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Macworld PageMaker 5 Bible





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100s of Useful Type & Layout Tips, Keyboard Shortcuts, Plus Three Complete Step-by-Step Sample Projects

PLUS The Best Way to Import Text & Graphics, Four-Color Separation Techniques, Long Document Strategies, & More!

by Craig Danuloff

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ISBN 1-878058-84-3



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by Craig Danuloff

Foreword by Deke McClelland



IDG Books Worldwide, Inc.
An International Data Group Company

San Mateo, California ♦ Indianapolis, Indiana ♦ Boston, Massachusetts

Macworld PageMaker 5 Bible

Published by
IDG Books Worldwide, Inc.
An International Data Group Company
155 Bovet Road, Suite 310
San Mateo, CA 94402

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Library of Congress Catalog Card No.: 93-61312

ISBN: 1-878058-84-3

Printed in the United States of America10 9 8 7 6 5 4 3 2 1

Distributed in the United States by IDG Books Worldwide, Inc.

Distributed in Canada by Macmillan of Canada, a Division of Canada Publishing Corporation; by Computer and Technical Books in Miami, Florida, for South America and the Caribbean; by Longman Singapore in Singapore, Malaysia, Thailand, and Korea; by Toppan Co. Ltd. in Japan; by Asia Computerworld in Hong Kong; by Woodslane Pty. Ltd. in Australia and New Zealand; and by Transword Publishers Ltd. in the U.K. and Europe.

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Craig Danuloff has authored almost two dozen books on desktop publishing and the Macintosh since opening one of the first desktop publishing service bureaus in Boulder, Colorado, in 1985. He is also a former Business Development Manager at Aldus Corporation.

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Acknowledgments

The publisher would like to give special thanks to Patrick J. McGovern, without whom this book would not have been possible.

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Foreword

It gives me great pleasure to look back at the days when I worked for Craig Danuloff at his Boulder service bureau because things are so much better now. Back then, we worked in a perpetual state of rage and anxiety. We let customers peer over our shoulders as we inadvertently mangled their pages and ruined their text, we'd wait an hour or more to typeset a single page only to watch it rip to shreds in the processor, and we'd sit by helplessly as documents for major customers became hopelessly corrupted.

Behind it all was a single product, Aldus PageMaker, and the myth of desktop publishing. Customers streamed into our storefront under the misconception that desktop publishing would expand their options and save them money. Having come from a traditional paste-up background, I knew for a fact it was just the opposite. Back in the days before personal computers, you could work wonders armed only with a knife and a waxer and never have to worry about files corrupting and pages refusing to print.

But we always had faith. One day, we felt certain, desktop publishing would develop into a viable alternative, and we would be there to reap the benefits. As it turns out, we were half right. We didn't quite reap the benefits the way we thought we would — our service bureau is now the site of a Greek restaurant — but PageMaker, personal computers, PostScript, typesetters, and hundreds of peripheral software and hardware elements have improved over the years by an order of magnitude. Nowadays, desktop publishing has not only brought more people into the publishing industry, it has permanently cornered the professional design market. I can assure you from hard-won personal experience, the PageMaker story is an unqualified success.

This book is a similar success and the best part is the author himself. Craig Danuloff is one of those gifted people who can look at a piece of software, organize its capabilities into a natural hierarchy, and deliver his thoughts on the matter in the amount of time it takes most of us to remove the shrink wrap. If you learn half as much from him as I have, you'll be running circles around PageMaker halfway through the book.

—Deke McClelland
Author of Macworld Photoshop 2.5 Bible

CHAPTER 1

Introduction

I first met PageMaker one sunny summer day in 1985. The program had just been officially released, and I had just plunked down $8,000 for an Apple LaserWriter and started what would later become known as a desktop publishing service bureau. Almost nine years later (that's 42 years in computer and dog years), it is amazing to think back to those days when PageMaker ran in 512K and was the single most amazing piece of microcomputer software that many people had ever seen. Back then, as a member of the PageMaker beta test group, I could even call Mike Templeman (one of PageMaker's chief programmers) and have my feature requests added to the next in-house version and shipped to me within a few days. Ah, the good old days.

At that time it was pretty easy to be a PageMaker expert. All you had to do was understand the Place command and the pasteboard, and remember to hit Command-S every few seconds. The only thing that really confused anybody was handlebars. Handlebars are part of the text blocks that PageMaker uses to store and manipulate text, and for some reason, beginners always let their handlebars run wild.

Today it's not so easy to be a PageMaker expert. Being a PageMaker expert now means knowing quite a bit about typography (tracking, kerning, baselines), color (process, spot, tints, traps), printing (separations, composites, PPDs), document management (indexing, table-of-contents generation, linked files), and a whole lot more. And for some strange reason, handlebars still confuse people.

And that's the reason for this book. It's almost impossible to become really proficient at PageMaker without some help, and I want you to become a PageMaker expert. This is a worthwhile goal because, if you're like many of the people who use PageMaker, some important part of your job is probably dependent upon your being able to use PageMaker productively. You probably don't have hours to spend creating and re-creating documents. When you finish a publication, you need to know that it will print and that it will come out looking as you expect it to. And I'm sure you want to take advantage of all those hidden features and capabilities that the programmers stuck in there even if they're not obvious and even if they aren't in the manuals.

So over the next 19 chapters, we're going to go over PageMaker 5 with a fine-toothed comb. You're going to learn what every single feature, option, and undocumented keyboard shortcut does, and more importantly I'm going to explain them all in the kind of real-world context in which you'll find yourself working. You'll notice pretty quickly that I don't pull any punches and when something isn't right I just blurt out my opinion.

I think that's part of what you pay me for. I also believe that honest criticism can have a positive effect on future versions of PageMaker — so if you agree with any of my "comments," please let Aldus know.

For your efforts — reading this book and working with PageMaker — you'll be rewarded with what remains an amazingly empowering tool, and even more amazing publications of your own creation.

What's Inside

This book is aimed primarily at the beginning or intermediate PageMaker user, although even the most experienced PageMaker users will learn a few things. (Hey, I learned quite a few things while writing it.) There are three major parts in the book: **Introducing PageMaker, Mastering PageMaker,** and **Advanced Topics.**

Part I, Introducing PageMaker, lays the foundation for using the software by describing the basic page layout metaphor PageMaker uses and the commands and techniques you'll use universally as you work. Absolute beginners will want to read the chapters in Part I carefully because, as in most endeavors, the fundamentals are extremely important to ultimate mastery. I would even advise those who have a good amount of PageMaker experience to read through the chapters in Part I, searching for that item that you didn't know or one technique you aren't already using. A simple improvement in some basic technique, such as your ability to select objects or change view sizes, can pay off big in terms of productivity.

The chapters in Part I:

Chapter 2, System Requirements and Installation. If you haven't yet installed your copy of PageMaker, or if you want to better understand the hardware and software requirements that will make it operate more efficiently, read this chapter carefully.

Chapter 3, What's New in PageMaker 5. Especially designed for those familiar with previous versions of PageMaker, this chapter takes a quick look at every new feature, command, and option in PageMaker 5.

Chapter 4, Terms, Tools, and Menus. Here's where the real introduction to PageMaker begins, with some basic terms you'll have to know, and then a top-to-bottom review of every menu command and floating palette PageMaker 5 provides.

Chapter 5, A Brief Tour of PageMaker. The basics of actually using PageMaker are all covered in this chapter, including creating new publications, learning your way around the publication window, opening existing files, saving your work, and quitting when you're finished.

Chapter 6, Publication Window Basics. The last chapter in this section focuses on the publication window, and how you can control the PageMaker environment by changing view sizes, scrolling the display, creating column guides, working with the rulers, and manipulating text and graphic objects.

Part II, Mastering PageMaker, covers the most central PageMaker tasks, the creation and manipulation of text and graphics. This includes importing text, creating text in PageMaker, using the story editor, and how to use style sheets to automate text formatting. I cover both internally created and imported graphics as well as all kinds of graphic manipulations. Finally, I introduce the control palette.

How gurus get that way

Did you ever wonder how software experts get to be software experts? Over the years, at trade shows, conferences, and user groups, I've had the chance to spend a lot of time with a lot of computer gurus and software wizards. Since I spend a lot of my time trying to help others achieve such status, I often ask these folks how they got to know so much. You may be surprised to learn that most of these folks *admit to reading their software manuals and other computer books.* And they don't just read them once, they read them several times at different points in their experience.

You see, it's impossible to pick up everything the first time. There is simply too much information, and without a wide range of experience, many subtleties and advanced topics just won't make sense. Rereading a manual or book after you've had more experience always results in new insights and understandings.

So if anyone (or any other book) tries to tell you that real Macintosh users don't read manuals, take it as a big clue that they don't know what they're talking about. And when you read this book, or any other, spend some time in chapters that cover subjects you're already comfortable with. They just might provide the biggest surprises.

These chapters represent the heart of PageMaker. Experienced users should pay particular attention to Chapter 9, which covers PageMaker's little-understood advanced typographic features, and Chapter 13, which focuses on the new control palette. By the same token, beginning users may want to just skim these chapters at first and come back to them later after gaining more experience in the more-fundamental skills.

The chapters in Part II:

Chapter 7, Creating Text. It would be hard to create too many interesting publications without text, so this chapter tells all about importing text into PageMaker from just about any external source. It also explains how you can create text right in the publication window or by using the PageMaker story editor.

Chapter 8, Sample Project One. For those who would like to test out everything learned in the first seven chapters, this sample project allows you to work step-by-step in creating a simple flyer. All the files you need are included on the disks in the back of this book.

Chapter 9, Formatting Text. Once you've got the text in PageMaker, the fun really begins as you learn to use the program's typographic capabilities to modify character and paragraph formatting. This chapter introduces dozens of typographic controls, including fonts, leading, kerning, tracking, letter spacing, baseline shift, and many more.

Chapter 10, Style Sheets. This is a chapter about productivity. Style sheets help you to automate your work and ensure consistency within publications and between publications. You'll learn how to use them in this chapter and how to integrate them into your word processor.

Chapter 11, Graphic Elements. Even the most elegant typography needs the company of at least a few graphics or graphic elements. This chapter shows you how to import graphics created in other applications, create graphics in PageMaker, and then integrate graphics throughout your documents.

Chapter 12, Sample Project Two. Building on everything covered thus far, and focusing on the new skills learned in Chapters 9, 10, and 11, this second sample project provides another opportunity to follow along and practice your PageMaker skills.

Chapter 13, The Control Palette. Another productivity-focused chapter, here you'll learn all about the PageMaker's new control palette, which makes it faster and easier to format text and manipulate textblocks and graphics. In addition to complete coverage of the control palette itself, dozens of new keyboard shortcuts are included.

Part III, Advanced Topics, moves beyond the basics to look at advanced capabilities provided by PageMaker as well as other Aldus software. These include the details of working with color, using Aldus Additions, formatting long documents, printing, and Aldus prepress software including Aldus PrePrint, Aldus PressWise, and Aldus TrapWise.

The chapters in Part III:

Chapter 14, Working with Color. Adding color to your publications is easy in PageMaker, and this chapter introduces all of the color tools you'll want at your disposal. Many of the important issues related to color printing are covered here, too, including process color, spot color, and tints; how to work with colored EPS graphics; and importing and exporting colors.

Chapter 15, Aldus Additions. More than 20 additional features are provided in PageMaker 5 in the form of Aldus Additions, which are plug-in modules that appear in the Aldus Additions submenu. This chapter introduces Additions technology, provides a detailed look at all of the Additions included with PageMaker, and examines a few of the third-party Additions available for separate purchase. You will also learn about creating custom scripts using the Aldus Additions scripting language.

Chapter 16, Long Document Features. When documents go beyond a certain length, a number of new issues arise in terms of formatting them for easy reading and reference and managing their production. This chapter focuses on PageMaker features geared especially for such long documents, such as generating tables of contents and indexes, printing multiple publications, and linking externally stored text and graphic files.

Chapter 17, Printing Publications. There are two parts to printing PageMaker files, and this chapter covers them both. First it provides tips to help you construct documents that have the best chance of printing without incident. Then it takes you through every option and feature of PageMaker's powerful printing dialog boxes.

Chapter 18, Sample Project Three. The last sample project ties together just about all of PageMaker's capabilities, as you follow along in the production of a simple newsletter that includes color, a table of contents, and more.

Chapter 19, Aldus PrePress Tools. In most professional publishing environments, PageMaker won't be used alone but rather will be used along with one or more of the Aldus PrePress software programs introduced in this chapter: Aldus PrePrint, Aldus PressWise, or Aldus TrapWise. You'll also learn about Aldus Fetch in this chapter — a great media database application, which is provided in a trial version on the disks included with this book.

Several icons throughout the book point to information of special interest.



Tips are time-saving shortcuts or quick techniques that will help you work smarter.



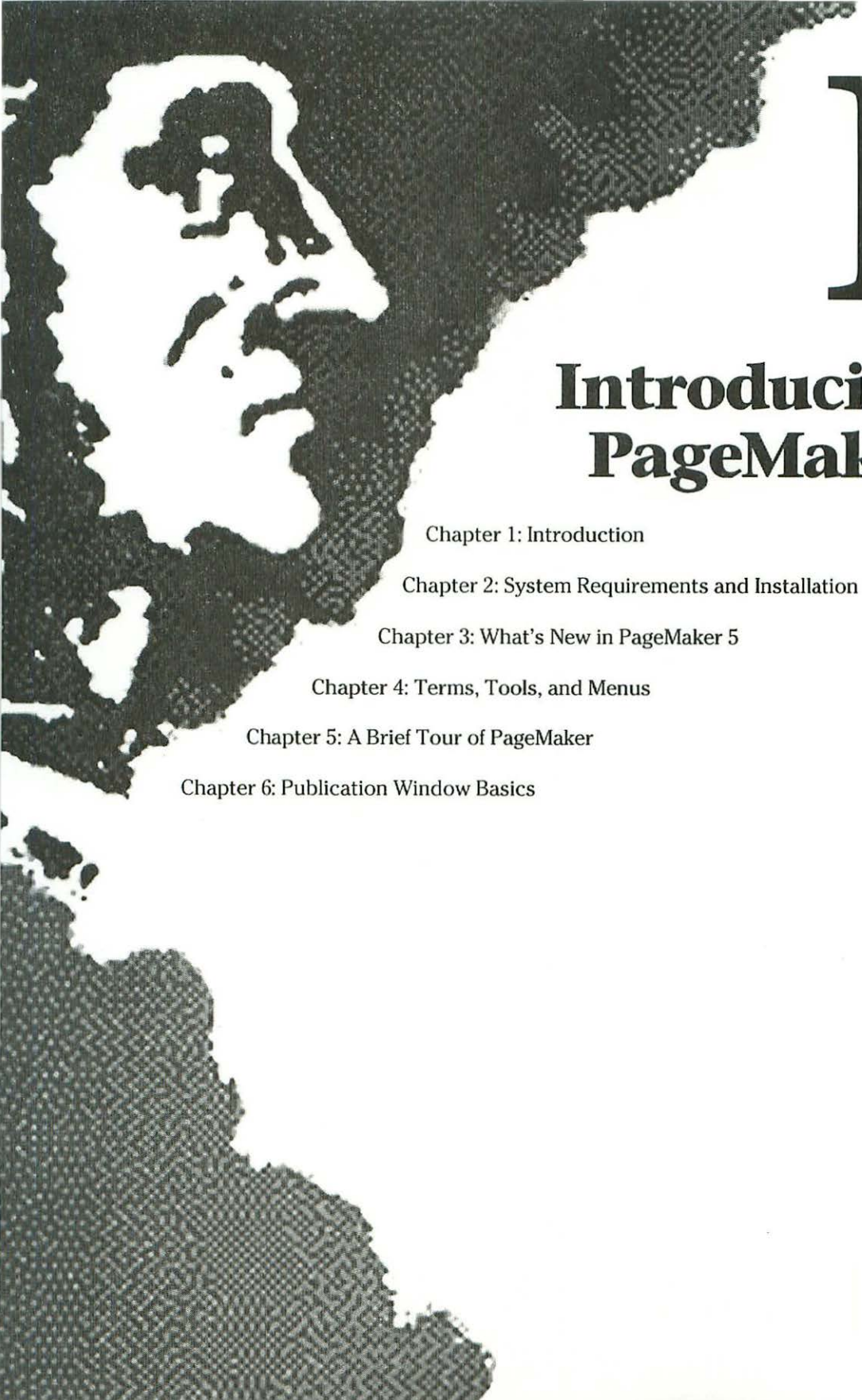
Operations tips are little-known or undocumented ways to get the most from PageMaker.



Background icons alert you to information about how and why things work the way they do.



System 7 sections cover features and issues of particular importance to System 7 users.



PART I

Introducing PageMaker

Chapter 1: Introduction

Chapter 2: System Requirements and Installation

Chapter 3: What's New in PageMaker 5

Chapter 4: Terms, Tools, and Menus

Chapter 5: A Brief Tour of PageMaker

Chapter 6: Publication Window Basics

System Requirements and Installation

CHAPTER 2

In This Chapter

- System requirements and recommendations
- How your Macintosh, hard drive, RAM, and monitor affect PageMaker
- Keeping your older versions of PageMaker
- Running the Aldus Installer/Utility
- Third-party utilities you should be using

In the Beginning

When Aldus released PageMaker 1.0 in June 1985, the system requirements and installation techniques for the application were fairly simple — PageMaker came on a single floppy disk and ran only on the Apple Macintosh 512K computer. And since Macintosh hard drives were virtually unheard of, installing PageMaker was as easy as inserting the disk.

Today, the system requirements and installation techniques for PageMaker version 5 are more complicated. PageMaker can be installed on more than two dozen different Macintosh models, the program itself ships on half a dozen 1.44MB floppy disks, and the installation procedure is affected by the printers, scanners, word processors, and graphics applications you intend to use with the program.

This chapter explains the hardware and software requirements of PageMaker 5 and the procedures for installing the application. I'll begin by reviewing the basic system requirements prescribed by Aldus and then look at each aspect of a Macintosh publishing system in detail. Next, the actual software installation is reviewed. Finally, I'll cover some post-installation modifications to your system.

System Requirements and Recommendations

In preparing to release a new version of PageMaker, Aldus has to make a number of hard decisions: "Should Aldus Manutius or the Yuppie be in the start-up screen?", "Will the box be all purple or purple and some other color?", and "What should we claim is the minimum required hardware configuration?"

You see, the minimum system requirement is not really the minimum hardware configuration on which PageMaker will run. It is minimum hardware configuration on which Aldus believes you can use PageMaker without experiencing physical pain and calling the company to complain about how slow the thing is. It's a classic struggle between marketing and sales: On the one hand, the company wants to claim that almost anyone can run PageMaker on almost any Macintosh (which is actually true), but on the other hand, it wants to set a reasonable expectation so people with under-powered Macs don't buy PageMaker and have an unpleasant experience. Like most other software companies, Aldus tends to err on the side of "A slow user is better than no user" or "Sell now — apologize later."



