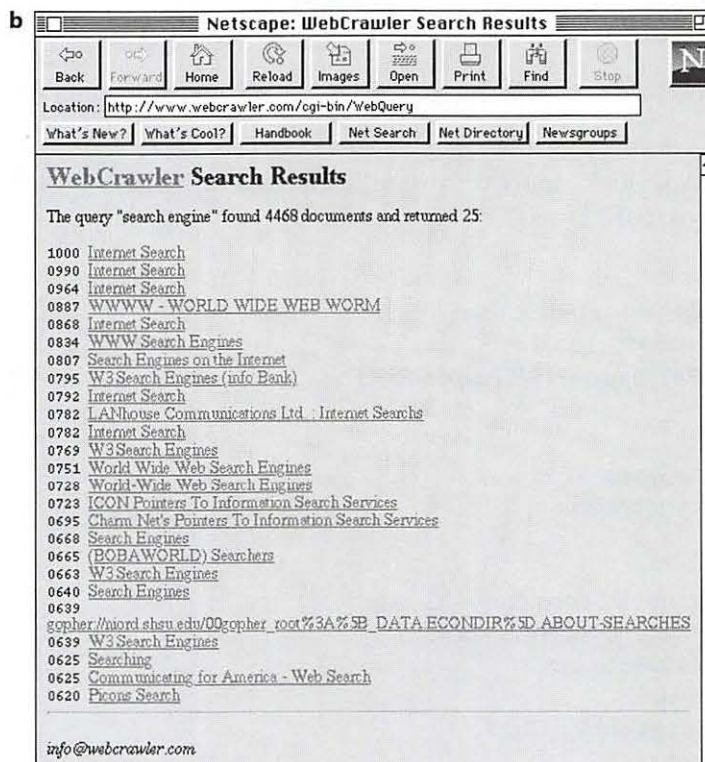
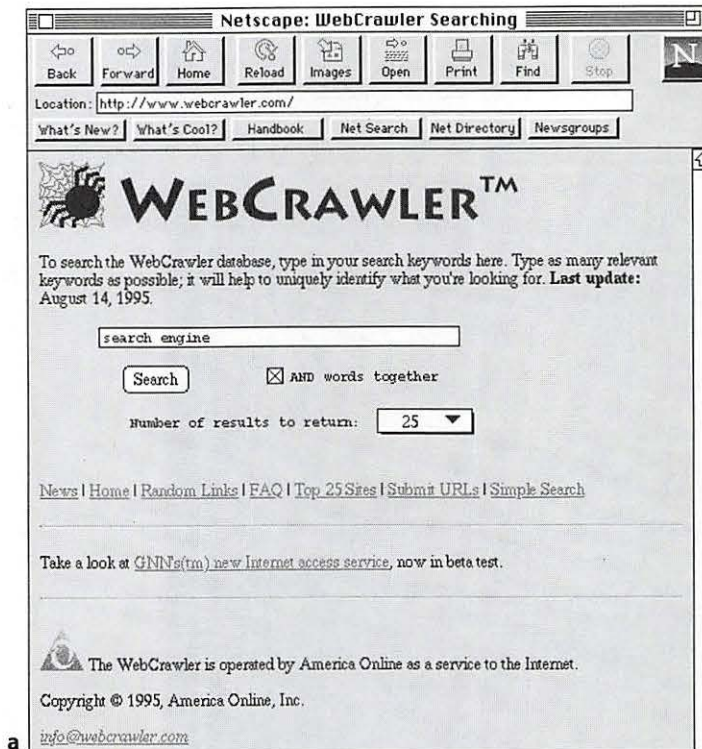
```
<html>
<head>
 <title>A Home Page with a Table</title>
</head>
<body bgcolor=6B4226 text=FFFFFF link=FFFFFF>
<body>
 <center>
 <h1>Dr. Paul Martin Lester</h1>
 <h2>Associate Professor</h2>
 <hr>
 <h3>
 Department of Communications
H-230

 California State University, Fullerton

 Fullerton, California 92634

 <hr size=20 width=10>
 <h2>People I Need to Contact:</h2>
 <table border=10><tr>
```

Figure 17.14



```

<th colspan=5>Communications Department Faculty
Members</th></tr>
<tr><th>Name</th><th>Sequence</th><th>Office</th><th>EMail</th>
<th>Phone (714)</th></tr>
<tr><td>Jeff
Brody</td><td>Journalism</td><td>H-710K</td><td><a link href="mailto:
jbrody@fullerton.edu">EMail</td><td>449-5809</td></tr>
<tr><td>Ava
Carpossela</td><td>Advertising</td><td>H-725G</td><td><a link
href="mailto: acarpossela@fullerton.edu">EMail</td><td>773-2177</td></tr>
<tr><td>Wendell
Crow</td><td>Graphics/PR</td><td>H-312B</td><td><a link href=
"mailto: wcrow@fullerton.edu">EMail</td><td>773-3146</td></tr>
<tr><td>David
DeVries</td><td>Photocommunications</td><td>H-307</td><td><a link
href="mailto: ddevries@fullerton.edu">EMail</td><td>773-3004</td></tr>
<tr><td>Ron
Dyas</td><td>Television/Film</td><td>H-320</td><td><a link href=
"mailto: rdyas@fullerton.edu">EMail</td><td>773-2450</td></tr>
</table>
</center>
</body>
</html>

```

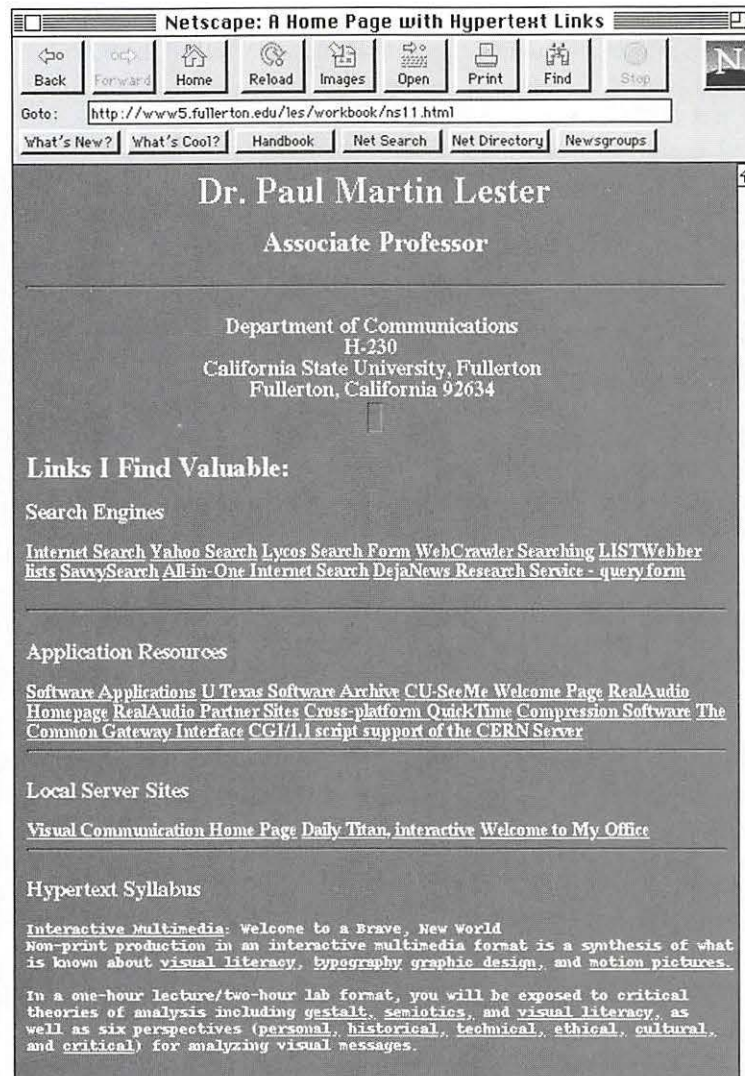
Note that this table of names includes links to their home pages and e-mail accounts for easy access. The table can be as long as you want as seen at the address: <http://www5.fullerton.edu/titan/ahome2.html>.

## Links

The heart of any networked interactive multimedia presentation, and the feature that truly separates it from previous formats, is the hypertext links that you can program within a file so that users can discover information that is available almost anywhere in the world. Finding those databases is easier because of the number of search engines that allow you to type a keyword so the program can search the Internet for sites that contain that word in a title or description. Once a site is found that you want to remember, you can include its address in your home page or add it to your Bookmark file available through the Netscape program. Some of the more popular search engines with collections of databases are Yahoo, Lycos, WebCrawler, LISTWebber, SavvySearch, All-in-One Internet Search, and DejaNews Research Service. For example, if you type *search engine* in the WebCrawler form (**fig. 17.14a**), you will quickly get a list of sites around the world that you can access that mention the phrase *search engine* in their title or description (**fig. 17.14b**).

Once you have found a link that you want to include on your home page, use the same linked command structure as you do with picture and audio files: `<a href="address of the file">the name of the file</a>`. You can also include hypertext links for individual words in a paragraph. Many predict that on-line newspapers

Figure 17.15



will become valuable research and teaching tools when news stories regularly include hundreds of hypertext links to databases around the World Wide Web.

A home page with hypertext links is the key to networked interactive multimedia presentations (fig. 17.15 or <http://www5.fullerton.edu/les/workbook/ns11.html>):

```
<html>
<head>
 <title>A Home Page with Hypertext Links</title>
</head>
<body bgcolor=6B4226 text=FFFFFF link=FFFFFF vlink=FFFFFF>
<body>
 <center>
 <h1>Dr. Paul Martin Lester</h1>
```

```

<h2>Associate Professor</h2>
<hr>
<h3>
Department of Communications

H-230

California State University, Fullerton

Fullerton, California 92634

<hr size=20 width=10>
</center>
<h2>Links I Find Valuable:</h2>
<h3>Search Engines</h3>
<h4>
Internet Search
Yahoo Search
Lycos Search Form
WebCrawler Searching

LISTWebber lists
SavvySearch
All-in-One Internet
Search
 Dejanews Research
Service - query form</h4>
<hr>
<h3>Application Resources</h3><h4>
 Software
Applications
U Texas Software
Archive
CU-SeeMe Welcome Page
RealAudio Homepage
RealAudio Partner Sites
Cross-platform QuickTime
Compression
Software
The Common Gateway
Interface

CGI/1.1 script support of the CERN Server
<hr></h4>
<h3>Local Server Sites</h3><h4>
Visual Communication
Home Page
Daily Titan, interactive
Welcome to My Office
<hr></h4>
<h3>Hypertext Syllabus</h3><h4><pre>
Interactive Multimedia: Welcome to a Brave, New World
Non-print production in an interactive multimedia format is a synthesis of what is known
about visual
literacy, typogra-

```

```

phy graphic
design, and motion pictures.
In a one-hour lecture/two-hour lab format, you will be exposed to critical theories of analysis
including <a href="gopher://state.virginia.edu:70/00/TEIS/Electronic_
Publications/STATE%20Annual/1994%20Annual/Text%20Files/Theory/14Instructional_
Screen_Design.txt">gestalt,
semiotics, and
visual literacy, as well as six perspectives
(personal, historical, technical, <a href="http://www.internex.net/ipp/cus-
tom/peta/">ethical, cultural,
and critical) for analyzing visual
messages. </h4>
</body>
</html>

```

Every underlined title and word in the file is linked to a file somewhere in the World Wide Web with more information on that topic. This feature is the value when linking a computer to a network.

## E-Mail

It will invariably happen that someone who finds your home page on the World Wide Web wants to contact you to offer praise or constructive criticism. You should have an e-mail command embedded in your home page for this purpose. The HTML command that will include your e-mail address is `<a link href="mailto:the E-mail address">any text you want to include</a>`.

A home page is never complete with your e-mail address (**fig. 17.16** or <http://www5.fullerton.edu/les/workbook/ns12.html>):

```

<html>
<head>
 <title>A Home Page with an E-Mail Address</title>
</head>
 <body bgcolor=6B4226 text=FFFFFF link=FFFFFF vlink=FFFFFF>
<body>
 <center>
 <h1>Dr. Paul Martin Lester</h1>
 <h2>Associate Professor</h2>
 <hr>
 <h3>
 Department of Communications

 H-230

 California State University, Fullerton

 Fullerton, California 92634

 E-mail: <a link href="mailto:lester@fullerton.edu">lester@fullerton.edu

 (Click on the E-mail address) <6r>
 </center>
</body>
</html>

```

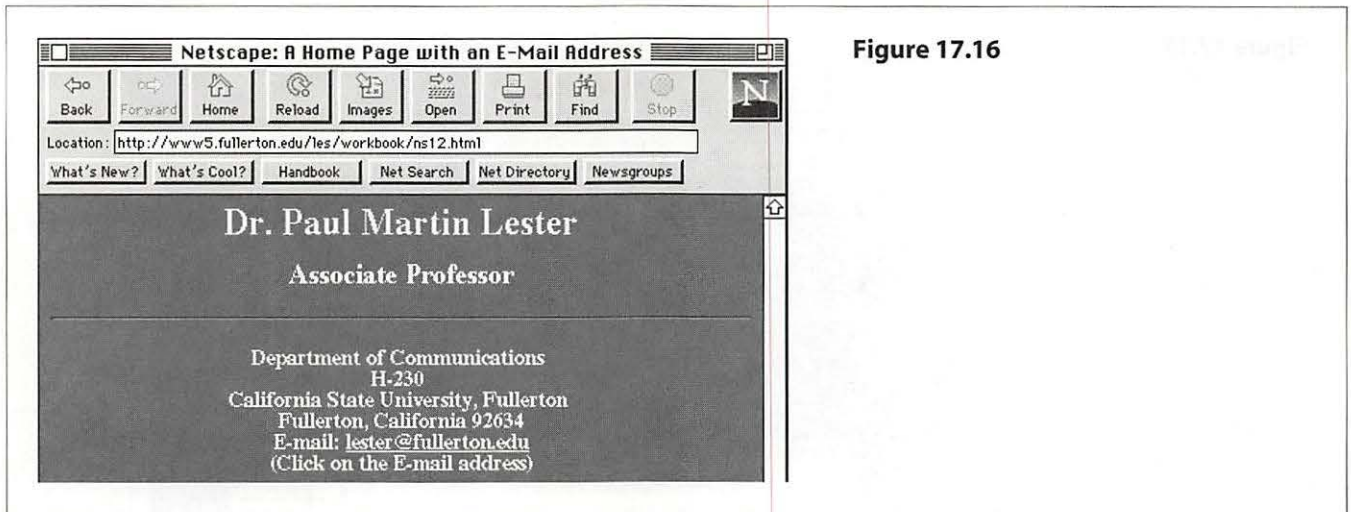


Figure 17.16

When you click on the E-mail address, you get a form that you can use to send a message (fig. 17.17).

## Putting It All Together

You must decide how many of the features discussed previously (and many other elements beyond the scope of this workbook including forms, clickable maps, and user statistics) should be included in your personal home page. The following template gives you a starting place for a more elaborate presentation (fig. 17.18 or <http://www5.fullerton.edu/les/workbook/ns13.html>):

```
<html>
<head>
 <title>A Home Page Template</title>
</head>
 <body background="pattern address"><!--Background pattern goes here!>
 <body text=000000 link=0000FF0 vlink=FF0000 alink=FF00FF><!--Text colors
go here!>
<body>
 <h1>Your Name Here</h1>
 <h2>Your Title Here</h2><h3><pre>
 <a
href="http://www5.fullerton.edu/les/workbook/GIF_Pics/new_orleans_gif_pics/
city_and_people/suntan.jpeg">
 Include a picture of yourself here

 Click in the picture to see a larger version
</pre>
 <hr>
 First Line of Address

 Second Line of Address

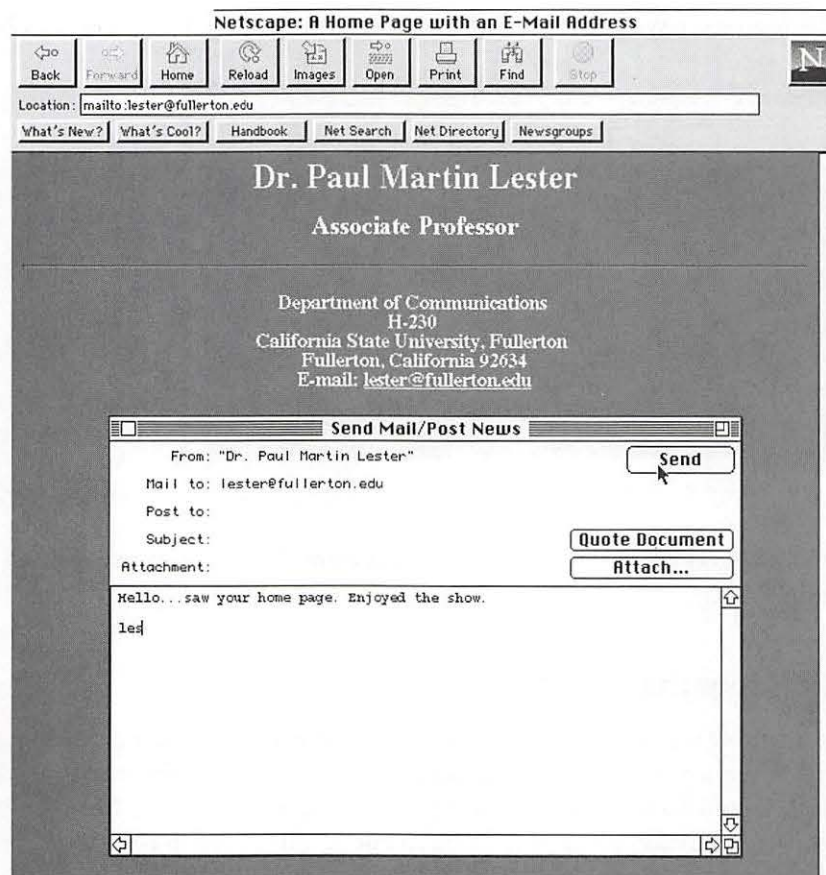
 Third Line of Address

 Fourth Line of Address

 Telephone Number goes here

```

Figure 17.17



E-mail: <a href="mailto:E-mail address goes here"> E-mail address goes here </a><br>

</center>

<hr>

<h2>This is Your Story</h2>

Include a brief autobiographical paragraph for others to get to know you here.

<p>

<hr>

<h2>Favorite Links</h2><h3>

<ul>

<li><a href="address here">First link here</a>

<li><a href="address here">Second link here</a>

<li><a href="address here">Third link here</a>

<li><a href="address here">Fourth link here</a>

<li><a href="address here">Fifth link here</a></h3>

</ul>

<hr>

</body>

</html>

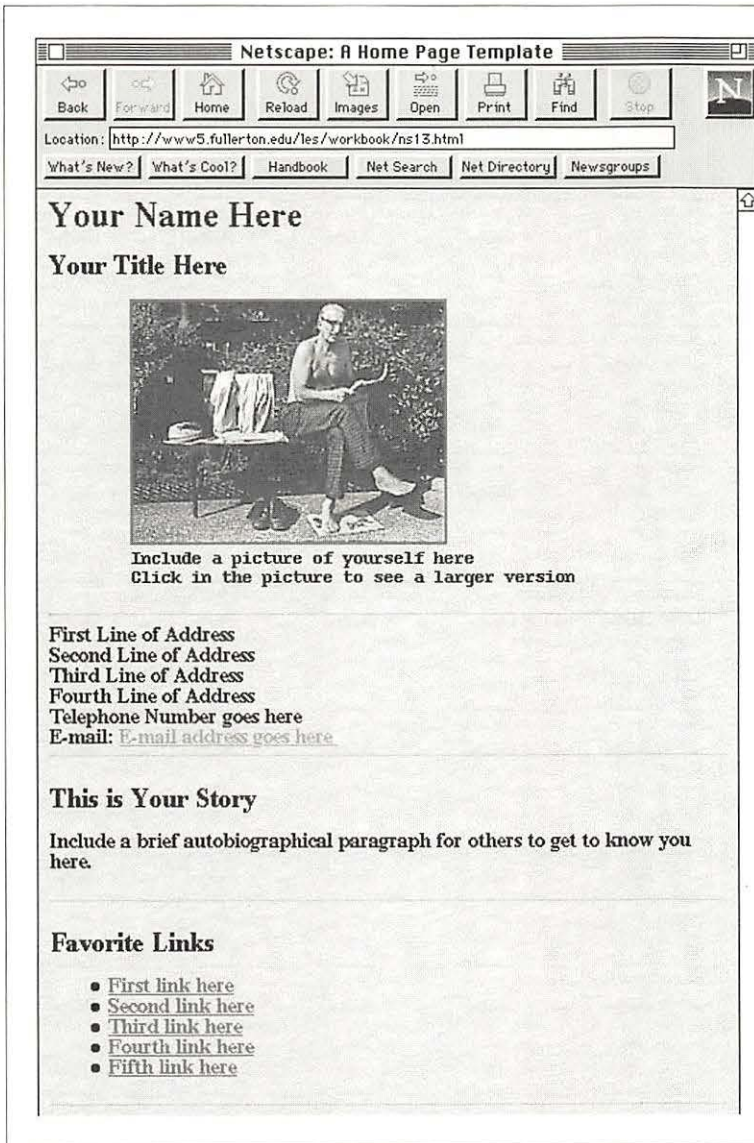


Figure 17.18

Note the use of the comment command, `<!-- -->` so that you can include comments in your file that don't get put on your home page. Although the previous home page is far from fancy, it will get the immediate job done. It's up to you to make your home page a networked interactive multimedia design achievement.

Copy and save as much of the above text as you want. But remember to save your file as a Text Only file with the ".html" (Macintosh) or ".htm" (Windows) suffix. Close your text file. Put a copy of your text file within a HTTP server so that you can access the page when you start Netscape. If you don't have access to a server or even a computer network link, you can see your home page by double-clicking the Netscape program and, from the File menu, selecting Open File. Find the name of your home page file and double-click it to display it in Netscape. Make changes to your Text Only file, save it, and click the Reload button in Netscape to see your changes.



*Part Three*

---

A DESIGN PRIMER

---

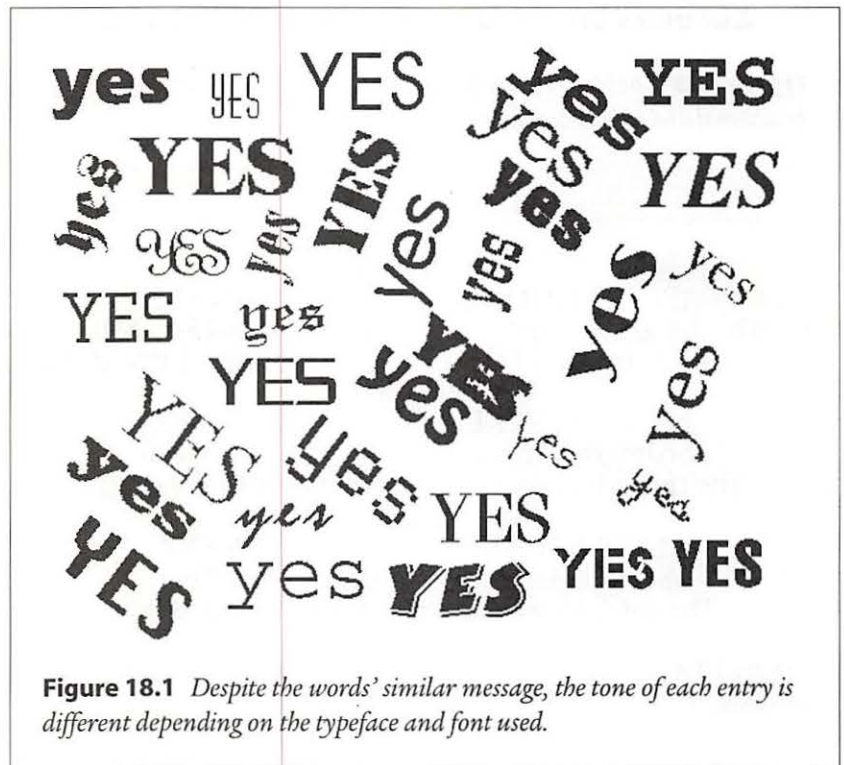
# Using Words

## Words

Whenever words are placed on a page or within a frame, they become visual elements. As such, they have the same emotional and intellectual power to educate, entertain, and persuade. The art of using words in graphic designs is called typography. Typography's link to pictures is clear: typography literally means "drawing with words." Jonathan Hoefler, a designer, once remarked, "Typography is to writing what a soundtrack is to a motion picture." The typefaces selected for a piece and how they are used in a layout greatly affect the mood and message conveyed by a design (fig. 18.1).

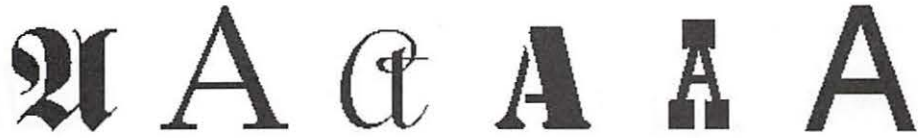
## Typeface Families

Since the 1400s, when Johannes Gutenberg first used his hand-crafted typeface letters in his commercial printing press for a bible, more than 40,000 different typeface styles have been invented by typographical designers (fig. 18.2). With the advent of the desktop computer and software



**Figure 18.1** Despite the words' similar message, the tone of each entry is different depending on the typeface and font used.

**Figure 18.2** There are six typeface families: blackletter, roman, script, miscellaneous, square serif, and sans serif.



**Barron**  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz 1234567890  
 The quick brown fox jumped over the lazy dog.

**Certificate**  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz 1234567890  
 The quick brown fox jumped over the lazy dog.

**Linotext**  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz 1234567890  
 The quick brown fox jumped over the lazy dog.

**Figure 18.3** The blackletter typeface family has a heavily ornate, traditional and old-fashioned mood.

**New York**  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz 1234567890  
 The quick brown fox jumped over the lazy dog.

**Palatino**  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz 1234567890  
 The quick brown fox jumped over the lazy dog.

**Times**  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz 1234567890  
 The quick brown fox jumped over the lazy dog.

**Figure 18.4** The roman typeface family is easy to read and the most common.

programs that can be used to make typefaces, new styles are created every day. Currently, there are approximately 3,000 typefaces in common use. Because each typeface conveys a different visual message, a designer can be overwhelmed by so many choices. Fortunately, a system has been established to categorize all the typefaces into six distinct families. In the order of their creation, the six families are: blackletter, roman, script, miscellaneous, square serif, and sans serif.

#### *Blackletter*

Blackletter happened to be the first style used in printing because Gutenberg fashioned his metal letters after the style of the scribes who handwrote documents using that style while living in monasteries. Sometimes called gothic, old style, renaissance, or medieval, blackletter is a highly ornate and decorative type that is hard to read (fig. 18.3). It conveys a conservative, traditional, Germanic, and religious mood. You can find it used for some old-fashioned newspaper nameplates, diplomas, certificates, and drop-cap letters to start a story that has religious content.