According to Aldus, the minimum system requirement for PageMaker 5 is a 68020-equipped Mac with 5MB of RAM, 5MB of free hard drive space, and System Software 6.07 or later. Its more realistic "recommended system" is a 68030-based system with 8MB of RAM, 14MB of free hard drive space, and System Software 7.0 or higher. To install everything on the PageMaker disks, you'll need 23MB of free hard drive space. Living in the real world, I would probably call that configuration the "practical minimum" and recommend a 25MHz 68030 with 20MB of RAM, at least 100MB of free hard drive space, and System Software 7.1 or higher. The ideal system would include a 68040-equipped Mac with 32MB to 128MB of RAM and a 300MB or larger hard drive.

The bottom line is that PageMaker appreciates horsepower as much or more than any other program you probably own. The measurable, real-world performance difference between PageMaker running on a 5MB Mac SE/30 and PageMaker running on a 32MB Quadra 800 is several hundred percentage points. In case you aren't going to rush out and buy a new Quadra 800 system just because I recommend it, in the following sections I'll examine each individual aspect of a Macintosh publishing system, pointing out the effect each has on PageMaker's performance and how I would incrementally upgrade an existing setup.

The Macintosh



OK, it doesn't really matter which Macintosh you use to run PageMaker. It matters what processor is inside the Mac on which you run PageMaker. Macs use microprocessors from the Motorola 68000 family, which started with the 68000 chip in the original Mac 128 and all models through the Mac SE. The 68020 was introduced with the Mac II, and the 68030 came along not long after in the Mac IIx, IIcx, and IIci. The latest and greatest version is the 68040, which is used in all Centris and Quadra Macs. Thanks to the slick numbering scheme, you don't really have to understand microprocessors to get the picture: Higher numbers are better. Each new version of the 680x0 processor provides a 200-300 percent increase in raw power, which translates almost directly into software speed.

In addition to the processor model number (68020, 68030, 68040), you almost always see processors described in terms of their *clock speed*, which describes the rate at which the processor can process data. Again, bigger is better, and better translates directly into software speed. Early 68030 Macs (like the Mac IIci) ran at 25MHz, while newer models often run at 33MHz. Accelerator cards containing 50MHz 68030 processors are widely available. Don't underestimate the value of a few more MHz when buying a new Mac or accelerator.

Almost every Mac currently shipping has a 25MHz 68030 processor or better, so unless your Mac is more than two years old you probably don't have a processor problem. Recent exceptions include the Color Classic, Classic II, LC II, and IIvi, which use a 16MHz 68030. But if you have one of these Macs, or any older model, dozens of reasonably priced accelerator boards ($300 - $700) let you upgrade to a 40MHz 68030 or 33MHz 68040 processor without forcing you to buy a whole new Macintosh. And since all of these processors are from the same Motorola family, you'll find virtually no compatibility problems after you upgrade.

RAM

Once you've got a fast, or reasonably fast, processor, you need enough RAM so the processor can operate at peak level. Limited RAM forces the processor to sit idle while data is transferred in and out of RAM.

Aldus specifies 5MB of RAM as the minimum total for any Mac running PageMaker. On a Mac with 5MB of RAM, the System Software will consume at least 1.5MB to 2.5MB of RAM, which would leave between 2,500K and 3,500K for use by PageMaker 5. This is barely adequate since PageMaker's default memory minimum is 2,750K. Of course, if you have lots of extensions and fonts or a big Adobe Type Manager (ATM) cache, or if you want to run QuickTime or another application at the same time as you're running PageMaker, your System Software will probably consume more than 2.5MB of RAM. The result is that there won't be 2.5MB left for PageMaker. (As I write this, my System Software is consuming just over 4MB of RAM, and I don't even have all of my standard extensions loaded.)

How many Ks in an MB?

If you're confused about the relationship between Ks and MBs, here's a brief summary of computer math: The smallest unit of measurement on the computer is a *bit*, which is a single character that can be on or off. Bits are arranged in groups of 8, and 8 bits equal one *byte*. Since the computer uses a binary system, each byte can represent numbers ranging from 0 to 255. This really isn't important, but what is important is that each character in a file (letters or numbers) consumes 1 byte of storage space. Since the number of bytes in any file can quickly get very large, the size of files is measured in *kilobytes*, with each kilobyte equal to 1,024 bytes. The shorthand for kilobytes is KB or sometimes just K. When measuring larger items, like the size of disk drives or RAM, the numbers get much larger again, and so the commonly used unit of measure is millions of bytes, or *megabtyes*. The shorthand for a megabyte is MB, and 1 megabtye is equal to 1,000 kilobytes (1MB = 1,000K). So saying that PageMaker needs 2,500K of RAM its equivalent to saying that it needs 2.5MB of RAM.

This is why the "recommended" configuration includes 8MB of RAM. With 8MB installed, even if your System Software grabs 3.5MB, and you have 75 fonts loaded, and you run QuickTime, and your ATM Cache is set at 512K, and you launch Microsoft Word first, you probably will still have 2,750K left for PageMaker. A perfect world, right?

Not yet. While 2,750K is the "factory preset" range for minimum and preferred memory requirements for PageMaker, they are not the "optimum" memory requirements. PageMaker runs *much quicker* and with *far fewer problems* in 5,000K or more. Hence, if you need a full 5MB free in order to optimally run PageMaker, then you probably want to start out with 20MB, 32MB, or 64MB of RAM so that you can run your bloated System Software with all your favorite extensions and fonts and still have 5,000K left for PageMaker. In these configurations, you'll also be able to run other key applications, such as Word, FreeHand, and Photoshop, while using PageMaker.

To understand how memory allocation works, select the PageMaker 5 application icon and choose the Get Info command from the Finder's file menu. (You cannot change memory allocation while the application is running, so if PageMaker is open, you'll have to quit first.) In the Get Info dialog box, shown in Figure 2-1, you'll find the Memory Requirements options. The Suggested size option is unmodifiable, but both Minimum size and Preferred size can be changed. Aldus sets these three options at 2,750K, 2,750K, and 2,750K, respectively.

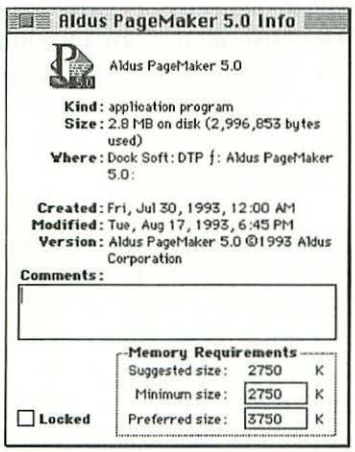


Figure 2-1: Memory options in the Get Info dialog box , with the Preferred size changed from the factory preset 2,750K.



Note that I'm using System 7.1 for purposes of this illustration. If you are using System 7.0, 7.01, or System 6 with MultiFinder, option names vary slightly. System 6 without MultiFinder has no equivalent options to control memory.

When you launch PageMaker, it requests the "Preferred" amount of memory from the System Software — let's say 3,500K. If that amount is available, great, PageMaker will be allocated 3,500K and will launch. If only 3,000K is available — less than the Preferred amount but more than the Minimum amount — PageMaker will be allocated 3,000K, and it will still launch. But if less than 2,7500K (the Minimum amount) is available, PageMaker will not launch. Instead, a dialog box appears telling you that not enough memory is free. In System 7.1 this dialog box also offers to close other applications that are open but not being used to free enough RAM to launch PageMaker.

When PageMaker launches, portions of the program are read from the hard disk and loaded into the allocated RAM. Note that I said "portions" of the program. PageMaker 5 itself is almost a full 3MB in size — so the entire program wouldn't even fit into RAM if only 2,750K were allocated, and even a full 3,500K would leave very little room for documents. This tight fit allows PageMaker to keep only minimal amounts of program code, publication information, and screen display information in RAM, forcing frequent reads from the hard drive, which inhibits performance.

Changing the Preferred option in the Get Info dialog box to 4,000K, or even 5,000K, provides enough memory to bring in all necessary program code as well as most or all of any open publications. You'll find overall performance improved significantly. Setting the option higher than 5,000K has little or no additional beneficial effects.

Hard drives

Two aspects of a hard drive are important in relation to PageMaker — size and speed. The hard drive *size* you require depends on the type and quantity of publications you create and on the other uses you have for your Macintosh. The hard drive *speed* you require depends on how cute you still find the moving hands of the watch cursor.

PageMaker is a hog when it comes to disk space. The application itself uses 3MB of space on your hard drive, and depending on the installation options you choose, the Aldus folder consumes another 5MB - 6MB. Add in the tutorial and help files and the total reaches almost 15MB, nearly the size of starter hard drives just a few years ago. PageMaker files (which are generally called *publications*) vary dramatically in size, but

are generally much larger than the files created with word processors or graphic applications. And you will need room to store not only the PageMaker files themselves (and backup copies of these files), but also all the text and graphic files being used as components of publications. A book like this takes up about 5MB on disk in PageMaker publications and original text files.

Today's small to mid-sized hard drives, 120MB to 170MB, are sufficient for "casual" PageMaker users. Drives in the 300MB to 500MB range are more appropriate for heavy publishers and don't cost much more than the smaller drives. Large drives, offering 1 gigabyte (a GB or 1,000MB) of storage or more are still a little pricey but getting more affordable all the time. You would be hard pressed to fill that much space with just PageMaker and its related files, but if you do serious color work in Adobe Photoshop, store lots of 24-bit TIFF images, or keep a couple of dozen QuickTime movies around, it isn't really overkill.

In addition to providing more storage space, large hard drives tend to provide better performance, both in terms of disk access time, which is reported in milliseconds (ms), and in terms of throughput, which is reported in megabytes per second (MB/sec). Older hard drives (four years or more old), especially 20MB and 40MB models, are generally rated at access times of between 40ms and 85ms. Today's smallest and slowest drives have access times of 40ms or better, and most drives larger than 80MB offer speeds of 20ms or less. Once you get into drives of over 200MB, access time is guaranteed to be less than 15ms, which is fast enough for nearly any purpose. (If you have a hard drive and don't know how fast it is, you can get utility programs from on-line services and user groups that will test your drive and report on its performance.)

Drive throughput can vary dramatically at all capacities. Throughput is a measure of a drive's ability to transfer a large amount of data into RAM. It is a more important measure than access time for most desktop publishing (DTP or dtp) and graphics work — access time is critical when reading lots of small files, like spreadsheets, database records, and word processing documents — but dtp files are large. It is less important how long it takes to get to the file (the access time) than the time it takes to read the whole thing (throughput).

Most drives under 500MB offer throughput maximums of only about 1.5MB/sec, while the fastest available drives today can sustain transfer rates of over 5MB/sec. Throughput capacity used to be hard to determine, but most drive vendors and manufacturers now list this statistic in ads. If not, ask the salesperson before you buy.

Your Mac also affects how much throughput your drive can produce, because the SCSI port on each Mac model has a throughput limit. On early Mac II models this limit was 1.3MB/sec, on the Mac IIci it is 2.1MB/sec, but Centris and Quadra Macs all support speeds over 3MB/sec (some as high as 5MB/sec).

Defragmenting your drive

No matter what size drive you have, you can always improve its performance by making sure it is regularly defragmented. Defragmenting a drive rearranges the files stored on the drive so that each is stored in sequential sectors and all free space is located at the end of the drive. This allows the drive to read files more quickly and with less effort because each file is stored all together in one location rather than in pieces all over the drive. Keeping your drive defragmented will not only improve its performance, but will also reduce the wear and tear caused by everyday use, and therefore lengthen drive life. I recommend Alsoft's Disk Express II for defragmentation, although Norton Utilities, MacTools, and other packages also provide adequate defragmenting features.

Removable storage

Many people have chosen to add removable storage devices — SyQuest, Bernoulli, and optical drives are the most popular — in recent years. These devices allow essentially endless storage (as long as you can afford new blank cartridges) and provide a great way of transporting large files between Macs or to a service bureau. Most removable devices offer access times between 20 and 80ms (some older optical drives are slower than this) and data-transfer rates of about 1.3MB/sec. This means that these devices are somewhat slower than most hard drives and should not be used for primary storage whenever possible. You can open files stored on a removable device from within PageMaker, but if you are going to do extensive work, you'll gain performance by copying the files onto your hard drive.

Monitors

The monitor you use when working in PageMaker is very important. Your productivity, and the all-important fun-to-drudgery ratio, is greatly affected by your monitor. As a practical minimum, you should have at least a 12-inch monitor with 8-bit video. A 14-inch monitor with 16-bit video is preferred, and a 16- to 21-inch monitor with 24-bit video is what you should be dreaming about.

A number of factors affect monitor suitability. Many are a little technical.

Making the choice

Here's a look at them one by one:

- **Physical size.** The desire for physical size in a monitor seems obvious — the larger the monitor, the more of a page you can see at one time. It normally takes a 17-inch monitor to display a full page, and a 21-inch monitor to display two full pages. But physical size is not the only factor that impacts how much you see on screen: The monitor's resolution and pixels per inch are the real determining factors.

- **Resolution.** A standard Macintosh 13-inch color display has a resolution of 640 x 480. This means the monitor displays 640 pixels horizontally by 480 pixels vertically. Most 12-inch monitors (and the 10-inch screen in the Macintosh Color Classic) have a resolution of 512 x 384. Most 15-inch monitors provide resolutions of 832 x 624, while most 21-inch monitors offer resolutions of 1,152 x 870.

  You can change the resolution on some monitors, increasing or decreasing the amount of information displayed. Many 15-inch monitors, for example, can toggle between their native 832 x 624 resolution and a 640 x 480 resolution that makes them act more like a standard 13-inch monitor. Resolution changes are normally done via the Monitors control panel, although sometimes it is necessary to change an adapter on the video cable to change resolutions. Since the physical size of a monitor remains constant when resolution changes, the change is achieved by altering the number of pixels per inch that the monitor displays.

- **Pixels per inch (ppi), dots per inch (dpi).** It is the number of pixels per inch a monitor displays that determines how many pixels it can fit from one edge to another, and consequently the resolution of the monitor. The original Macintosh standard was 72 pixels per inch, and all of today's Apple monitors use between 70 and 80 ppi. Larger monitors often use 90 ppi or higher, especially in higher resolution modes. When you see a Mac monitor at 90 ppi, you will immediately notice that the menu bar, menus, dialog boxes, and everything else look smaller than normal. Some people find this smallness disconcerting, although others think it is a worthwhile trade-off for improved resolution.

- **Bit depth.** The number of different colors that a monitor is capable of displaying is described as its bit depth. There are four possible bit depths: 1-bit can show only black and white, 2-bit can show 4 colors, 4-bit can show 16 colors, 8-bit can show 256 colors, 16-bit can show more than 32,000 colors, and 24-bit can show 16.7 million colors. You set bit depth on the Monitors control panel, which uses the equivalents shown in Table 2-1 to refer to the various bit depths.

Table 2-1
The Monitors control panel lists bit depths by the resulting number of colors.

Bit depth	*Monitors control panel equivalent*
1-bit	Black and White
2-bit	4 colors
4-bit	16 colors
8-bit	256 colors
16-bit	65,536 colors (or Thousands)
24 bit	Millions of colors

Bit depth is a case where bigger is not necessarily better — in fact bigger is slower. The more colors you ask your monitor to display, the longer it takes the screen to refresh when you change view sizes, scroll the display, or turn to a new page. The advantage of higher bit depths is improved color accuracy. What you have to decide is how much accuracy you need and the amount of display speed you are willing to pay for it.

Why 24 bits equal 16.7 million colors

Wondering why 24-bit color shows 16.7 million colors? The answer lies in the *binary system* that computers use, in which there are only two digits, 0 and 1. This means the computer counts 0, 1, 10, 11, 100, 101, 110, 111, 1000, 1001, and so on. A bit is one digit long. A byte is eight digits long, meaning that it can accommodate up to 256 variations. How did I figure this out? Take the number 2 — as in two digits — and raise it to a power equal to the number of digits in the unit. In a byte, you have 2^8 which equals 256.

So a 1-bit monitor has the opportunity for each pixel to be only 0 or 1, meaning black or white (on or off). An 8-bit monitor can keep track of (2^8) or 256 different options for each pixel, 16-bit equals (2^{16}) or 65,536 options per pixel, and 24-bit equals (2^{24}) or 16.7 million options per pixel.

But this leaves another mystery. Why is 16-bit color usually referred to as 32,768 colors and not the 65,536 that the math suggests? The answer is that 16-bit and higher video signals have to divide evenly into thirds — one each for the red, green, and blue color channels (hence *RGB video*) — and the video card devotes 5 bits per channel — 15 bits total — to this and reserves the leftover bit for color overlay. Therefore, in practice, you get only to 2^{15}, or 32,768 colors.

For most projects, you should work in 8-bit mode (256 colors). This provides reasonable color display (although limited technical color accuracy) and very fast screen-refresh speeds. When you need to select colors from an on-screen color library and want as much color accuracy as possible, switch to 16-bit (thousands) or 24-bit mode. These higher bit depths also allow imported TIFF files to look great on screen. But remember to switch back to 8-bit mode after you're through selecting colors or have finished looking at the pretty TIFF images so you don't continue working in the slower mode.

- **Video Cards and VRAM.** The bit depths available in the Monitors control panel are not limited by your monitor — any color monitor can display any number of colors — but rather by your video card or the amount of video RAM (VRAM) installed on the card. You can usually improve the bit depth of your system by adding more VRAM or getting a new card without replacing your monitor.

  The amount of VRAM you need to achieve a certain bit depth depends on your monitor's size and resolution. Larger monitors and higher resolutions mean more pixels on screen, and each pixel requires proportionally more VRAM for each increase in the bit depth. In other words, every time you increase bit depth, monitor size, or resolution, you'll need more VRAM.

  Not all video cards are expandable to handle all bit depths and all monitor sizes. The video circuitry built into most of today's Macs, for example, can handle only 16-bit color up to 16-inch monitors or 832 x 624 resolution. In order to use larger monitors, higher bit depths, or higher resolutions, you must purchase a new video card. Check your manual or with the manufacturer of your card for the specifics of your configuration.

- **QuickDraw Acceleration.** Another aspect of video cards that can affect the way PageMaker displays objects on your monitor is QuickDraw acceleration. QuickDraw is the Mac system for displaying text and graphic objects on screen. Many video cards use custom chips and proprietary techniques that can draw objects on screen faster than the Mac normally draws them — often hundreds of times faster. Since PageMaker redraws its display very frequently — as you turn or scroll pages or change view sizes — accelerated QuickDraw has a big effect. A QuickDraw-accelerated video card is a worthwhile investment for any serious PageMaker user.

Working with multiple monitors

Any Macintosh with expansion slots can easily work with more than one monitor, but very few people seem to take advantage of this extraordinary capability. If you have the desk space (and this is often the most limiting factor), think about adding a second

monitor to your system for ultimate productivity. A second monitor lets you view two publications at once, leave all PageMaker palettes open and place them out of the way but easily accessible, or view a full document in another application (such as a word processor or graphic package) while maintaining full access to your PageMaker publication.

The cost of a second monitor and video card starts at just $300 for a 13-inch black and white monitor, to about $600 for the least-expensive 13-inch color setup. I recommend second monitors highly as a way to get comfort, convenience, and productivity.

Printers and printer drivers

Most PageMaker files are ultimately output to PostScript printers, such as an Apple LaserWriter or Linotronic imagesetter. *PostScript* is a page description language invented by Adobe Systems that makes it possible to print the same document on many different kinds of printers without having to make adjustments for the resolution or capabilities of each printer. PostScript is almost a universal standard in laser printers (well, at least in Macintosh laser printers) and in imagesetters.

In order to print PageMaker 5 files to any PostScript printer, you must use the new LaserWriter 8.0 driver instead of your old LaserWriter driver. LaserWriter 8.0 is included with PageMaker and automatically installed with it. It appears in the Chooser after the PageMaker installation.

LaserWriter 8.0 provides a number of performance improvements and new features not available in earlier versions of the LaserWriter driver. For PageMaker, switching to LaserWriter 8.0 makes PageMaker finally compatible with background printing (because the Aldus Prep file is no longer necessary) and ends PageMaker's dependency on Aldus Printer Description (APD) files. Instead, PageMaker 5 uses PostScript Printer Description (PPD) files, which the LaserWriter 8.0 driver supports for use by all Macintosh applications. Most of the PPD files you'll need are included along with PageMaker and installed as part of the PageMaker installation. You can get other PPD files from on-line services or from printer manufacturers.



The new LaserWriter 8.0 driver was codeveloped by Adobe Systems and Apple Computer. Adobe distributes a version of the driver called PSWriter 8.0, but it is identical to the Apple version, LaserWriter 8.0, which you get along PageMaker 5.

PageMaker documents can be printed on non-PostScript printers, including Apple ImageWriter dot-matrix printers, StyleWriter ink-jet printers, or any QuickDraw printer. The results depend on the content of your publications: PostScript fonts will print accurately only if you use ATM, but TrueType fonts will print well on non-PostScript printers. TIFF images and bit-mapped graphics are usually affected by the low resolution of most non-PostScript printers, and object-oriented graphics such as those created in Aldus FreeHand and Adobe Illustrator may also suffer on QuickDraw printers.

System Software



While PageMaker 5 can be used with System Software 6.07 or 6.08, I strongly advise you to install System 7.1 or later. This is true for several reasons, not the least of which is that System 7 is now the Mac standard in terms of software development — just about any new program you've purchased or upgraded in the past two years was designed and tested with System 7 in mind. Although these programs are all still System 6 compatible, they are really better suited to System 7. As the inimitable David Ramsey says, "System 6 users are just grapes under the steamroller of progress." In other words, you're going to have to upgrade, so you might as well do it now.

Older Versions of PageMaker

Before starting the actual installation of PageMaker 5, you need to decide what to do with your previous version of PageMaker. (If you do not have an older version of PageMaker on your hard drive, skip ahead to the next section; I'm not talking to you.)

You have two options: You can delete the old version of PageMaker (and all of its associated files) or you can move the old version (and all of its associated files) into one folder so that once you start using PageMaker 5, your Mac, you, or PageMaker 5 aren't confused by the older version's files.



PageMaker 5 uses a new file format, so publications created in older versions must be converted to the new format before they can be edited or printed using PageMaker 5. This conversion automatically takes place when you open an older file in PageMaker 5, but it will change the files slightly, possibly altering the way words wrap or the exact position of graphic elements. In most cases these changes are slight or unnoticeable, but they still require that you look over any converted publication before printing it.

As a result, many people choose to keep their older version of PageMaker around for a while so minor changes to existing publications can be made quickly and easily without the time and effort of converting the files to the new format. There is no real reason not to keep your old copy of PageMaker around, except for the disk space it will continue to consume on your hard drive. If you want to keep PageMaker 4.2 around, you can do so without any special preparation. To keep using PageMaker 4.0, move the Aldus folder that is inside your System folder into the folder where you keep PageMaker 4.0, making sure the PM4.2 RSRC file and Aldus Prep file are inside this folder before you move it, as illustrated in Figure 2-2. After you've moved these files, delete the Aldus folder, PM4.0 RSRC, or Aldus Prep files that remain in your System folder. (*Warning:* Do not delete the "Aldus folder" folder from your System folder — that belongs to Aldus Persuasion — while the "Aldus" folder belongs to Aldus PageMaker. Next time you talk to Aldus be sure to say thanks for such a crystal clear naming convention.)

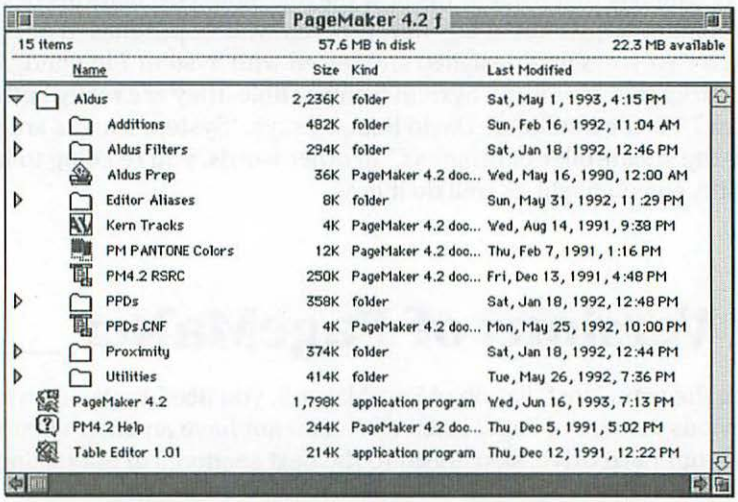


Figure 2-2: To keep versions of PageMaker 4.0 or earlier on your hard drive, move all related files into one folder.

If you have publication files created in PageMaker 3.0 or earlier, you'll have to keep other versions of PageMaker on your hard drive. To work with PageMaker 3.0 publication files, for example, you must either work directly in PageMaker 3.0 or use PageMaker 4.0 to convert your PageMaker 3.0 files into PageMaker 4.0 format. At that point, they can be edited and printed, or opened and converted by PageMaker 5. For PageMaker 2.0 or even 1.0, the story is the same: You can open or convert a publication only with the version that created it, or the next major version. To keep PageMaker 3.0 or earlier on your hard drive, put the application and all of its related files (such as the PageMaker 3.0 Defaults file, pmusdick.dct, pmusram.dct, and pmuser.txt) into the same folder and delete any copies of these files from your System folder or other locations.

When you want to delete an old copy of PageMaker, drag the application and all of its associated files, including the Aldus folder, the PMx.x RSRC file, and Aldus Prep (these last two may be lying free in your System folder), to the trash. Then choose the Empty Trash command from the Special menu.

Installing PageMaker

With your hardware in place and your old copy of PageMaker out of the way, you're ready to actually install PageMaker 5. Well, almost.

Before installing, it is a very good idea to restart your Macintosh with all extensions turned off. (Hold down the Shift key and choose Restart from the Special menu.) This turns off any virus-checking utilities, which is a good idea since Installer applications continually trip the alarms in virus checkers. PageMaker's Installer seems especially sensitive and has a better chance of success if all other extensions are temporarily out of the way.

You might also want to defragment your hard drive before running the installer. As I mentioned earlier, this will improve the performance of your drive and prolong the drive's life. Defragmenting before a major installation will ensure that the program and all of its support files are written to your hard drive efficiently, thus getting you off to a good start with your new application. This is by no means mandatory, but worth the effort in most cases.

The last thing you should do before the actual installation is to verify that you have enough free space on the hard drive where you intend to install PageMaker and on the hard drive containing your System folder. (If you have multiple hard drives, or hard drive partitions, these do not necessarily have to be the same drives.) PageMaker and its associated files will consume 3MB to 5MB at minimum and up to 23MB if you install all files and tutorials, and the Aldus folder will consume 5MB or more inside your System folder. In addition, the LaserWriter 8.0 driver and PPD files will need another 1MB in your System folder (they are placed inside the Extensions folder in System 7). The Installer will warn you of space deficiencies during the installation, but it is easier to make sure you have enough space before the process begins.

The PageMaker 5 install program

PageMaker's installation is automated by the Aldus Installer/Utility. This program copies the required files from the PageMaker disks onto your hard drive, creating a new PageMaker folder and adding the Aldus folder to your System folder. PageMaker must be installed from the floppy disks using the installation program — it is impossible to copy the contents of the disks to your hard drive and then install the program.

Begin the installation by inserting Disk 1 into a disk drive, and double-click on the Aldus Installer/Utility application. This will bring up the Aldus Installer Main Window dialog box and the windows shown in Figure 2-3.

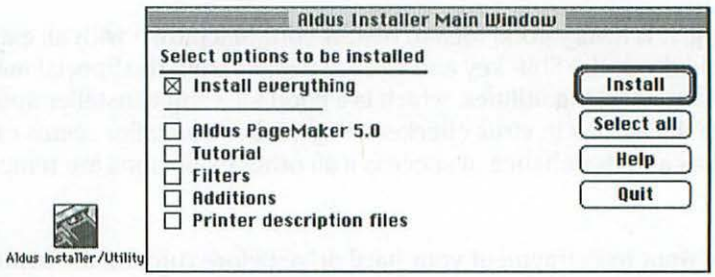


Figure 2-3: Double-clicking on the Aldus Installer/Utility application begins the process used to install PageMaker on your hard disk.

Six installation options are given in this dialog box; by default the bottom five are preselected. Deselecting one or more of these buttons will suppress the installation of unwanted files, reducing the amount of space consumed. The six options:

- **Install Everything.** Checking this option chooses all of the other options and installs PageMaker 5, templates, tutorial files, Aldus additions, and filters.
- **PageMaker 5.0.** This option creates a new folder on your hard drive called "Aldus PageMaker 5.0" and installs the PageMaker 5 application, the PM5.0 Help file, and several other files in this folder. Additionally, a folder called *Aldus folder* is created inside your System folder, and PageMaker's filters, dictionaries, and color libraries are placed inside this folder. Figure 2-4 shows the files added to your hard drive when this option is selected.
- **Tutorial.** Select this option to install the Learn PM5 on-line tutorial program, as well as the files you need to follow along with the tutorial in the PageMaker manual, into the Aldus PageMaker 5 folder. If you are new to PageMaker or want to see a good on-screen summary of the new PageMaker 5 features, select this option. You can always delete these files from your hard drive once you have reviewed them.

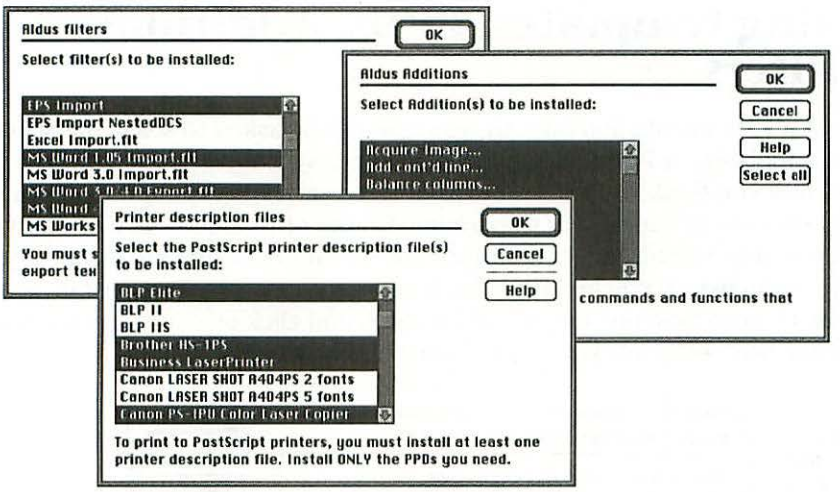


Figure 2-4: The files installed on your hard drive along with PageMaker 5.

- **Filters.** Select this option to install some or all of PageMaker's import and export filters. You need an import filter for each application whose text or graphics files you want to use in PageMaker publications. You need an export filter for any applications to which you want to export text from publications.
- **Additions.** Select this option to install some or all of the Aldus-provided Aldus Additions. These Aldus Additions provide many of the important new features in PageMaker 5; so unless you are very short on disk space, you'll want to install all of them.
- **Printer Description Files.** Select this option to install some or all of the PPD files Aldus provides. These PPD files are used by the LaserWriter 8.0 printer driver, and you'll need one for each kind of PostScript printer to which you'll print PageMaker files.

Once you have selected the appropriate options, click the Install button or press the Return key. At this point, the Installer runs some basic diagnostics to verify that your hardware, RAM, System Software, and other system attributes are adequate for the installation to proceed. The results of this diagnostic are displayed on screen, and saved to a file, called Aldus Installer Diagnostics, in your new PageMaker 5 folder. You can review this file later using any word processor, or delete it.

Selecting templates, PPDs, Additions, and filters

Depending on your installation options, you now will be asked to select the specific Additions, templates, or PPD files (shown in Figure 2-5) that you want to install. Install only those files you think you will really need, since each will consume disk space and potentially slow down PageMaker's operation. On the other hand, each is relatively small and has only a small effect on performance, so don't hesitate to install any potentially useful files. If you are uncertain what you need, select and install all available files. To select more than one file, hold down Shift and click on each file name you want in each dialog box before clicking the OK button to proceed.

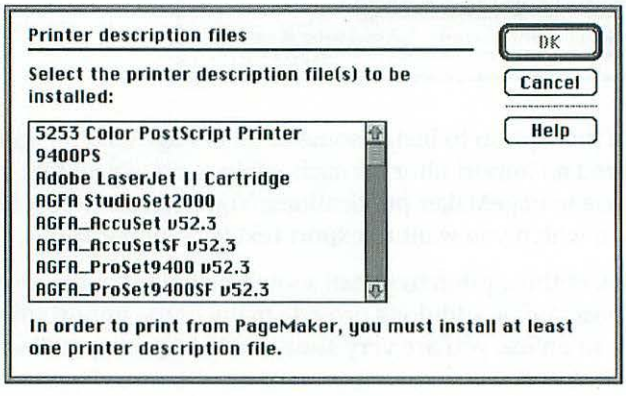


Figure 2-5: The selection dialog box for PostScript Printer Description files (PPDs).

Select a location on your hard drive

After personalizing your copy of PageMaker, the dialog box in which you designate the folder to install the program and files appears, as shown in Figure 2-6. PageMaker uses this dialog to confirm that you have enough free space for the installation options you have selected. If adequate free space is not available, click the Cancel button to return to the Aldus Installer Main Window dialog box, and then select fewer installation options or quit and create more free space on your hard drive before trying the installation again.

If enough free space is available, you may, if you wish, change the name of the folder into which PageMaker will be installed and the location on the drive where this folder will be placed. In most cases, you will probably not want to change the name of the Aldus PageMaker 5.0 folder, so there is no need to modify the "Install in folder" option. You should, however, use the scrolling window and drive button to select where you want the Aldus PageMaker 5.0 folder placed. When you have determined the location, click the Install button to begin.

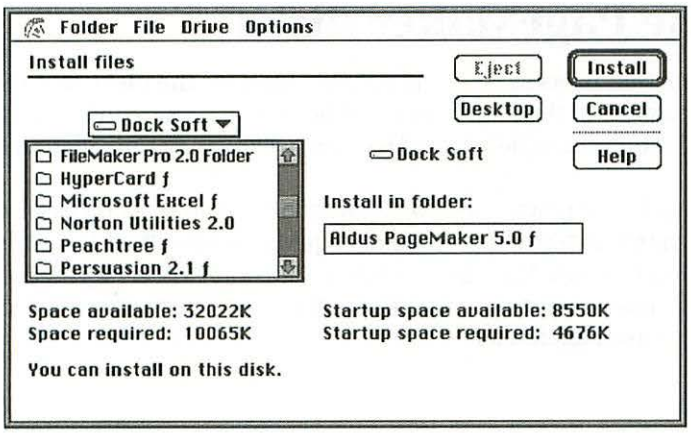


Figure 2-6: The dialog box used to designate the folder in which PageMaker will be installed.

Personalize your copy

The next step is to enter your name, company name, and serial number, as shown in Figure 2-7. This information is recorded on your hard disk to help you find your serial number should you call for technical support and to discourage the distribution of illegal copies of PageMaker. Note that PageMaker 5 now includes a network copy-detection feature that prevents two people on the same network from using the same copy of PageMaker.

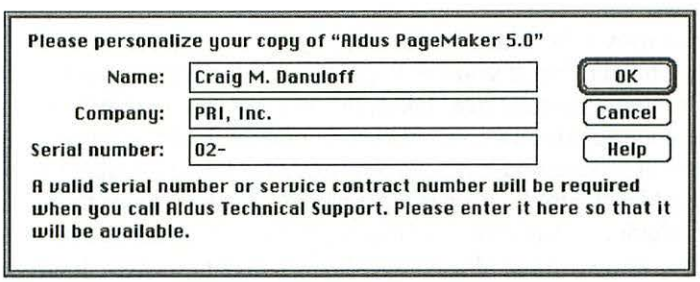


Figure 2-7: The Aldus Personalization dialog box.

After clicking the OK button, you are shown the name, company, and serial number as you have entered them; you are asked to confirm these entries. Click the OK button if the information shown is correct, or click the Change button to return to the previous dialog box and change any information.

Insert the PageMaker disks

During the installation process, you will be prompted for the disks that the installer requires. The progress of the installation will be shown on screen in the dialog box. When the installation is completed, an Alert box will display "Installation Complete!"



You should now restart your Macintosh before attempting to launch PageMaker so the system extensions can load. PageMaker 5 itself adds one extension, called Shared Code Manager, to your Extensions folder. If you use an extension manager utility, make sure that this extension is turned on so it loads before you try to use PageMaker.

After the Installation

When the installation program is finished, you may want to change the location of some of the files the Aldus Installer has added to your hard drive. You can move the files in the Aldus PageMaker 5.0 folder around as you desire, but it is important to keep all the files together. Several of these files — Aldus Installer Diagnostics, Aldus Installer History, and Read Me — are not even needed by PageMaker 5. These files take up only a few kilobytes of disk space, however, and may be helpful to the Aldus technical support staff if you have problems. If you don't wish to keep them on your hard drive, copy them onto a floppy disk for future reference.



You can move the Aldus folder out of your System folder to any other location on your hard drive. If you do, PageMaker will ask you to locate this folder the first time you launch PageMaker, but will operate properly as long as the folder can be located and its contents are unchanged. In the future, PageMaker will remember where you have placed the Aldus folder. Moving the Aldus folder into the PageMaker 5 folder itself is not a bad idea: This reduces the size of your System folder, eliminates the chance of damage if the System folder ever needs to be replaced, and keeps all of the PageMaker 5 files in a single location.

Reinstalling PageMaker 5

If the program is ever damaged or removed from your hard disk, you will need to reinstall it with the Aldus Installer/Utility, following the steps described previously for a first-time installation. Before reinstalling, delete the damaged program along with all of the other PageMaker 5 files, including those in the Aldus folder. Be careful not to delete any third-party Additions or filters that were installed separately.

You can also use the Aldus Installer to add or reinstall filters, PPDs, or Additions without reinstalling PageMaker itself. To do this, either launch the Installer/Utility and then select the needed options (filters, PPDs, Additions) or double-click any filter, PPD, or Addition from any original PageMaker disk. This will launch the Installer and prompt you for a location to install the selected file.

Utilities for PageMaker Users

Now that you have PageMaker installed, you should seriously consider adding a few utilities to your System — if you don't have them already. These programs add features that allow you to work more productively in all applications.