#### *Roman*

Roman was invented shortly after Gutenberg's printing press. It became popular because printers of the day didn't like blackletter's harsh typographical quality. Over the years, roman has evolved from old, transitional, and modern styles to become the most common typeface family in use

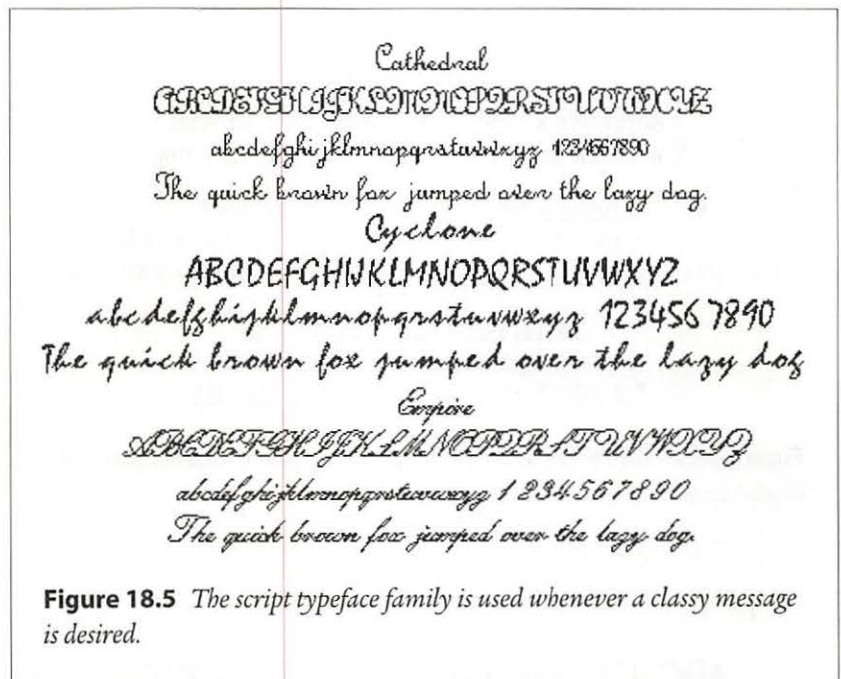
today. With its gently sloping serifs and little contrast between its thick and thin strokes, roman is used as body copy for books, newspapers, and magazines throughout the world. And with its high degree of legibility and readability and universal acceptance, roman conveys a familiar and comfortable mood (fig. 18.4).

### Script

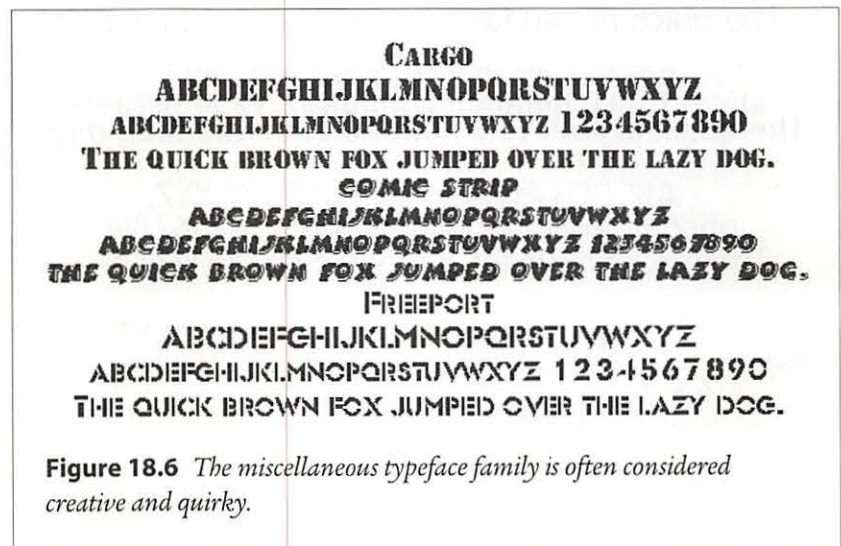
The third typeface family, script (sometimes called cursive) was originally intended to mimic the writing style of everyday people. Ironically, script today is reserved for specialized documents and invitations whenever a classy, upper-income mood is desired by a designer. Script is often a delicate and graceful version of blackletter (blackletter is often called script with an attitude) that is characterized by letters that are linked into a graphic whole (fig. 18.5).

### Miscellaneous

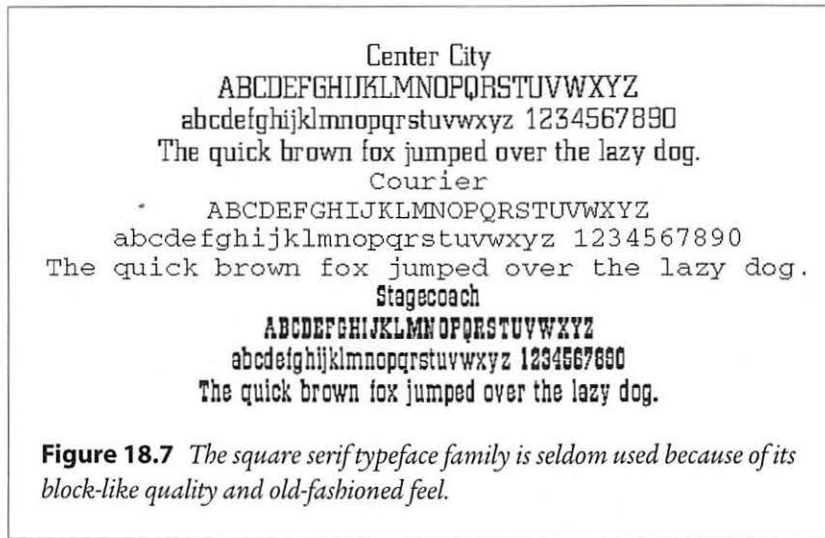
The Industrial Revolution of the 19th century brought about many changes in everyday life. One change in society was an increased need for advertising to promote products and services that a growing middle-class could afford. The miscellaneous type family was invented as a specialty type, primarily used for advertising. It is a family that tries to draw attention to itself. The mood expressed by miscellaneous is often one of brashness, extravagance, and quirkiness (fig. 18.6). Designers today will often invent their own miscellaneous style to fit a particular message. For example, look at the way the lettering is made for the new Dodge car called the “Neon.” Although miscellaneous often contains the roots of one of the other families, it has a distinctive, usually creative, feature that separates it into this family.



**Figure 18.5** The script typeface family is used whenever a classy message is desired.



**Figure 18.6** The miscellaneous typeface family is often considered creative and quirky.



### Square Serif

The Industrial Revolution era also inspired the last two typeface families. Square serif is sometimes called Egyptian (or slab serif) because the family was developed after Napoleon's conquest of Egypt. Typeface designers noticed the right-angles used in Egyptian architecture and fashioned letters with similar characteristics. Square serif is probably the least used family because of its rigid appearance. Curiously, you can find examples of the family used to illustrate the wild west because of Hollywood's use of the type family for pioneering town storefronts in motion pictures. It also can be found on many sweat shirts and baseball caps for sports team initials. It may be appropriate whenever a designer wants to imitate the printing style of a typewriter (fig. 18.7).

### Sans Serif

The most recently invented typeface family, sans serif, often has a clean, modern style that conveys a simple, no-nonsense message. "Sans" in French means *without*. Sans serif is a typeface that does not have any extra decorative strokes. For that reason, it is most often used for warning and street signs. Because it also is viewed as being more modern than the other families, many newspaper designers have switched the traditional, black-letter nameplate to sans serif to attract younger readers. Sans serif is also popular as headings in publications and with screen presentations because of its high degree of legibility. And although roman is the most common typeface family, sans serif is no doubt popular because of its modern appearance (fig. 18.8).

## Typeface Attributes

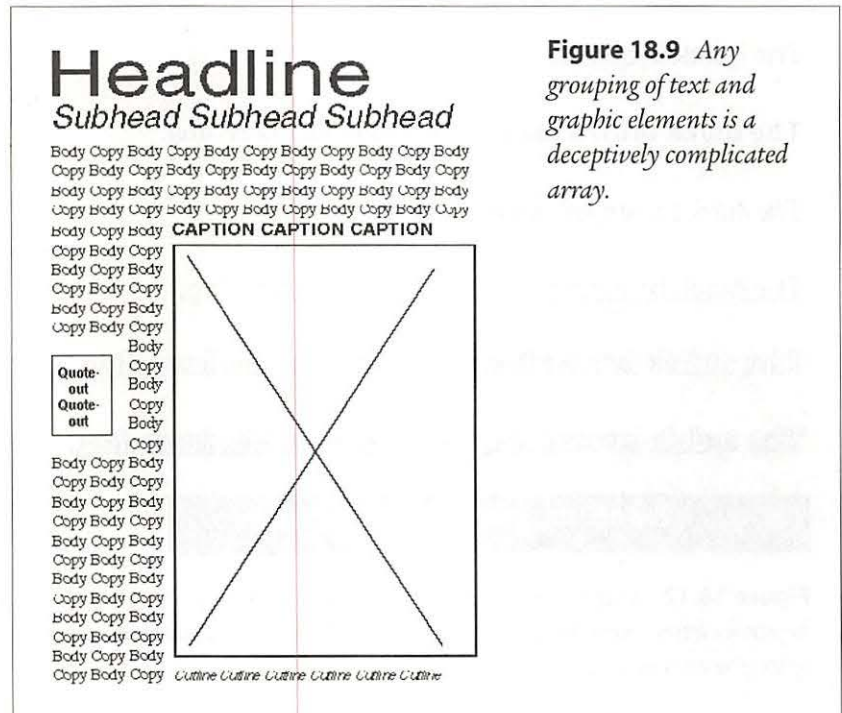
For any communications format, a designer must assign typefaces and attributes for headlines, subheads, body copy, quote-outs (pull quotes), captions, and cutlines (**fig. 18.9**). Changing a type's size, color, font, placement, column size, justification, and surrounding white space can help readers make sense of the complex array of typographical elements. Because of recent developments in computer presentations, words as an audio component must also be included in a general discussion of graphic design.

### Size

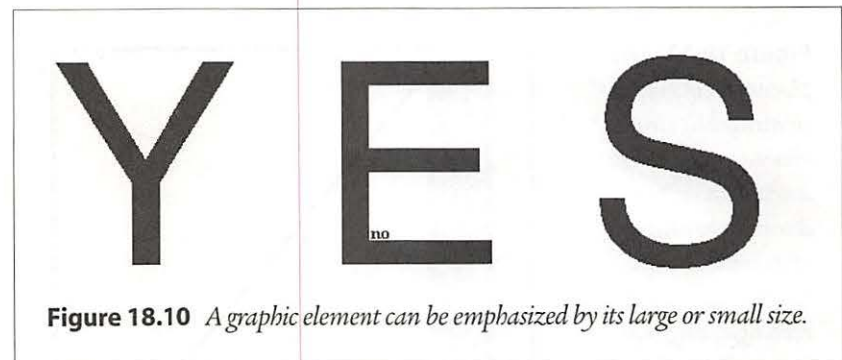
Type is measured in points (about 72 points equal one inch) from the top of a typeface's ascenders to the bottom of its descenders. Body copy is usually between 9 and 14 points. Any size larger than 14 is considered display type and is reserved for headlines, subheads, or quote-outs. Headlines for important news stories can be as large as 72 points. For screen presentations, you should use a type size twice as large as you would for a printed version (**fig. 18.10**).

### Color

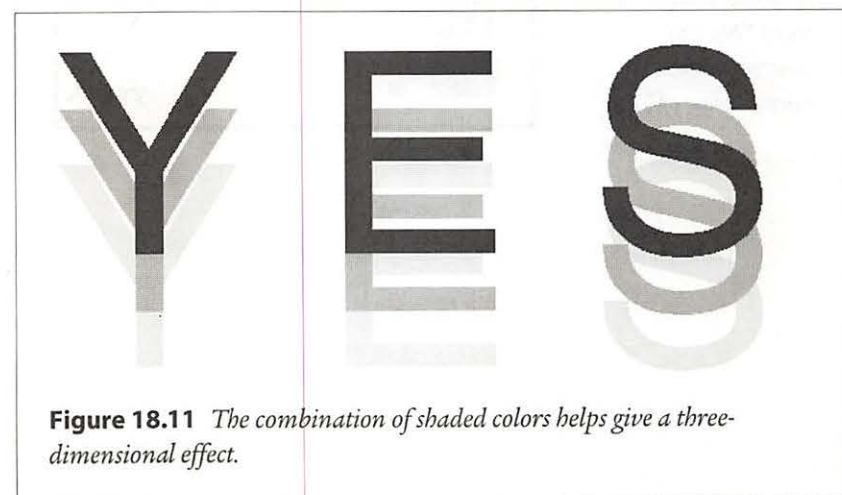
Type is colored and so is its background. For almost all purposes, type is black while the background is white; this has been proven to be the easiest color combination to read. Reverse type (typically, white type against a black background) is fine for some headlines, subheads, and captions, but it becomes quickly tedious for longer passages. Be careful when combining different colors of type against colored backgrounds. Sometimes the two produce a dramatic visual effect, but the text becomes almost impossible to read (**fig. 18.11**).



**Figure 18.9** Any grouping of text and graphic elements is a deceptively complicated array.



**Figure 18.10** A graphic element can be emphasized by its large or small size.



**Figure 18.11** The combination of shaded colors helps give a three-dimensional effect.

The quick brown fox jumped over the lazy dog.

**The quick brown fox jumped over the lazy dog.**

*The quick brown fox jumped over the lazy dog.*

The quick brown fox jumped over the lazy dog.

**The quick brown fox jumped over the lazy dog.**

**The quick brown fox jumped over the lazy dog.**

**The quick brown fox jumped over the lazy dog.**

**Figure 18.12** A typeface's font not only refers to all the possible keystroke letters, numbers, and symbols, but also the varied manipulations of its type attributes.

### Font

A font refers to all of the letters, numbers, symbols, and typographical variations of a particular typeface. Plain text is most widely used, but boldface, italic, and underlined type are type variations employed under special circumstances (fig. 18.12).

### Placement

Where text is put within a page or frame will determine how a reader looks at the information. Almost always, headlines should be above subheads that are above the body copy. Captions go above a picture and cutlines are placed under the image. You shouldn't make a reader hunt for the typographical components in a design (fig. 18.13).

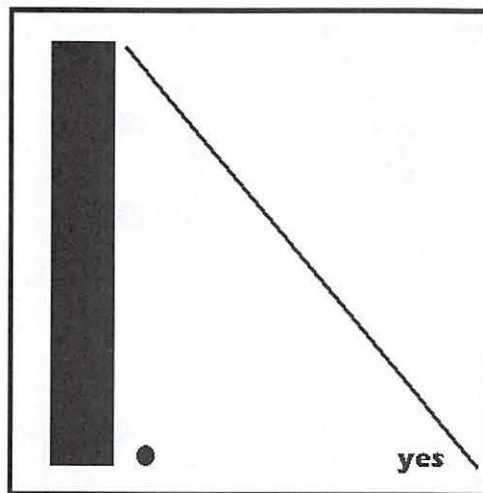
### Column Size

Line width and column length (or height) make up the size of a block of type. Measured in picas (1 pica = 12 points, or a little over  $\frac{1}{16}$  of an inch), the width and column length of a text block should be designed to aid readability. For most purposes, columns should be no more than 24 picas wide and no shorter than six picas (fig. 18.14). However, if the type's size is large, a column can be wider. For example, newspaper headlines and book columns often run wider than 30 picas.

### Alignment

A column of type can be aligned (contain a straight edge) on the left, right, or on both sides. Centered type is not aligned on either side. Centered and right aligned text (and text in the shape of an object or person) should be avoided for long passages because they make the words more difficult to read. Left aligned type (also called ragged right) conveys an informal,

**Figure 18.13** The placement of graphic elements helps lead a viewer's eye through a design in order to discover the meaning of its content more quickly. Here, a rectangle, diagonal line, and oval shape combine to form the word "No," in contrast to the normal view of "Yes."



Now is the time for all good people to come to the aid of their party.

**TOO  
SHORT**

**DANGER  
ZONE**

**TOO  
LONG**

**Figure 18.14** *It is important to consider the width of a column because too short or long lines can tire a reader.*

Now is the time for all good people to come to the aid of their party. Now is the time for all good people to come to the aid of their party. Now is the time for all good people to come to the aid of their party. Now is the time for all good people to come to the aid of their party. Now is the time for all good people to come to the aid of their party. Now is the time for all good people to come to the aid of their party. Now is the time for all good people to come to the aid of their party. Now is the time for all good people to come to the aid of their party.

**left**

Now is the time for all good people to come to the aid of their party. Now is the time for all good people to come to the aid of their party. Now is the time for all good people to come to the aid of their party. Now is the time for all good people to come to the aid of their party. Now is the time for all good people to come to the aid of their party. Now is the time for all good people to come to the aid of their party. Now is the time for all good people to come to the aid of their party. Now is the time for all good people to come to the aid of their party. Now is the time for all good people to come to the aid of their party.

**center**

Now is the time for all good people to come to the aid of their party. Now is the time for all good people to come to the aid of their party. Now is the time for all good people to come to the aid of their party. Now is the time for all good people to come to the aid of their party. Now is the time for all good people to come to the aid of their party. Now is the time for all good people to come to the aid of their party. Now is the time for all good people to come to the aid of their party. Now is the time for all good people to come to the aid of their party.

**right**

Now is the time for all good people to come to the aid of their party. Now is the time for all good people to come to the aid of their party. Now is the time for all good people to come to the aid of their party. Now is the time for all good people to come to the aid of their party. Now is the time for all good people to come to the aid of their party. Now is the time for all good people to come to the aid of their party. Now is the time for all good people to come to the aid of their party. Now is the time for all good people to come to the aid of their party. Now is the time for all good people to come to the aid of their party.

**force justify**

Now is the time for all good people to come to the aid of their party. Now is the time for all good people to come to the aid of their party. Now is the time for all good people to come to the aid of their party. Now is the time for all good people to come to the aid of their party. Now is the time for all good people to come to the aid of their party. Now is the time for all good people to come to the aid of their party. Now is the time for all good people to come to the aid of their party. Now is the time for all good people to come to the aid of their party.

**justify**

Now is the time for all good people to come to the aid of their party. Now is the time for all good people to come to the aid of their party. Now is the time for all good people to come to the aid of their party. Now is the time for all good people to come to the aid of their party. Now is the time for all good people to come to the aid of their party. Now is the time for all good people to come to the aid of their party. Now is the time for all good people to come to the aid of their party. Now is the time for all good people to come to the aid of their party. Now is the time for all good people to come to the aid of their party.

**shaped**

**Figure 18.15** *It is almost always safe to use left or justified alignment for a column of text. Any other alignment configuration can be tedious to read.*

comfortable mood, whereas justified text (aligned on both sides) appears to be more rigid, but organized. Justified text is often used for books, such as this one (fig. 18.15).

### White Space

The space around type, although occasionally tinted, is called white space. Kerning is the spacing between individual letters, and leading (pronounced “ledding”) is the space between lines of

type. Increase the kerning of a headline and the leading of a block of text to add visual style to your design. Gutters or alleys are the spaces between columns of body copy on a page or the gap between two facing pages in a publication (fig. 18.16).

### Audio

Software products make it possible for a designer to include spoken words, music, and sound effects

**Figure 18.16** *Loose leading and kerning often adds a classy and relaxed mood to a graphic design while tight leading and kerning is often hard to read and makes many readers nervous.*

Now is the time for all good people to come to the aid of their party. Now is the time for all good people to come to the aid of their party. Now is the time for all good people to come to the aid of their party. Now is the time for all good people to come to the aid of their party. Now is the time for all good people to come to the aid of their party. Now is the time for all good people to come to the aid of their party. Now is the time for all good people to come to the aid of their party. Now is the time for all good people to come to the aid of their party.

**normal leading**

Now is the time for all good people to come to the aid of their party. Now is the time for all good people to come to the aid of their party. Now is the time for all good people to come to the aid of their party. Now is the time for all good people to come to the aid of their party. Now is the time for all good people to come to the aid of their party. Now is the time for all good people to come to the aid of their party. Now is the time for all good people to come to the aid of their party. Now is the time for all good people to come to the aid of their party.

**tight leading**

Now is the time for all good people to come to the aid of their party. Now is the time for all good people to come to the aid of their party. Now is the time for all good people to come to the aid of their party. Now is the time for all good people to come to the aid of their party. Now is the time for all good people to come to the aid of their party. Now is the time for all good people to come to the aid of their party. Now is the time for all good people to come to the aid of their party. Now is the time for all good people to come to the aid of their party.

**loose leading**

Now is the time for all good

**tight kerning**

Now is the time for all good

**loose kerning**

recorded from other sources. For example, as confirmation that a button has been selected in an interactive multimedia presentation, you might want to add a brief audio message in the form of a spoken phrase, a musical selection, or a noise. Make sure that the same button always evokes the same audio message. Take care, however, that the audio embellishment does not appear silly or annoying. As with printed words, always have a specific and justifiable reason for using any sound

effect. Consistency is key in the design of interactive buttons.

For presentations intended for a wide variety of people, you will want to include an option for blind users that allows them to hear long passages of text read aloud. Always try to get an actor with a professional quality voice to record your voice-overs. Avoid computer-generated, mechanical sounding voices. And remember, adding high quality audio greatly increases the size of your document's file.

# *Using Pictures*

---

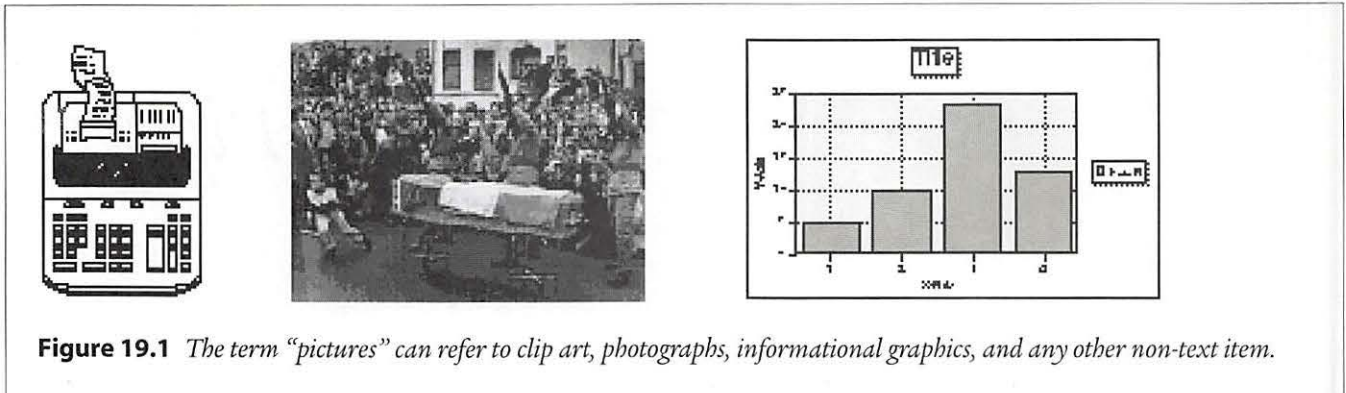
## **Pictures**

Pictures used in a graphic design include all the non-text elements: rules, colors, simple line art drawings (clip art), black and white and color photographs, informational graphics, and even animated and live-action motion pictures for screen presentations (**fig. 19.1**). Whether you create pictures yourself or obtain them from other sources, you should have a clear idea why one is necessary for a particular design. Never choose a picture without having a reason for using it. Pictures should never be thought of as cute affectations that merely serve to enliven a dull presentation. An image should always help a reader understand the content of your publication. Pictures are considered powerful visual messages because they can spark so many emotional responses from a viewer. Use pictures sparingly, wisely, and, whenever possible, with words. Because you will most likely be concerned with still photographic images and info-

graphics, the rest of this discussion concentrates on those picture types.

Computers are changing the tools used by visual communicators. No longer are grease markers, X-Acto knives, t-squares, and proportion wheels required for picture editing. Computer software can mimic all the tools and techniques used by photo editors of the past. Today, many newspaper staffs have photographers shoot with digital computer cameras that record images on a disk rather than on film. Pictures can be given to an editor by slipping the disk into a computer or by transferring the pictures by telephone or satellite. Once in a computer, traditional darkroom manipulations including cropping and sizing, as well as special effects that are exclusive to a particular software program, can be accomplished.

Using pictures involves a knowledge of the picture selection process, picture manipulation, cropping, sizing, informational graphics, and ethical issues.



**Figure 19.1** The term “pictures” can refer to clip art, photographs, informational graphics, and any other non-text item.

### Picture Selection

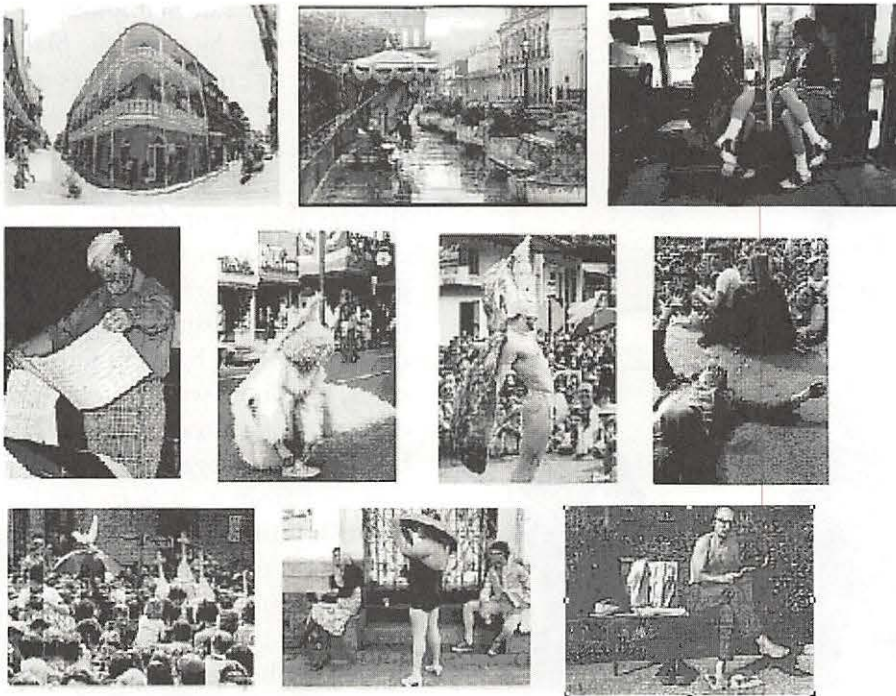
Whether images are produced in a traditional darkroom or a computer lightroom, you will want to see a variety of pictures that relate to the subject to make an intelligent choice (**fig. 19.2**). Photographers customarily produce contact or proof sheets, tiny 35mm-sized positive images from the photographic negatives, to help in the editing process. Computer editing programs also allow small, low-resolution versions (72dpi images) for presentation on a monitor. Once a favorite picture is decided upon, you can get a high resolution picture (1200dpi or more) from a service bureau that will produce a high quality print (**fig. 19.3**).