Font managers



Managing fonts on the Macintosh should be easy by now. After all, it's been almost 10 years since the Mac brought typographic variety to personal computers. But the truth is that the Mac System Software still doesn't handle fonts intelligently. Utilities like Suitcase II or Master-Juggler are just as important today — even with System 7 — as they were six years ago at their introduction.

The Macintosh System Software doesn't make it easy to work with large font collections or to rapidly change the fonts you are working with. System 6 manipulated fonts with the Font/DA Mover, a kind of software torture device that ruined more System Software than any computer virus yet conceived and wasted more time than any video game. System 7 replaces the brute force methods of the Font/DA Mover with the bureaucracy of the Fonts folder. Ah, progress.

Think I'm exaggerating? Try adding a few new fonts to your System 7 Fonts folder. Just drag their icons onto the Fonts folder or the System folder icon. Oops, you have to quit all of your open applications first. Now try again. That was easy, wasn't it? Open an application or two to make sure the fonts were added. Now go back into the Fonts folder and remove the fonts — drag them out onto the desktop. Oops, you have to quit all of your open applications again. Now try again. Next, make a folder in which to store unused fonts. Add your entire collection of screen fonts, printer fonts, and TrueType fonts to this folder. Now pick some new fonts to add to the System folder's Fonts folder. Make sure you copy all the associated screen fonts and printer fonts — you won't be warned if you miss any, but your files will not print correctly, and ATM won't be able to draw characters from any screen fonts that don't have corresponding printer fonts.

This sure is a good system, isn't it?

No, it isn't. Which is why you need Suitcase II or MasterJuggler. (I prefer MasterJuggler because of its cleaner user interface, which is shown in Figure 2-8.) With one of these utilities, you can store PostScript screen and printer fonts as well as TrueType fonts in any folder on your hard disk or on a network file server, and add or remove them with a few mouse clicks. You never have to move the fonts — saving time and ensuring that screen and printer fonts always stay together. You can also add or remove fonts without having to quit open applications. In fact you can even add fonts while working in PageMaker and use those fonts immediately.

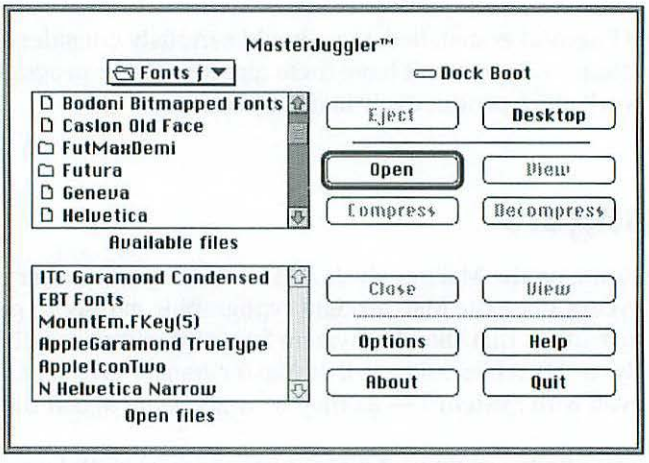


Figure 2-8: MasterJuggler lets you add or remove fonts with a mouse click.

Font-family management

The next problem with fonts is that the Macintosh System Software doesn't group font families in the font menu, which results in the kind of disorganization shown on the left side of Figure 2-9. Adding a font-family manager, like Adobe Type Reunion, Now Utilities' WYSIWYG menus, or Dubl-Click's MenuFonts, can give you a clean and organized font menu, as shown on the right side of Figure 2-9. As an added bonus, these utilities display each font and family name as they will appear when selected.

Dialog-box utilities

Navigating through the various hard drives, partitions, folders, network volumes, and removable drives where you store the text and graphic elements for your PageMaker publications, as well as the publications themselves, can be a difficult task when you rely on the built-in tools of the Mac's standard File Open dialog box. Dialog-box utilities make this navigation easier by allowing you to jump directly back to recently used folders or files. They also make new folders, delete files, and check disk space from inside any Open or Save dialog box.

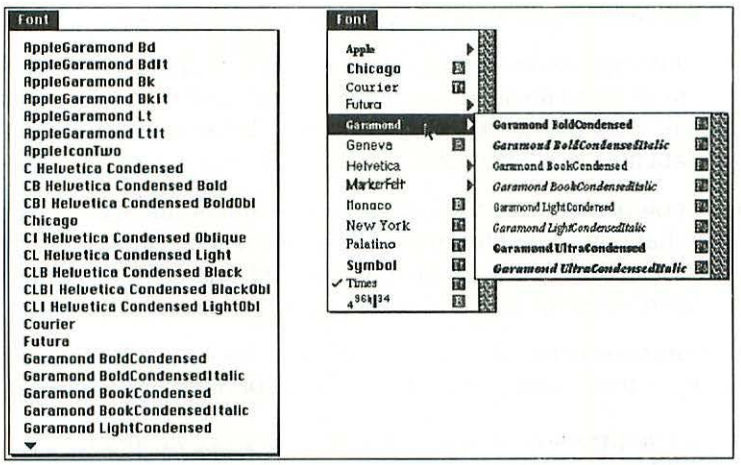


Figure 2-9: A standard font menu (left) and a font menu organized by font family (right).

The most popular dialog-box utilities are Super Boomerang (part of the Now Utilities package) and Directory Assistant (part of the Norton Utilities package), but many other packages also provide these features. I find Norton's Directory Assistant to have a cleaner interface, but Now's Super Boomerang, shown in Figure 2-10, offers a few extra features.

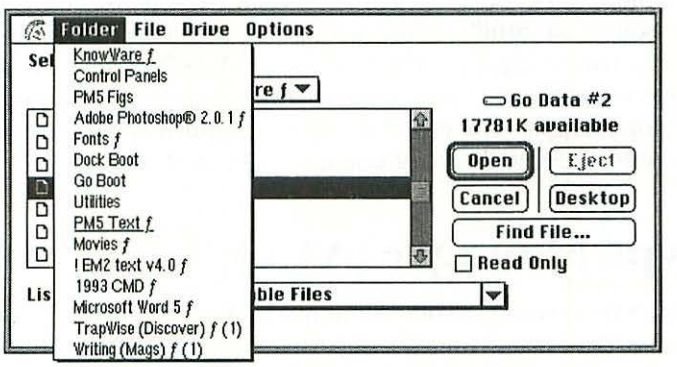


Figure 2-10: Super Boomerang lets you jump directly to any recently used folder.

Compression

File compression has become a very hot topic in the Macintosh world over the past year. Once used primarily to send files by modem, it now is used everyday by all kinds of Macintosh users. For PageMaker users, compression can be helpful because the text and graphic files you use in your publications can take up a lot of disk space. Also, compressing files can make it easier to transport them — by modem or by disk — to another location, such as a service bureau.

Three kinds of compression products compete for your attention:

- **Driver-level compressors**, such as eDisk and Stac, require you to reformat your hard drive in order to install them, but they work automatically and invisibly from then on. They compress every file on the disks on which they are installed, including data files, applications, and System Software.
- **Automatic compressors,** such as AutoDoubler and Stuffit SpaceSaver, are extensions that compress files in the background according to your preference settings. You decide which files are compressed, and all files are automatically decompressed when opened or copied to another location.
- **Manual compressors** require you to select files for compression and decompression. You have total control over the process but must participate at every step.

Selecting the right compression product requires that you consider how much disk space you have and how much time delay you are willing to put up with in order to save space. I do not believe that driver-level compressors are a good solution except in extreme situations where disk space cannot be expanded. Hard drives are too inexpensive to put up with the time delays of compressing every file written to disk and then decompressing every file each time it is used.

Automatic compressors are a reasonable short-term solution (until you can buy a larger hard drive) because you can set the compression rules to suit your needs. The best solution, in my opinion, is a combination of manual and automatic compression (as provided by Now Compress, Stuffit Deluxe with Magic Menu and Stuffit SpaceSaver, or my personal favorite combination of DiskDoubler and AutoDoubler). These solutions can automatically compress some files — all data files over 50K that haven't been edited in 30 days, for example — and provide you with quick access to compression for other files you need to squeeze down for one reason or another.

Adobe Type Manager (ATM)

This utility shouldn't be news to anyone working with PageMaker. ATM makes PostScript fonts look good on screen by using the font outlines from printer-font files to clearly render screen fonts. ATM is vital in PageMaker because it allows you to use any font at any point size or in any type style and still have type that is clearly legible at any magnification. It also makes it easy to see fine detail of text placement and line endings and lets you see on-screen some (but clearly not all) of the effects of kerning and letter-spacing manipulations. Without ATM, a great many fonts are virtually illegible on-screen at many different view sizes.

In order to use ATM, you must load both the screen-font files and the printer-font files for all PostScript fonts. Keep the printer-font files in the same folder as the screen fonts — either in the Fonts folder in your System folder or in the folder you use to store fonts accessed via Suitcase II or MasterJuggler.

Summary

- Aldus says you can use PageMaker with a 68020 Mac, 5MB of RAM, a 40MB hard drive, and System 6.07.
- Craig says you need a 68030 or 68040 Mac with 20MB of RAM, a 200MB+ hard drive, and System 7.1 to comfortably use PageMaker.
- Making sure you have plenty of RAM allocated to PageMaker can help it run faster and operate with fewer problems.
- PageMaker provides and requires PSWriter 8.0 to replace your existing LaserWriter printer driver.
- You can keep your old version of PageMaker on your hard drive. Just move it, along with all of its associated files, into a new folder.
- Installing PageMaker is easy if you follow the on-screen instructions.
- After you install PageMaker, get MasterJuggler, Now Utilities, AutoDoubler, DiskDoubler, and Adobe Type Manager.

What's New in PageMaker 5

CHAPTER 3

In This Chapter

- A summary of features brand new in PageMaker 5
- A review of features introduced in PageMaker 4.2
- A look at features enhanced from PageMaker 4.0

For the experienced computer user, there is nothing quite like the feeling of a new version of a favorite software application. Seeing the new menu commands, tools, floating palettes, and dialog-box options is exciting because each promises improved productivity or new ways that the program can help you get your work done.

New Features in PageMaker 5

This chapter saves you the trouble of hunting through PageMaker, the user manuals, or even this book to figure out what is new in version 5. I'll introduce you to virtually every new menu command, tool, palette, and dialog-box option in PageMaker 5. You can then start putting these new features to work the next time you use PageMaker, perhaps even before you read the more detailed discussion about these new capabilities in later chapters.

The main focus of this chapter is on features new or improved since version 4.2; but because many people did not upgrade from version 4.0 to 4.2, I also cover new capabilities introduced in 4.2.

Aldus Additions

Aldus Additions technology makes PageMaker extensible — new features can be added to the program by dropping modules into the Additions folder inside the Aldus folder or by writing scripts in an English-like scripting language. More than 20 Additions modules are included with PageMaker 5 as examples of what Additions can do and to provide some important and useful features. Most are accessed via the new Additions submenu in the Utilities menu (see Figure 3-1). Chapter 15, "Aldus Additions," provides more details on this new technology. Here are the highlights.

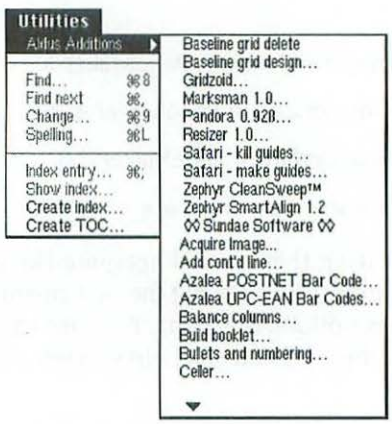


Figure 3-1: The Aldus Additions submenu in the Utilities menu.

- **Add cont'd line.** Adds "Continued on..." and "Continued from..." comments to the bottom or top of a text block, documenting where the next or previous text block in the story is located. These serve to help the reader of your publication follow the flow of stories that have been placed across several different pages.
- **Acquire image.** Gives PageMaker the ability to scan images directly from scanners compatible with the relatively new TWAIN scanning standard. These scanned images will be placed directly into your publication as TIFF files.
- **Balance columns.** Evens the top or bottom of two side-by-side text columns. Options allow you to determine the point of alignment and decide where any leftover lines of text will be positioned.
- **Build booklet.** Allows you to create a copy of your publication with its pages arranged into signatures as required for commercial printing and folding. Extensive options are provided to control the page signatures. This Addition provides a limited set of the features found in Aldus's PressWise imposition software.

- **Bullets and numbering.** Adds consecutive numbers or a special character bullet along with a tab at the start of each selected paragraph. You can apply this addition to selected paragraphs, to specific paragraph styles, or to some specific number of consecutive paragraphs.
- **Create color library.** Saves the colors in the current color palette as a PageMaker color library, which makes it easy to reuse the colors in another publication or distribute the colors to other PageMaker users.
- **Create keyline.** Creates a box around any object in your publication, at any distance from the object edge that you specify, and using any file and line attributes you specify. The keyline can be placed in front of or behind the existing object, and you can specify that the object knock out the keyline with or without some remaining overlap. You can use this Addition to create a design element or to build traps around colored objects.
- **Display pub info.** Produces a listing, which can be saved to an external text file, of all fonts, styles, and linked objects in the current publication. This will be used most often when you are transporting files to another location, such as a service bureau, for output and want to make sure that all necessary fonts and linked files are printed properly.
- **List styles used.** Collects a list of all paragraph styles used in the selected story and creates a new text block that displays this list.
- **Display story info.** Provides a dialog box full of information about any selected story. Details include the name of the placed file, first page in publication where the story appears, last page where the story appears, number of text blocks the story consumes, total character count, and number of column inches the story consumes in the current layout.
- **Display text block info.** A companion to Display story info, this Addition provides a dialog box of information about one specific text block. Details include the pages on which prior or subsequent text blocks (for the same story) can be found, number of characters in this block, and block size.
- **Drop cap.** Creates an instant drop cap for the selected paragraphs. This Addition does create nice looking drop caps, but note that if you edit the text in the first part of any paragraph in which a drop cap has been created, you will have to remove and then reapply the drop cap.
- **Edit tracks.** Used to modify the tracking curves PageMaker uses for its five built-in tracks. This provides extremely precise control over tracking, and changes can be applied to specific documents or all PageMaker publications.

- **Expert kerning**. Removes any existing kerning and applies specific manual kerning based on the current font and character pairs selected. You control the kerning applied by selecting a kerning strength and font design type.
- **Find overset text**. Checks your publication for unplaced text (which is referred to as "overset text" for some unknown reason) so you can place it or extend the current text block. Normally, unplaced text occurs when you first place a story in your publication, but it can also occur when you edit a story, adding text or graphics, or change typographic specifications. This Addition makes it easy to make sure all of your text is placed correctly and to find any text that is not.
- **Library palette**. This Addition, which appears under the Windows menu instead of in the Additions submenu, provides a scrapbook-like means of storing and organizing text, graphics, and images for use in your publications. Each object placed in the library palette can be named and described with keywords, and you can search a library for specific items. Any number of libraries can be saved to disk, but only one library can be open at a time.
- **Open stories**. Opens the PageMaker story editor and automatically opens up to 15 stories in the current publication for editing. It is designed to automate the process of opening stories in the story editor when most or all of the stories in your publication need editing.
- **Open template**. PageMaker 5 provides a number of publication templates in a special scripted format, which can only be opened with this Addition. The Open template dialog box is much like a standard Open dialog box, in which you select from a list of available templates and even see a template preview. Opening a template creates a new untitled publication file with many placeholder elements already in place, and predefined margins, paragraph styles, and guide lines.
- **Printer styles**. Used to create style sheets containing specific printing dialog box option settings that can be easily applied to any print job. It also allows you to queue any number of publications for batch printing and create informational pages containing file information such as creation date, filename, and printing time.
- **PS Group it / PS Ungroup it**. The PS Group it Addition is PageMaker's answer to the Group command found in most Macintosh applications. Choosing this addition creates a new EPS file containing all selected elements and then places this EPS file in the place of those elements. You can then move or transform the elements as a grouped object. The PS Ungroup it Addition allows you to replace the EPS file with the original "ungrouped" elements at any time.

- **Run script**. Used to run scripts written in the Aldus Additions scripting language. A script can exist as a story within the current publication or can reside in a text file on your hard drive.
- **Running headers/footers**. Automatically adds customized running header or running footer text blocks to the pages of your publication. The text in the running headers and footers is taken from a paragraph with a certain defined style. The location of the running header and footer, and its paragraph style, are defined using options in this Addition.
- **Sort pages**. Used to rearrange the order of pages within your publication by dragging thumbnail representations of the pages into a new order.
- **Traverse text blocks**. Lets you jump directly to the first, last, previous, or next text block in any story. It is helpful when a story is positioned in many text blocks or over many pages, and you need to quickly find a specific block.
- **Update PPD**. The PPD files that are used by LaserWriter Driver 8.0 can be customized with this Addition so they know exactly the amount of available memory and preinstalled fonts on your printer.

Beyond the Aldus Additions that are provided along with PageMaker, you can get other Additions from third-party developers or as shareware or freeware programs available from on-line services or user groups. More information on these Additions and details on how you can get a complete up-to-date catalog of all third-party Additions is included in Chapter 15, "Aldus Additions."

Scripting

The Aldus Additions scripting language means that the power of Aldus Additions is available to anyone, not just programmers who know how to use C and other programming languages. Addition scripts are simple English-like command sets, much like HyperCard scripts or the macro languages available in many other applications. With a little practice, you can write scripts to automate any complex or repetitive PageMaker tasks or even to make PageMaker do things that would be nearly impossible to do manually.

Scripts can be written right inside of PageMaker as new stories, or they can be written in any word processor and saved as text files. A sample script is shown in Table 3-1. To use your scripts, you select the Run Script Additions from the Additions submenu.

Table 3-1
A sample script in the Aldus Additions scripting language.

```
- Fraction script
- Selects and reformats the denominator
textselect -word
typeoptions 80,58,33,0
position subscript
textcursor -char
- Selects and changes normal slash
- to opt shift 1 fraction slash
textselect 0
textenter "/"
-Selects and reformats the numerator
textcursor -char
textselect -word
typeoptions 80,58,33,0
position superscript
-Leaves cursor where you started to resume printing
textcursor +word 2
position normal
redraw on
- end of script
```

Baseline shift

Every character in every font you use on your Mac is defined by its designer to sit on an imaginary baseline so it will be properly aligned with all of the other characters. This new command, found in the control palette and in the Type specifications dialog box (under the Options... button), lets you override the baseline of any character, moving its baseline up or down in 1/10-point increments.

Built-in color separation

One of the top three reasons many people were pulling their hair out about past versions of PageMaker was that you could not print process-color separations directly from within the program. That task used to require Aldus PrePrint, but no more. PageMaker 5 can directly print spot or process colors as spot or process-color separations.

To be more specific, you can now create separations as long as your publication includes only text and graphic elements created within PageMaker, imported EPS graphics, and preseparated (DCS or CMYK TIFF format) images. Files containing images that are not preseparated (RGB TIFF files) must still be output via Aldus PrePrint in order to produce process-color separations.

Colors palette

The colors palette now shows a small swatch of each color next to the color name and indicates colors that are tints with a (%) symbol, and imported EPS colors with a (PS) symbol. Spot-color names are shown in roman characters, while process colors are displayed in italics. The palette, shown in Figure 3-2, also allows you to specify whether you want color applied to the fill of the selected element, the line around the selected element, or both.



Figure 3-2:
The new Colors palette gives you more information about available colors.

Control palette

The floating control palette was introduced in PageMaker 4.2, but has been substantially enhanced in PageMaker 5. The palette now has three distinct modes: character, paragraph, and object. In character mode, shown in Figure 3-3, you can specify font, type size, type style, leading, tracking, kerning, and baseline shift.

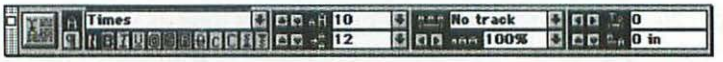


Figure 3-3: The control palette in character mode.

In paragraph mode, shown in Figure 3-4, you can specify paragraph style, alignment, left indent, right indent, first-line indent, space before, space after, and grid size.

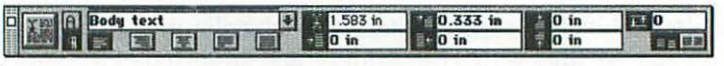


Figure 3-4: The control palette in paragraph mode.

In object mode, shown in Figure 3-5, you can specify the size, location, scaling, cropping, rotation, skew, and reflection.

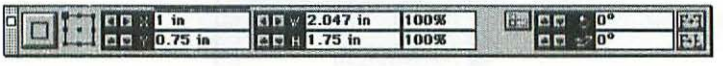


Figure 3-5: The control palette in object mode.

Custom line weights and fill patterns

Line weights can now be defined in any weight between 0.1 point and 800 point, in 0.1-point increments. Fill shadings can now be in any shade of gray using the new ability to tint colors (grays are tints of black). And the new Fill and line dialog box, shown in Figure 3-6, makes it easy to quickly change the fill and line attributes of any selected object.

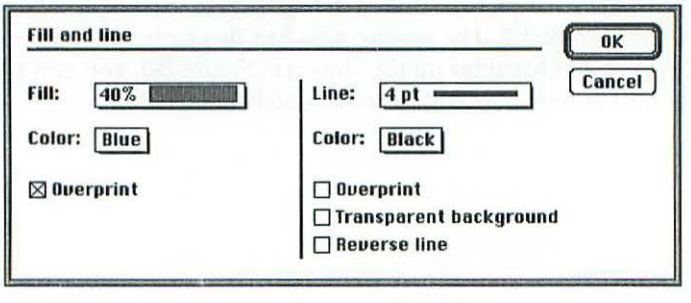


Figure 3-6: The new Fill and line dialog box.

Custom view sizes

Holding down Command-spacebar in PageMaker 5 brings up the new magnifying glass tool, shown in Figure 3-7, which you can use to zoom in on any specific area of any page, at magnifications of up to 800 percent. You can use the zoom tool by clicking it while pointing to any area of the page, or you can click and drag it to define the precise area you want to zoom in on. Hold down the Option key in addition to Command-spacebar to change the tool into a demagnifying glass, which unzooms.

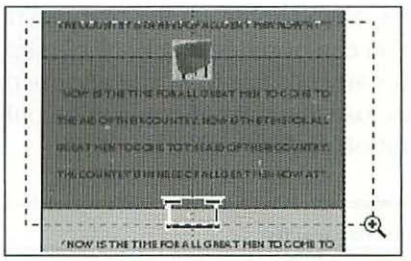


Figure 3-7: You can now zoom in on anything with the magnifying glass icon.

Dictionary editor

This stand-alone utility, shown in Figure 3-8, lets you create new dictionary files for use by the PageMaker's spelling and hyphenation systems. You can add, delete, import, and define hyphenation for words in your custom dictionaries.

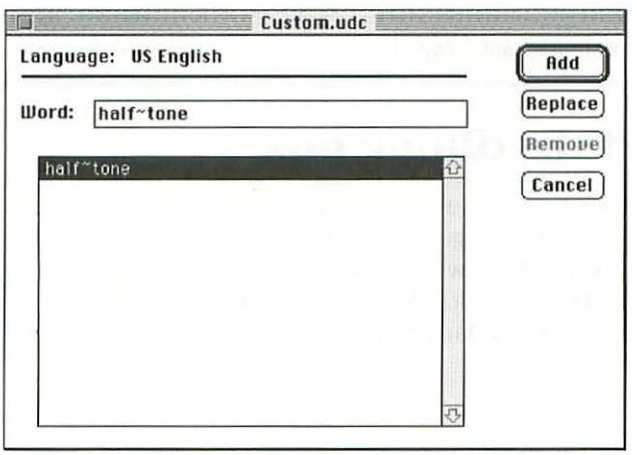


Figure 3-8: The dictionary editor promised in PageMaker 4.0 has finally arrived.

Font matching

Every time you open a publication, PageMaker 5 checks to see if the fonts used in that publication are currently available on your Macintosh. If fonts are not available, PageMaker will use either Super Adobe Type Manager (if installed) to simulate the missing fonts or its PANOSE font-matching feature to provide substitute fonts. In either case, you avoid the display and printing problems associated with missing fonts. The Preferences dialog box lets you control many font-mapping options.

The PANOSE font matching system classifies fonts according to their visual characteristics and helps suggest other available fonts similar to those that are missing. Its dialog box is shown in Figure 3-9. You can override any PANOSE suggestion and select any available font to substitute for any missing font, and all substitutions can be defined as temporary (lasting until you close the current publication only) or permanent (lasting until you change the substitution preference).

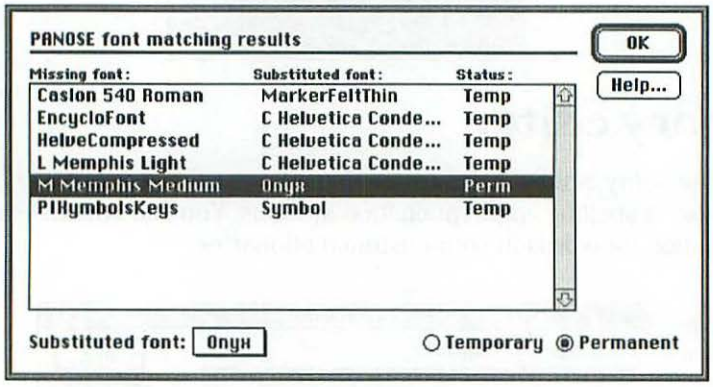


Figure 3-9: The PANOSE dialog box maps missing fonts to available fonts.

Indents/tabs dialog box

An Apply button has been added to this dialog box, which is shown in Figure 3-10, so you can preview changes to tabs and margins. The Tab action button has been renamed the Position button, which is used to numerically specify the location of a new tab. Also, the Indents/tabs dialog box now automatically resizes itself to fit across your monitor, taking advantage of larger displays and minimizing the need to scroll within the dialog box.

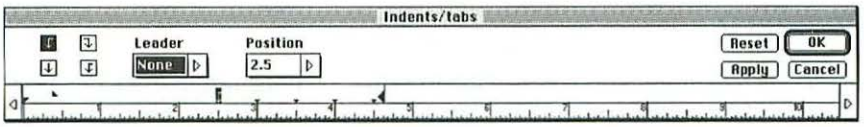


Figure 3-10: The new Indents/tabs dialog box lets you preview results before clicking OK.

Import filters

New import filters provide support for CGM, DXF, EPS, Windows Metafile, PC Paintbrush, PhotoCD, PageMaker 5 story, text-only, and TWAIN.

Import of EPS spot colors

Spot colors applied within imported EPS graphics are now added to PageMaker's color palette when those graphics are imported. This allows you to apply these spot colors to other elements within your publication or edit these colors, changing the way the color appears in the EPS graphic.

Interruptible screen redraw

By far my favorite new feature that Aldus introduced in PageMaker 4.2 is interruptible screen redraw. It sounds technical, but it simply means that you don't have to wait for PageMaker to finish redrawing the screen before you make your next move. As soon as you choose your next menu command, click a palette icon or enter a keyboard command — PageMaker stops redrawing the screen and executes your command. Then it begins redrawing the screen again.

This saves tremendous amounts of time, because PageMaker redraws the screen frequently — every time you turn the page, change view sizes, or scroll across your publication. This screen redraw puts every text and graphic element in its proper place, relative to your last action, but it can take several seconds. And often you are ready to take another action, maybe even one that will change the display again, before the screen redraw is complete. Go ahead, PageMaker can now handle it.

Kerning

PageMaker's existing manual kerning and range kerning capabilities can now be controlled using the control palette, which makes it possible to kern in 1/100th of an em increments. (The 1/25 and 1/100 of an em kerning keyboard equivalents remain available.) The new Expert kerning Addition provides an automatic method of kerning selected PostScript Type 1 fonts, based on a kerning strength value that you specify.

Menu layout revisions

In PageMaker 5, the new Utilities menu provides a home to most of the commands formerly found in the Options menu, while the new Layout menu holds most of the commands that used to be in the Page menu. When using the story editor, the Layout menu is replaced with the Story menu, and the Element menu disappears altogether.

Multiple open publications

PageMaker 5 allows you to simultaneously open as many publication files as your RAM will allow. Once open, you can switch freely between publication windows, copy elements between publications, drag-and-drop objects between publications, and arrange the on-screen windows to display some or all open publications at once. The new Tile and Cascade commands in the Window menu automate the process of on-screen cleanup. See Figure 3-11 for an example.

Expanded object linking

PageMaker's existing linking capabilities have been extended to include support for the System 7 edition manager (Publish and Subscribe), Microsoft's OLE technology, and a proprietary Aldus "hot link" between PageMaker and FreeHand and several other applications. These features provide several new commands including Paste Link... and Insert Object (OLE support), Editions (edition manager support), and Edit Original (Aldus hot link and OLE support).

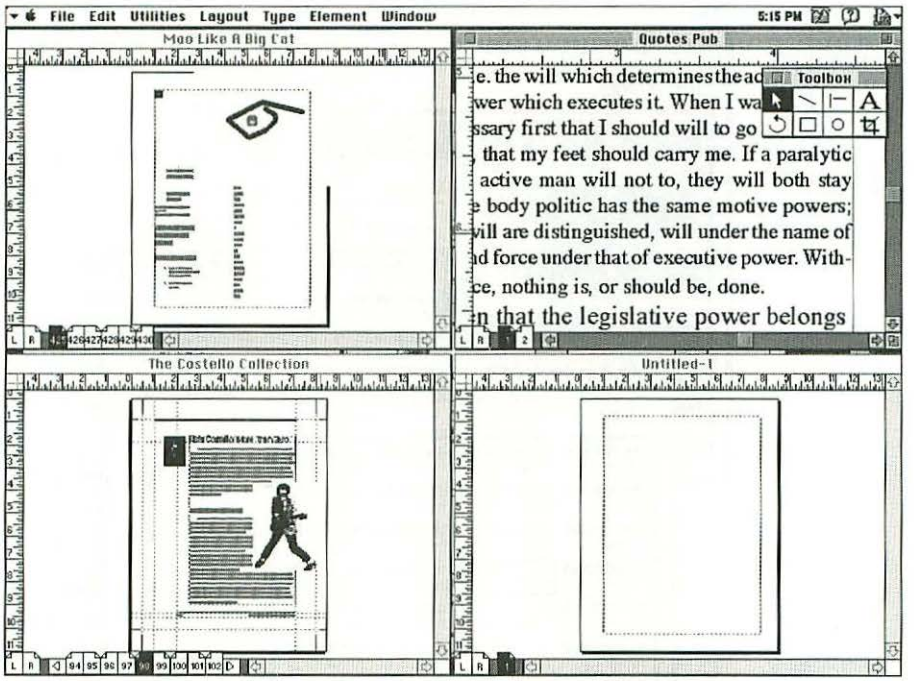


Figure 3-11: Open as many publications as you want simultaneously in PageMaker 5.

No Break option for text

The No Break option, in the Type specifications dialog box, lets you specify that the currently selected text must fit on a single line in the current text block. PageMaker will compress the characters and the space between the words and characters on the line as necessary to force the selected text to fit on a single line. Choosing the Break option returns the text to its normal state, allowing it to break as needed.

New color libraries

PageMaker 5 includes support for several new third-party color matching systems, including PANTONE, TruMatch, Toyo, DaiNippon, and Focoltone. Other color matching systems can be purchased separately and added later. Figure 3-12 shows some of the possibilities.

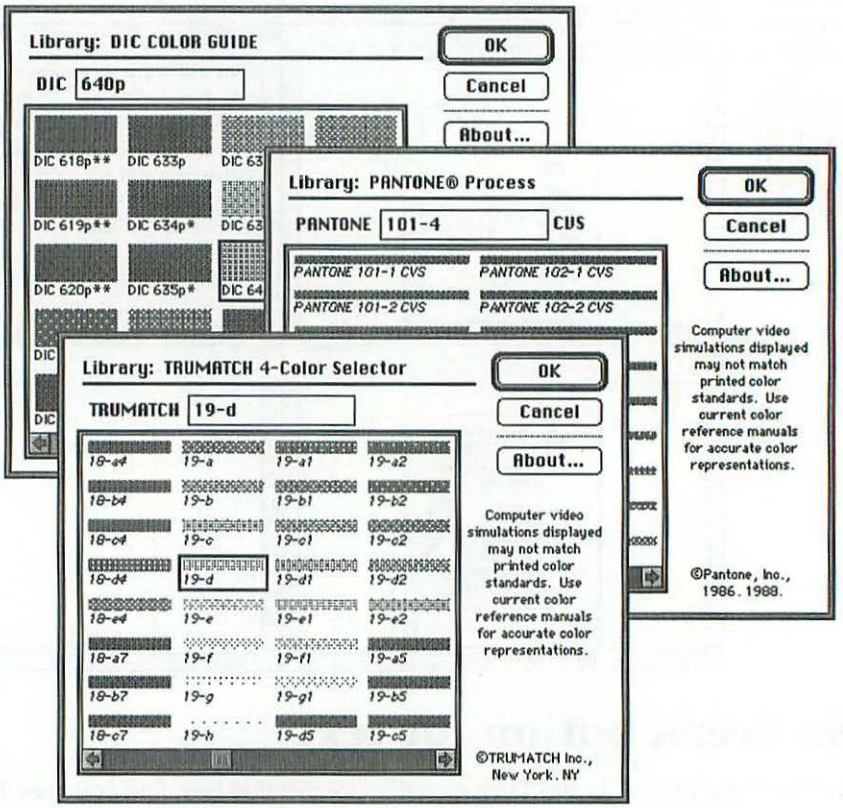


Figure 3-12: Examples of color choices presented by some of PageMaker 5's color matching systems.

Printing improvements

The printing dialog boxes and print engine in PageMaker 5 have been entirely rewritten, providing a cleaner interface, more output options, and faster print times. The new Print dialog box, shown in Figure 3-13, uses selectable dialog boxes, rather than nested dialog boxes, for easier navigation.

New printing options include range printing so you can print any set of pages from your publication including out-of-sequence pages, a PostScript error handler that prints a message when a printing error occurs, filename and date markings on printed pages, scale to fit print scaling, and built-in color separation.

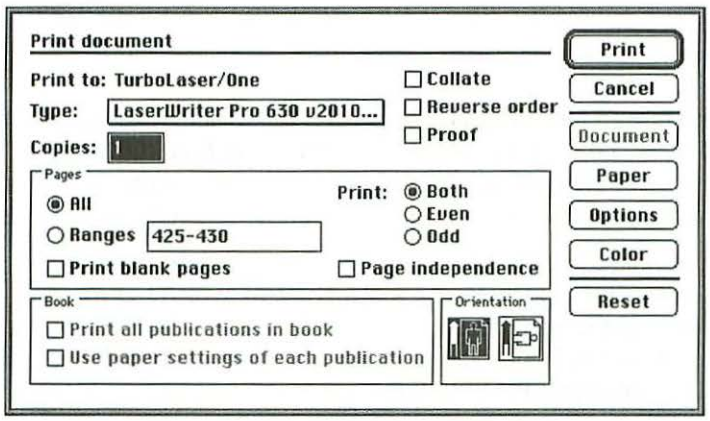


Figure 3-13: The new Print dialog box provides more options in a less-confusing format.

Rotation/transformation

Any text or graphic object in PageMaker can be rotated in .01-degree increments, as shown in Figure 3-14, via the new rotation tool or the control palette. Objects can also be reflected horizontally or vertically and skewed in .01- degree increments via the control palette.



Figure 3-14: Any elements can be manipulated with the rotation and transformation options.

Summary

- PageMaker 5 includes many improved capabilities. Examples include the ability to preview changes in the Indents/tabs dialog box, the ability to zoom in on any specific element at any level of magnification, custom line weights and fill percentages, additional import filters, and improved typographic control.
- The new features from PageMaker 4.2 remain, and in many cases have been improved. These include the control palette, which has many new features, interruptible screen redraw, Aldus Additions, and linking features such as support for the Edition manager and the FreeHand hot link plus new support for OLE linking and embedding.
- PageMaker 5 presents many brand-new features, including more than a dozen new Aldus Additions, built-in color separation capabilities, the ability to open multiple publications, font matching technology to avoid problems with missing fonts, and many new color libraries.

Terms, Tools, and Menus

CHAPTER 4

In This Chapter

- Basic Macintosh and PageMaker terminology
- A summary of every PageMaker menu command
- An overview of each tool in the PageMaker tool palette

The PageMaker User Interface

Since its introduction over eight years ago, one of PageMaker's great strengths has been its intuitive user interface. PageMaker is very "Mac-like" — all of its menus, tools, and dialog boxes act just like those in all other Mac applications. For the benefit of first-time Macintosh or PageMaker users, this chapter introduces these basic aspects of working with PageMaker and then provides a summary of each command in the PageMaker menus and each tool in the PageMaker toolbox.

After reading this chapter, you will have a good understanding of PageMaker's range and capabilities. More experienced users may find this information sufficient to allow them to begin their own experimentations. Less experienced users may find these summaries a bit overwhelming. In either case, remember that this is only a brief tour; the remainder of the book provides the details required to master the range of possibilities suggested in this chapter.

Basic Terminology

Just to make sure everyone is speaking the same language, I'll define a few familiar but important terms that will be used throughout this book. These terms define how you interact with PageMaker, working with your mouse and keyboard to use menus, palettes, and dialog boxes. This section is pretty basic, so experienced Mac users can skip ahead. If you aren't a Mac veteran, however, your effort in reading through this section will be rewarded with a much easier time learning PageMaker.

Of course, this isn't an "Intro to Macintosh" book, so I'll assume that you already know how to perform the basic functions required to operate your Macintosh, such as turning on your computer, inserting a disk, and copying files. Terms such as mouse, monitor, window, icon, cursor, and desktop should already be familiar too. If you are unfamiliar with these functions or terms, please consult your Macintosh Owner's Manual.