You should never let layout considerations dictate picture selection. You run the risk of using an inferior image simply because it fits within a preconceived space. Picture selection should always be based on how well the content of the image matches the content of its intended use. If the choices you have are not of high quality, find better pictures or hire better photographers. Remember: you cannot use a picture from any source without paying permission for the use of the image. When in doubt, create your own, original work.

You might also consider using clip art. Clip art is an inexpensive collection of line drawings divided by all sorts of content categories. You can buy clip art books at art stores and use a scanner to copy them from the book. You can also buy collections on CD-ROM or regular disks. Many computer programs include clip art drawings in black and white and color that you can use. When you pay for clip art, you have the permission to use it in your publication. Be careful, however, when using clip art. Although easy to use, clip art can make a design look unprofessional because of their simple, cartoonish appearance (**fig. 19.4**).

### Picture Manipulations

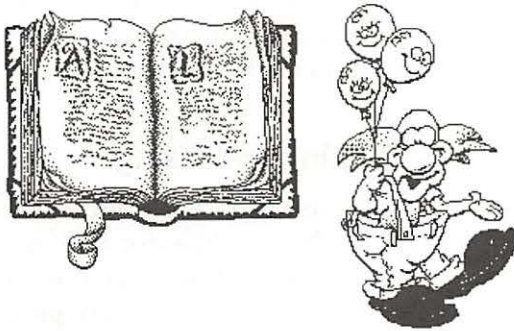
To manipulate a picture is not inherently unethical (**fig. 19.5**). Picture manipulation simply means altering an image’s exposure, edges, size, and content. However, manipulations can be considered unethical if a picture used in a journalism context is altered for purely political, economic, or aesthetic reasons. If there is manipulation of a picture’s content, it should be identified as an illustration so that readers don’t confuse it with a documentary, editorial image.



**Figure 19.2** Being a good photo editor means that you can match up the best pictures for a particular story. Although all of these images were taken in New Orleans, their content demands separate story treatments—one story could be a general photo essay about the places and people of New Orleans and another could be concerned with Mardi Gras celebrants.

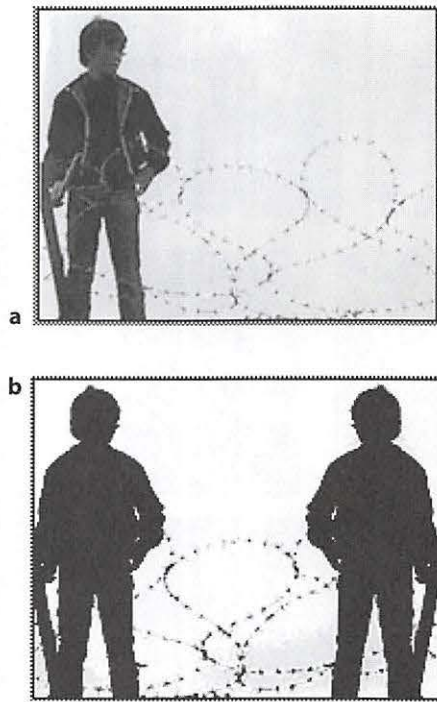


**Figure 19.3** If a picture is enlarged too greatly, it can become annoyingly pixelated.



**Figure 19.4** It is tempting to use low-cost clip art in your layouts, but you should resist because it can communicate a negative professional appearance. The context of your work helps determine your clip art choices. Obviously, it is inappropriate to use a light-hearted cartoon image in a

**Figure 19.5** *It is seldom acceptable to alter the content of a documentary photograph for purely aesthetic reasons. Here, the original image (a) was turned into a high contrast picture while the boy's shape was copied, flopped and placed on the opposite side of the frame. The picture (b) is now considered an artistic illustration and should be labeled as such in the picture's cutline.*



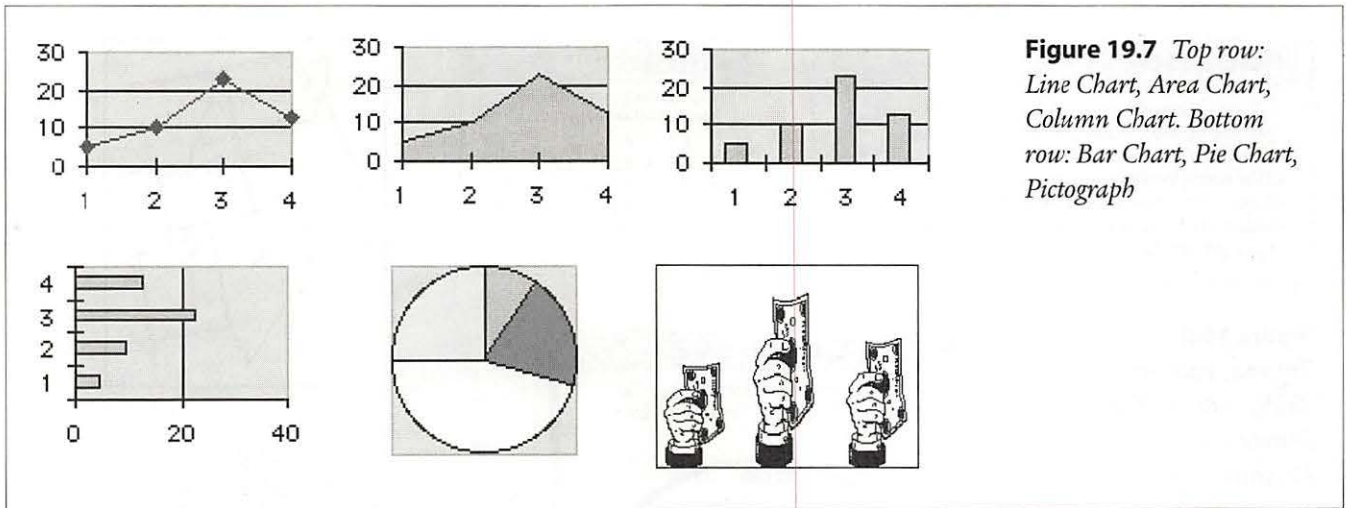
**Figure 19.6** *Cropping an image to improve its content is much better than cropping a picture simply so it will fit the page. In the example above, much of the graphic quality of the image (b) is lost because of extreme and unnecessary cropping.*

With a traditional wet darkroom, a photographer can manipulate prints in several ways: by using the blades of the easel to crop out edges and to make white borders for an editor's crop marks, by changing sizes (smaller or larger), by global (overall) exposure changes (lighter or darker), by global contrast changes (more or less), by global color corrections, by spot (small area) exposure changes (dodging or burning), by eliminating dust spots, by toning with various colored dyes, by spot contrast changes (rarely), by reversing a negative (flopping), by printing from a slide to produce a negative print (rarely), by performing multiple exposures (rarely), by using posterization (the Sabatier effect) for an artistic rendering (rarely), or by making a photogram (a high contrast version) (rarely).

With the computer software program Photoshop, you can accomplish all of these effects plus, by converting to other digital picture formats, make changes in picture resolution (lower or higher), spot color corrections, cut and paste internal pictorial elements, global and spot focus (more or less), simulated movement (slower or faster), make color separations required for the printing process, and many other specialty, artistic effects too numerous to mention. Remember: content manipulation is accepted for advertising pictures, but for news editorial purposes, it is not ethical to change a documentary photo's content.

## Cropping and Sizing

Cropping and sizing are intricately linked. Because the dimensions of a 35mm negative or slide does not fit an 8" x 10" format, every picture is cropped to some extent. When an



**Figure 19.7** Top row: Line Chart, Area Chart, Column Chart. Bottom row: Bar Chart, Pie Chart, Pictograph

image is cropped, it is as if the outside edges are snipped off with a pair of scissors.

There are two reasons to crop a picture: to fit it in a layout and to improve its content (**fig. 19.6**). Always try to justify cropping a picture with the latter rather than the former reason. Computer programs have advanced to such a degree that cropping and sizing can be easily accomplished on a monitor without using the traditional tools of cropping: “Ls,” pica ruler, and proportion wheel.

## Informational Graphics

Because of desktop computing, there has been a recent explosion in the number of informational graphics in all publication formats. Infographics help explain a story that would be too tedious to tell with words alone and impossible to tell with only photographs.

There are two types of infographics: statistical and nonstatistical.

Statistical infographics convert numerical data to a visual format. They include charts (line, area, column, bar, pie, and pictograph) (**fig. 19.7**) and data maps (most

typically the weather map with temperature bands in different colors).

Nonstatistical infographics typically arrange words in organized or aesthetic ways. This infographic type includes fact boxes, tables, nondata maps (the locator map), logos, illustrations, and diagrams (**figs. 19.8**). Almost always, infographics are word and picture combinations that are a part of a larger, text-oriented story within a page or frame.

Several graphic elements are common to many infographics: headline, subhead, main picture element, body copy, credit line, and a frame (many times with a drop shadow special effect to add depth) (**fig. 19.9**). When used within a traditional layout of words and photographs, infographics greatly help a reader understand a complex situation or problem.

## Ethical Issues

As a producer or user of visual messages, you should be aware of the major ethical concerns that involve visual communicators. Without considering these issues, you run the risk of offending your intended audience.

**Fact Box**

- Falo aliquando fubex fa uentos admiferit ae ftuantes, per quos idonea flammae materies incanderetur.
- Habe unde incendia oriantur Aetnae tuae.
- Habe nunc quomodo etiam orta perdurent.
- In quo quidem nolo ego te illud admirari, quod folet.
- Magnu effe foilicet tantras flammam, tam immen fos ignes pofit hominum memorium fem per habuiffe.

*by k'daa ghty*

**Table**

*Falo aliquando fube te fo uentos admiferit ae ftuantes, per quos idonea*

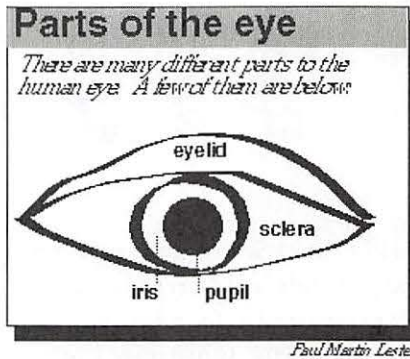
	1	2	3	4
A	2.3	4.5	6.7	8.9
B	3.2	5.4	7.6	9.8
C	2.2	3.3	4.4	5.5
D	6.6	7.7	8.8	9.9

*by k'daa ghty*



**Figure 19.8**

Top row: Fact Box, Table, Locator Map.  
Bottom row: Diagram, Logo.



*Paul Martin Lester*



**Figure 19.9** The main components of an informational graphic are the headline, subhead, body copy, credit line, and frame.

<b>Table</b>					<b>headline</b>
<i>Falo aliquando fube te fo uentos admiferit ae ftuantes, per quos idonea</i>					<b>subhead</b>
	1	2	3	4	
A	2.3	4.5	6.7	8.9	
B	3.2	5.4	7.6	9.8	
C	2.2	3.3	4.4	5.5	<b>body copy</b>
D	6.6	7.7	8.8	9.9	
<i>by k'daa ghty</i>					<b>credit line</b>

**drop shadow frame**

- The blurring of advertising and news editorial pictures so that a reader cannot tell the difference between the two
- Using images of members within various cultural groups that reinforce negative stereotypes about them.

Always try to put yourself in the place of a reader confronted with a disturbing picture. Make sure a picture of a private moment, even on public property, is important enough to use in a publication. Respect the credibility of the photographs used in a publication with the same tenacity as you would the quotations and facts of a story. Do not change a picture's content simply for political, economic, or aesthetic reasons. Be sure that a reasonably intelligent and hurried reader or viewer can quickly and effortlessly identify an image used in

The five primary ethical issues are the following:

- Publishing pictures of victims of violence (gruesome accident, disease, or other human tragedy victims)
- Violating a person's right to privacy (whether a private citizen grieving over the loss of a loved one or a celebrity walking to a restaurant)
- Picture manipulations that change the meaning of an image for a preconceived reason



**Figure 19.10** *Many readers might complain about using such a graphic image of the body of a boy surrounded by police officials on the front page of a newspaper.*

a news story from one used in an advertisement. Finally, don't resort to lazy or insensitive picture selections that result in perpetuating false or misleading visual impressions (figs. 19.10–19.14).

As a member of the mass communication community, you have a great responsibility to present truthful, nonbiased, and ultimately educational visual messages. No matter if pictures are being used for a two-fold brochure or a large circulation newspaper, remember that images form lasting impressions in a viewer's mind. Because the picture choices you make affect society either positively or negatively, it is vital that you don't take this responsibility lightly.



**Figure 19.11** *Although this mother and son, who had lost their house in a fire, were photographed on a public street, there is a good chance that they and readers might complain to the editor regarding the violation of their privacy.*

**Figure 19.12** Although digital picture manipulations get most of the attention in the press, the sky was darkened with traditional darkroom techniques to make the image more visually dramatic in this spot news picture of injured fireman.



**Figure 19.13** Anyone who creates and uses images for a mass audience must be careful about pictorial stereotypes that perpetuate myths about various cultural groups. For example, it is misleading to assume that boys always play violently with each other as communicated in this picture.



**Figure 19.14** Newspaper photographers as well as broadcast videographers are often asked by their editors to take pictures at stores that are nothing more than free advertisements for the business. This picture of a second hand clothing store worker is a demonstration of that type of editorial and corporate mixing of interests.

# Design Considerations

## Design

Graphic design is much harder than it looks. Arranging text and graphic elements that aid communication rather than create confusion takes years of practice and experience. A graphic designer tries to make documents that are clear, noticeable, pleasing, and useful. But those terms vary enormously for different audiences. A design intended for a specific culture—for example, by age, ethnic background, or job classification—might be appropriate for one, but not another. A magazine layout for 15-year-olds might be repulsive and incomprehensible for another generation of readers. Innovative graphic elements might look ridiculous to a reader expecting a more traditional approach. Consequently, a designer must always be aware of those who will read the piece.

You should be aware of the four design suggestions that can lead to layouts that fit a particular audience: contrast, balance, rhythm, and unity.



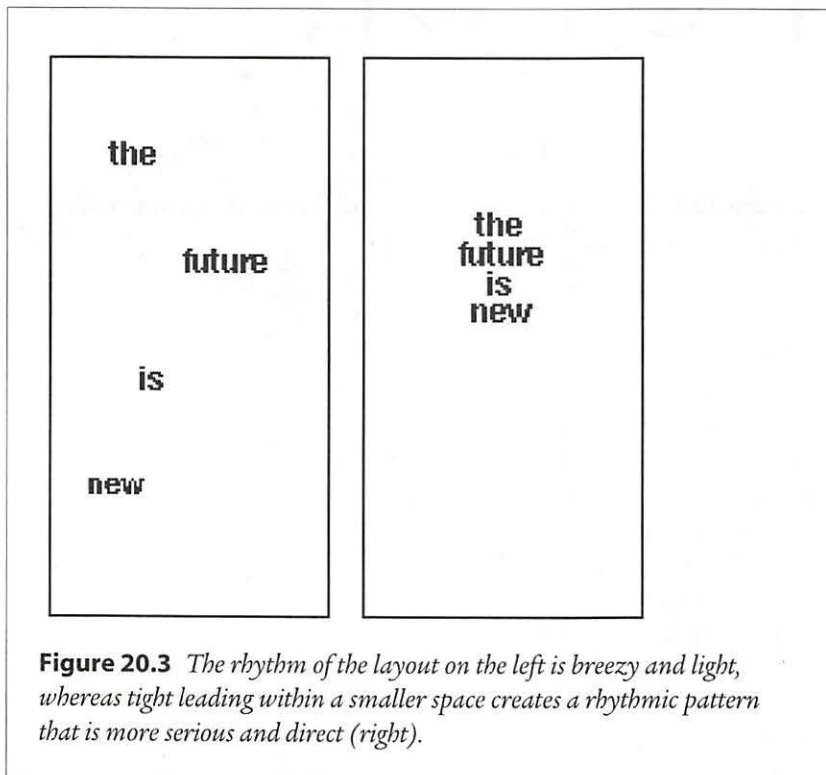
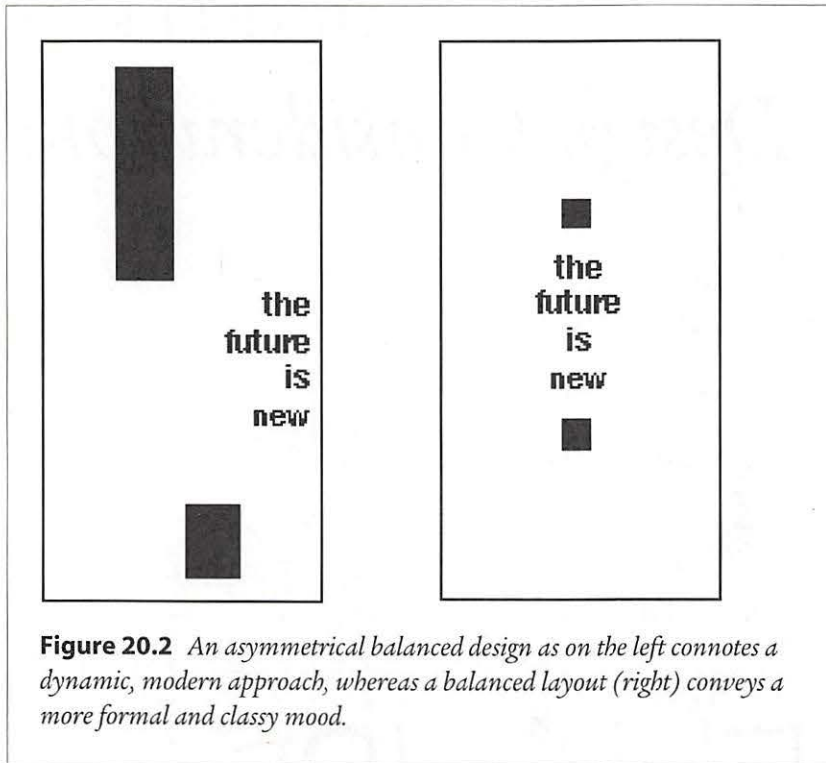
**Figure 20.1** Contrast in typefaces, sizes and placements can drastically affect the message you are trying to convey.

### Contrast

Contrast refers to differences in colors, sizes, symbols, time lengths, and sounds of the graphic elements (**fig. 20.1**). A design with a lot of contrast between the elements is considered busy, outgoing, and youth-oriented. Little contrast between elements indicates a more conservative, serious, and dignified approach.

### Balance

Balance refers to the way elements are placed within the frame—either for



print or the screen (**fig. 20.2**). Asymmetrical arrangements create tension and connote informality, whereas symmetrical balance is a bit dull, yet stable.

### *Rhythm*

Rhythm is the way you can direct a viewer's eye path through the various elements in your design (**fig. 20.3**). If there are many variations in contrast, for example, a piece has a frenetic, active rhythm that appeals to younger-thinking audiences. Few elements on a page or frame creates a gentler and calmer eye movement pattern. Designers frequently use a large, dominant element (usually a photograph) as a center of visual impact for a layout. All the other elements are intended to be viewed after the dominant element is seen.

### *Unity*

Unity is the overall look to a work you've created (**fig. 20.4**). If you are making a multipage document, do all the pages look like they belong together? Is there a consistent style that identifies each page as belonging to the whole? Likewise, in a single-page work, do all the elements combine into a cohesive unit? If there is an element on your page that distracts from the others, perhaps you should change its placement, size, or attributes. Of course, this suggestion is often broken for advertising layouts in which the company's logo or product is intentionally set at odds with the other elements.

Contrast, balance, rhythm, and unity are considered design suggestions rather than principles because layout production is highly cultural specific. What works graphically in one context won't in another. Therefore,

**RaginG**

**Cerebral EXPANSION**

**Juicy**

**DUSH**

**DEEP**

**KNOW THE gRoove thinG**

Some call it a cerebral overhaul, others hypnotic. Some believe it's 50,000 volts of immediate gratification while others dare whisper Anarchy.

**The Groove Thing**  
 <a visual jam>

**BIG TOP PRODUCTIONS**  
 548. fourth. street  
 sanfrancisco. ca. 94107  
 ph. 415. 978. 5363  
 fx. 415. 978. 5353  
 info@bigtop.com

Yeaahh

**PEARSON PARK AMPHITHEATRE**  
 Sycamore & Lemoore  
 In Pearson Park, Anaheim

**JUST FOR KIDS**

**PEARSON PARK AMPHITHEATRE**  
 1996 SUMMER SEASON

**LIVE ENTERTAINMENT UNDER THE STARS**

PERFORMANCE DATES: JUNE 19, JULY 1, JULY 7, JULY 15, JULY 22, JULY 29, AUGUST 5, AUGUST 12, AUGUST 19, AUGUST 26

TICKET ORDER FORM

NAME: \_\_\_\_\_  
 ADDRESS: \_\_\_\_\_  
 CITY: \_\_\_\_\_  
 STATE: \_\_\_\_\_  
 ZIP: \_\_\_\_\_  
 HOME PHONE: \_\_\_\_\_  
 WORK PHONE: \_\_\_\_\_

**PEARSON PARK AMPHITHEATRE**  
 1996 SUMMER SEASON

**LIVE ENTERTAINMENT UNDER THE STARS**

PERFORMANCE DATES: JUNE 19, JULY 1, JULY 7, JULY 15, JULY 22, JULY 29, AUGUST 5, AUGUST 12, AUGUST 19, AUGUST 26

TICKET ORDER FORM

NAME: \_\_\_\_\_  
 ADDRESS: \_\_\_\_\_  
 CITY: \_\_\_\_\_  
 STATE: \_\_\_\_\_  
 ZIP: \_\_\_\_\_  
 HOME PHONE: \_\_\_\_\_  
 WORK PHONE: \_\_\_\_\_

**20 Southeast Asian Refugees**

THE FIRST 20 YEARS - SOUTHEAST ASIA REFUGEES - ORANGE COUNTY

CALIFORNIA STATE UNIVERSITY / ALLIED

**A (far left)** With its use of color, overlapping images, and unusual typefaces, this advertisement is directed to a particular type of audience or cultural group. (Courtesy Wired)

**B (above)** A brochure that is folded into four equal sections can contain a great variety of design formats. (Courtesy Roseanna Lester)

**C (near left)** Magazine covers often offer a large space for creative illustrations. (Courtesy Daily Titan)



**D (right)** USA Today was first published in 1982 and immediately sparked interest among newspaper designers because of its use color and more horizontal modular copy and image blocks. (Courtesy USA Today)

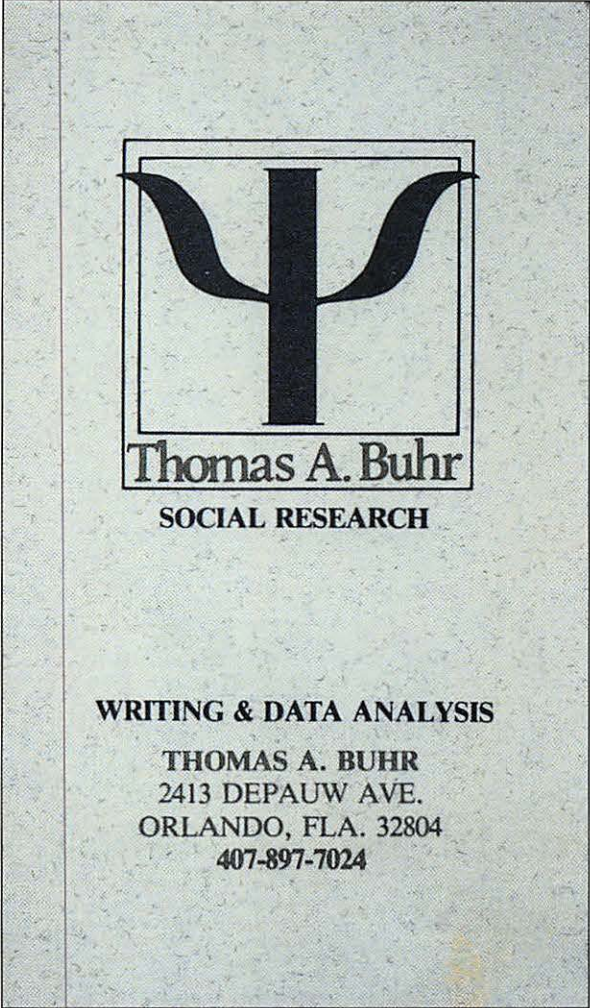
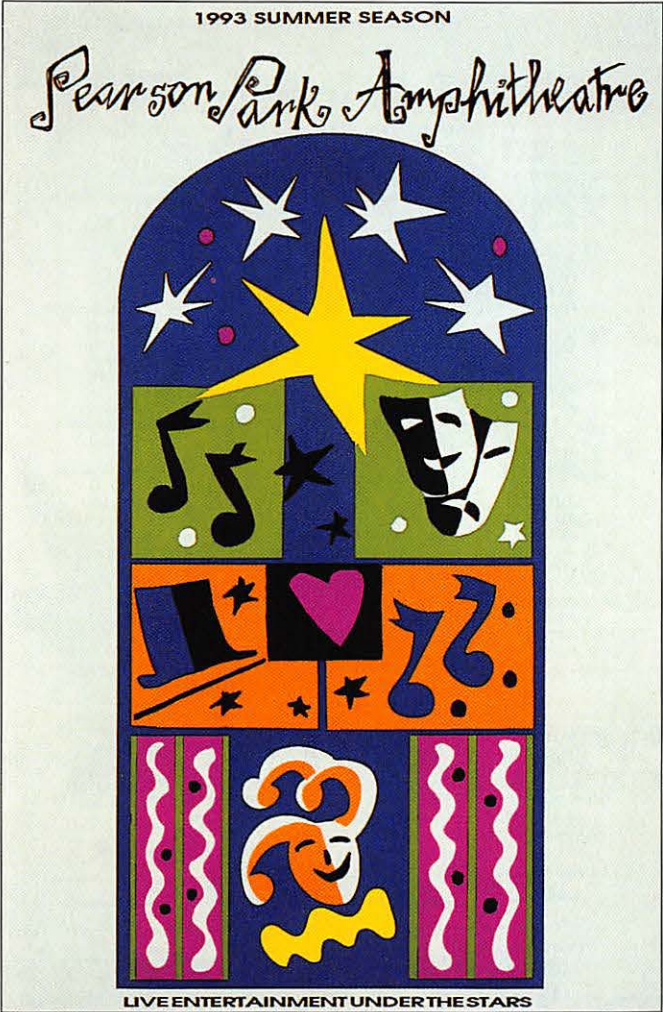
**E (below)** Newspaper readers using a computer are able to read stories by clicking their mouse on one of several on-line categories. (Courtesy Daily Titan, interactive)



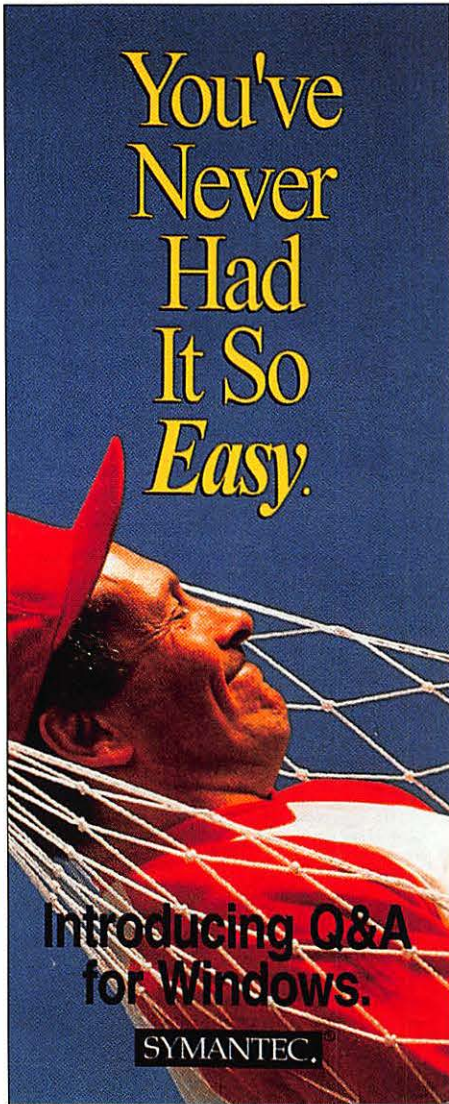
**F (opposite, top left)** Because color is a basic visual cue that the brain responds to (the others are form, depth, and movement), color is always an important design element that attracts attention. (Courtesy Roseanna Lester)

**G (opposite, top right)** Using spot color is a relatively inexpensive way to add visual power and strength to a piece. (Courtesy Roseanna Lester)

**H (opposite, bottom)** With the Photoshop program, you can look at individual color separations and make changes to each one for a more accurate printing of the photograph.