Mouse operations

The most fundamental of all Macintosh operations is using a mouse. The old point-and-click, as illustrated in Figure 4-1. Here's a quick look at the terminology associated with using your mouse:

- To *move* your mouse is to move it without pressing the button.
- To *click* is to press the button and immediately release it without moving the mouse. For example, you click on a tool icon to select a tool.
- To *double-click* is to press and release the button twice in rapid succession without moving the mouse.
- To *press and hold* is to press the button and hold it down for a moment. I refer to this operation when an item remains on screen only so long as the mouse button is pressed. For example, you press and hold on a menu name to display a list of commands.
- To *drag* is to press the button and hold it as you move the mouse. You then release the button to complete the operation.

Menus

Menus hold most Macintosh (and PageMaker) commands. To *choose* a command is to pick it from a group of related items. A command is chosen from a pull-down menu by dragging down the menu until the command you wish to choose is *highlighted* and then releasing the mouse button. A highlighted command is displayed with white letters on a black background.

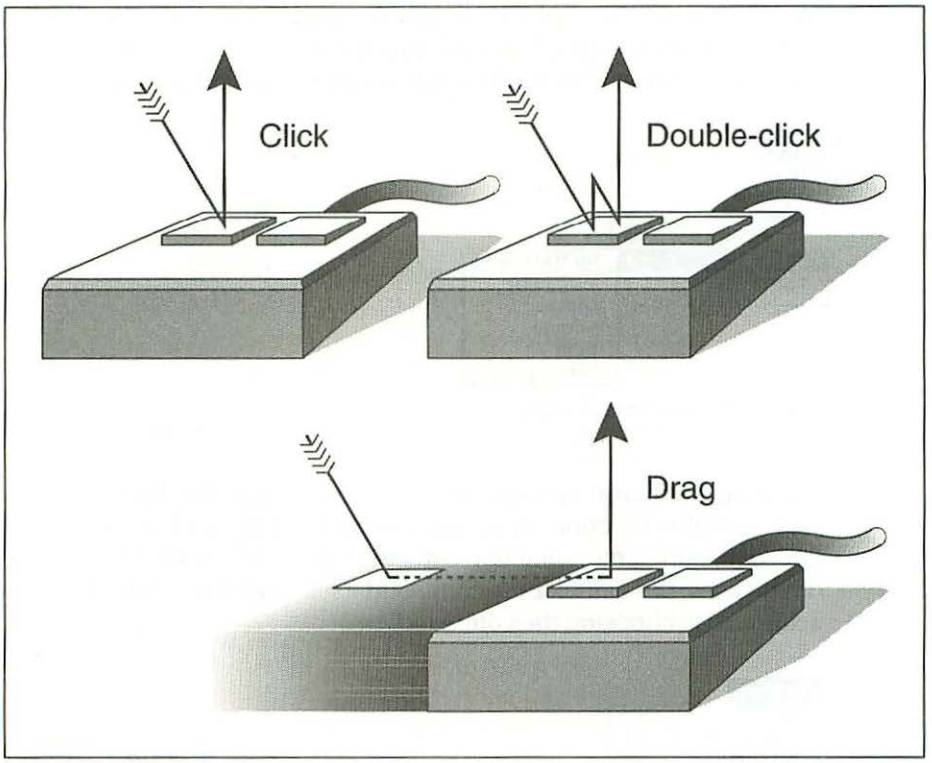


Figure 4-1: The point, click, and drag mouse operations.

Like other Macintosh applications, PageMaker offers four kinds of menu commands:

- **Commands followed by an ellipsis.** When a menu command is followed by an ellipsis (...) as shown in Figure 4-2, a dialog box will appear when the command is chosen. This dialog box will request information before executing the command.



Figure 4-2: A command followed by an ellipsis.

- **Hierarchical submenus.** As soon as these commands are highlighted, a second menu pops up either to the right or left (depending on available space on the display). This second menu, shown in Figure 4-3, is called a submenu, hierarchical menu, or a pop-up menu. Submenus are lists of options that can be selected

by dragging onto the submenu, then dragging up or down the menu until the desired option is highlighted, and finally releasing the mouse button. If the entire submenu is not visible, it will scroll as you reach its top or bottom.

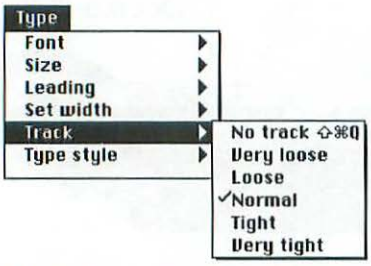


Figure 4-3: A command submenu.

- **Toggling command options.** These are commands that turn on and off a particular PageMaker function. In some cases, a check mark (√) is displayed in front of the command name when the feature is turned on, as shown in Figure 4-4. In other cases, the name of the command itself changes to reflect the effect achieved by choosing the command.

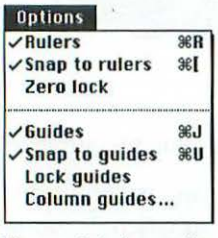


Figure 4-4: A toggling command.

- **Executing commands.** Commands that do not fall into one of the above categories simply execute as soon as they are chosen.

Many menu commands can be chosen by simultaneously pressing two or more keys on your keyboard. Such a key sequence is called a *keyboard equivalent.* The keyboard equivalent for a command is listed to the right of the command in its menu. Throughout the text, I list keyboard equivalents in parentheses after menu commands are discussed.

Dialog boxes and options

A *dialog box* can present information to you, request information from you, or both. In most cases, dialog boxes appear in response either to a command that you have chosen or to some action that you have taken. When a dialog box requests information, it does so by presenting you with *options*.

Dialog boxes contain four kinds of options:

- **Radio buttons**. Within a group of options among which you may select only one alternative, small round buttons, shown in Figure 4-5, appear before each option name. These are called *radio buttons*. To *select* or *deselect* a radio button option, click on the round button itself or on the name of the option following the button. Only one radio button option in a set can be selected at a time: Selecting one will deselect all others. Several sets of radio buttons may appear in a single dialog box, but only one from each set can be selected at any one time. An option is selected when the button is filled and deselected when the button is empty.



Figure 4-5: Radio buttons.

- **Check boxes**. Within a group of options among which you may select any number of alternatives, small square buttons appear before each option name. These are called *check boxes*. To *select* or *deselect* a check box, as shown in Figure 4-6, click on the square before the option name or directly on the option name itself. If that option was previously deselected, it will become selected; if it was selected, the option will become deselected. Multiple check boxes in a set may be selected or deselected. An option is selected when an X is displayed and is deselected when the box is empty.

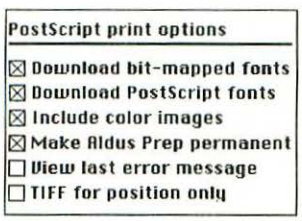


Figure 4-6: Check boxes.

- **Option boxes.** Options for which you must enter data are called *option boxes*, as shown in Figure 4-7. Most option boxes contain default data when the dialog box first appears. When this default data is selected (highlighted with white characters on a black background), you can enter new values from the keyboard, and the default data will be replaced. To *select* a value in an option box, double-click on a newly entered value or drag over the current value.
- If there are several option boxes in a particular dialog box, you can move to the next option box by pressing the Tab key or move to the previous option box by pressing the Shift-Tab key combination.

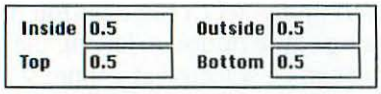


Figure 4-7: Option boxes.

- **Pop-up menus.** Options that are presented as *pop-up menus,* such as those shown in Figure 4-8, display only the current setting when the dialog box first appears. To view the list of alternatives for these options, the current option (or an icon in some cases) must be selected by pressing and holding down the mouse button on top of it. This will "pop up" a menu displaying the available options. Select an option from the pop-up menu by releasing the mouse button when the name of the option is highlighted. If an option in a pop-up menu is followed by an ellipsis (...), choosing it will bring up yet another dialog box, containing additional options.

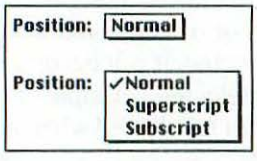


Figure 4-8: Pop-up menus.

Once you have finished entering, selecting, and choosing options, you exit a dialog box by clicking on buttons. The most common buttons are the OK and Cancel buttons. When placed within dialog boxes, buttons also serve as commands, initiating an action or bringing up another dialog box.

Dialog boxes that don't request information are known as *alert dialog boxes*, since their purpose is to alert you to some fact. Some alert boxes warn you of the consequences of the action you are about to take and allow you to abort that action. Other alert boxes inform you of some event that has already happened, allowing you only to acknowledge that you are aware of the event.

You will sometimes discover that an option, command, or menu is *dimmed*, as shown in Figure 4-9. Dimming indicates that an item has no effect on a certain situation. Dimmed items cannot be chosen or selected.



Figure 4-9: Dimmed commands cannot be selected.

Miscellaneous terms

A *publication* is any single PageMaker file. Publications are sometimes called *documents* or *files*. All the PageMaker files that are part of the same final document are collectively known as a book. A *book*, which may be a magazine, technical document, or an actual book, is made up of multiple PageMaker publications.

All the text from a single word-processed file is called a *story*. A story can be created by typing text into a text block or by using the New Story... command in the story editor. It also can be created in a word processor and imported into PageMaker. A story can fit into a single text block or span any number of threaded text blocks. You can determine the text blocks that a story flows through by placing the text insertion point anywhere in the story and choosing the Select all command (Command-A) from the Edit menu — all text in the story will be selected, including all the text in all the threaded text blocks (see Figure 4-10). You can see all the text from a story by placing the text insertion point anywhere in the story and choosing the Edit Story... command from the Edit menu.



Figure 4-10: All text from a single story can be selected even though it flows through multiple text blocks.

PageMaker's Menus, Commands, and Palettes

As in most Macintosh programs, PageMaker's menu commands provide the bulk of its power. This section introduces each of PageMaker's nine menus and every command in each of those menus. This will familiarize you with the range of PageMaker's capabilities so you will know what to expect as we start moving through the program in detail in later chapters. This section can also serve as a summary reference when you need to brush up on any command.



For every PageMaker command introduced in this section, available keyboard equivalents are listed in parentheses following the command name.

The Apple menu

As in all Macintosh applications, the Apple menu, shown in Figure 4-11, contains desk accessories and, in System 7, other items from your Apple menu folder. Also, the Apple menu includes the About PageMaker... command.

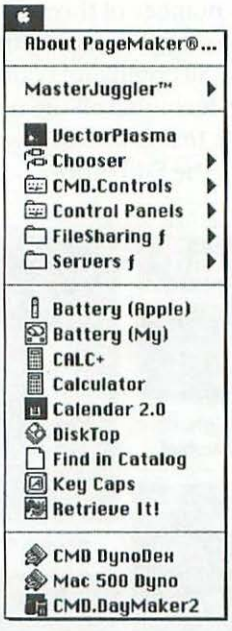


Figure 4-11: The Apple menu as it appears, customized in System 7.

- **About PageMaker....** This command brings up the PageMaker copyright screen, which is the first dialog box seen when PageMaker is launched. This time, however, the dialog box includes information about the current version of the System file and available RAM. The copyright screen disappears as soon as the mouse button is clicked.



Holding down the Command key while choosing the About PageMaker command produces a listing of all installed Additions, import filters, export filters, and some internal PageMaker version numbers. This dialog box, shown in Figure 4-12, is useful to verify that PageMaker recognizes all of your Additions and filters correctly. Holding down the Shift key while choosing the About PageMaker command brings up an Easter egg. (Easter egg is a technical term that refers to small hidden treasures programmers leave inside software programs to amuse themselves or get across some secret message. A surprisingly large number of programs have Easter eggs, including Word, Photoshop, the Finder, and many others.)

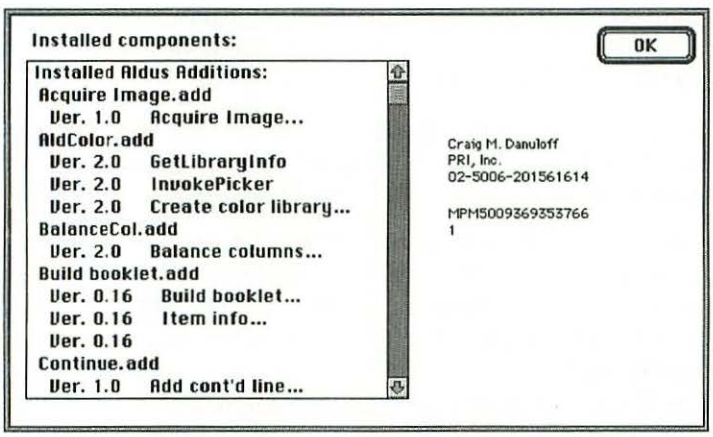


Figure 4-12: The About PageMaker dialog box displays installed Additions and filters.

The File menu

As in most Macintosh applications, the PageMaker File menu, shown in Figure 4-13, controls broad document-level activities, including opening, closing, printing, and saving documents. Additionally, the File menu controls the importation of text and graphic images and the exportation of text files.

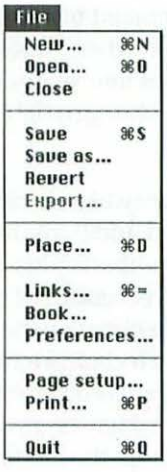


Figure 4-13:
The File menu.

- **New...** (Command-N). Creates and opens a new publication or template. Choosing the New... command brings up the Page setup dialog box, where you define the attributes of the new publication.
- **Open...** (Command-O). Selects and opens any existing PageMaker publication or template. Choosing the Open... command brings up the Open publication dialog box, in which you locate and select a particular file to open.
- **Close.** Closes the current open publication or template document but does not quit PageMaker. If unsaved changes have been made to the file being closed, the Save changes before closing? dialog box appears, prompting you to save changes, discard changes, or abort the file closure. Choosing the Close command for an untitled file brings up the Save as dialog box, which prompts you to name and save the file. The Close command is dimmed when no publication or template document is open.
- **Save** (Command-S). Updates the disk file version of the current publication or template document to include all changes made since the last save. Choosing the Save command for an untitled document brings up the Save as dialog box, which prompts you to specify a filename and location for the file. The Save command is dimmed if no changes have been made since the last save.
- **Save as....** Brings up the Save as dialog box, which prompts you to name and save the document, select the location to which the document will be saved, and choose whether the document will be saved as a publication or as a template. Saving documents via the Save as... command reduces the size of the file and leaves the previously saved version available for backup purposes. If you attempt to save a document using the name of an existing file, an alert dialog box appears, asking you to confirm replacement of the existing file with the document you are saving.

- **Revert**. Discards all changes made to the current publication or template and restores the file as it was last saved using either the Save or Save as... command. Choosing the Revert command brings up an alert dialog box that prompts you to confirm or abort the reversion. Pressing the Shift key while choosing the Revert command discards only those changes made since the last mini-save rather than the last Save or Save as... command. Once the Revert command has been selected and confirmed, you cannot undo it. The Revert menu is dimmed when it is impossible to revert to any previous version.

- **Export...** Saves text from the currently selected story as a separate file that can be used in a word processor. Choosing the Export... command brings up the Export document dialog box, which prompts you to specify the location and attributes of the file to be exported. Exported files can be saved in text-only format or in the formats of several popular word processors. The Export... command is dimmed if no text is selected.

- **Place...** (Command-D). Copies a text or graphic file from disk into memory so it can be added to the publication. Choosing the Place... command brings up the Place document dialog box, in which you select the file to be placed and specify placement attributes. Text documents, word-processed documents, paint-type graphic files, draw-type graphic files, encapsulated PostScript (EPS) files, and tagged image file format (TIFF) files are eligible for placement.

- **Links...** (Command-=). Brings up the Links dialog box, which is used to manage the links between a PageMaker publication and the external text and graphic files that it includes. The Links dialog box displays a list of the text and graphic files that have been placed in the current publication. For each file in this list, PageMaker determines if the external file or the version of the file that currently appears in the publication has been modified, and provides you with the option of replacing the copy of the file that is currently in the publication with the version in the external file.

- **Book...** Brings up the Book publication list dialog box, which is used to assemble a number of separate PageMaker files so the Table of Contents... and Index commands can be used to create a table of contents or index for an entire publication. This also allows you to print all the files that are part of a book from the Print dialog box of the current file.

- **Preferences...** Brings up the Preferences dialog box. The options in this dialog box control the unit of measure used in rulers and in other dialog boxes, the position of ruler and column guides in the stacking order, and the point size at which text is greeked during display. If no document is currently open, a change in the settings of the Preferences options will change the default values used for any new documents created later.

- **Page setup....** Brings up the Page setup dialog box, which contains various options regarding the electronic page on which a publication is created. This is the same dialog box accessed by the New... command. If no document is currently open, a change in the settings of the Page setup options will change the default values used for any new documents created later.
- **Print...** (Command-P). Initiates the printing of one or more pages of the open document. Choosing the Print... command brings up the Print to dialog box, which is used to specify a wide range of printing attributes and options.
- **Quit** (Command-Q). Exits PageMaker, closing all open publication windows and returning control to the Macintosh Finder. If an open document has unsaved changes when the Quit command is chosen, the Save changes dialog box appears, prompting you to save or discard the changes. If the current document is untitled when the Quit command is selected, the Save as dialog will appear, prompting you to name and save the document.

The Edit menu

Most of the commands in the Edit menu, which is shown in Figure 4-14, are standard Edit menu commands in all Macintosh applications. They control the manipulation of selected elements and the Macintosh Clipboard. Additionally, the Edit menu is the home of PageMaker's Edit story and Edit original commands.

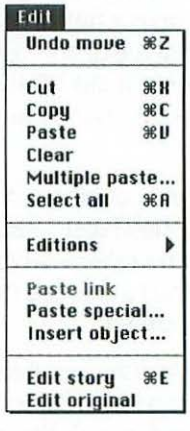


Figure 4-14: The Edit menu.

- **Undo** (Command-Z). Reverses the effect of the last action, returning the file to its exact state prior to the last action. Not all actions can be undone: If the last action cannot be reversed, the Undo command will read Cannot undo and will be dimmed; if the action can be reversed, the Undo command will name the action

eligible for reversal. Immediately after one action has been undone but before another action is done, the Undo command becomes a Redo command, allowing you to undo the undo or, equivalently, to redo the original action.

- **Cut** (Command-X, or keypad period). Deletes the selected text, objects, or text and graphic objects from your document and places them on the Macintosh Clipboard. The effect is identical to the Cut command in other Macintosh software. If no text or element is selected, the Cut command is dimmed.
- **Copy** (Command-C). Makes a copy of the selected text, objects, or text and graphic objects from your document, placing them on the Clipboard. The effect of this command is identical to the Copy command in other Macintosh software. If no text or element is selected, the Copy command is dimmed.
- **Paste** (Command-V, or keypad 0). Places a copy of the Clipboard contents into your document. These elements become selected after being pasted into the document so you can adjust their position. A copy of the pasted text or graphic objects remains on the Clipboard so it can be pasted again. If the Clipboard is empty, the Paste command is dimmed.
- **Clear** (Delete or Backspace key, or Shift-Clear on keypad). Deletes the selected text, elements, or text and elements from your document without placing them on the Clipboard. If no text or element is selected, the Clear command is dimmed.
- **Multiple paste....** Brings up the Multiple paste dialog box, where you specify how many copies of the current Clipboard objects you want to paste and the horizontal and vertical distance from the first copy where you want subsequent copies positioned.
- **Select all** (Command-A). Selects all objects in the current publication window *or* all text in the current story. If the text tool is positioned within a story, the entire story is selected. If the text tool is not positioned within a story — that is, any tool other than the text tool is selected or the text tool is positioned on an empty portion of the page — all text and graphic objects on the page(s) being displayed are selected, along with all text and graphic objects on the pasteboard.
- **Editions⇨Subscribe**. Brings up the Subscribe to dialog box, where you select an edition file to import into your publication. You can also import edition files using the Place command, so this command is never necessary.
- **Editions⇨Subscriber options**. Brings up the Subscriber options dialog box. This dialog box provides options that control the updates for linked edition files. The most important is the ability to have edition files updated automatically or manually. Another option launches the application that created the edition, and opens the edition file. Edition files can also be managed via the Links dialog box, so this command is never necessary.