You've  
Never  
Had  
It So  
Easy.



Introducing Q&A  
for Windows.

**SYMANTEC**

# ATTENTION

## HOLIDAY SHOPPERS:



DON'T MISS THE 16TH ANNUAL

### ANAHEIM HOLIDAY FAIRE

**December 3 - 4, 1994**

FREE ADMISSION • FREE PARKING • TASTY FOOD

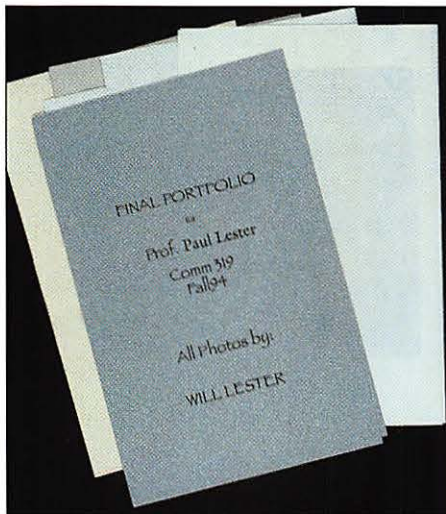
OVER 200 SPECIALTY BOOTHS FEATURING  
HANDCRAFTED GIFT ITEMS, JEWELRY,  
WOODCRAFTS, TOYS, CERAMICS, COUNTRY  
CRAFTS, HOLIDAY ORNAMENTS, HOME DECOR, &  
MUCH MORE!



LA PALMA PARK  
Corner of Harbor and La Palma in Anaheim

9 AM - 4 PM SATURDAY AND SUNDAY  
For More Information Call (714) 254-5274

**Anaheim**  
Parks, Recreation and Community Services



**I (above, left)** Color in advertising layouts attracts attention to a product.  
(Courtesy Roseanna Lester)

**J (above, right)** The problem with using a strong color in a design is that a viewer may not notice any other element because of the color's overpowering effect. Although the red color in this example catches a reader's attention, it may be the only element remembered because of its distracting quality.  
(Courtesy Roseanna Lester)

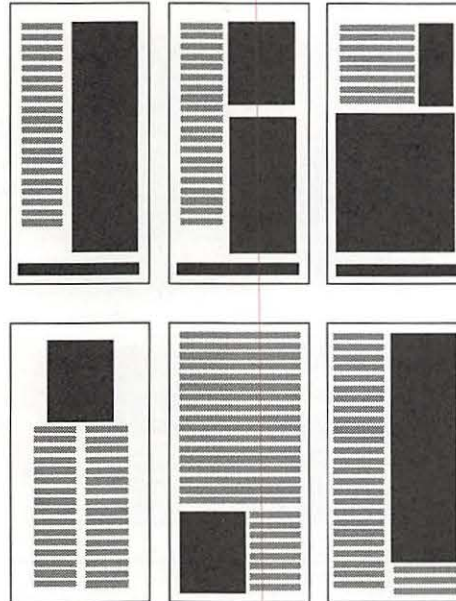
**K (left)** Professional appearance often depends on the color and quality of the paper used for a printed piece.

making clear, noticeable, pleasing, and useful designs with words and pictures often means that established rules must be bent or broken. At the same time, it is generally recognized that good graphic design helps a reader find words and pictures that are of interest rather than cause the reader to notice the design itself. Such is the challenge of producing designs for a mass audience.

## Advertising Displays

Regardless of the type of publication, readers have learned to notice the subtle typographical and pictorial clues that easily identify an advertisement from an editorial display (fig. 20.5). Whether it's because of its placement in a publication, a boxed border, or a company's logo included within a frame, it is important that readers not confuse an "ad" from an "ed." Credibility for news stories and photographs will be diminished if there is ever confusion between the two different messages. Unfortunately, many advertisers would like readers and viewers to confuse the two because that means that an ad, because of confusion, will be seen for a longer period of time and its persuasive message will be prolonged. To always be thought of as an ethical visual communicator, resist the temptation to make display advertisements that mimic the appearance of editorial layouts.

Word and picture elements of an ad must not only be appropriate for the product or service advertised, but also correspond with the design characteristics of the publication and the expectations of consumers (fig. 20.6). It is no wonder that the blurring of advertising and documentary images is causing concern for magazine cover



**Figure 20.4** The placement of text, pictures, and other graphic elements in the top pages make them appear to be more unified than the three pages at the bottom.

Partners Jerry Kerby & Joel Peck display their new Vinylclad Shutters

### WOOD SHUTTERS ARE OBSOLETE

Wood Shutters are at the mercy of California Sun Conditions; New Vinylclad Shutters by California Replacement are not. They won't warp, split, fade, peel or crack over time causing costly refinishing.

Now homeowners can enjoy the rich beauty and look of lacquered wood without the disadvantages with materials that are stronger, more affordable, more durable and more energy efficient than wood.

The primary material is high impact vinyl, specially engineered to provide almost maintenance free life-long performance.

During the average 15 year life of a wood shutter, refinishing is generally done twice at a cost of \$8.00 to \$10.00 per sq. ft. This could almost double the cost of a wood shutter.

California Replacement Shutters have strong U.V. inhibitors, require no refinishing and clean up with soap and water. Vinylclad shutters are priced comparable to or less than wood and carry California Replacements Limited Lifetime Guarantee.

California Replacements showroom is located at 2963 E. Coronado St. in Anaheim. Their phone number is 1-800-641-9789. Prices will be quoted over the phone to persons having window measurements ready when they call, or a complete information package with pricing will be mailed free.

**Figure 20.5** Despite the inclusion of the message "Paid Advertisement" at the top of the layout, there is no doubt that the image, cutline, headline, and two columns of copy all combine to mimic an editorial story. (Courtesy OC Metro)

**Figure 20.6** Some advertisements are directed to potential customers who want to read about the details of the product or service.

(Courtesy OC Metro)



The Back Bay Club is a private executive luncheon club located at the Atrium Marquis Hotel (formerly the Airporter Inn) in Newport Beach. The Club was founded in 1979. Members have looked to the Back Bay Club to provide an outstanding ambiance and Business to Business camaraderie. Benefits include Special Luncheon Days, Business to Business Luncheons and Monthly Speaker Luncheons with significant Business/Community Leaders. Other Benefits include the Atrium Marquis Hotel's extensive facilities such as meeting rooms, fitness facilities, 50% discount on hotel rooms, complimentary shuttle service to John Wayne Airport and validated parking while away.

We offer affordable dues & billing privileges.

A limited number of Memberships are available.  
Dues for individuals are \$50.00 per month.  
Corporate Memberships as low as \$105.00 per month.

For further information call (714) 586-4660

**Figure 20.7** Depending on the product, an advertising layout can contain little more than graphic elements to catch a reader's attention.

(Courtesy OC Metro)



"The Best Burgers Are at Muldoon's"

The Daily Pilot

202 Newport Center Drive - (714) 640-4110

editors because display ads and magazine covers both use visual elements whose purpose is rooted in the art of persuasion. Ethically, the difference should be enormous. Advertising images are highly manipulated both at the time of photographing and in post-production (typically with a computer). The content of photojournalism magazine covers should never be altered to fit a pre- (or post-) conceived idea. Otherwise, the picture is no longer documentary. It is at best, illustration and at worse, advertising thinly disguised as editorial copy.

The design elements of an advertisement vary according to its purpose (see **fig. A** in the color section). Some products try to appeal to a particular lifestyle vaguely promised following a purchase. These ads typically have little or no copy. A full-frame and bleeding picture and the company's logo may be the only visual elements that are used (**fig. 20.7**). Conversely, a public service or technical product ad can be composed of nothing but typographical elements with no other pictures (**fig. 20.8**). In addition, an ad in a magazine read primarily by teenagers will look vastly different than an ad in a newspaper. Your job as a designer is to be aware of your audience and what is appropriate for them.

## Brochures

Brochures are the most common form of communication for advertising and public relations contexts. Because of the variety of folding and design element placement possibilities, brochures can be the most intellectually stimulating graphic design challenge (**fig. 20.9**; also **fig B** in color section). How a brochure is folded and read is limited only by your imagination. Traditionally, brochures

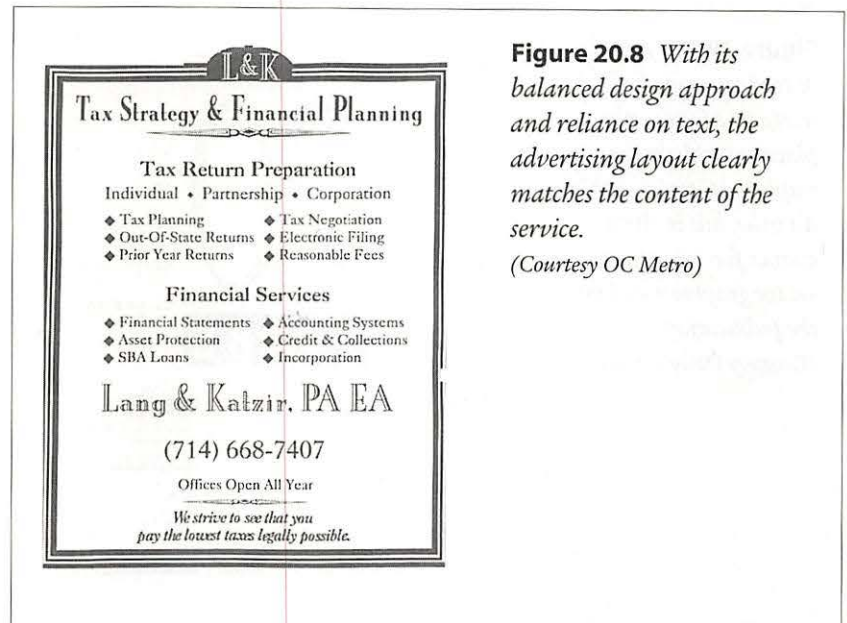
are pieces that are printed on both sides of a standard size piece of paper and contain two vertical folds that divide the work into three equal parts. Usually, the far-right section is folded toward the middle first. Then the far-left section is folded on top. Folds can also be horizontal rather than vertical. Accordion folds along a horizontal sheet of paper can contain four or more folds. It is no wonder that brochures are sometimes referred to as “folders.” You should check with your printer to make sure that your paper and folding choices are available.

Although there is no set rule for how a brochure should be put together, you should remember to make your folds and design element placement logical. In other words, a reader should not have to guess how to look through a brochure. Therefore, the rhythm of the work is a vital component.

Brochures are highly visual pieces in which creativity can be more accepted than with other formats. Headlines can be bolder and pictures can be larger and more visually striking. Although body copy must be readable, the use of colors, ragged left or right justification, kerning and leading variations, increased white space, extreme contrasts in word and picture displays, and even die-cutting (forms cut in the overlaying paper) are usually acceptable in brochure displays.

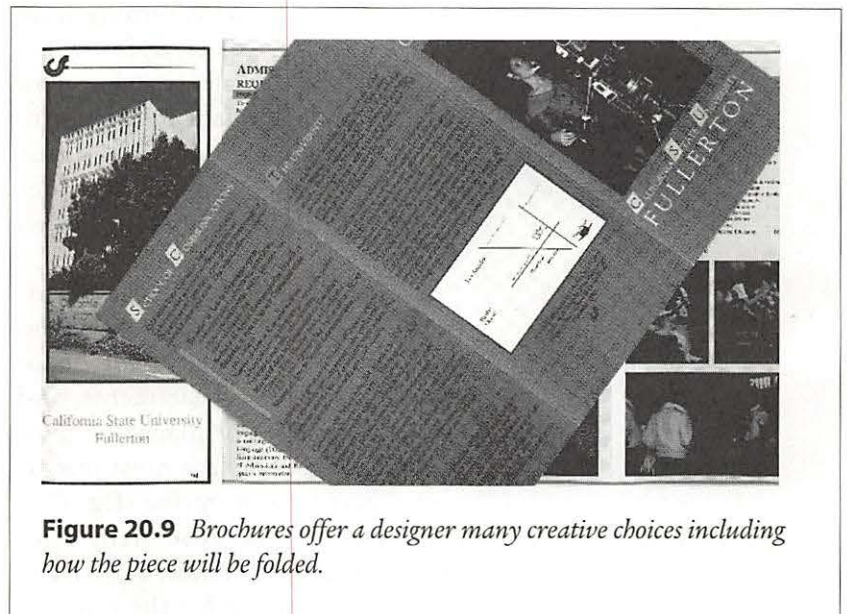
## Magazines

As with brochures, word and picture design in magazines can be more creative than with other, more conservative layout formats. However, as you work with the contrast, balance, and rhythm design suggestions, you should probably be more



**Figure 20.8** With its balanced design approach and reliance on text, the advertising layout clearly matches the content of the service.

(Courtesy OC Metro)



**Figure 20.9** Brochures offer a designer many creative choices including how the piece will be folded.

aware of unity. Even though a magazine will have many stories in various departments (the French word for magazine means “shop,” implying that a reader browses through a magazine and stops when there is something of interest), each page of the work must communicate a unified style. Text and image size and

**Figure 20.10** A table of contents page for a magazine is not only a place to highlight the important stories within an issue, but is also a chance for a designer to set the graphic mood for the publication.  
(Courtesy Daily Titan)

THE FIRST	
<b>20</b>	
<b>YEARS</b>	
3 • Progression	10 • Research and art
4 & 5 • Architecture	11 • Music and theater
6 • The museum exhibition	12 • Religion and history
7 • Culture and costume	13, 14 & 15
8 & 9 • Photographs	• Personal histories

From the editor	Credits
<p>Celebrate a milestone in the history of the accomplishment and achievement of Southern California in Orange County. A variety of articles, photos, photos, photos, photos and photos from the past 20 years, including the Southern Association on culture and in the community.</p> <p>It seems remarkable that in 20 years Orange County has become home to the largest Whitehouse community in the world, the largest, and some of the largest, LaJolla and the rising hills in the north as well.</p> <p>The publication is a guideline to the</p>	<p>editorial calendar, the hope that you will see the editorial and design elements all through.</p> <p>The editor's goal is to bring you with the greatest quality of the county's Southern California community from the past 20 years. It has been a great effort to bring the community and the county's Southern California community to the past 20 years. It has been a great effort to bring the community and the county's Southern California community to the past 20 years. It has been a great effort to bring the community and the county's Southern California community to the past 20 years.</p> <p><b>Jeffrey Shady</b> Project Director</p>
	<p>• Editor, Project Director <b>Jeffrey Brody</b></p> <p>• Magazine Design <b>Christine Graham</b></p> <p>• Magazine Cover <b>Pat Ng</b></p> <p>• Photography <b>Orange County Register,</b> <b>Yoshino Tanaka</b></p> <p>• Publisher, Dean of School of Communications <b>Elizabeth Meehling</b></p>

placement, white space, kerning, leading, justification, colors, and rules are some of the attributes that you should use to link your pages together. A well-designed magazine page is one that doesn't surprise a reader when the reader is flipping through the publication.

Magazines, whether for print or computer media, include a cover and inside pages composed of a table of contents, various departments, and advertisements. For magazine publishers, the cover is the most important aspect to a magazine (fig. C in color section). Because many sales take place at news stands, a cover acts as an advertisement for the contents inside. Even though a publisher may think of the cover image as an advertisement, manipulation techniques that can be acceptable in a traditional ad are considered unethical for editorial images used on a cover. Type should also be eye-catching through the use of uppercase, bold, colored, and drop shadow effects, but never purely sensational.

Like the cover, the table of contents (TOC) is the main location to set the mood or style for the publication. Consequently, the TOC should never be thought of as simply the place where a reader can find stories and pictures of interest (fig. 20.10).

A magazine is typically divided into several departments that are similar to the section fronts of newspapers. Department headings usually have unique illustrations or logos, but have similar text attributes that unify the various departments stylistically (fig. 20.11). Another similar aspect between magazines and newspapers is that advertising must be a part of any design decision.

Inside layouts either start on the left or right-hand page (fig. 20.12). Right-hand starting layouts are a bit more difficult to design because of distractions from the editorial or advertising copy placed on the left-hand side. A strong, right-directed visual usually solves that problem and makes the reader want to turn the page. Once the page is turned, a two-page, double-truck layout (the middle page of a publication in which the two pages are a single sheet of paper) is one of the best formats for combining words and pictures in a pleasing design. These full spreads offer a horizontal break to the numerous vertically-oriented pages in the rest of the magazine. Whenever possible, treat two-page spreads as a single horizontal layout rather than as two vertical pages.

## Newsletters

Newsletters are enormously popular. It has been estimated that there are more than 50,000 newsletters published every year in the United States alone. Chances are, your first job in a public relations department will be putting



**Figure 20.11** Stylistic consistency, or the unification of pages with a publication, begins with the similar treatment of headlines, stories and graphic elements. (Courtesy Daily Titan)



**Figure 20.12** When designing a left-hand page in a magazine, you must decide whether a reader should concentrate on the page or move from the left to the right page. In this example, readers are asked to consider the left-hand page as a single layout entity (a) Designers for right-hand pages in magazines often choose images that lead the reader's eye off the frame so the reader will turn the page (b). (Courtesy Daily Titan)

**Figure 20.13** With short columns and graphic elements, this newsletter has a fresh, modern appearance. In this revision of the newsletter, better use of typography and graphic elements produced a more pleasing and easier-to-read piece.

(Courtesy Visual Communication Division of AEJMC)



together the organization's newsletter. Newsletters are so popular because they are a relatively simple and inexpensive means of communicating information to a large number of people. With improvements in various pagemaking software programs, newsletters are getting even easier to produce.

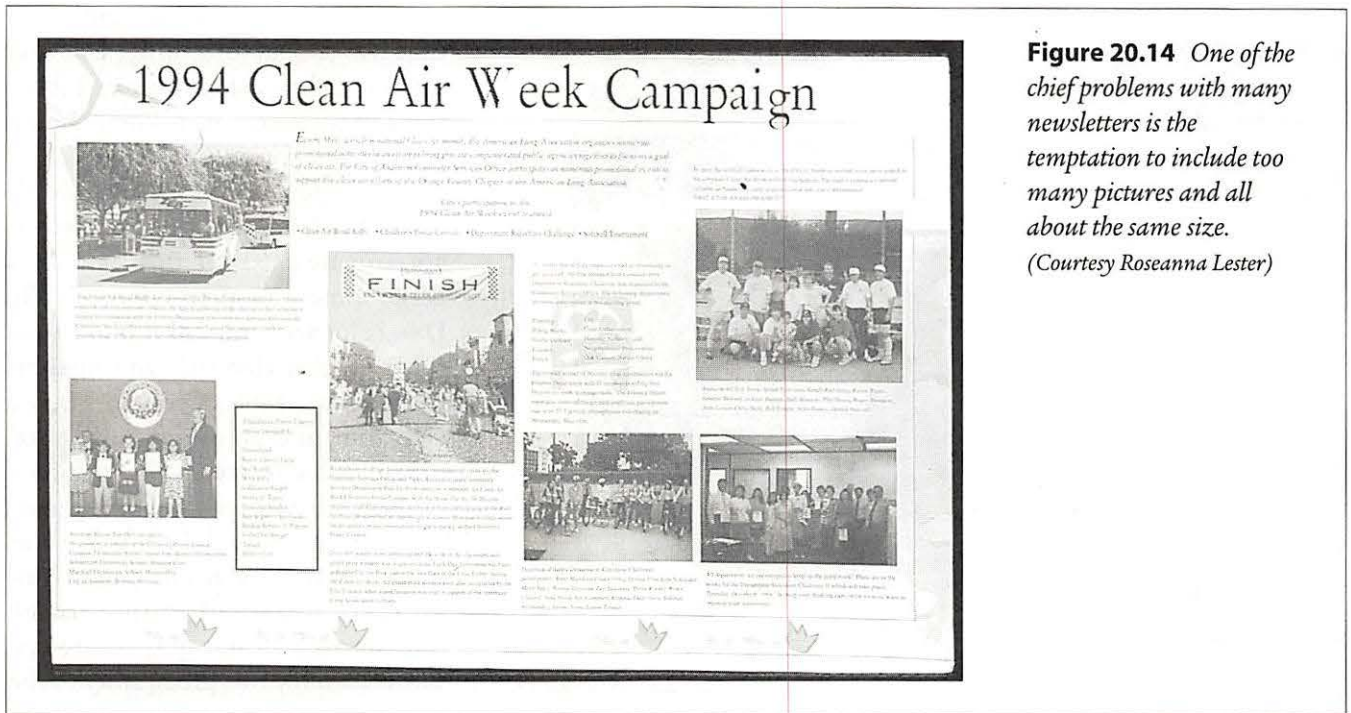
Most newsletters are intended for in-house or special interest groups, and they can have a conservative, newspaper look or an innovative, magazine design style. Once again, match your design elements with the mood or tone of the audience (fig. 20.13).

Most newsletters are produced on a computer and laser printer, so they follow the 8½" x 11" page size. Newsletter covers tend to avoid the flashy opening visuals seen in brochures or magazines because of limitations on space. Many times, the major problem for a newsletter

designer is to try to fit all the stories and pictures that a corporate executive wants to insert in the latest edition without resorting to adding pages at additional expense. Nevertheless, with vertical nameplates and 5-column layouts in which the fifth column can be reserved for the creative use of white space, covers can be attractive.

In an eight-page, two-sheet newsletter, more space can be reserved for design considerations that will make a piece resemble a magazine more than a newspaper. If your newsletter is to be mailed to individual subscribers or members, remember to leave room for the mailing label and stamp.

By far, the weakest part of any newsletter is usually the quality of the photographs (fig. 20.14). Snapshots of employees taken with instamatic or instant (60-second) cameras never improve the professional look to a piece. Whenever possible, strive for high



**Figure 20.14** One of the chief problems with many newsletters is the temptation to include too many pictures and all about the same size. (Courtesy Roseanna Lester)

quality images with subject matter that isolates moments of people that go beyond the smiling group picture. When using color photographs, remember to get the best possible print-out from high dot-per-inch (dpi) laser printers. A printing or film company can make halftones of pictures to your size specifications if they are not part of the computer file. The separate halftone images can then be placed into the whole-page negatives.

## Newspapers

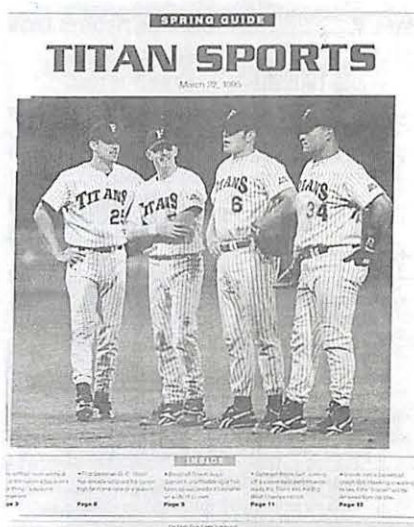
Newspapers combine the conservative layout seen on the cover of most newsletters, the need to work with advertisements as in many magazines, and the feature design freedom found in some brochures.

Because of tradition and reader expectation, front pages of newspapers are filled to the edges with headlines, stories, and pictures (fig. 20.15). An



**Figure 20.15** A traditional broadsheet-sized newspaper is a place to highlight important stories and images of the day. (Courtesy Daily Titan)

**Figure 20.16** With tabloid-sized newspaper formats, creative use of text and pictures is possible. (Courtesy Daily Titan)



**Figure 20.17** A full feature page in a newspaper broadsheet format is one of the best spaces for a designer to use text and images in creative, and yet communicative ways. (Courtesy Daily Titan)



exception to that rule are newspapers that use the tabloid rather than the traditional broadsheet format. Tabloid front pages are often strikingly similar to magazine covers (**fig. 20.16**).

*USA Today*, which began publishing in 1982, is usually credited for inspiring newspaper publishers to adopt a more modern approach (**fig. D** in color section). Color photos and other graphic elements, informational graphics, a table of contents, shorter stories, and an overall horizontal, modular design are layout considerations that have been adopted by many publishers across the country to attract new readers. Inside pages, however, are usually disappointingly uninspired in their graphic design. The reason for this predicament is because newspaper layouts for inside pages are given to copy editors with their display ads already placed. Editorial information goes in the space that's left at the top of the page. Consequently, design is largely a matter of fitting headlines, body copy, pictures and cutlines in the remaining space.

However, a newspaper designer has a great deal of creative flexibility on lifestyle, feature, or perspective pages (**fig. 20.17**). More so than with any other page in a newspaper, lifestyle section fronts can resemble large, vertical magazines in their innovative use of strong visual elements in a variety of colors and text attributes.

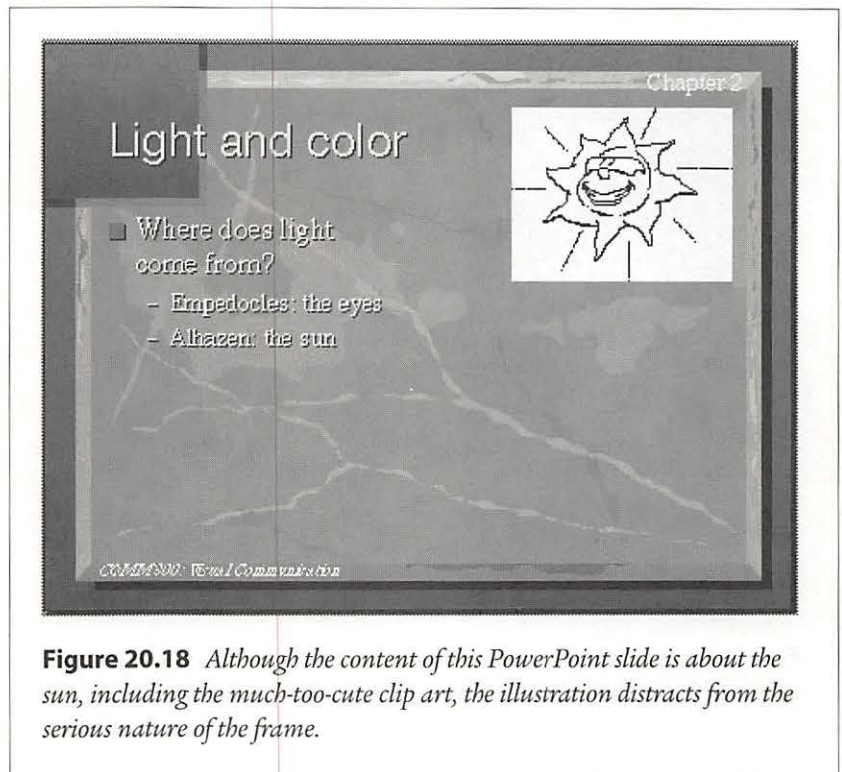
## Screen Presentations

Although the computer has made the production and distribution of brochures, magazines, newsletters, and newspapers more efficient and cost effective, those formats for publications were established hundreds of years

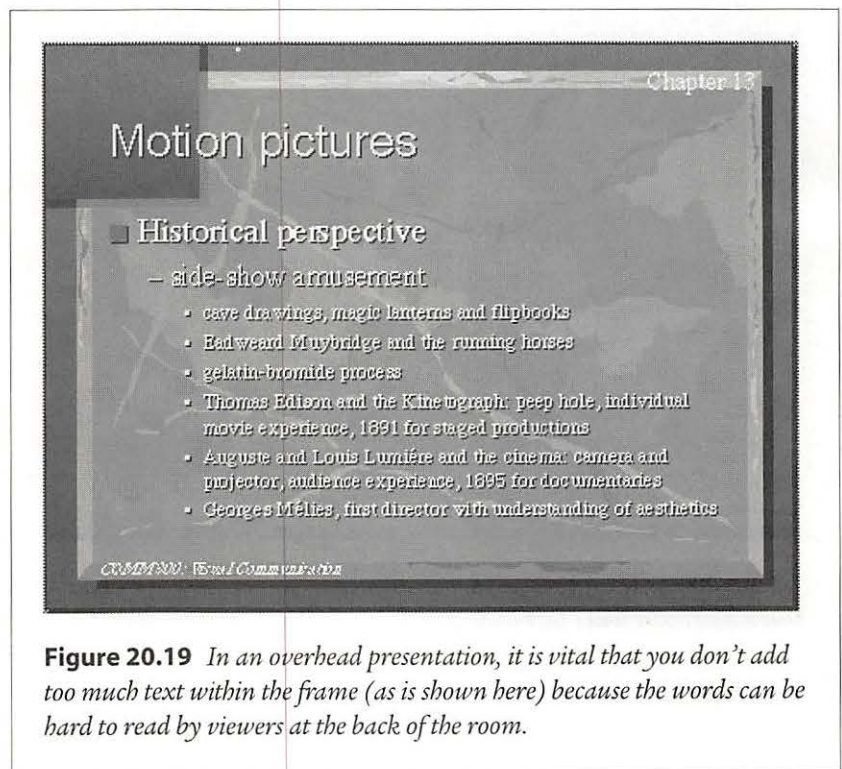
before the computer was invented (fig. E in color section). Presentation graphics and interactive multimedia (IM), however, are a direct result of innovative computer technology to create new ways of organizing and distributing words and pictures. Some experts predict that networked interactive multimedia (NIM) systems connected to global information systems such as the Internet or the World Wide Web may replace all other paper-bound publications. Consequently, it is vital that you know how to produce text and image combinations in this new media format. Two screen presentation formats will be discussed here: presentation graphics and interactive multimedia.

## Presentation Graphics

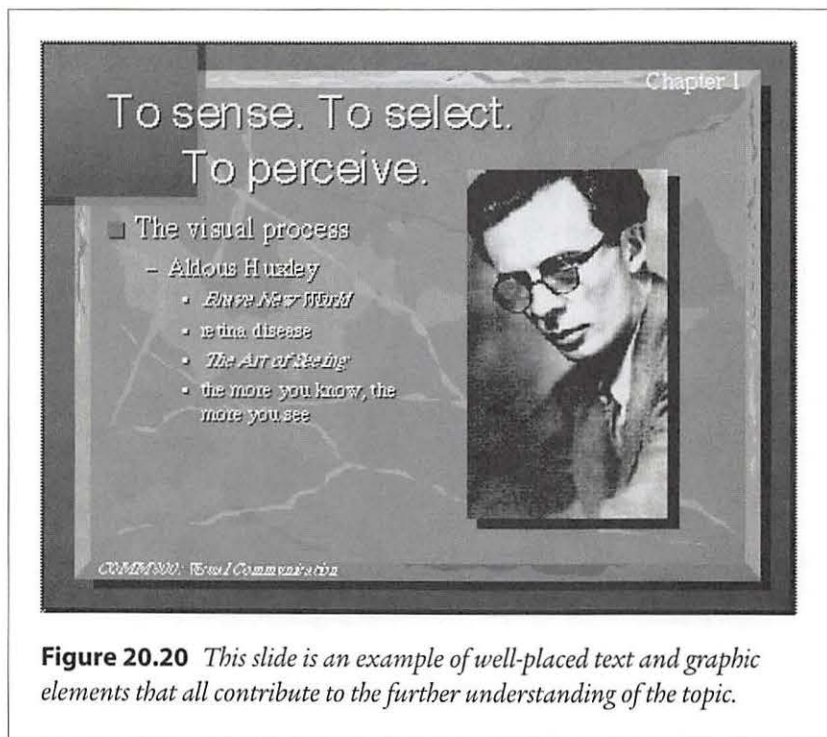
As more and more people become aware of what the computer can accomplish, it is expected that the colored markers and poster boards used for traditional presentations will be replaced by portable computers linked to an overhead projection system. Whether for business summaries or classroom discussions, presentation graphics is an extremely fast-growing field. A problem with presentation graphics software programs is that they make it extremely easy to combine word and picture elements within the frame. Consequently, a presentation is easily overrun with cute clip art and multicolored text and backgrounds (fig. 20.18). If you think of a frame as a page in which you must be careful about using the design suggestions of contrast, balance, rhythm, and unity, you will probably avoid the temptation to include too many graphic bells and whistles (figs. 20.19 and 20.20).



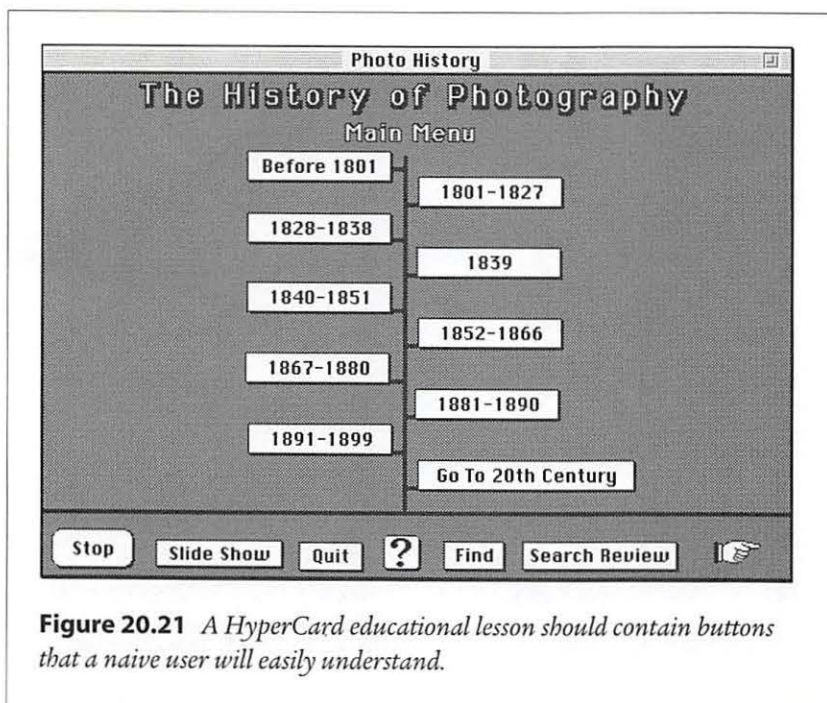
**Figure 20.18** Although the content of this PowerPoint slide is about the sun, including the much-too-cute clip art, the illustration distracts from the serious nature of the frame.



**Figure 20.19** In an overhead presentation, it is vital that you don't add too much text within the frame (as is shown here) because the words can be hard to read by viewers at the back of the room.



**Figure 20.20** This slide is an example of well-placed text and graphic elements that all contribute to the further understanding of the topic.



**Figure 20.21** A HyperCard educational lesson should contain buttons that a naive user will easily understand.

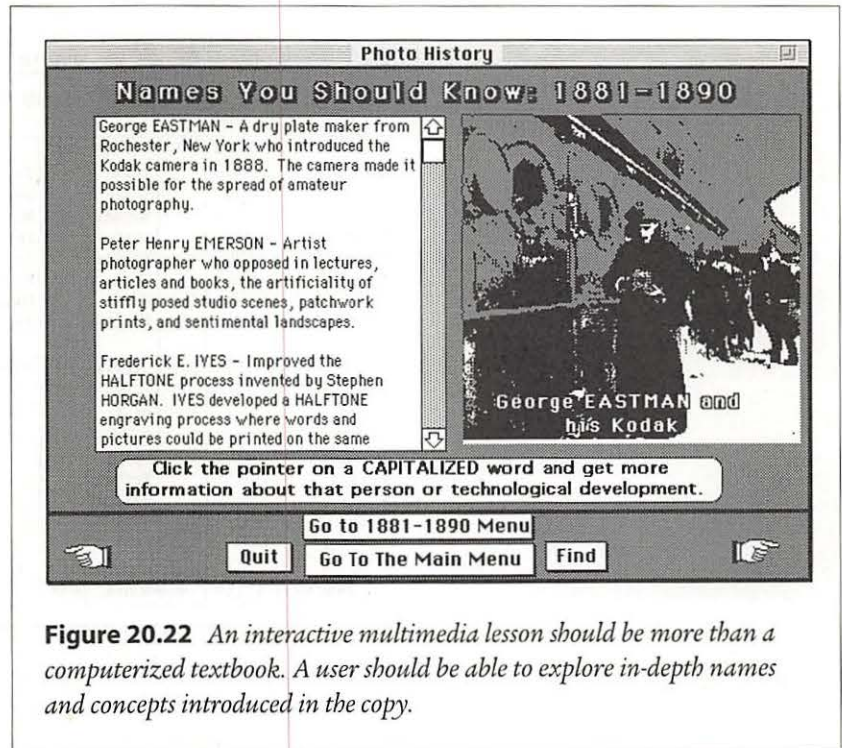
There are five particular concerns with screen presentation formats: placement, size, animation, time, and equipment:

- Headlines, subheads, body copy, and pictorial elements should be located within the frame at consistent locations.
- Your presentations can be designed for one person watching a computer monitor or an auditorium filled with people watching your work on a big screen. Whatever the situation, remember to make the text and images large enough to be easily seen.
- Animation of text and clip art is tempting, but it can look unprofessional if there are too many animation effect and the clip art is of a simple, cartoon style. If not used too often, one good technique for a list of items is to have each line drag across the screen from a side. When the new line comes in after a mouse click, the previous line changes to a gray color.
- If you are designing a system to be used automatically (the viewers don't control the transitions between frames) make sure the information stays on the screen long enough to be read. As a general rule, keep text on the screen long enough to be read slowly twice.
- Finally, with screen presentations, you need a way to present your designs. A computer is all you will need for one or two people, but for larger groups you will need a projection system. These can be as simple as a panel connected to a computer that uses an overhead projector and a screen or as complex as an expensive video projection system built into the ceiling of an auditorium. Make sure you know the specifics of the room's equipment before you show up for a presentation.

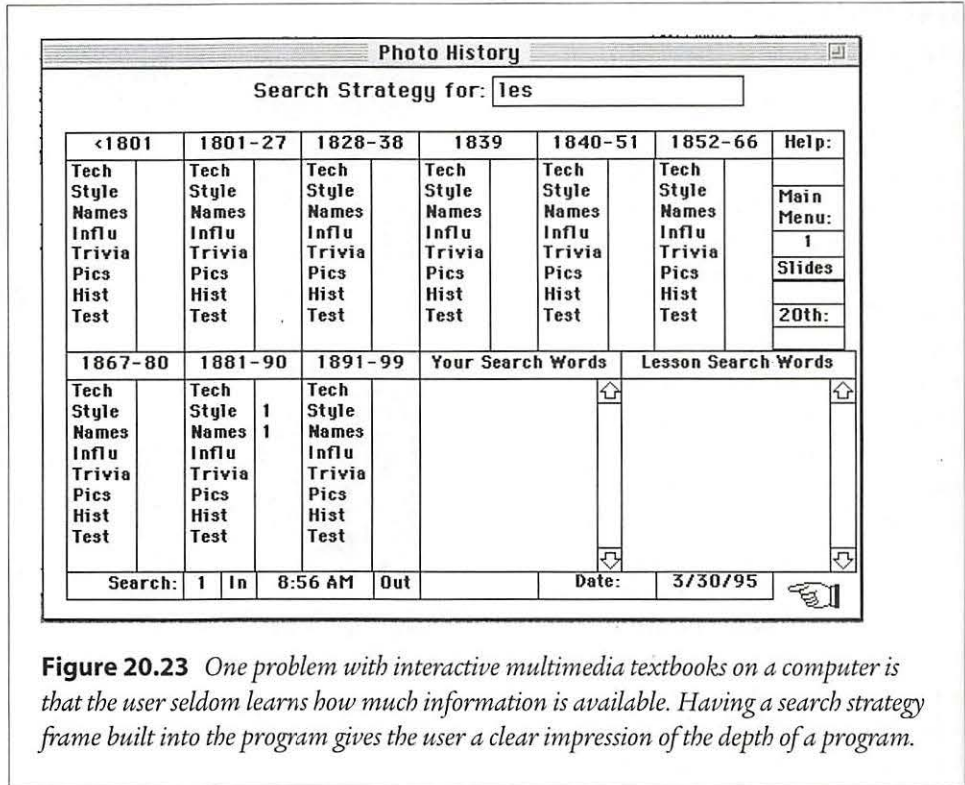
## Networked and Stand-Alone Interactive Multimedia

Interactive multimedia can take the form of stand-alone computer lessons on magnetic or CD-ROM laser disks or networked connected information programs with links to additional sources of information anywhere in the world (figs. 20.21, 20.22, and 20.23). As the name implies, interactive publications involve a certain degree of involvement by a user. For the most part, users move their mouse to look at additional information by clicking buttons or hypertext (the term for underlined or colored words that indicate links to other parts of the program or other information sources). It is important to adhere to the same design suggestions used with presentation graphics. In addition, buttons should always be in the same spot from frame to frame. If icons are used to indicate a button's purpose, they should be easily understood. It should be easy for a user to find a help button where the meaning of an icon can be found and a quit button so the user can leave the program.

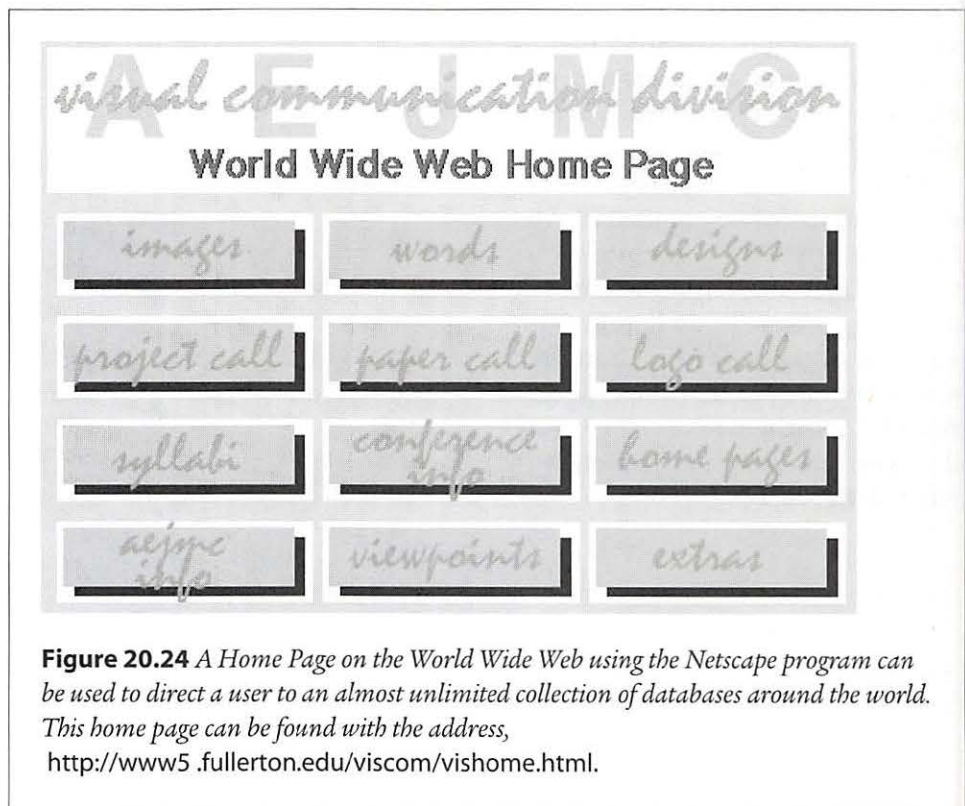
With a networked interactive multimedia software program such as Netscape, it is also important to let the user know the size of the text, still or moving picture or audio file. With a slow modem, some files can take several minutes to download—a user should know the size of a file before the hypertext, image, or audio file is selected (fig. 20.24).



**Figure 20.22** An interactive multimedia lesson should be more than a computerized textbook. A user should be able to explore in-depth names and concepts introduced in the copy.



**Figure 20.23** One problem with interactive multimedia textbooks on a computer is that the user seldom learns how much information is available. Having a search strategy frame built into the program gives the user a clear impression of the depth of a program.



**Figure 20.24** A Home Page on the World Wide Web using the Netscape program can be used to direct a user to an almost unlimited collection of databases around the world. This home page can be found with the address, <http://www5.fullerton.edu/viscom/vishome.html>.

# Color Concerns

## Color

Color is one of the most powerful visual elements (**fig. F\***). Because the reader's eyes are naturally drawn to a color in a design, you should be careful how color is used. Color rivets attention and helps set a mood. But color can also cause fatigue and distract from the content of a piece. Using color in a publication is also expensive because it requires additional press runs. There are two color processes of which you should be aware: spot and process.

## Spot Color

The primary inking color—or the first color—is almost always black. When you want to add another color for emphasis (for a rule or a drop cap), you are adding a spot color (**fig. G**). When adding a second color, two printing plates are required for the printing process: one for the black ink and one for the color. When you want black and two additional colors, you

will need three plates and three separate press runs. But because printing inks are transparent, you can overlap colors to create the illusion that more colors were used in the publication. For example, if you overlap blue and yellow, you will also get the color green for an added color effect without additional cost. You can further the illusion of more colors in a piece by using tints and shades (lighter and darker variations). If you want to use full-color photographs, you are employing the other process.

## Process Color

Process (or full or four) color is reserved for color artwork or photographs. Process color requires four separate printing impressions, one for black and one each for magenta, cyan, and yellow. The images must be precisely layered on top of one another when printed or the colors will not correspond to the original image (out of register) in the finished product. Consequently, color printing is much

*\*Note: All figures in this chapter are shown in the color section.*

more expensive and complex than one-color printing. When color photographs are printed, the colored dots of the halftone screens combine visually to produce a colored effect (**fig. H**).

Although there are several different color systems, you will want to use the application's Pantone Matching System (PMS) whether you are using spot or process colors. The Pantone company assigns a number to each color in its catalog. Because computer monitors vary in color fidelity, you should consult a printed collection of PMS colors on both coated and uncoated paper stock to avoid any colorful surprises. Using PMS colors ensures that a printer will correctly reproduce the color you want. Whether on paper or as part of a computer program, you should become familiar with using PMS color numbers rather than their names.

### Uses for Color

If your budget allows it, you should probably use color for photographs, advertisements, informational graphics, and rules (**fig. I**). You may also want to use color sparingly for feature story headlines, background tints for

feature stories, and drop caps. You should avoid using color for news headlines and text. As a general rule, news headlines and stories should be printed in black while feature heads and stories can be more colorful.

### Problems with Color

Using spot or process color is always tricky because a reader can be easily attracted or repelled by the color itself (**fig. J**). Often, it is difficult to guess what a reaction might be to a color for a mass audience. What has worked traditionally for the type of piece you are creating is a hint, but doesn't always lead to innovative graphic design styles. Always try to match your style with your intended audience. You should also research as thoroughly as possible all the sociological implications of different colors (for example, red is danger, green means envy and so on) for various cultural groups. There is a temptation to overdo the use of color simply because it is so easily rendered on a computer screen. Always have a justifiable reason for the colors you've selected and remember that color can add tremendously to the cost of a printed piece.

# Printing Concerns

## Printing

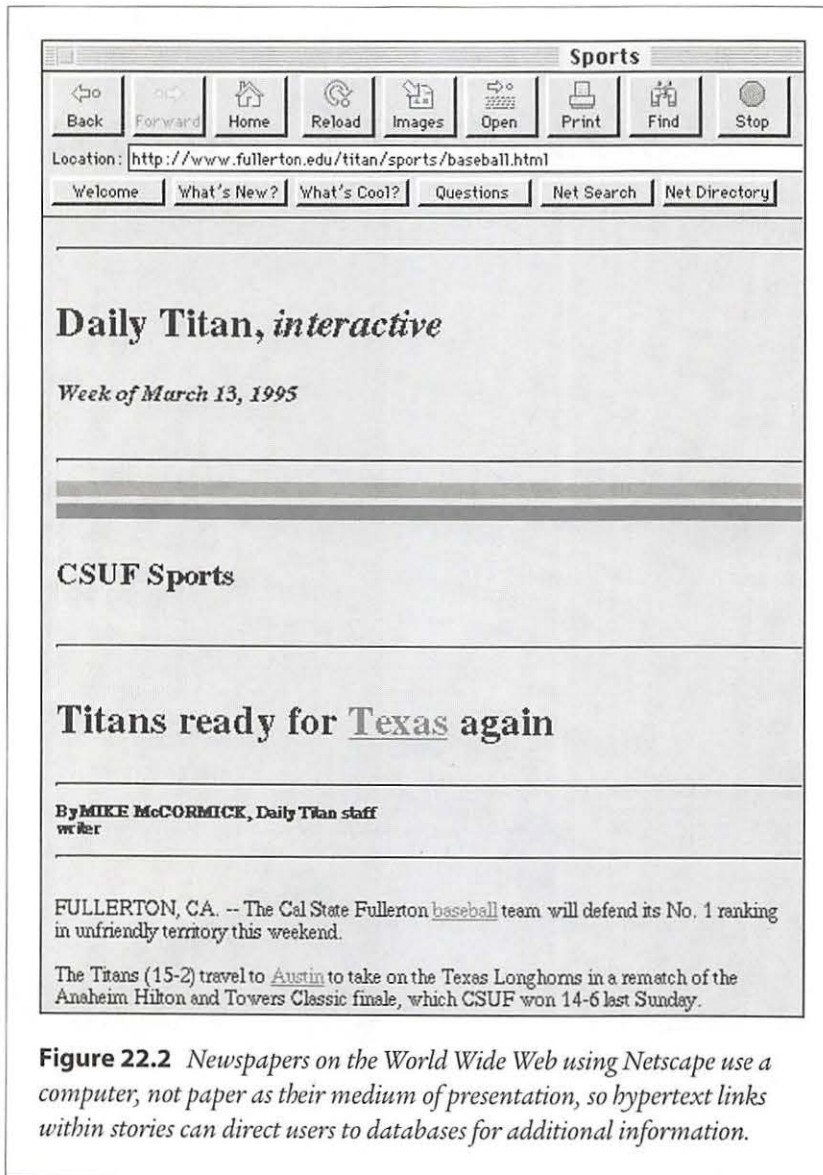
Because of innovative computer technology, the printing process is undergoing radical changes. Some experts have even predicted that by the start of the next century, most publications that normally use paper today will switch to all-electronic distribution (even the staid *New York Times* newspaper can now be accessed, along with many other publications, on the America Online bulletin board). But until that day arrives, you should have some knowledge of the printing process related to paper, presses, and binding (figs. 22.1 and 22.2).

## Paper

Many average designers think of paper only at the last stage of production, but such a procedure denies how important the element is to the total graphic design. Paper can be classified in several different ways, but the main categories you should be concerned



**Figure 22.1** Part of the reason broadsheet newspapers have a traditional appearance is because high-speed presses are designed to only use that size. Courtesy Vis-Com, Inc.



**Figure 22.2** Newspapers on the World Wide Web using Netscape use a computer, not paper as their medium of presentation, so hypertext links within stories can direct users to databases for additional information.

with are weight, color, finish, and grade (**fig. K** in color section).

Paper is measured in 500-sheet parcels called reams. The weight of a ream is considered the weight of the paper stock. A higher weight paper typically costs more than one of lower weight.

Because warmer colors (red and yellows) are considered personable whereas cooler colors (greens and blues) are thought to be more serious,

you must be careful to match a publication's content with the visual message conveyed by the paper color. In addition, color photographs reproduce better on paper with higher brightness and whiteness.

Paper comes in coated or uncoated stock. A coating affects the opacity or "see through" quality of the paper. Make sure your paper is opaque enough that the words and pictures on the opposite side show through the front. Coated paper is also brighter than uncoated paper and is better for the reproduction of four color photographs. You might use uncoated paper if your publication's content relates to a more rustic, down-to-earth appearance. Coated papers can also come in glossy or matte variations. However, glossy papers are not recommended for work that includes a great deal of text, because the reflective quality of the paper is hard on a reader's eyes.