- **Editions⇨Stop all editions**. Selecting this command stops all automatic edition updates set via the Subscriber options dialog box. You can override this option with the Update or Update all commands in the Links dialog box.
- **Paste Link**. Available only when the contents of the Clipboard are from an OLE server application. When selected, the Clipboard objects are pasted as a linked OLE object, which allows bidirectional updates.
- **Paste special....** An alternative to the Paste... command, it brings up the Paste special dialog box. This dialog box lists the file formats in which the current Clipboard contents are available. You select the format you want and click the Paste or Paste link buttons to import the elements.
- **Insert object....** Brings up a list of OLE server applications in which you can create a new text or graphic object and then import that object back into PageMaker. After selecting an application or object type, the application launches, and a new file is opened. When you choose the Update command from that application, the data you have created will be pasted as a linked OLE object into PageMaker.
- **Edit story** (Command-E). Opens a new window containing the complete text of the currently selected story, or if no story is currently selected, a blank window in which a new story can be created. When a story window is open, PageMaker is in its story editor, and a slightly modified menu bar appears.
- **Edit original**. Available only when a selected object is linked to its original application via an Aldus hot link, the System 7 Edition Manager, or OLE. When chosen, this command launches the application that created any linked imported elements. These elements may have been imported via the Place, Subscribe to, or Insert commands. For most objects, the creating application is opened, and the selected elements are opened for editing. For objects created by OLE servers, a submenu may present additional options.



The Edit original command can be invoked by holding down the Option key and double-clicking on any linked element. Holding down the Shift key while selecting the Edit original command — or while holding down the Option key and double-clicking — allows you to select the specific application you want to open.

The Utilities menu

As its name suggests, the Utilities menu, which is shown in Figure 4-15, provides a collection of commands that add features to PageMaker. These include all Aldus Additions, the Find/Change/Spelling commands that work only in the PageMaker story editor, and commands to build and create indexes and tables of contents for your publications.



Figure 4-15:
The Utilities menu.

- **Aldus Additions**. This submenu provides access to all currently installed Aldus Additions. Additions are plug-in commands that add a wide range of capabilities to PageMaker, including object grouping, print styles, and expert kerning. An Addition is also used to execute scripts you write with the Aldus Scripting Language.
- **Find...** (Command-8). Brings up the Find... dialog box, which is used to initiate a search for a specific text string or type specification. The search can be limited to the currently selected text or current story, or it can be applied throughout the current publication. The Find... command is available only when working in the story editor.
- **Find next** (Command-,). Repeats the most recent search executed using the Find command. The Find next... command is available only when working in the story editor.
- **Change...** (Command-9). Brings up the Change dialog box, which is used to initiate a search for a specific text string or type specification and then to change the text that is found into a different text string or type specification. The search can be limited to the currently selected text or current story, or it can be applied to the current publication. The Change... command is available only when working in the story editor.
- **Spelling...** (Command-L). Brings up the Spelling dialog box, which is used to check the spelling of the current story in the story editor. Unknown words are flagged in the dialog box, at which time they can be corrected, ignored, or added to your own dictionaries. The Spelling... command is available only when working in the story editor.
- **Index entry...** (Command-;). Brings up the Create index entry dialog box, which is used to add an entry to an index being built with PageMaker's Create index... command. Before choosing this command, you should select the word or phrase to be indexed or at least position the cursor in the paragraph containing that word or phrase. The Create index entry dialog box allows you to specify the index item itself, the page range for the index reference, and topic cross-references.

- **Show index....** Brings up the Show index dialog box, which presents a listing of all current index entries. From this dialog box, individual index entries can be edited. When this command is selected, PageMaker must compile the index list, which may take a few minutes.
- **Create index....** Brings up the Create index dialog box, which presents options for the creation of an index based on entries made using the Index entry... command. The options allow you to replace the current index (if one exists), index all publications in the book list (if any exist), title the index, include section headings, and specify formats used in the index.
- **Create TOC....** Brings up the Create TOC... dialog box, which presents options for the creation of a table of contents for paragraphs in which the "Include in table of contents" option has been selected. The options allow you to replace the current table of contents (if one exists), include all publications in the book list in the table of contents, title the table of contents, include section headings, and specify formats used in the table of contents. When the OK button is clicked, the specified table of contents is created.

The Layout menu

The Layout menu, shown in Figure 4-16, provides commands that control your publication window. This includes control over view size, rulers and guides, and column guides, as well as page turning, addition and removal of pages, and displaying or removing items from master pages.

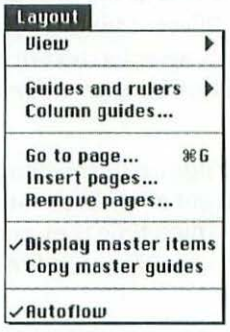


Figure 4-16: The Layout menu.

- **View submenu.** Presents all available view-size commands, which you use to change the magnification size of your publication on screen.
- **View⇨Fit in window** (Command-W). Changes the display in the publication window so that it displays all of the current page(s) selected. The actual reduction depends on the size and resolution of the monitor being used. Choosing the

Fit in window command when it is already selected refreshes the video display. Holding down the Shift key while selecting this command changes the display to include all of the selected page(s) plus the entire pasteboard. A check mark (√) before the command indicates that it is selected. Fit in window view can also be selected by holding down the Command and Option keys while clicking the mouse button anywhere in the publication window, provided that the display is at any view size other than Fit in window.

- **View⇨25% size** (Command-0). Changes the display in the publication window to 25 percent of its actual size. PageMaker centers the display based on the items centered in the previous view size. Choosing the command when it is already selected refreshes the video display. A check mark (√) before the command indicates that it is selected.

- **View⇨50% size** (Command-5). Changes the display in the publication window to 50 percent of its actual size. PageMaker centers the display based on the items centered in the previous view size. Choosing the 50% size command when it is already selected refreshes the video display. A check mark (√) before the command indicates that it is selected.

- **View⇨75% size** (Command-7). Changes the display in the publication window to 75 percent of its actual size. PageMaker centers the display based on the items centered in the previous view size. Choosing the 75% size command when it is already selected refreshes the video display. A check mark (√) before the command indicates that it is selected.

- **View⇨Actual size** (Command-1). Changes the display in the publication window to a full-size representation of the current page(s). PageMaker centers the display based on the items centered in the previous view size. Choosing the Actual size command when it is already selected refreshes the video display. A check mark (√) before the command indicates that it is selected. Actual size view can also be selected by holding down the Command and Option keys while clicking the mouse button anywhere in the publication window, provided that the display is at any view size other than Actual.

- **View⇨200% size** (Command-2). Changes the display in the publication window to 200 percent of its actual size. PageMaker centers the display based on the items centered in the previous view size. Choosing the 200% size command when it is already selected refreshes the video display. A check mark (√) before the command indicates that it is selected. The 200% view can also be selected by holding down the Shift, Command, and Option keys while clicking the mouse button anywhere in the publication window, provided that the display is at any view size other than 200%.

- **View⇨400% size** (Command-4). Changes the display in the publication window to 400 percent of its actual size. PageMaker centers the display based on the items centered in the previous view size. Choosing the 400% size command when it is already selected refreshes the video display. A check mark (√) before the command indicates that it is selected.
- **Guides and rulers submenu**. Presents a collection of commands relating to on-screen guide lines and rulers.
- **Guides and rulers⇨Rulers** (Command-R). Toggles on and off the display of rulers along the top and left edges of the publication window. A check mark (√) before the command indicates that it is currently selected (rulers are displayed); choosing it at this time will deselect it (rulers become hidden). Rulers use the current measurement system as set in the Preferences dialog box.
- **Guides and rulers⇨Snap to rulers** (Command-[). Causes any object being repositioned to align with the vertical and horizontal tick marks in the rulers. A check mark (√) before the command indicates that it is currently selected (elements snap to tick marks); choosing it at this time will deselect it (elements will not snap to tick marks).
- **Guides and rulers⇨Zero lock**. Locks the zero point of the rulers so that the intersecting lines in the upper left corner of the publication window become unselectable and unmovable. A check mark (√) before the command indicates that it is currently selected (zero point is locked); choosing it at this time will deselect it (zero point becomes unlocked).
- **Guides and rulers⇨Guides** (Command-J). Displays all nonprinting column, ruler, and margin guides that have been created for the pages in the publication window. A check mark (√) before the command indicates that it is currently selected (guides are displayed); choosing it at this time will deselect it (guides become hidden).
- **Guides and rulers⇨Snap to guides** (Command-U). Gives all column, ruler, and margin guides a magnetic pull on the pointer, text blocks, and graphic elements when these elements are being positioned. A check mark (√) before the command indicates that it is currently selected (elements snap to guides); choosing it at this time will deselect it (elements will not snap to guides when moved).
- **Guides and rulers⇨Lock guides**. Locks all existing column and ruler guides and prohibits the creation of new guides. A check mark (√) before the command indicates that it is currently selected (guides are locked); choosing it at this time will deselect it (guides become unlocked). The Lock guides command is dimmed when the Guides command is not selected.

- **Guides and rulers⇨Scroll bars.** Toggles the display of the scroll bars on the right and lower edges of the publication window. You may wish to hide the scroll bars to provide additional space on screen for the display of your publication. A check mark (√) before the command indicates that it is currently selected (scroll bars are displayed); choosing it at this time will deselect it (scroll bars are hidden).
- **Column guides....** Brings up the Column guides dialog box, in which you define or edit the number of columns and space between column guides for the current page(s). The Column guides... command is dimmed when the Guides command is not selected.
- **Go to page...** (Command-G). Brings up the Go to page dialog box, in which you can enter any page number in the document or select the left or right master page. The display then changes to the selected page.
- **Insert pages....** Brings up the Insert pages dialog box, in which you specify any number of pages to be added to the current document. New pages can be placed before or after the current page or between the current pages (if working on facing pages).
- **Remove pages....** Brings up the Remove pages dialog box, in which you specify the removal of any number of pages from the current document. Pages to be removed are specified by page number. Removing a page deletes the contents of the page, removes a page icon from the bottom of the screen, and renumbers all subsequent pages.
- **Display master items.** Toggles on and off the display of all text and graphics from the appropriate master page on the current page. For example, if a border appears on the right master page, selecting this command (indicated by a check mark [√], would display the border on the current page (if it is a right-hand page); if this command is deselected (unchecked), the border is not displayed. Master items will print only if they are displayed.
- **Copy master guides.** Sets the column guides and ruler guides on the current page(s) exactly as they appear on the corresponding master page, removing any customization that has been done to the guides on the current page. The Copy master guides command is dimmed if the current guides already match the master page(s) guides.
- **Autoflow.** Activates the automatic or semiautomatic text-flow features to be used when placing text. The actual flow method used is determined through the use of the mouse and various key commands while the text is being poured into the document. A check mark (√) before the command indicates that it is currently selected (autoflow is activated); choosing it at this time will deselect it (autoflow becomes deactivated). If no document is currently open, a change in the Autoflow command will change the default setting used for any new documents created at a later date.

The Type menu

The Type menu, which is shown in Figure 4-17, provides control for typographic and character-formatting aspects of your publication. To modify text or apply formatting, you must first select it with the text tool. Selecting any of these commands when any tool other than the text tool is selected will set defaults for the next time a new text block is created.

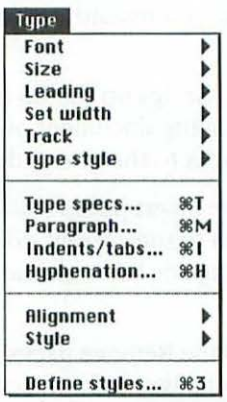


Figure 4-17: The Type menu.

- **Font submenu**. Displays all currently available fonts. Selecting a font from this menu changes the current text selection or, if no text is selected, sets the font for the next text entry (provided the cursor is not reset before the text is entered). A check mark before a font name indicates that the font is applied to the selected text or is the current default.
- **Size submenu.** Displays some of the available type sizes (in points) for the currently selected font. A check mark before a size indicates that the size is used by the selected text or is the current default. Type sizes not presented in this menu can be set using the Type specifications dialog box.
- **Leading submenu**. Displays some of the available leading sizes (in points). A check mark before a leading name indicates that the leading is used by the selected text or is the current default. Leading sizes not presented in this menu can be set using the Type specifications dialog box.
- **Set width submenu.** Displays character-width options that can be applied to the currently selected text. Character-width manipulation is used to condense or expand text by a specified percentage of the default character width. The options presented include predefined widths ranging from 10% to 130% or the "Other..." option, which allows you to enter any percentage from .1% to 250.0% in .1% increments.

- **Track submenu**. Displays tracking options for the currently selected text. Tracking adjusts the space between characters by kerning adjacent letter pairs. The six options presented allow you to manipulate the tracking of the selected text by degrees ranging from very loose to very tight. The Normal option applies the default kerning specified for the current font, and the No track option removes this default kerning.

- **Type style submenu**. Displays available style effects that can be applied to text: Normal, Bold, Italic, Underline, Strikethru, Outline, Shadow, and Reverse (white letters). Effects are toggled on and off when selected, as indicated by the presence or absence of a check mark (√). Any number or combination of effects can be selected at the same time. Selecting the Normal effect turns off all other effects.

- **Type Specs...** (Command-T). Brings up the Type specifications dialog box, where you can alter the font, type size, leading, type style, case, and position of the currently selected text or, if no text is selected, for the next text entry. This dialog box also provides access to the Type options dialog box, where the height of small caps and the size and location of superscript and subscript type is set.

- **Paragraph...** (Command-M). Brings up the Paragraph specifications dialog box, where you specify the hyphenation, pair kerning, alignment, indents, and spacing of the currently selected paragraph(s). This dialog box also allows you to add rules above or below the selected paragraph and control letter- and word-spacing.

- **Indents/tabs...** (Command-I). Brings up the Indents/Tabs dialog box, in which you specify the left and right margins, first-line indent, and tab settings for the current paragraph(s).

- **Hyphenation...** (Command-H). Brings up the Hyphenation dialog box, which is used to specify hyphenation attributes of the currently selected paragraph or style sheet. You can choose among three different hyphenation methods, limit consecutive hyphens, and set the width for PageMaker's hyphenation zone.

- **Alignment**. Displays a pop-up menu of alignment options for the currently selected paragraph(s). If no text is selected, the alignment choice applies to the next text entry, provided that the text-insertion point is not moved before the text is entered. The alignment for the current paragraph has a check mark (√) next to it. If more than one paragraph is selected, and they have different alignments, no check mark will display.

- **Style submenu**. Displays all currently defined style sheets. Choosing a style sheet applies that style sheet's attributes to the currently selected paragraph(s). The style sheet chosen for the current paragraph has a check mark (√) next to it. If more than one paragraph is selected, and they have different style sheets, no check mark will appear.

- **Define styles...** (Command-3). Brings up the Define styles dialog box, which allows you to create a new style sheet, edit or remove existing style sheets, or import style sheets from another publication or template. If no document is currently open, a change in the settings of the Define styles options changes the default settings for new documents created later.

The Element menu

Many of the commands in the Element menu, shown in Figure 4-18, are used to modify graphic elements created in PageMaker. Others, such as Bring to front and Define colors..., apply to both text and graphic elements.



Figure 4-18: The Element menu.

- **Line submenu.** The various line weights and styles provided in this submenu can be applied to any graphic element created with the line, circle, or rectangle tools. You can apply only one line weight or style to any graphic element. When a single graphic element is selected, the line weight or style specified for that element has a check mark (√) before it. If more than one graphic element is chosen, a check mark appears only if all selected elements use the same line or style.
- **Fill submenu.** The various shades and patterns provided in this submenu can be used to fill any graphic element created with the rectangle or circle tools. You can apply only one shade or pattern to any graphic element. When a single graphic element is selected, the shade or pattern specified for that element has a check mark (√) before it. If more than one graphic element is chosen, a check mark appears only if all selected elements use the same shade or pattern.

- **Fill and line**... (Command-]). Brings up the custom Fill and line dialog box, in which you can specify any file value or line weight between 0 and 800 points, choose any available fill or line color, and set fill and line attributes such as Overprint, Transparent background, or Reverse line.
- **Bring to front** (Command-F). Moves the selected element(s) to the top of the stacking order that PageMaker uses for layering elements.
- **Send to back** (Command-B). Moves the selected element(s) to the bottom of the stacking order that PageMaker uses for layering elements.
- **Remove transformation**. Removes any rotation, skewing, or reflecting that has been applied to an object via the control palette. You cannot use this command on lines drawn in PageMaker.
- **Text wrap**.... Brings up the Text wrap dialog box, which you use to control how text wraps or flows around an independent graphic. Options let you flow text over graphics, wrap text around a rectangular or irregular graphic boundary, or jump over graphics. You can also specify the amount of standoff you want between the graphic and any wrapping text.
- **Image control**.... Brings up the Image control dialog box, in which you set controls to manipulate the appearance of a currently selected (painted-graphics file or scanned image) graphic. Controls include line screen value, angle, and transfer function. The Image control... command is dimmed unless a paint-format or TIFF image is selected.
- **Rounded corners**.... Brings up the Rounded corners dialog box, which presents six alternative corners for use on rectangles and squares drawn in PageMaker. If no document is currently open, a change in the settings of the Rounded corners options changes the default setting used for documents created later.
- **Define colors**.... Brings up the Define colors dialog box, in which colors can be added, edited, or deleted.
- **Restore original color**. Removes any colors applied to the object within PageMaker, returning the object to the color as imported. This command is dimmed if no PageMaker color has been applied to the graphic or if the graphic is a file format that cannot include color information.
- **Link info**.... Brings up the Link info dialog box, which is used to verify or modify the relationship between text and graphic elements used in the current publication and their original disk files. This command allows you to update a text or graphic element within the publication to reflect changes that have been made to the original disk file, or to replace the text or graphic element with the contents of a different disk file.

- **Link options....** Brings up the Link options dialog box, which allows you to determine whether text and graphic information that has been imported into the publication is actually stored in the publication or is accessed from its original disk file, and if changes to the original disk file will be automatically used in the publication.

The Window menu

The Window menu, shown in Figure 4-19, provides control over publication windows, story editor windows, and all PageMaker palettes.

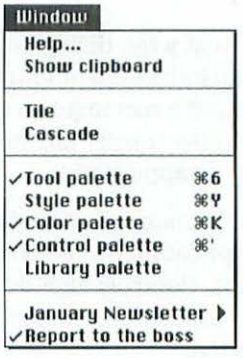


Figure 4-19: The Window menu.