A paper's grade, as in academia, is a classification based on the quality of the product. The grade should match the publication. A high-grade paper is simply not needed for newspaper or tabloid publications where you want to keep costs as low as possible. A medium grade will be fine for most newsletters. High-grade papers should be reserved for advertising displays, brochures and other professional publications. There are four basic grades of paper you should be familiar with: newsprint, book, bond, and cover. Newsprint is one of the cheapest paper because it absorbs ink quickly and discolors easily. Consequently, it is reserved for high-volume publications in which it is not important that the information last indefinitely. Book is a medium to high quality paper that is used whenever

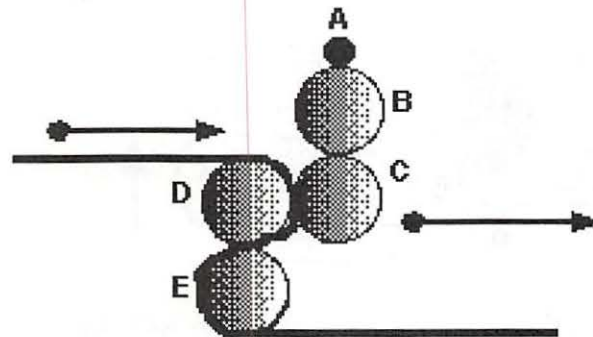
pictures with color is desired. Brochures, magazines, and textbooks are printed with book papers that come in a variety of coated and uncoated variations. The most common type of paper used for desktop publishing is bond. The paper is relatively inexpensive and perhaps more important, does not jam laser printers. For professional results, always use a bond paper with a bright finish. Cover papers also come in a wide assortment of colors and coatings. As the name implies, these papers are reserved for covers because of their heavier weight.

Printers and desktop publishers are gradually becoming more environmentally conscious. Recyclable paper is no longer dark and filled with fibers. There is currently a large variety of colors in coated and uncoated stock that has been recycled from previous paper materials. When you use recycled papers, make sure you let your readers know by including the familiar recycle logo. At the least, your computer lab should have a recycled paper bin where laser prints that are not wanted can be placed. Finally, always do your best to conserve the number of pages printed either at home or in a computer lab.

## Presses

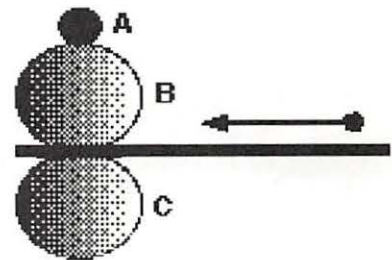
There are four main printing procedures you should be aware of: offset, letterpress, gravure, and laser (figs. 22.3–22.6).

Offset comes in three variations: platen, flatbed, and rotary. In the platen press, type is inked while the paper, on a metal platen, is pressed against the metal letters. The platen press is the simplest and most commonly used press for small jobs. The flatbed press has metal typefaces set

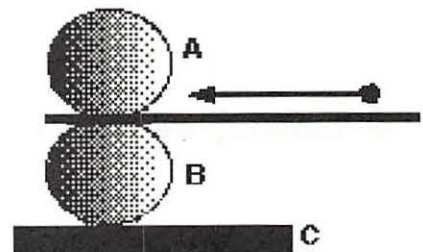


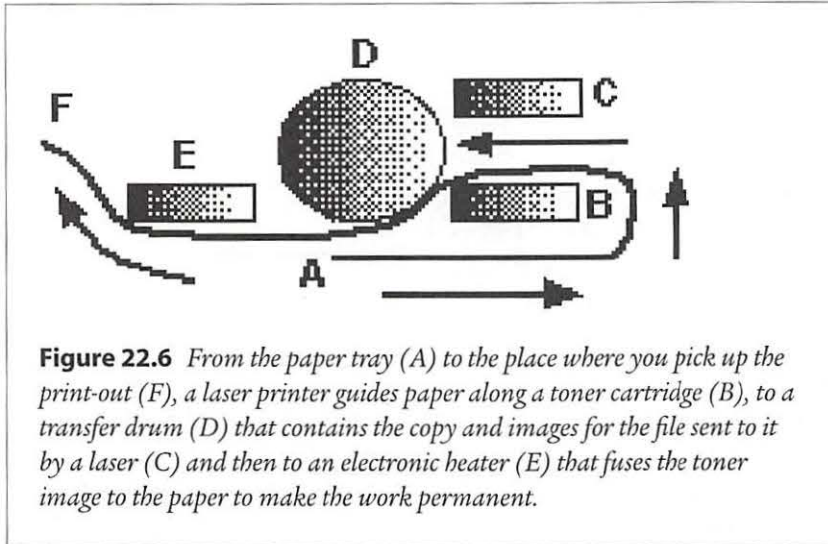
**Figure 22.3** An offset press includes an inking roller (A), a plate cylinder (B), a rubber cylinder (C), an impression cylinder (D), and a sheet-transfer cylinder (E). The press type gets its name because the plate cylinder doesn't come in contact with the paper - the text, images and graphic elements on the plate make an impression on the rubber cylinder that presses on the paper.

**Figure 22.4** The letterpress is one of the most inexpensive and simple printing presses with its inking roller (A), plate cylinder (B), and impression cylinder (C).



**Figure 22.5** Gravure printing presses offer fine-quality output as its impression cylinder (A) is above the paper with the plate cylinder (B) that dips into an ink well (C).





**Figure 22.6** From the paper tray (A) to the place where you pick up the print-out (F), a laser printer guides paper along a toner cartridge (B), to a transfer drum (D) that contains the copy and images for the file sent to it by a laser (C) and then to an electronic heater (E) that fuses the toner image to the paper to make the work permanent.

on a flat bed. Paper is placed on a cylinder that is rolled over the inked letters. The press that is most used for high volume, newspaper-type printing is the rotary press. Rotary offset presses use three cylinders. The name refers to the fact that the printing plate produces an impression on a rubber cylinder which then prints on the paper that comes in large rolls. Offset presses can run longer and cheaper than any of the other types of presses because the metal type does not deteriorate during the printing process as fast.

Gravure (or intaglio) uses two cylinders. But whereas letterpress type is raised (or in relief) gravure type is below the surface of the plate (or recessed). Rotogravure refers to a gravure press that is attached to a large roll of paper. Gravure presses, although not as fast as offset presses, can produce high quality photographic reproductions and are often used for the Sunday magazine found in many newspapers.

The most common type of printing press you will regularly use is the laser printer. There are many types of laser

printers, but you should use one with at least 300 dots per inch (dpi) output. A laser printer assembles entire pages of a document in its memory. It also stores numerous typeface fonts. It is best to use a printer with as much memory as it can hold so that it will run as fast as possible. Most laser printers now use PostScript, a software language that converts whole pages that the laser printer outputs one page at a time. The resolution of the output is much better than without the PostScript program.

If you are concerned whether a service bureau has the program or typeface that you used to create your design, you might want to convert the work to a PostScript file. With many programs you can convert the file to a PostScript file and save it on a disk, cartridge, or removable hard drive. This option is available, for example, with the print dialog box for PageMaker and QuarkXPress. The PostScript file can be used by most service bureaus. It is always a good idea to check before you go through this process. See "Printing a file" in Chapter 3 for more details (page 60).

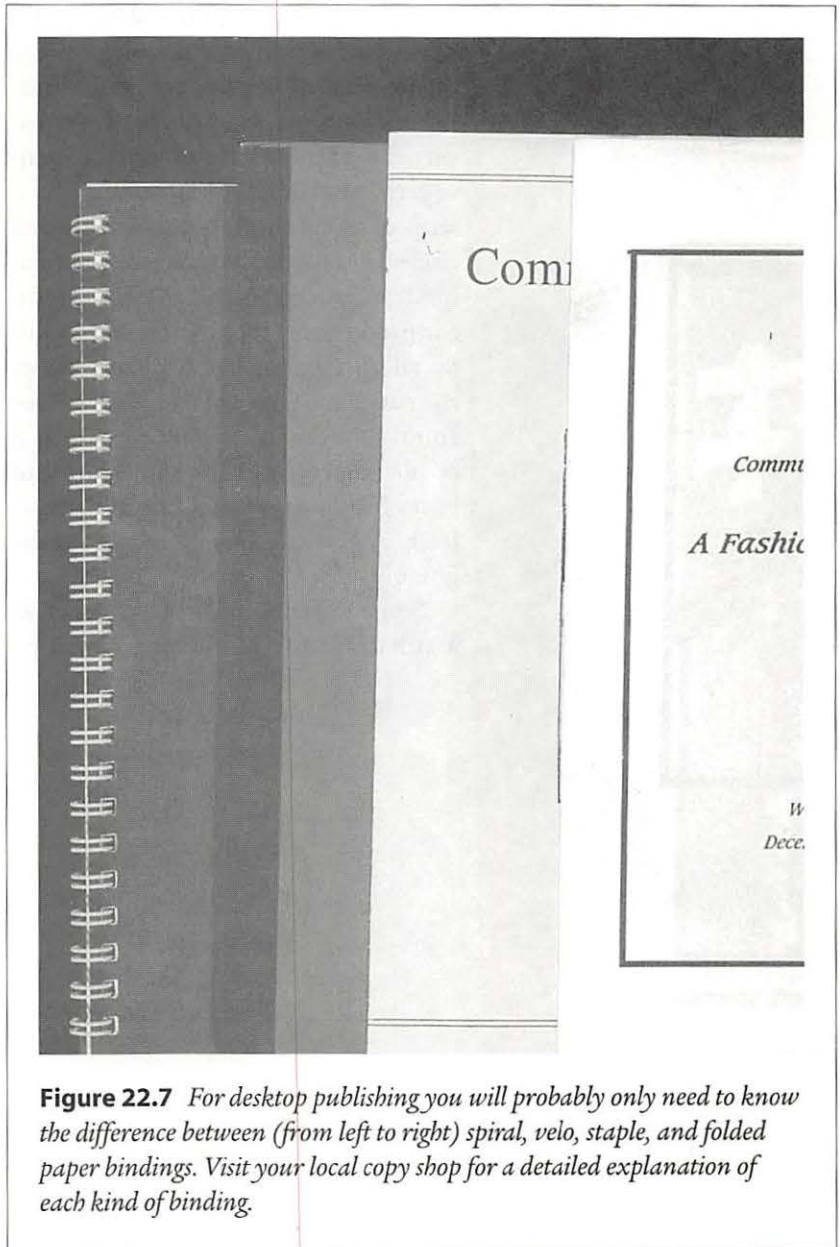
Resolution is an important issue with laser printing, especially when it comes to reproducing photographs. A 300 to 400dpi printer is fine for text and line art, but photographs will not have the resolution necessary for professional quality. Because of advances in the powder used with laser printers, relatively inexpensive 600dpi printers are now on the market. However, you will want to use a much better quality printer for professional quality work. Such printers are extremely expensive, so save your work on a computer disk or SyQuest cartridge and go to a service bureau to output your work. An imagesetter will produce 1250 to

2500dpi—excellent quality for photographic reproduction.

You will also need to set the line screen for photographs in the software program located in the program's printing dialog box. Use a 133-line screen for brochures and magazines and a 90-line screen for most newsletters and newspapers. If you are using colors, remember to request registration marks from your printer to check for proper alignment of the layers. You will also save time and money if you output from an imagesetter as a negative—that way your work can go straight to a printer. However, make sure you have complete confidence in your document because it is difficult to see errors in a negative. If you own a color printer, use it only to check your document (to make comps) or for other quickly produced presentations because of its low professional quality.

## Binding

Copy shops are sophisticated printing establishments that can satisfy many of your binding requirements. In most stores, you simply tell the attendant how you want your paper collated and bound. You will most likely only need one of the four types of simple binding techniques: fold, staple, velo, and spiral (**fig. 22.7**). A two-fold brochure or a four-page newsletter simply requires accurate folding and collating. If you can afford the extra charge for such services, copy shop employees can save much time and trouble by doing it for you. For documents with more pages, you will want one of the other three bindery types. For staple bindery, have the copy center personnel place two staples in the center, double-truck



**Figure 22.7** For desktop publishing you will probably only need to know the difference between (from left to right) spiral, velo, staple, and folded paper bindings. Visit your local copy shop for a detailed explanation of each kind of binding.

page of an eight-page newsletter. Velo and spiral bindings cut holes on the inside edge of your paper. Velo binding involves placing pegs between two vertical strips of plastic that all snap together, whereas spiral binding is a strip of metal or plastic that coils in a circle through the holes in the paper to bind the work together. Velo is useful for professional-looking presentations. Spiral, although not as attractive, allows the pages to be opened flat. With velo or spiral bindery, remember to choose a cover stock paper for the front and back. Inside pages should also have at least  $\frac{1}{2}$ " of white space to allow for the binding.

Some experts predict that paper as a substrate for publications will be

replaced by all-electronic, digital communications systems. It is quite possible that when machines that combine the features of the telephone, television, and computer (possibly called a teleputer) link homes and offices with fiber optic cable, the video artist Nam June Paik's prediction will come true: "Paper is dead. Except for toilet paper."

But even in a paperless society, there will be publications that will look like the books, brochures, magazines, newsletters, and newspapers of the past. The basic design suggestions that direct the use of word and picture elements today will also be important in communications systems tomorrow.

---

# *Exercises to Test Your Skills*

---

## **Exercises**

A computer disk with text and picture files for both computer platforms came with this workbook. Use the files on the disk to complete the following assignments. Be sure to read the README.TXT text file for a description of the files on the disks. For best results, copy the entire contents of the disk to your hard-drive and save the floppy disks in a safe place in the event that you need to refer back to the original files.

The data disk that came with this workbook was originally formatted for a PC or non-Macintosh-type computer. Most Macintosh computers can read PC disks, but most PC computers cannot read Macintosh disks, so this procedure makes the picture and text files available to more users while using only one disk. If your Macintosh is an older model that cannot read PC formatted disks, you can purchase a program that performs that task. Common and

low-cost applications include Dos Mounter and MacLinkPlus.

The pictures were scanned at a small size to fit all of them on the disk. When you enlarge them for your layout, their quality will suffer, becoming what is known as “pixelated,” or out of focus. The images were also saved at a low dpi (72) which is fine for screen media, but is not acceptable for printing. Refer to the printed examples included with this workbook if you have trouble determining the content of any image. You may want to scan the pictures yourself at a higher resolution and a larger size to get higher quality images in your designs. If you are able, save your high quality (and large) computer files on a SyQuest-type removable cartridge, and take them to a service bureau for a superior quality print that you can include in a portfolio. Nevertheless, low-resolution pictures “for position only” are commonly used in pre-printed layouts to give a rough idea how a design will look.

Use the PCT images for either computer platform. Illustrator and CorelDraw cannot use PCT formatted files, so you will need to convert the images from the disk to EPS if you want to use them. However, for the following exercises you won't need to worry about such a procedure.

The exception is for the maps on the disk. Because PageMaker does not have a way to produce a transparent background for PCT images, the maps located in the MAPS folder are in three different file formats: For PageMaker, TIFF (Macintosh) and TIF (Windows) and for QuarkXPress, PCT.

#### *Computer Basics*

- View the files within a hard-drive or folder or directory by icon, name, size, kind, and date.
- Find a file using the computer's built-in procedure.
- If the scrapbook or clipboard already contains some text or a picture, copy and paste it into another frame. Now, cut or delete the copy or picture.
- Copy a file from a disk to the hard-drive (or vice-versa). Delete the copy by placing it in the Trash (Macintosh) or Delete key (Windows).

#### *Typography*

- Find examples of the six typeface families on your computer (or as many as you have).
- Design a page using PageMaker or QuarkXPress in which you label each family, give the name of the typeface, show the complete font set using the typeface, and write a 25-word explanation of the mood of the family and how it might be used.

#### *Logo*

- Pick a typeface family that best describes your own personality.
- Design a one-inch-square logo using the first initials of your name.
- Include a brief explanation of why you made your typeface design choices.

#### *Picture Manipulations*

- Use the pictures in the folder named ALTERED to design a photo-illustration for the fictitious *On The Road* magazine.
- Use Photoshop to cut the girl bikers (BIKERS.PCT) out of the one picture and paste them on the road picture (ROAD.PCT).
- Add a nameplate and any other text you think might be appropriate for the cover.

#### *One Page Layout*

To prepare for more in-depth layout work, create a one-page, vertical (8½ x 11-inch) design with PageMaker or QuarkXPress using dummy text to simulate a headline, body copy and cutlines and two pictures you have scanned or used from the pictures that came with this workbook.

### **Informational Graphics Production**

Supplied with this workbook are scanned color and black and white pictures that correspond with six different stories: Alaskan scenic views and a salmon processing plant; New Orleans views and the Mardi Gras; and Northern Ireland scenic views of Belfast and children involved in "the troubles." You should probably decide on a story that will be appropriate for the design format you will work with

later on. The stories can be divided into advertising, public relations stories, or photojournalism stories. Obviously, an advertisement or brochure touting the benefits of visiting Belfast, Northern Ireland, for example, would include scenic views of the town as opposed to the violence that can be found in other areas. By selecting a story out of the stories you work with, your informational graphics examples will be consistent with the final design assignment. Of course, feel free to discover new combinations of pictures and formats. Textual information you can use for the infographic assignments can be found within a file named "infographics."

**Fact Box** Use the infographic text to

- Use a fact box.
- Feature a headline, subhead, body text, and source or credit line.
- Organize the information in some graphic way to create individual facts.

Use the infographic information to make a table. As with all other infographics, include a headline, subhead, body copy, and source or credit line.

#### Chart

- Use the infographic information to make a line, column, bar, pie, or pictographic chart using a worksheet program such as Excel or Lotus 1-2-3.

#### Map

Create a locator map in which you supply the labels for the map inside the folder name "PS." Use the

program of your choice to add additional features to your map (such as major roads, rivers, names, and so on). You will want to consult a detailed map of the area. The maps are in three picture formats so they can be used by PageMaker and QuarkXPress. For all three maps—Alaska (ALASKA.PCT, ALASKA.TIF, and ALASKA.TIFF), Louisiana (LOUISI.PCT, LOUISI.TIF, and LOUISI.TIFF) and Great Britain (BRITAIN.PCT, BRITAIN.TIF, and BRITAIN.TIFF)—the orientation is north. The scale for the three maps, however, is different: For Alaska, one inch = 400 miles; Louisiana, one inch = 75 miles; and Great Britain, one inch = 100 miles.

### In-Depth Design Assignment

Select a design format from those discussed in Part Two (advertising, brochure, magazine, newsletter, newspaper, screen presentation, interactive lesson, or networked interactive multimedia). Use dummy text (that came with this workbook) to create (where appropriate) headlines, subheads, quote outs, bylines, captions, cutlines, credit lines, body copy, and drop caps. Use the informational graphics you created previously and the pictures from the workbook disk to complete the design assignment. Remember that if you are working with Illustrator or CorelDraw you will need to convert the PCT files to EPS using Photoshop.

Use the step-by-step guides in Part Two to help in your production.

If you select the advertising format, create three separate ads in one or more design formats. If a brochure, design a double-sided piece with either two or

ee folds. For a magazine, work with three pages—one can be a cover. For a newsletter, design a four-page, double-sided document. If you are creating a newspaper, design the front page or a section front and at least one inside page with advertisement space included. For a screen presentation or interactive lesson, include 10 frames or

cards. If you are creating networked interactive multimedia, create a home page and at least five other pages linked from the homepage.

Print your finished designs (again, the low resolution pictures will be functional, not attractive) with your printer or take the work to a service bureau.

later on. The stories can be divided into advertising, public relations stories, or photojournalism stories. Obviously, an advertisement or brochure touting the benefits of visiting Belfast, Northern Ireland, for example, would include scenic views of the town as opposed to the violence that can be found in other areas. By selecting a story out of the six to work with, your informational graphics examples will be consistent and can be used in your final design assignment. Of course, feel free to discover new combinations of pictures and formats. Textual information that you can use for the infographics assignments can be found within a file named “infographics information.”

#### *Fact Box*

- Use the infographics text to produce a fact box.
- Include a headline, subhead, body copy, and source or credit line.
- Design some graphic way to separate individual facts.

#### *Table*

- Use the infographics information to make a table. As with all other infographics, include a headline, subhead, body copy, and source or credit line.

#### *Chart*

- Use the infographics information to make a line, column, bar, pie, or pictographic chart using a worksheet program such as Excel or Lotus 1-2-3.

#### *Map*

Create a locator map in which you supply the labels with the map inside the folder named “MAPS.” Use the

program of your choice to add additional features to your map (cities, major roads, rivers, names, and so on). You will want to consult a detailed map of the area. The maps are in three picture formats so they can be used by PageMaker and QuarkXPress. For all three maps—Alaska (ALASKA.PCT, ALASKA.TIF, and ALASKA.TIFF), Louisiana (LOUISI.PCT, LOUISI.TIF, and LOUISI.TIFF) and Great Britain (BRITAIN.PCT, BRITAIN.TIF, and BRITAIN.TIFF)—the orientation is north. The scale for the three maps, however, is different: For Alaska, one inch = 400 miles; Louisiana, one inch = 75 miles; and Great Britain, one inch = 100 miles.

### **In-Depth Design Assignment**

Select a design format from those discussed in Part Two (advertising, brochure, magazine, newsletter, newspaper, screen presentation, interactive lesson, or networked interactive multimedia). Use dummy text (that came with this workbook) to create (where appropriate) headlines, subheads, quote outs, bylines, captions, cutlines, credit lines, body copy, and drop caps. Use the informational graphics you created previously and the pictures from the workbook disk to complete the design assignment. Remember that if you are working with Illustrator or CorelDraw you will need to convert the PCT files to EPS using Photoshop.

Use the step-by-step guides in Part Two to help in your production.

If you select the advertising format, create three separate ads in one or more design formats. If a brochure, design a double-sided piece with either two or

three folds. For a magazine, work with three pages—one can be a cover. For a newsletter, design a four-page, double-sided document. If you are creating a newspaper, design the front page or a section front and at least one inside page with advertisement space included. For a screen presentation or interactive lesson, include 10 frames or

cards. If you are creating networked interactive multimedia, create a home page and at least five other pages linked from the home page.

Print your finished designs (again, the low resolution pictures will be functional, not attractive) with your printer or take the work to a service bureau.

---

# *Desktop Computing Equipment Requirements*

---

**W**henever you want to include words and images in displays that range from one-page printed pieces to multiframe interactive lessons, at the minimum you will need the most powerful and fastest computer you can afford.

## **Macintosh Minimum Requirements**

- Central Processing Unit: 68020 or greater
- System 7.0 or greater
- 6MB RAM

## **Windows Minimum Requirements**

- Central Processing Unit: 486-based
- Windows 3.1 or greater
- 8MB RAM

Of course, for graphic work you will most likely need a more powerful and complete system. Without recommending individual brands, here is a list of computer equipment requirements (software must be purchased separately) at three different price ranges:

## **\$5,000 Workstation**

Useful for word processing, basic page designing, and beginning image processing.

- CPU with a medium clock-speed of at least 60MHz
- 32MB RAM
- 500MB hard drive
- SyQuest-type external drive

- 24-bit color display
- 17" high-resolution color monitor
- Internal CD-ROM drive
- Extended keyboard
- Ethernet network

### **\$10,000 Workstation**

Useful for word processing, page designing, advanced image processing, and intermediate presentation graphics and networked interactive multimedia production.

- CPU with a medium clock-speed of at least 80MHz
- 64MB RAM
- 1GB hard drive
- 24-bit color display
- 17" high-resolution color monitor
- Internal CD-ROM drive
- SyQuest-type external drive
- Extended keyboard
- Ethernet network
- Flatbed scanner with print and negative/slide capabilities
- Color printer

### **\$50,000+ Workstation**

Useful for word processing, superior printed displays, advanced image and video processing, presentation graphics and networked interactive multimedia, and CD-ROM production.

- CPU with a medium clock-speed of at least 80MHz
- 124MB RAM
- 2GB hard drive
- SyQuest-type external drive
- 24-bit color display
- 17" high-resolution color monitor
- Internal CD-ROM drive
- Video capture/display board
- VHS player/recorder
- Hi-8 player/recorder
- Videodisc player
- 13" preview monitor
- Extended keyboard
- Ethernet network
- Flatbed scanner with print and negative/slide capabilities
- Digital camera
- Color dye-sublimation printer
- Black and white printer
- CD writer

---

# *Contents of the Text and Graphics Files in the Data Disk*

---

If for some reason you can't access the text and picture files located within the disk that came with this workbook, the contents of the disk are reproduced below.

## **Contents of the README.TXT File**

### *CONTENTS OF COMPUTER FILES*

Copy the enclosed files to your own hard-drive and then save the data disk in a safe place in case you need to use it again.

#### *TEXT FILES (TEXT)*

There are six possible stories you can use: Alaskan scenic views, the Alaskan salmon industry, New Orleans scenic views, Mardi Gras, Belfast, Northern Ireland scenic views and the violence in Northern Ireland.

File: dummy text (DUMMY.TXT)

Use this file for all your simulated text needs. Place it within your graphic designs and copy and paste parts of the text to create headlines, subheads, body copy and so on. The text is a variation from Pietro Bembo's *De Aetna* 1495-96 and printed originally by Aldus Manutius.

File: infographics information (INFOGRAP.TXT)

Use the text in this file to create a fact box, table, and chart for each of the stories.

#### *PICTURE FILES (PICTURES)*

NOTE: All photographs were taken by Paul Martin Lester. The pictures were scanned at 72 dots per inch (dpi) which is fine for screen presentations, but will produce crude, "for position only" printed versions. All pictures

are saved in the PCT file format. If you want to use the images in the Illustrator program you will need to convert the files to EPS (Illustrator) formats using Photoshop.

All of the images below are also available on line at the address, <http://www5.fullerton.edu/les/workbook/homepics.html>. If you have a Netscape graphics viewer you can see and download any image.

Folder: ALASKA

Folder: AL\_SCENE

Files: SCENIC.PCT a mountain scene at sunset  
MOUNTAIN.PCT a mountain scene at noon  
MOOSE.PCT one of many animals seen during a trip to Alaska  
BOAT.PCT a close-up shot of a fishing boat  
FISHING.PCT scenic view of several fishing boats

Folder: SALMON

Files: BIGFISH.PCT a salmon worker carries a king salmon for processing  
GUTTING.PCT a salmon worker guts a silver salmon  
PLANT.PCT an overall view of a salmon processing plant  
RACKS.PCT after the fish are cleaned, they are sent to the freezer in racks  
SALMON.PCT a symbolic shot linking a knife and a salmon

Folder: ORLEANS

Folder: MARDI\_GR

Files: STAGE.PCT as the crowd reacts, a man is overcome by alcohol  
OYSTER.PCT a man performs for the crowd dressed as an oyster  
LADIES.PCT Mardi Gras is a time for costumes  
CORNER.PCT a crowded corner in the French Quarter  
BUNNY.PCT even the Easter bunny must stop and tie his shoe

Folder: CITY&PEO

Files: ALHIRT.PCT the famed trumpet player reads a sheet of music  
RAINY.PCT a quiet scene at Jackson Square in the French Quarter  
BUILDING.PCT a fish-eye lens distorts a French Quarter building  
SUNTAN.PCT an organized sun worshiper at Jackson Square  
STREETCA.PCT two schoolgirls pass the time while riding a streetcar  
SHOOTING.PCT police stand over the body of a boy killed with a shotgun

Folder: BELFAST

Folder: CITY

Files: ROSES.PCT the city park in Belfast is filled with many botanical sights  
HOUSE.PCT a look at Belfast from atop Cave Hill  
GIRLS.PCT three young Irish girls pose for the photographer  
CITY.PCT downtown Belfast is as commercially active as any other town  
CASTLE.PCT a look at Belfast Castle

Folder: TROUBLES

Files: WIRE.PCT a young boy stands on a building surrounded by barbed wire  
SHOTS.PCT an IRA firing party shoots over the casket of Joe  
McDonald in 1981

MASK.PCT a young boy erects a barricade  
 ROCKS.PCT young children throw rocks at passing police and  
 military vehicles  
 BARRICAD.PCT two young boys construct a barricade in the street

Folder: MAPS

Files: ALASKA.PCT, ALASKA.TIF, ALASKA.TIFF line drawing map of Alaska  
 LOUISI.PCT, LOUISI.TIF, LOUISI.TIFF line drawing map of Louisiana  
 BRITAIN.PCT, BRITAIN.TIF, BRITAIN.TIFF line drawing map of  
 Great Britain

Folder: ALTERED

Files: BIKERS.PCT two girls set out to go fishing on their bicycles  
 ROAD.PCT on the road somewhere in New Mexico

## Contents of the INFOGRAP.TXT File

### *FACT BOX INFORMATION*

#### *FOR ALASKA SCENIC STORY*

Population is 550,043; the state's area is 591,004 square miles; there are 6,640 miles of coastline; the highest elevation is Mount McKinley at 20,320 feet; the January average temperature is 5° while for July it is 55°; the annual amount of rainfall is 55 inches; statehood was given in 1959 (the 49th state).

#### *FOR SALMON STORY*

There are five kinds of salmon typically processed in Alaskan plants: King can range between 50 and 100 pounds, is the largest, also called Chinook, and its cheeks are a rare gourmet delicacy; Red is the most numerous, holds its color well after processing, also called sockeye and can weigh as much as 15 pounds; Pink is the smallest at five pounds, mostly used for canning and is also called the humpback; Silver is a beautiful fish that is well adapted for freezing, it can weigh up to eight pounds and is also known as Coho; and Dog can weigh up to 12 pounds, it has an ugly physical appearance, is

mostly eaten by native Alaskans and is also called chum.

#### *FOR NEW ORLEANS SCENIC STORY*

City population is 557,927; the city's area is 364 square miles; the average temperature in January is 54° and in July is 82°; yearly average rainfall is 54 inches; the city was founded in 1718 and incorporated in 1805.

#### *FOR MARDI GRAS STORY*

Mardi Gras is French for fat Tuesday; celebrated the day before Lent; introduced by French colonists in the early 1700's; social organizations called krewes conduct parades throughout the city; the oldest krewes are Comus established in 1857 and Rex begun in 1872.

#### *FOR BELFAST SCENIC STORY*

Population is 362,000; the city's area is 44 square miles; it is located on the river Lagan; Belfast obtained a royal charter in 1888 and became the seat of the Northern Ireland government in 1920; one of the largest industries is the Harlan and Wolff shipbuilding firm which made the Titanic; since

1968 the city and area have been hit by sectarian violence.

#### *FOR THE TROUBLES STORY*

In 1690, James II, the Catholic king of England was defeated by William of Orange; 1801, Act of Union abolished the Irish Parliament; 1886, Home rule began for Ireland; 1920, the Government of Ireland Act divided the country; 1967, Northern Ireland Civil Rights Association began to fight for civil rights; 1968, beginning of the riots and the worse of the sectarian violence between Protestant and catholic extremists; 1994, Irish Republican Army (IRA) cease fire.

#### *TABLE AND/OR CHART INFORMATION*

##### *FOR ALASKA SCENIC STORY*

Population figures for the state: 1890-32,052; 1900-63,592; 1920-55,036; 1940-72,524; 1950-128,643; 1960-226,167; 1970-302,173; 1980-401,851; 1990-550,043.

Ethnic distribution: Anglo-75.5%; African American-4.1%; Latino-3.2%; Native American-15.6%; Pacific Islander-3.6%.

Livestock: cattle-9,500; sheep-2,400; poultry-6,000; reindeer-23,000.

##### *FOR SALMON STORY*

Leading salmon countries per year (in tons): Norway-26,000; Canada-56,500; Russia-90,200; Japan-189,800; U.S.-345,700. Source: U.S. Department of Commerce.

Alaskan land use: crops and pasture-1%; forest-32%; other-67%.

Urban-rural distribution of population: 1960-37.9% urban and 62.1% rural; 1970-56.9% urban and 43.1% rural; 1980-64.3% urban and 35.7% rural; 1990-69.3% urban and 30.7% rural.

Statewide income comes from: commercial fishing-\$1.5 billion; construction-\$1.9 billion; non-fuel minerals-\$641.4 million; tourism-\$500 million.

##### *FOR NEW ORLEANS SCENIC STORY*

Ethnic distribution for the state: Anglo-67.3%; African American-30.8%; Latino-2.2%.

Livestock: cattle-840,000; hogs/pigs-50,000; sheep-16,000; poultry-2.1 million.

##### *FOR MARDI GRAS STORY*

Statewide income comes from: commercial fishing-\$263.5 million; construction-\$2.9 billion; non-fuel minerals-\$381.1 million; tourism-\$4.2 billion.

Employment distribution: trade-23.1%; service-23.6%; government-20.8%; manufacturing-11.1%; other-21.4%.

##### *FOR THE TROUBLES STORY*

Religious distribution in Northern Ireland: Catholic-36%; Methodist-5%; Presbyterian-27%; Anglican-22%; other-10%. Religious distribution in the Republic of Ireland: Catholic-95%; Anglican-3%; other-2%.

## **Contents of the DUMMY.TXT File**

Falo aliquando fubexefa uentos admiferit aeftuantes, per quos idonea flammae materies incanderetur. Habes, unde incendia oriantur Aetnae tuae. Habe nunc quomodo etiam orta perdurent. In quo quidem nolo ego te illud admirari, quod uulgu follet. Magnu effe fcilicet tantras flammae, tam immen fos ignes poft hominum memorium fem per habuiffe. Quo alereutur. Quid eft

enim magnum ipfi magiftrae rerum omniu. Er parenti naturae, quid arduum. Quid illa tandem non poteft. Qui ftellas qui folem qui coeli conuexa. Qui terras omnes acmaria qui mundum deni ip fum. Qui nihil eft admirabilius. Uel po tius extra quem nihil eft. Quod admireris faepe fine admiratione intuemur. Nifdem nobis effe Aetna miraculum poteft. Caue fiftam imprudens fili. Ut tuid putesnam fi naturam respicimus. Nihil in Aetna eft quod mirum uoces fi rem.

Falo aliquando fubexefa uentos admirerit aestuantes, per quos idonea flammae materies incanderetur. Habes, unde incendia oriantur Aetnae tuae. Habe nunc quomodo etiam orta perdurent. In quo quidem nolo ego te illud admirari, quod uulgu follet. Magnu effe fcilicet tantras flammamas, tam immen fos ignes poft hominum memorium fem per habuiffe. Quo alereutur. Quid eft enim magnum ipfi magiftrae rerum omniu. Er parenti naturae, quid arduum. Quid illa tandem non poteft. Qui ftellas qui folem qui coeli conuexa. Qui terras omnes acmaria qui mundum deni ip fum. Qui nihil eft admirabilius. Uel po tius extra quem nihil eft. Quod admireris faepe fine admiratione intuemur. Nifdem nobis effe Aetna miraculum poteft. Caue fiftam imprudens fili. Ut tuid putesnam fi naturam respicimus. Nihil in Aetna eft quod mirum uoces fi rem.

Falo aliquando fubexefa uentos admirerit aestuantes, per quos idonea flammae materies incanderetur. Habes, unde incendia oriantur Aetnae tuae. Habe nunc quomodo etiam

orta perdurent. In quo quidem nolo ego te illud admirari, quod uulgu follet. Magnu effe fcilicet tantras flammamas, tam immen fos ignes poft hominum memorium fem per habuiffe. Quo alereutur. Quid eft enim magnum ipfi magiftrae rerum omniu. Er parenti naturae, quid arduum. Quid illa tandem non poteft. Qui ftellas qui folem qui coeli conuexa. Qui terras omnes acmaria qui mundum deni ip fum. Qui nihil eft admirabilius. Uel po tius extra quem nihil eft. Quod admireris faepe fine admiratione intuemur. Nifdem nobis effe Aetna miraculum poteft. Caue fiftam imprudens fili. Ut tuid putesnam fi naturam respicimus. Nihil in Aetna eft quod mirum uoces fi rem.

Falo aliquando fubexefa uentos admirerit aestuantes, per quos idonea flammae materies incanderetur. Habes, unde incendia oriantur Aetnae tuae. Habe nunc quomodo etiam orta perdurent. In quo quidem nolo ego te illud admirari, quod uulgu follet. Magnu effe fcilicet tantras flammamas, tam immen fos ignes poft hominum memorium fem per habuiffe. Quo alereutur. Quid eft enim magnum ipfi magiftrae rerum omniu. Er parenti naturae, quid arduum. Quid illa tandem non poteft. Qui ftellas qui folem qui coeli conuexa. Qui terras omnes acmaria qui mundum deni ip fum. Qui nihil eft admirabilius. Uel po tius extra quem nihil eft. Quod admireris faepe fine admiratione intuemur. Nifdem nobis effe Aetna miraculum poteft. Caue fiftam imprudens fili. Ut tuid putesnam fi naturam respicimus. Nihil in Aetna eft quod mirum uoces fi rem.

---

# Glossary

---

**advertising** presentation format for commercial messages

**aesthetic** when graphic design elements are considered pleasing

**alley** white space between columns of type

**animation** motion picture in the form of a cartoon or any moving display used in presentation graphics

**application** another word for a computer software program

**area chart** line chart with the space below the line filled in

**ascender** that part of certain letters (f, t, h) that goes above the central section

**asymmetrical** skewed or uneven layouts or element

**attributes** all of the possible manipulations you can make to a typeface

**bar chart** column chart but with horizontal rectangles

**base line** an imaginary horizontal line on which a letter sits

**bitmapped image** a low resolution, jagged image such as a TIFF picture

**bleed or bled** a graphic design technique in which elements are placed on the edge of the page or frame

**body copy** another term for text or a story

**boldface** type attribute in which letters have a darker emphasis

**border** a frame that can be as simple as a hairline rule or an elaborate pictorial design element (usually)

**broadsheet** newspaper format that is almost twice as long as it is wide

**brochure** an advertising or public relations related publication, often a single, folded page

**button** a graphic element with an icon (often) that allows a user to advance through a presentation or perform a function of a program

**caption** text on top of a photograph that acts as a headline for the picture

**central processing unit** the main part of a computer that stores the circuits and drives that make the computer work

**CD-ROM** a laser disc storage and playback device

**character** another word for an individual letter, number, or symbol

**checked commands** commands that are in use and have a check mark before their name

**click, drag, and select** press the mouse button, hold, and move the mouse in any direction while it is flat on the desk or pad

- clip art** simple line art (usually) used to make a graphic design more visual and paid for (usually) by the user
- clipboard** a temporary storage location on a computer
- clock speed** a computer chip's speed measured in megahertz (MHz) or millions of cycles per second
- CMYK** short for the four color separation screens, cyan, magenta, yellow, and black
- collate** arranging pages in the correct order for a publication
- color separations** halftone and transparent CMYK screens used to print color photographs
- column chart** statistical infographic that shows a relationship between two sources with vertical rectangles
- column** a block or box of text
- command keys** the command or apple key on the keyboard; when used in combination with other keys, command keys can evoke procedures faster than using the mouse
- comp** short for composition, a rough version of a graphic design
- contrast** the difference between the whitest and the darkest tone of a picture
- copy** another word for body copy or text
- CPU** short for central processing unit
- credit line** similar to a by-line for a story, it attributes the research, text, and picture producers
- cursor** the icon that moves around the screen when the mouse is moved
- cutline** text below (usually) a photograph or artwork that provides information
- data map** statistical infographic in which figures are overlaid on a locator (usually) map
- databases** collection of words, pictures, or numbers in a computer format
- desktop computer** a relatively inexpensive device used for a variety of purposes including word processing, picture production, and graphic design displays
- desktop** what you see on a screen when a computer and monitor are running
- diagram** nonstatistical infographic that uses pictures to explain a complex procedure or function
- dialog box** part of the finder or application in which a user is expected to fill in blanks or check boxes for computer operations
- die-cut** any shape cut from an overlapping page or fold to reveal the layer underneath
- digital convergence** the merging of words and pictures into a computer (digital) format
- disk drive** the slot at the front of a CPU where floppy disks can be inserted
- display ads** rectangular space within a frame (usually) that contains a commercial message
- document** another name for a print or screen media file
- documentary** objective, nonbiased story, or picture
- dominant element** what readers notice first in a layout
- dots per inch (dpi)** term used to describe the amount of resolution of a picture or print-out
- double-click** two quick clicks of the mouse button
- double-truck** a two-page facing spread not separated by a gutter
- download** procedure that allows modem-connected (usually) software to be transferred to your computer
- drive** a place where information is stored and accessed—either an opening in the CPU where disks can be inserted or within the CPU itself (as the hard drive)
- drop cap** enlarged letter at the beginning of a passage of text
- drop shadow** black (usually) box offset behind an element such as text, artwork, and an infographics to give it depth
- drop-down menus** commands along the top of the desktop or program that contain other commands or options
- editorial** another word for news editorial
- element** any word or picture in a graphic design
- EPS** Encapsulated PostScript file, a type of picture file format
- Ethernet** a communications protocol necessary for fast-speed, direct access (without using a telephone modem) to the Internet

- exposure** the degree a picture is light or dark
- fact box** nonstatistical infographic in which highlights of a story are featured within a frame
- file** computer document or program
- Finder** term used to describe the Macintosh operating system's desktop
- finish** the surface or coating on a paper
- folder** an icon in the shape of a file folder that can contain files, programs, and other folders
- font** all of the upper and lower case letters, numbers, and symbols for a particular typeface
- frame** outside edge of a screen media (usually) or an infographic
- GIF** Graphics Interchange Format, an image file format
- graphic design** the combination of all the word and picture elements for print or screen media
- graphics** another term for pictures
- grayed commands** commands that are colored gray and cannot be activated given the current set of conditions
- gutter** white space between two facing pages
- halftone** dot-filled screen used to reproduce photographs for print media
- hard drive** a device within a CPU in which the user can store and access large amounts of data
- hard-drive icon** the 'box' icon usually at the top-right with its name under it for Macintosh systems.
- highlight** reversed type or icons; commands, type, and desktop icons (hard drive, disk, and trash can icons) must be highlighted to affect change
- HTML** Hypertext Markup Language, the computer program language used for Web browsers such as Netscape
- HTTP** Hypertext Transport Protocol, a command used with Web browsers that identifies a file for use on the World Wide Web
- hypertext** part of interactive multimedia; allows users to link to other information sources
- icon** symbolic line drawing (usually) that replaces a word description in a computer application
- informational graphic** either a pictorial representation of numerical values, an arrangement of words and numbers in an organized manner, or a picture that aids in the understanding of complex verbal information
- infographic** short for informational graphic
- interactive multimedia (IM)** disk or CD-ROM presentation in which you can control what you see usually by buttons or hypertext
- Internet** a worldwide, largely nonregulated collection of computer networks
- italic** type attribute in which letters are printed at a slight diagonal, often used for emphasis
- journalism** profession that creates words and pictures for news editorial purposes
- JPEG** Joint Photographic Expert Group, an image compression software mechanism
- kerning** adjusting space between letters
- keyline** outlines that indicate the position of words and picture elements on a page
- laser printer** a device for making inexpensive computer-designed print-outs
- layout** another term for a graphic design, the way words and graphics are placed on the page
- leading** space between lines of type
- left-side button** for mice with two buttons, the one usually programmed to complete most of the tasks required of an application
- legibility** how easy it is to see individual letters
- line art** any high contrast drawing
- line chart** statistical infographic that plots points from two sources linked by a line
- live-action** motion picture that uses real actors and scenes—not a cartoon
- locator map** nonstatistical infographic that pinpoints a geographical location
- logo** a line drawing (usually) that represents a company, idea or service
- log on to** a phrase that describes being connected to an on-line network

- magazine** multipage, usually content specific, publication
- magnetic disk** recording and playback device for computer files
- memory** storage capability of a computer or related device
- modem** device that links a computer with a telephone line
- modular** a graphic design system popular with newspaper publishers that divides stories and pictures into distinct rectangles
- MPEG** Moving Picture Expert Group, a movie file format
- MS-DOS** a software product of the Microsoft Corporation that is a text-based computer operating system
- multimedia** any presentation that includes two or more forms of presentation as in words and pictures
- networked interactive multimedia (NIM)** IM connected with a modem or direct computer link to access additional databases around the world
- news editorial** journalistic, noncommercial display of words and pictures
- newsletter** multipage, usually content specific, public relations related publication
- newspaper** multipage, general interest journalism related publication
- object-oriented image** a high resolution, smooth images such as EPS, PICT, or WMF files
- operating system** a software program that allows a computer to function
- optical drive** usually refers to a removable disk or cartridge that can be used to store large files and can be taken to a service bureau for processing
- page** one side of a sheet of paper or its representation on the computer
- permission** legal requirement through agreement and payment (usually) allowing use of a picture or story
- photojournalism** pictures designed for news editorial purposes
- pica** unit of measurement used in design; about  $\frac{1}{6}$  of an inch
- PICT** Picture File (PCT for Windows), a type of image file format
- pictograph** column chart (usually) in which column bars are replaced by a picture that is related to the subject
- pictures** all the nonverbal elements of a graphic design
- pie chart** statistical infographic reserved for percentages shaped as pie wedges
- piece** another word for the graphic design
- pixel** short for picture element—a single dot on a monitor
- pixelated** when an image is enlarged so highly that individual pixels can be easily seen
- platen** metal plate used by offset presses
- PNT** Paint, a type of image file format
- point** unit of measurement used for typefaces and design; 12 points per pica; approximately 72 point per inch
- pointer** a program tool in the shape of an arrow (usually) that is used to select text or graphic elements
- post-production** finishing activities after the major work on a project is completed
- PPP** Point to Point Protocol, computer software that allows a direct Internet connection through a dial-up telephone line
- pre-production** planning sessions and activities before work on a project
- presentation graphics** communication format intended for computer screens
- print media** communication that uses text and images on paper
- program** another word a computer software application
- proportion wheel** device used to derive the percentage of enlargement or reduction of a picture for publication
- public relations** profession that uses persuasion techniques to get free coverage of events or services by a client
- publication** any public communication method whether for print or screen media

- QuickTime** a type of movie file format
- quote-out (or pull quote)** brief part of a story set larger than in boldface type (usually) as a design element and for emphasis
- RAM** Random Access Memory or the internal storage available in a computer for running programs
- readability** how easy it is for words to be read
- registration marks** used on color separations to ensure alignment of the colors or screens
- reverse type** light colored type against a darker colored background
- ROM** storage that is read only memory or cannot be altered
- rule** thin (usually) line in a graphic design
- scrapbook** a temporary storage location on a computer
- screen media** communication that uses a screen such as motion pictures, television or computers
- screen** another term for a transparent halftone
- select** using the pointer tool to point to text or a graphic element
- serif** an extension at the end of strokes of a letter
- service bureau** business that offers computer and printing related activities at higher qualities than copy shops (usually)
- SLIP** Serial Line Internet Protocol, computer software that allows a direct Internet connection through a dial-up telephone line
- snapshot** quick picture with little planning and thought for formal aesthetic values
- software program** a complex set of computer codes that cause an application to perform
- stand-alone** a picture without a story accompaniment, a computer file that can run without the host development program, or a nonnetworked interactive multimedia program
- start-up disk** a floppy disk that contains basic Finder files so that a computer will operate
- substrate** surface on which words and pictures are placed
- symmetrical** balanced and equal layout or element
- SyQuest cartridge** peripheral device that acts like a portable hard-drive so you can take work to a service bureau
- System 6 or 7** a software product of Apple Computer that operates the computer
- TIFF** Tagged Image File Format, a type of image file format
- t-square** ruler with a two-sided straight edge used to align words and pictures
- table** nonstatistical infographic in which two sources of information are arranged in a logical and orderly way
- tabloid** a newspaper format that resembles a magazine
- teleputer** device that combines the features of a telephone, television, and computer
- trashcan icon** icon where files are discarded and disks are ejected
- typeface** a specific typographical style that encompasses a complete font of type
- typography** the art and craft of using words in graphic designs
- upload** to transfer software in your computer to some other modem-connected (usually) location
- URL** Universal Resource Locator, a World Wide Web address
- voice-over** spoken words heard while viewing a graphic design
- windows** rectangular boxes seen on a desktop in which applications, folders and files can be viewed
- Windows** a software program of the Microsoft Corporation that turns the text-based MS-DOS operating system into a graphical interface
- words** all the verbal elements of a graphic design including audio
- World Wide Web or WWW** a subset of computer networks on the Internet known for their use of graphic elements and hypertext links
- X-Acto knife** razor-sharp blade with a handle used to cut words and pictures from a print-out
- zero lock** a program feature that allows a user to adjust the horizontal and vertical ruler starting points

---

# Index

---

## A

Acrobat, 54  
Advertisements: creation, 157-164;  
design, 363-64; ethical concerns,  
363-64  
AIF sound files, 113-14, 317  
AIFF sound files, 317, 330  
Alignment typeface attribute, 350-51  
All-in-One Internet Search, 335  
America Online, 377  
Animating text, 108-110  
Animation screen presentation concern,  
372  
AU sound files, 114, 317  
Audio: files, 112-114, 317; networked  
interactive multimedia, and,  
330-32; as a typeface attribute,  
351-52

## B

Backgrounds, 46-53, 321-23  
Balance design suggestion, 361-62  
Binding, 381-82: fold, 381; spiral,  
381-82; staple, 381; velo, 381-82  
Bitmapped images, 34, 125  
Blackletter typeface family, 346  
Blurring of advertising and news as  
ethical issue, 358

BMP picture format, 125  
Bookmarks, 59, 335  
Brochures: creation, 165-78; design,  
364-65

## C

CD-ROM, 354, 373  
Changing picture formats, 144  
Chart: creation, 259-65; exercise, 385  
Clip art, 325, 354-55, 371  
Clipboard, 125  
Closing a file, 64-65  
CMYK color, 34, 61, 63-64, 88, 92, 131  
Coating of paper, 378  
Color: concerns, 375-76; images, 124;  
paper, 378; power of, 375; problems  
with, 376; as a typeface attribute,  
349; spot, 375; uses of, 376  
Coloring: Graphics, 131-33; Text, 88-94  
Column size typeface attribute, 350  
Columns: creating and, 74-79; moving  
and, 79-82; sizing and, 79-82  
Comps for printers, 381  
Computer basics exercise, 384  
Computers and graphics tools, 353  
Contrast design suggestion, 361  
Copying files, 8

CorelDraw: closing a file, 64-65;  
coloring graphics, 131; coloring  
text, 91; columns, creating, 76-77;  
columns, moving, 79; columns,  
sizing, 79; correcting typographical  
errors, 82; creating graphics,  
116-17; creating a new file, 34;  
creating a new page, frame, or card,  
39; creating text, 67; cropping  
graphics, 139; deleting graphics,  
143-44; deleting text, 94-95;  
desktop, 15, 18, 25; diagram  
creation, 237-42; editing graphics,  
130-31; font changes, making, 84;  
icon, 13; kerning, 101; leading,  
101; margins, creating, 96;  
menubar, 15; moving graphics,  
142-43; opening an existing file,  
44-45; picture formats, 124-25,  
146, 384-85; placing or importing  
graphics, 128; placing or importing  
text, 74; printing a file, 60; printing  
color, 62-64; program function  
and terminology, 14; quitting a  
program, 65; saving a file, 53-54;  
sizing graphics, 140-41; spell  
checking, 105-107; starting a  
program, 33; tabs, creating, 98;  
toolbox, 25; using master pages,  
layers, or backgrounds, 49; using  
the undo command, 46; using the  
zero lock, 45-46; viewing options,  
30; work area, 18

Correcting typographical errors, 82

CRD picture format, 125

Creating: Graphics, 115-24; New File, 34-38; New Page, Frame, or Card, 39-41; Text, 67-72

Cropping Graphics, 138-40

## D

Darkrooms, 356

DejaNews Research Service, 335

Deleting: Graphics, 143-44; Text, 94-96

Design considerations, 361-74

Design suggestions, 371: balance, 361-62; contrast, 361; rhythm, 362; unity, 362-63

Desktop: CorelDraw, 15, 18, 25; Director, 15, 21, 27; Excel, 15, 20, 26; FreeHand, 15, 18, 25; HyperCard, 15, 22, 29; Illustrator, 15, 19, 25; Lotus 1-2-3, 15, 20, 26; Netscape, 15, 23, 29; PageMaker, 15, 17, 24; Persuasion, 15, 21, 27-28; Photoshop, 15, 19, 25-26; PowerPoint, 15, 22, 28-29; QuarkXPress, 15, 17, 24; Word, 15-16, 23; WordPerfect, 15-16, 24

Diagram creation, 237-252

Digital photography, 353

Director: animating text, 108-109; closing a file, 64-65; coloring graphics, 132; coloring text, 93-94; columns, creating, 78; columns, moving, 82; columns, sizing, 82; correcting typographical errors, 82; creating graphics, 123; creating a new file, 34; creating a new page, frame, or card, 40; creating text, 68-71; deleting graphics, 143-44; deleting text, 94-96; desktop, 15, 21, 27; editing graphics, 130-31; font changes, making, 85; hypertext links, creating, 109; icon, 13; imaging controls, 136-37; menubar, 15; moving graphics, 143; narration, creating, 112-13; opening an existing file, 44-45; picture formats, 124-25; placing or importing graphics, 129; printing a file, 61; printing color, 62-64; program function and terminology, 14; quitting a program, 65; running screen

presentations, 57; saving a file, 53-56; screen presentation creation, 267-82; sizing graphics, 142; starting a program, 33; toolbox, 27; transitioning between frames, 41, 43; using master pages, layers, or backgrounds, 50-51; using the undo command, 46; viewing options, 31-32; work area, 21

Disks: Macintosh, 145, PC, 145

DOS Mounter, 145, 383

Dots per inch (dpi), 145, 354, 380, 383

Drop caps, creating, 102-103

## E

E-mail for networked interactive multimedia, 338-39

Editing graphics, 130-31

Environmental concerns of paper, 379

EPS (Encapsulated PostScript), 54, 124-25, 128, 130, 384-85

Equipment screen presentation concern, 372

Ethical concerns of advertisers, 363-64

Ethical issues of pictures, 357-60: blurring of advertising and news, 358; negative stereotypes, 358; picture manipulations, 358; rights to privacy, 358; victims of violence, 358

Excel: chart creation, 259-62; closing a file, 64-65; coloring graphics, 131-32; coloring text, 92-93; columns, creating, 78; columns, moving, 81; columns, sizing, 81; correcting typographical errors, 82; creating graphics, 120-23; creating a new file, 34; creating text, 68-69; deleting graphics, 143-44; deleting text, 94-95; desktop, 15, 20, 26; editing graphics, 130-31; font changes, making, 82-83; icon, 13; menubar, 15; moving graphics, 142-43; opening an existing file, 44-45; picture formats, 124-25; placing or importing graphics, 129; printing a file, 60; printing color, 62-64; program function and terminology, 14; quitting a program, 65; saving a file, 54; sizing graphics, 140-41; spell checking,

105-107; starting a program, 33; toolbox, 26; using the undo command, 46; viewing options, 28; work area, 20

Exercises, 383-86: chart, 385; computer basics, 384; fact box, 385; in-depth design, 385-86; informational graphics, 384-85; logo, 384; map, 385; one page layout, 384; picture manipulations, 384; table, 385; typography, 384

Exiting a program, 65

## F

Fact box exercise, 385

Finding files, 6-7

Fold bindings, 381

Font: changes, 82-86; as a typeface attribute, 350

For position only, 145-46

Format for networked interactive multimedia, 318

Formatting disks, 4-5

FreeHand: closing a file, 64-65; coloring graphics, 131; coloring text, 91-92; columns, creating, 75; columns, moving, 80-81; columns, sizing, 80-81; correcting typographical errors, 82; creating graphics, 116-18; creating a new file, 34; creating a new page, frame, or card, 40; creating text, 67-68; cropping graphics, 140; deleting graphics, 143-44; deleting text, 94-95; desktop, 15, 18, 25; diagram creation, 242-47; editing graphics, 130-31; font changes, making, 84; icon, 13; kerning, 101; leading, 101; margins, creating, 96; menubar, 15; moving graphics, 142-43; opening an existing file, 44-45; picture formats, 124-25; placing or importing graphics, 128; placing or importing text, 72-73; printing a file, 60; printing color, 62-64; program function and terminology, 14; quitting a program, 65; saving a file, 54-55; sizing graphics, 140-41; starting a program, 33; tabs, creating, 98; toolbox, 25; using master pages, layers, or backgrounds, 50; using

the undo command, 46; using the zero lock, 45–46; viewing options, 30; work area, 18; wrapping text, 104–105

## G

GIF (Graphics Interchange Format), 124–25, 317, 328

Grade of paper, 378–79

Graphical interface, 3

Graphics: coloring and, 131–33; creating and, 115–24; cropping and, 138–40; deleting and, 143–44; editing and, 130–31; imaging controls and, 133–37; moving and, 142–43; networked interactive multimedia, 321–30; picture formats and, 124–25, 144; placing or importing and, 126–30; scanning and, 124; sizing and, 140–42; working with, 115–44

Gravure presses, 380

Grayscale images, 34, 61, 124, 133, 328

Greeking text, 28–29

Gutenberg, Johannes, 345–46

## H

Hard drive opening, 4

Hexadecimal equivalents, 321, 323

Hoefler, Jonathan, 345

Home page, 33, 59, 317, 328, 339, 341: creation, 339–41

HTML (Hypertext Markup Language), 14–15, 41, 44–45, 57, 59, 111–12, 114, 317–18, 325, 338, 341

HTML Assistant, 318

HTML command language: audio, 330–32; backgrounds, 321–23; e-mail, 338–39; format, 318; graphics, 321–30; home page creation, 339–41; icons, 325–28; images, 328–30; links, 335–38; rules, 324–25; tables, 332–35; text, 319–21; text colors, 321–24

HTML editors, 318

HTTP (Hypertext Transport Protocol), 14, 328

HyperCard clip art, 125

HyperCard: closing a file, 64–65; coloring graphics, 133; coloring text, 94–95; columns, creating, 78–79; columns, moving, 82; columns, sizing, 82; correcting typographical errors, 82–83; creating graphics, 124; creating a new file, 34, 37–38; creating a new page, frame, or card, 40–41; creating text, 71–72; deleting graphics, 143–44; deleting text, 94–96; desktop, 15, 22, 29; editing graphics, 130–31; font changes, making, 86; hypertext links, creating, 109–111; icon, 14; kerning, 101; leading, 101; menubar, 15; moving graphics, 143; narration, creating, 113–14; opening an existing file, 44–45; picture formats, 124–25; placing or importing graphics, 130; printing a file, 62; printing color, 62–64; program function and terminology, 14; quitting a program, 65; running screen presentations, 58–59; saving a file, 56–57; sizing graphics, 142; starting a program, 33; toolbox, 29; transitioning between frames, 44; using master pages, layers, or backgrounds, 53; using the undo command, 46; work area, 22

Hypertext, 14, 335–36, 373: links, making, 109–112

## I

Icons for networked interactive multimedia, 325–28

Illustrator: closing a file, 64–65; coloring graphics, 131; coloring text, 92; columns, creating, 77–78; columns, moving, 81; columns, sizing, 81; correcting typographical errors, 82; creating graphics, 118–19; creating a new file, 34; creating text, 67; deleting graphics, 143–44; deleting text, 94–95; desktop, 15, 19, 25; diagram creation, 247–52; editing graphics, 130–31; font changes, making, 84–85; icon, 13; kerning, 101; leading, 101; menubar, 15; moving graphics, 142–43; opening an existing file, 44–45; picture formats, 124–25, 146, 384–85;

placing or importing graphics, 128–29; placing or importing text, 74; printing a file, 60; printing color, 62–64; program function and terminology, 14; quitting a program, 65; saving a file, 54–55; spell checking, 105–108; sizing graphics, 141; starting a program, 33; toolbox, 25; using master pages, layers, or backgrounds, 50; using the undo command, 46; using the zero lock, 45–46; viewing options, 30–31; work area, 19; wrapping text, 105

Images for networked interactive multimedia, 328–30

Imaging controls, 133–37

In-depth design exercise, 385–86

Industrial Revolution, 347–48

Infographics, 353

Information superhighway, 317

Informational graphics, 332, 357–58: exercises, 384–85

Interactive multimedia (IM), 371

Internet, 14, 45, 321, 328

## J

JPEG (Joint Photographic Experts Group), 125, 317, 328

## K

Kerning, 98–102

Kodak CMS Photo CD, 125

## L

Laser presses, 380

Layers, 46–53

Leading, 98–102

Letterpress presses, 380

Line art, 124

Line screens, 380–81

Links for networked interactive multimedia, 335–38

LISTWebber, 335

Logo exercise, 384

Lotus 1-2-3: chart creation, 263–65; closing a file, 64–65; coloring graphics, 132; coloring text, 92–93;

columns, creating, 78; columns, moving, 81–82; columns, sizing, 81–82; correcting typographical errors, 82; creating graphics, 120–23; creating a new file, 34; creating text, 68–69; deleting graphics, 143–44; deleting text, 94–95; desktop, 15, 20, 26; editing graphics, 130–31; font changes, making, 85; icon, 13; menubar, 15; moving graphics, 142–43; opening an existing file, 44–45; picture formats, 124–25; placing or importing graphics, 129; placing or importing text, 74–75; printing a file, 60; printing color, 62–64; program function and terminology, 14; quitting a program, 65; saving a file, 53–54; sizing graphics, 140–41; starting a program, 33; toolbox, 26; using the undo command, 46; work area, 20

Lycos, 335

## M

Macintosh, 3–11, 318: copying a file, 8; disks, 145, 383; file format, 317, 341; finding a file, 6; formatting a disk, 4; menubar, 5; saving files, 53–54; opening, 4; printing problem, 10; starting, 3; turning off computer, 10; viewing scrapbook, 8; viewing files, 5–6

MacLinkPlus, 145, 383

MacPaint image file, 130

Magazine: creation, 179–98; design, 365–66

Map exercise, 385

Margins, creating, 96

Master pages, 46–53

Menubars, 5: CorelDraw, 15; Director, 15; Excel, 15; FreeHand, 15; HyperCard, 15; Illustrator, 15; Lotus 1-2-3, 15; Netscape, 15; PageMaker, 15; Persuasion, 15; Photoshop, 15; PowerPoint, 15; QuarkXPress, 15; Word, 15; WordPerfect, 15

Microsoft clip art, 125, 129

Miscellaneous typeface family, 347

Mosaic, 14

Mouse, using, 3–4

MOV (Movie), 125

Movies for networked interactive multimedia, 328, 330

Moving graphics, 142–43

MPEG (Moving Photographic Experts Group), 125, 317

MS-DOS, 3

## N

Napoleon, 348

Narration, creating, 112–14

Negative stereotypes as ethical issue, 358

Netscape: 317, 321, 328, 335, 341, 373; audio, 330–32; backgrounds, 321–23; closing a file, 64–65; coloring graphics, 133; coloring text, 94; creating graphics, 124; creating a new file, 34; creating a new page, frame, or card, 40–41; creating text, 72, 319–24; desktop, 15, 23, 29; e-mail, 338–39; font changes, making, 86; format, 318; graphics, 321–30; home page creation, 339–41; hypertext links, creating, 111–12; icon, 14; icons, 325–28; images, 328–30; links, 335–38; menubar, 15; moving graphics, 143; narration, creating, 114; opening an existing file, 44–45; picture formats, 124–25; placing or importing graphics, 130; printing a file, 60; printing color, 62–64; program function and terminology, 14–15; quitting a program, 65; rules, 324–25; running screen presentations, 59–60; saving a file, 57; sizing graphics, 142; starting a program, 33–34; tables, 332–35; toolbox, 29; using the undo command, 46; work area, 21

Networked interactive multimedia (NIM), 371: audio, 330–32; backgrounds, 321–23; creation, 317–41; design, 373; e-mail, 338–39; format, 318; graphics, 321–30; home page creation, 339–41; icons, 325–28; images, 328–30; links, 335–38; rules,

324–25; tables, 332–35; text, 319–21; text colors, 321–24

*New York Times*, 377

Newsletter: creation, 199–218; design, 366–69

Newspaper: creation, 219–36; design, 369–70

## O

Object-oriented images, 125

Offset presses, 380

On-line newspapers, 335–36

One page layout exercise, 384

Opening an existing file, 44–45

Operating systems, 3

## P

PageMaker, 318: advertisement creation, 157–60; brochure creation, 165–70; closing a file, 64–65; coloring graphics, 131; coloring text, 88–89; columns, creating, 75–76; columns, moving, 79; columns, sizing, 79; correcting typographical errors, 82; creating graphics, 116; creating a new file, 34; creating a new page, frame, or card, 39; creating text, 67; cropping graphics, 138; deleting graphics, 143–44; deleting text, 94–95; desktop, 15, 17, 24; drop caps, creating, 102–103; editing graphics, 130–31; font changes, making, 84; icon, 13; imaging controls, 133–34; kerning, 100; leading, 100; magazine creation, 179–87; menubar, 15; newsletter creation, 199–208; newspaper creation, 219–26; opening an existing file, 44–45; picture formats, 124–25, 146, 384; placing or importing graphics, 126; placing or importing text, 72–73; PostScript files and, 380; printing a file, 60–61; printing color, 62–64; program function and terminology, 14; quitting a program, 65; saving a file, 53–54; sizing graphics, 140–41; spell checking, 105–107; starting a program, 33; tabs, creating, 96–97; text styles, creating, 86–87; toolbox, 24; using master pages, layers, or

- backgrounds, 47; using the undo command, 46; using the zero lock, 45-46; viewing options, 30; work area, 17; wrapping text, 104
- Paik, Nam June, 382
- Pantone Matching System (PMS), 91-92, 376
- Paper, 377-79: coating, 378; color, 378; environmental concerns, 379; grade, 378-79; weight, 378
- PC disks, 145, 383
- PCT (Picture), 124-25, 146, 384
- Persuasion clip art, 125
- Persuasion: animating text, 108-109; closing a file, 64-65; coloring graphics, 132; coloring text, 94; columns, moving, 82; correcting typographical errors, 82; creating graphics, 123; creating a new file, 34, 36; creating a new page, frame, or card, 40-41; creating text, 71; cropping graphics, 138; deleting text, 94-95; desktop, 15, 21, 27-28; editing graphics, 130-31; font changes, making, 82-83; icon, 13; kerning, 101; leading, 101; menubar, 15; moving graphics, 142-43; opening an existing file, 44-45; picture formats, 124-25; placing or importing graphics, 129-30; placing or importing text, 74-75; printing a file, 61-62; printing color, 62-64; program function and terminology, 14; quitting a program, 65; running screen presentations, 58; saving a file, 56-57; screen presentation creation, 282-90; sizing graphics, 140-41; spell checking, 105-108; starting a program, 33; tabs, creating, 98; toolbox, 27-28; transitioning between frames, 42-43; using master pages, layers, or backgrounds, 51-53; using the undo command, 46; using the zero lock, 45-46; viewing options, 32; work area, 21
- Photoshop, 328, 356: closing a file, 64-65; coloring graphics, 131; coloring text, 92-93; columns, creating, 81; columns, moving, 81; columns, sizing, 81; correcting typographical errors, 82; creating graphics, 119-20; creating a new file, 34-35; creating text, 68; cropping graphics, 139; cropping graphics, 138; deleting text, 94-96; desktop, 15, 19, 25-26; editing graphics, 130-31; icon, 13; imaging controls, 134-37; kerning, 101; leading, 101; menubar, 15; moving graphics, 143; opening an existing file, 44-45; picture formats, 124-25, 144, 385; picture manipulation, 253-57; placing or importing graphics, 129; printing a file, 61; printing color, 62-64; program function and terminology, 14; quitting a program, 65; saving a file, 55; sizing graphics, 140-41; starting a program, 33; toolbox, 25-26; using master pages, layers, or backgrounds, 50-51; using the undo command, 46; using the zero lock, 45-46; viewing options, 31; work area, 19;
- PICT (Picture), 54, 124-25, 130, 317
- Picture ethical issues, 357-60: blurring of advertising and news, 358; negative stereotypes, 358; picture manipulations, 358; rights to privacy, 358; victims of violence, 358
- Picture formats, 124-25, 144, 317, 328, 385: BMP, 125; clipboard, 125; CRD, 125; EPS, 54, 124-25, 128, 130, 384-85; GIF, 124-25; HyperCard clip art, 125; JPEG, 125, 317, 328; Kodak CMS photo CD, 125; MacPaint, 130; Microsoft clip art, 125, 129; MOV, 125; MPEG, 125, 317; PCT, 124-25, 146, 384; Persuasion clip art, 125; PICT, 54, 124-25, 130, 317; PNT, 125; QuickTime, 125, 129, 317; Scrapbook, 125, 129; TIF, 124-25, 128, 146, 384; TIFF, 124-25, 133-34, 146, 384; WMF, 125
- Picture manipulation, 354-56: creation, 253-57; effects, 356; ethical issue, 358; exercise, 384
- Pictures: cropping and sizing, 356-57; elements of, 353; permissions, 354; power of, 353; selecting, 353; using, 353-60
- Pixelated images, 145
- Placement: screen presentation concern, 372; as a typeface attribute, 350
- Placing or importing: Graphics, 126-30; Text, 72-75
- PNT (Paint), 125
- Portable Document Format (PDF), 54
- PostScript files, 380
- PowerPoint: animating text, 108-110; closing a file, 64-65; coloring graphics, 132-33; coloring text, 94-95; columns, moving, 82; correcting typographical errors, 82; creating graphics, 123; creating a new file, 34; creating a new page, frame, or card, 40-41; creating text, 71; cropping graphics, 138; deleting text, 94-95; desktop, 15, 22, 28-29; editing graphics, 130-31; font changes, making, 82-83; icon, 13; menubar, 15; moving graphics, 142-43; opening an existing file, 44-45; picture formats, 124-25; placing or importing graphics, 130; printing a file, 62; printing color, 62-64; program function and terminology, 14; quitting a program, 65; running screen presentations, 58; saving a file, 56-57; screen presentation creation, 290-97; sizing graphics, 140-41; spell checking, 105-107; starting a program, 33; tabs, creating, 98; toolbox, 28-29; transitioning between frames, 43-44; using master pages, layers, or backgrounds, 52-53; using the undo command, 46; viewing options, 28; work area, 22; wrapping text, 105
- PPP (Point-to-Point Protocol), 14
- Presentation graphics design, 371-72
- Presses, 379-81: gravure, 380; laser, 380; letterpress, 380; offset, 379
- Printing: color and, 62-64; concerns, 377-82; files, 60-62; problems, 8-10
- Process color, 375-76
- Program basics, 33-65: closing a file, 64-65; creating a new file, 34-38; creating a new page, frame, or card, 39-41; opening an existing file,

44-45; printing a file, 60-62; printing color, 62-64; quitting a program, 65; running screen presentations, 57-60; saving a file, 53-57; starting a program, 33-34; transitioning between frames, 41-44; using master pages, layers, or backgrounds, 46-53; using the undo command, 46; using the zero lock, 45-46

#### Program functions and terminology:

CorelDraw, 14; Director, 14; Excel, 14; FreeHand, 14; HyperCard, 14; Illustrator, 14; Lotus 1-2-3, 14; Netscape, 14-15; PageMaker, 14; Persuasion, 14; Photoshop, 14; PowerPoint, 14; QuarkXPress, 14; Word, 14; WordPerfect, 14

Proof sheet, 354

## Q

QuarkXPress: advertisement creation, 160-64; brochure creation, 170-78; closing a file, 64-65; coloring graphics, 131; coloring text, 89-91; columns, creating, 76; columns, moving, 79-81; columns, sizing, 79-81; correcting typographical errors, 82; creating graphics, 116-17; creating a new file, 34, 36-37; creating a new page, frame, or card, 39; creating text, 67-68; cropping graphics, 138; cropping graphics, 138; deleting text, 94-95; desktop, 15, 17, 24; drop caps, creating, 103; editing graphics, 130-31; font changes, making, 84; icon, 13; imaging controls, 134-35; kerning, 100-101; leading, 100-101; magazine creation, 187-98; margins, creating, 96; menubar, 15; moving graphics, 143; newsletter creation, 209-218; newspaper creation, 226-36; opening an existing file, 44-45; picture formats, 124-25, 146, 384; placing or importing graphics, 126-28; placing or importing text, 73-74; PostScript files and, 380; printing a file, 60-61; printing color, 62-64; program function and terminology, 14; quitting a program, 65; saving a file, 53-54; sizing graphics, 140-41; spell

checking, 105-107; starting a program, 33; tabs, creating, 97-98; text styles, creating, 86-88; toolbox, 24; using master pages, layers, or backgrounds, 47-49; using the undo command, 46; using the zero lock, 45-46; viewing options, 30; work area, 17; wrapping text, 104-105

QuickTime, 125, 129, 317

Quitting a program, 65

## R

Resolution, 380

RGB color, 34, 61, 64, 92, 131, 328

Rhythm design suggestion, 362

Rich Text File (RTF), 54, 73

Rights to privacy as ethical issue, 358

Roman typeface family, 346-47

Rules (graphic element) for networked interactive multimedia, 324-25

Running screen presentations, 57-60

## S

Sans serif typeface family, 348

Saving a file, 53-57

SavvySearch, 335

Scanning pictures, 124

Scrapbook, 125, 129

Screen presentation concerns:

animation, 372; equipment, 372; placement, 372; size, 372; time, 372

Screen presentations: creation, 267-98; design, 370-73

Script typeface family, 347

Search engines, 335

Service bureaus, 380-81, 386

Size: as a screen presentation concern, 372; as a typeface attribute, 349

Sizing graphics, 140-42

SLIP (Serial Line Internet Protocol), 14

SND sound files, 114, 317

Sound files, 113-14, 317

SoundPro Edit, 330

Spell checking, 105-108

Spiral bindings, 381-82

Spot color, 88, 375

Square serif typeface family, 348

Stand-alone interactive multimedia design, 373

Staple bindings, 381

Starting a program, 33-34

SuperText, 318

SyQuest drives, 145, 380, 383

System 7.1 and beyond, 3-11: copying a file, 8; finding a file, 6; formatting a disk, 4; menubar, 5; saving files, 53-54; opening, 4; printing problem, 10; starting, 3; turning off computer, 10; viewing scrapbook, 8; viewing files, 5-6

## T

Table: creation, 332; exercise, 385; for networked interactive multimedia, 332-35

Tabs, creating, 96-99

Teleputer, 382

Text only files, 54, 73, 111, 317, 341

Text: animating and, 108-110; coloring and, 88-94, 321-24; columns, creating and, 74-79; columns, moving and, 79-82; columns, sizing and, 79-82; correcting typographical errors and, 82; creating and, 67-72; deleting and, 94-96; drop caps, creating and, 102-103; font changes and, 82-86; hypertext links, and, 109-112; kerning and, 98-102; leading and, 98-102; margins, creating and, 96; narration, creating and, 112-14; for networked interactive multimedia, 319-21; placing or importing and, 72-75; spell checking and, 105-108; style creation, 86-88; tabs, creating and, 96-99; text styles and, 86-88; working with, 67-114; wrapping and, 103-105

Three-dimensional effect, 332

TIF (Tagged Image File), 124-25, 128, 146, 384

TIFF (Tagged Image File Format), 124-25, 133-34, 146, 384

Time screen presentation concern, 372

- Toolboxes: CorelDraw, 25; Director, 27; Excel, 26; FreeHand, 25; HyperCard, 29; Illustrator, 25; Lotus 1-2-3, 26; Netscape, 29; PageMaker, 24; Persuasion, 27-28; Photoshop, 25-26; PowerPoint, 28-29; QuarkXPress, 24; Word, 23; WordPerfect, 24
- Transitioning between frames, 41-44
- Turning off computer, 10-11
- Turning on computer, 3
- Typeface attributes, 349-52: alignment, 350-51; audio, 351-52; color, 349; column size, 350; font, 350; placement, 350; size, 349; white space, 351
- Typeface families, 345-47: blackletter, 346; miscellaneous, 347; roman, 346-47; sans serif, 348; script, 347; square serif, 348
- Typography, 345-52: exercise, 384
- U**
- Undo command, 46
- Unity design suggestion, 362-63
- UNIX computers, 54
- URL (Uniform Resource Locator), 45, 317
- USA Today*, 370
- V**
- Velo bindings, 381-82
- Victims of violence as ethical issue, 358
- Viewing options: CorelDraw, 30; Director, 31-32; Excel, 28; FreeHand, 30; HyperCard, 15; Illustrator, 30-31; Lotus 1-2-3, 15; Netscape, 14-15; PageMaker, 30; Persuasion, 32; Photoshop, 31; PowerPoint, 28; QuarkXPress, 30; Word, 28; WordPerfect, 28
- Viewing: clipboard, 8; files, 5-6; scrapbook, 8
- W**
- WAV sound files, 113-14, 317
- Web browsers, 321, 328
- WebCrawler, 335
- Weight of paper, 378
- White space typeface attribute, 351
- Windows 3.1 and Windows 95, 3-11, 318: copying a file, 8; file format, 317, 341; finding a file, 7; formatting a disk, 5; menubar, 5; saving files, 53-54; opening, 4; printing problem, 10; starting, 3; turning off computer, 11; viewing clipboard, 8; viewing files, 5-6
- WMF (Windows Meta File), 125
- Word processing creation, 147-56
- Word, 317-18: closing a file, 64-65; coloring graphics, 131; coloring text, 88-89; columns, creating, 74-75; columns, sizing, 79; correcting typographical errors, 82; creating graphics, 115-16; creating a new file, 34; creating a new page, frame, or card, 39; creating text, 67; cropping graphics, 138; cropping graphics, 138; deleting text, 94-95; desktop, 15-16, 23; drop caps, creating, 102; editing graphics, 130-31; font changes, making, 82-83; icon, 13; kerning, 98-99; leading, 98-99; margins, creating, 96; menubar, 15; moving graphics, 142-43; opening an existing file, 44-45; picture formats, 124-25; placing or importing graphics, 126; placing or importing text, 72-73; printing a file, 60; printing color, 62-64; program function and terminology, 14; quitting a program, 65; saving a file, 53-54; sizing graphics, 140-41; spell checking, 105-107; starting a program, 33; tabs, creating, 96-97; toolbox, 23; using the undo command, 46; viewing options, 28; word processing creation, 147-56; work area, 16; wrapping text, 103
- Words, using, 345-52
- Work areas: CorelDraw, 18; Director, 21; Excel, 20; FreeHand, 18; HyperCard, 22; Illustrator, 19; Lotus 1-2-3, 20; Netscape, 23; PageMaker, 17; Persuasion, 21; Photoshop, 19; PowerPoint, 22; QuarkXPress, 17; Word, 16; WordPerfect, 16
- World Wide Web (WWW), 14, 45, 59, 317-18, 325, 328, 330, 336, 338
- Wrapping text, 103-105
- Y**
- Yahoo, 335
- Z**
- Zero lock, 45-46
- WordPerfect, 317: closing a file, 64-65; coloring graphics, 131; coloring text, 88-89; columns, creating, 75; columns, sizing, 79; correcting typographical errors, 82; creating graphics, 115-16; creating a new file, 34; creating a new page, frame, or card, 39; creating text, 67; cropping graphics, 138; deleting text, 94-95; desktop, 15-16, 24; editing graphics, 130-31; font changes, making, 82-83; icon, 13;



## CREATE EXCITING PUBLICATIONS AND VISUALS WITH

# *Desktop Computing Workbook!*

Now, you can create everything from dynamic advertising layouts to networked interactive multimedia presentations on the Internet. It's easy with the step-by-step guidelines you'll find in this book.

Author Paul Martin Lester details the operations of 15 computer programs in Macintosh and Windows formats—including Microsoft Windows 95—and combines coverage of both computer program basics and desktop design aesthetics with practical workbook assignments. Designed to be used as a training and reference handbook you can use in school and in the working world, *Desktop Computing Workbook* is extensively illustrated with screen grab examples from the programs discussed:

- CorelDraw
- Director
- Excel
- FreeHand
- HyperCard
- Illustrator
- Lotus 1-2-3
- Netscape
- PageMaker
- Persuasion
- Photoshop
- PowerPoint
- QuarkXPress
- Word
- WordPerfect

Packed with tips to help you create eye-catching designs in all these programs, *Desktop Computing Workbook* is an essential tool for any design project.



This book is printed on  
acid-free recycled paper.

ISBN 0-534-50566-X



90000

9 780534 505660