- **Help....** Brings up the PageMaker help system, which provides on-line information about all PageMaker commands and a multitude of PageMaker topics. Context-sensitive help is also available by pressing Command-? and then selecting any command or tool.
- **Show clipboard.** Displays a window containing the contents of the Macintosh Clipboard. Clipboard contents are usually the result of the last Cut or Copy command but may be left over from some application that was open before PageMaker was opened. The Cut, Copy, and Paste commands cannot be used while the Clipboard window is open. To close the Clipboard, click on the close box in the Clipboard title bar.
- **Tile.** Arranges all open windows, either layouts or stories, into a neat side-by-side placement. Holding down the Option key while choosing the Tile command when in the story editor tiles all open stories from all open publications.
- **Cascade.** Arranges all open windows, either layouts or stories, into a layered display with all title bars visible. Holding down the Option key while choosing the Tile command when in the story editor cascades all open stories from all open publications.

- **Tool palette** (Command-6). Toggles the display of the tool palette. The tool palette can be moved and closed just like any other Macintosh window. A check mark (√) before the command indicates that it is currently selected (tool palette is displayed); choosing it at this time will deselect it (tool palette becomes hidden). The tool palette can also be hidden by clicking the close box in its title bar.
- **Style palette** (Command-Y). Toggles on and off the display of the style palette, which lists the names of all currently defined PageMaker text styles. The style palette can be moved, sized, and closed using the window title bar, size box, and close box, respectively. A check mark (√) before the command indicates that it is currently selected (style palette is displayed); choosing it at this time will deselect it (style palette becomes hidden).
- **Color palette** (Command-K). Toggles on and off the display of the color palette, which lists the names of all currently defined PageMaker colors. The color palette can be moved, sized, and closed using the window title bar, size box, and close box, respectively. A check mark (√) before the command indicates that it is currently selected (color palette is displayed); choosing it at this time will deselect it (color palette becomes hidden).
- **Control palette** (Command-'). Toggles on and off the display of the control palette, which provides quick access to character, paragraph, and object formatting. A check mark (√) before the command indicates that it is currently selected (control palette is displayed); choosing it at this time will deselect it (control palette becomes hidden).
- **Library palette**. Toggles on and off the display of the library palette, which displays a collection of text or graphic elements you have created. The first time the command is chosen, you are asked to select the library palette that you want to open. The library palette can be moved, sized, and closed using its title bar, size box, and close box, respectively.

The Story menu

When the story editor is open, the Layout and Element menus disappear, and the Story menu, shown in Figure 4-20, is added. This menu contains commands to open and close stories and control the display of on-screen elements in the story editor.

- **New story**. Creates a new story window in the story editor. This window is initially untitled and can be used to enter a new story from the keyboard or to hold a text file that has been imported using the Place... command.

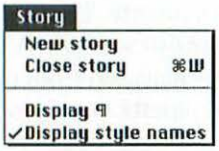


Figure 4-20: The Story menu

- **Close story** (Command-W). Closes the currently selected story in the story editor. If any changes have been made to the story, and the story has not been placed in the current publication, a dialog box asks if you would like to place the story or discard the changes. If only one story window is open in the story editor when this command is selected, the story editor itself is closed and you are returned to the layout view.
- **Display Paragraphs.** Toggles the display of special characters in the current story. Special characters include spaces, em and en spaces, fixed spaces, tags, returns, line ends, page numbers, and index markers.
- **Display style names.** Toggles the display of a bar in the story editor window listing the name of any style sheets applied to paragraphs in the current story.

The tool palette

The tools in PageMaker's tool palette, or toolbox, initiate a variety of actions. Select a tool by clicking on its icon in the tool palette. The palette itself, which is shown in Figure 4-21, can be repositioned anywhere within the publication window by dragging its title bar, and it can be closed by clicking on its close box. When closed, the tool palette can be redisplayed by choosing the Tool palette command from the Windows menu.

Figure 4-21: The Tool palette.



- **Arrow tool** (Shift-F1). Used to select text and graphic objects, manipulate the column and ruler guides, operate the scroll bars, turn pages, and choose commands from the menus. The arrow tool appears automatically when the cursor is positioned over the menu bar, page icons, scroll bars, or the palette itself.

- **Diagonal line tool** (Shift-F2). Used to create a line between any two points on the current page(s) or pasteboard. Hold down the Shift key while creating a new diagonal line to force the line to be drawn at a 45-degree angle to the edge of the page. The initial weight, style, and color of a new line is defined by the setting of the Line command and color palette.
- **Perpendicular line tool** (Shift-F3). Used to create lines at 45-degree angles on the current page(s) or pasteboard. The initial weight, style, and color of a new line is defined by the setting of the Line command and color palette.
- **Text tool** (Shift-F4). Used to create a new text block, to set the insertion point in an existing text block, or to select text in an existing text block.
- **Rotation tool** (Shift-F5). Used to freely rotate any text block or graphic element.
- **Square corner tool** (Shift-F6). Used to create a new rectangle with square corners. Holding down the Shift key while creating a new rectangle will force the shape to be a square. The corners of any shape created with the Square corner tool can be adjusted using the Rounded corners... command from the Element menu. The new shape will be bordered by a line with the weight and style selected with the Line command, and filled with a shade as specified with the Fill command.
- **Oval/circle tool** (Shift-F7). Used to create a new oval. Holding down the Shift key while creating a new oval forces the shape to be a circle. The new shape will be bordered by a line with the weight and style selected with the Line command, and filled with a shade as specified with the Fill command.
- **Cropping tool** (Shift-F8). Used to crop an imported graphic, uncrop a cropped graphic, or position the remainder of a cropped graphic within its borders.

The control palette

PageMaker introduced the control palette in version 4.2 and has given it a major upgrade in version 5. The control palette now appears in one of three distinct states, depending on what type of object(s) are selected.

- **Character view.** In this view, shown in Figure 4-22, the control palette lets you set font, type size, tracking, kerning, type style, type case (small caps, all caps, etc.), type position (superscript, subscript), leading, width, and baseline shift.

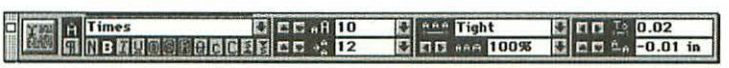


Figure 4-22: The control palette in character view.

- **Paragraph view**. In this view, shown in Figure 4-23, the control palette lets you set paragraph style, first indent, space before, space after, left indent, right indent, grid size, grid alignment, grid size, and alignment.

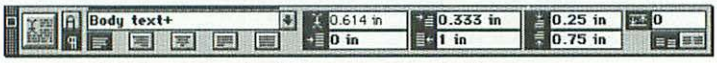


Figure 4-23: The Control palette in paragraph view.

- **Object view**. In this view, shown in Figure 4-24, the control palette lets you set X and Y positions, width and height, scaling, rotation, reflecting, skewing, and cropping.

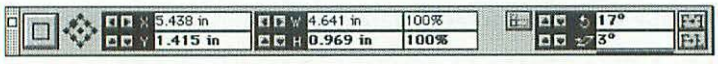
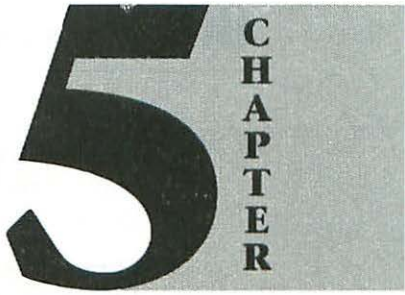


Figure 4-24: The Control palette in object view.

Summary

- Use basic mouse operations such as point, click, drag, and double-click to control PageMaker.
- Menu commands can bring up dialog boxes or submenus, toggle command states, or execute commands.
- Dialog boxes include radio buttons, check boxes, option boxes, and pop-up menus.
- PageMaker uses eight menus, a tool palette, and a control palette to present its major commands and tools.

A Brief Tour of PageMaker



In This Chapter

- Methods of launching PageMaker
- Defining new publications in the Page Setup dialog box
- What's what in the publication window
- PageMaker defaults and preferences
- Saving and Quitting

Launching PageMaker

Now you're ready to start using PageMaker. This chapter reviews the basic skills you'll need to create publications — you will use them in virtually every publication, no matter how simple or complex.

The first of these basic skills is launching. You can't use PageMaker if you can't launch it, and there are five different ways to get PageMaker going:

1. Double-click on the PageMaker icon.
2. Select the PageMaker icon and then choose the Open... command from the Macintosh File menu.
3. Double-click on any document that was created with PageMaker 5. If PageMaker 5 is available, this launches the application and opens the selected file. If PageMaker is not available, an alert dialog box informs you that the application has not been found. If this happens, launch PageMaker using one of the first two methods and then open the file using the Open command, which is described later in this chapter.

4. Drag the icon from any PageMaker publication and drop it onto the PageMaker 5 application icon. (The PageMaker 5 icon will be highlighted when the icon is in the correct position for this drag-and-drop launch.)
5. Choose PageMaker from the menu of a launching utility, such as Now Menus, OnCue, or System 7's Apple menu.

Once PageMaker has launched successfully, the copyright window (also known as the start-up screen), shown in Figure 5-1, and menu bar appear. The copyright window is provided simply as an introduction to the software, verifying that you are now running PageMaker. It also makes the lawyers happy.

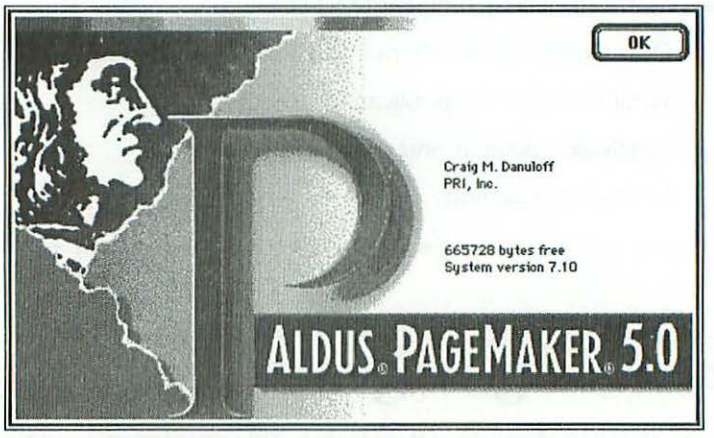


Figure 5-1: The PageMaker copyright window.

Changing your start-up screen

If you are comfortable using Apple's ResEdit utility and want to change the graphic in PageMaker's start-up screen, you can do so quite easily by modifying the PM5.0 RSRC file, as shown in Figure 5-2. Before you do this, you should make a backup copy of that file so you can restore the file to its original state if you get tired of your changes. To change the start-up screen:

Step 1. First, prepare the graphic you want to use in your favorite graphic editor (Aldus FreeHand, Adobe Photoshop, or any other graphic program will do). Make sure the graphic is no larger than 486 pixels x 287 pixels. Copy your graphic into the Scrapbook.

Step 2. Launch ResEdit and open the PM5.0 RSRC file. You can find this file in your Aldus folder in your System folder.

Step 3. Double-click on the PICT icon, and a listing of PICT resources will appear. Double click on Resource #260 if you want to change the color start-up screen or Resource #262 if you want to change the black-and-white start-up screen. The existing PageMaker start-up screen then appears.

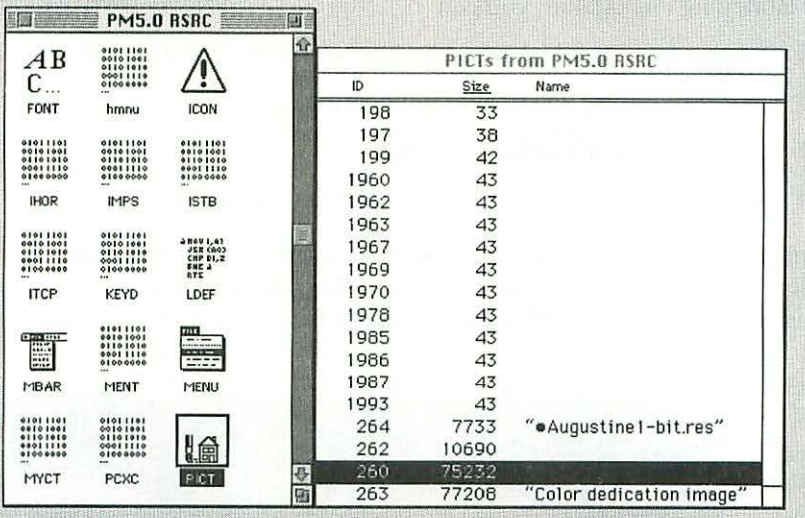


Figure 5-2: The PICT Resource icon and PICT Resource listing.

Step 4. Open the Scrapbook and copy your new start-up screen graphic to the Clipboard.

Step 5. Click on the existing start-up graphic and choose Paste from the Edit menu (Command-V).

Step 6. Close the PICT window.

Step 7. Choose the Save command and then Quit ResEdit.

Step 8. Launch PageMaker, and your new start-up screen will appear.

To move past the copyright window, click the mouse button. You are now ready to begin using PageMaker. Unless you opened PageMaker by double-clicking on a publication document or using the drag-and-drop method, no windows are opened automatically — the PageMaker menu bar, shown in Figure 5-3, is your only evidence that the application is running. If you are using System 7, or System 6 with MultiFinder, you will see the PageMaker 5 icon in your Application menu, but the Finder desktop, or any windows open from other applications, will still be visible.

After launching PageMaker, you can

- Create a new PageMaker publication or template document
- Open an existing PageMaker publication or template document
- Alter PageMaker's default settings
- Quit PageMaker and return to the Macintosh Finder

The next sections of this chapter describe the process of creating new PageMaker publications or templates and opening existing publications and templates. Later, the discussion will turn to altering application defaults and quitting PageMaker.



Figure 5-3: The PageMaker desktop without an open file.

Creating a New Publication

You create a new PageMaker publication by choosing the New... command from the File menu (Command-N). This command brings up the Page setup dialog box (see Figure 5-4), in which you specify the initial attributes of the new publication.

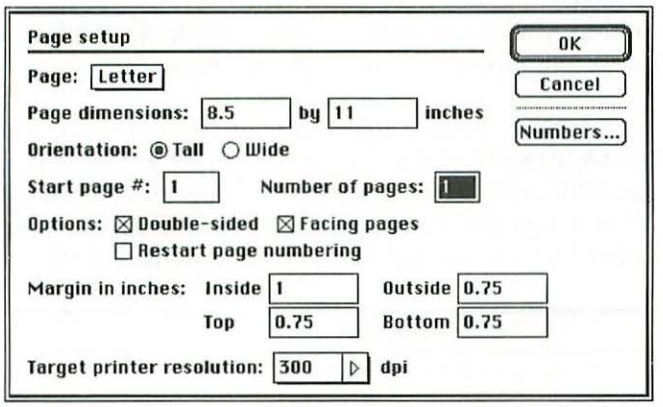


Figure 5-4: The Page setup dialog box.

The Page setup dialog box controls the following aspects of a PageMaker document:

- The number of pages that make up your document and the page number of the first page
- Whether the pages will be prepared as a double-sided document and whether facing pages will be viewed simultaneously on screen
- The size of the top, bottom, inside, and outside margins
- The page-numbering style that is used for automatic page numbers

Each of the options in this dialog box is described in the following sections. To leave the Page setup dialog box without creating a new publication, click the Cancel button. If the options are set to your satisfaction, click the OK button. A new publication based on the specifications you have requested will appear on screen. Note that this new publication is unsaved and untitled until you use the Save or Save as... command to write this new file to disk. It is possible to later return to the Page setup dialog box and make changes to any of your initial options — I'll discuss these types of changes later in this chapter.

Page size and orientation

The Page option specifies the total size of every page in the publication. The dimensions describe the on-screen electronic pages that PageMaker creates to represent your publication. Later, when preparing to print your publication, you will usually select a *paper size* that is the same size or larger than this *page size* so that the publication can be printed easily. If you elect to use a page size that is larger than the largest paper size available on your printer, you'll have to use a special printing technique known as "tiling," which I discuss in Chapter 17, "Printing Publications."

A number of page-size options are available, including those commonly used in the U.S. (Letter, Legal, and Tabloid) and Europe (A3, A4, A5, B5), as well as in graphic arts (Magazine, Magazine Wide, etc.). The dimensions of many standard page size options are listed below. When a page-size option is selected, the dimensions are automatically displayed in the option boxes to the right of the Page dimension option.

Option	***Dimensions***
Letter	8.5 inches by 11 inches
Legal	8.5 inches by 14 inches
Tabloid	11 inches by 17 inches
A4	8.268 inches by 11.693 inches
A3	11.693 inches by 16.535 inches
A5	5.827 inches by 8.268 inches
B5	6.929 inches by 9.842 inches
Magazine	8.375 inches by 10.875 inches
Magazine Narrow	8.125 inches by 10.875 inches
Magazine Wide	9 inches by 10.875 inches
Magazine Broad	10 inches by 12 inches

The Custom option allows you to specify the dimensions for any non-standard page size. Custom page sizes can be up to 42 x 42 inches. Values entered in the option boxes for the width and height of a custom page are accurate to 1/100 inch (or 0.06 pica).

The Orientation option determines if your electronic pages will be positioned as taller than wide or wider than tall. In effect, the display for a 7-inch by 5-inch page in the Tall orientation is the same as that for a 5-inch by 7-inch page in the Wide orientation. In some other Macintosh applications, the Tall orientation is known as *portrait* and the Wide orientation is called *landscape*.

Page numbers and the number of pages

The Start page # option specifies the page number given to the first page in your publication. Each subsequent page is automatically numbered sequentially. PageMaker can accept a starting page number as high as 9999. PageMaker displays page numbers on the page icons in the lower left corner of the publication window, and places them on any pages where the page number marker (Command-Option-P) is set, either directly or via the master page.

The # of pages option determines how many pages are created for the new publication. PageMaker supports a maximum of 999 pages in one publication (or as many as disk space allows) and a minimum of just 0 — although such a publication would have only master pages and could not be printed. Figure 5-5 shows what happens when you try to exceed the maximum. Additional pages can be added to a publication at any time, so you do not need to specify extra pages "just in case." In fact, PageMaker's autoflow feature automatically adds them as needed. It is better to err with too few pages rather than too many — blank pages in a publication significantly affect the file size of the document and therefore waste disk space while they remain unused.

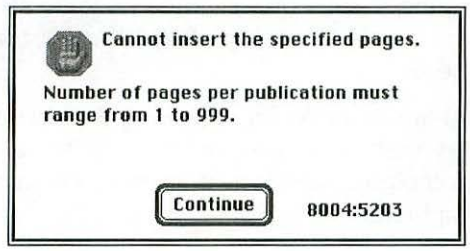


Figure 5-5: The alert dialog box that appears when you try to create a publication with more than 999 pages.

Also in the Page setup dialog box is the Numbers... button, which you use to specify the style of page numbers in your publication. Click the Numbers... button, and the Page numbering dialog box will appear, as shown in Figure 5-6. Five options are available, representing Arabic, Roman, and alphabetic numbering. Click the radio button corresponding to the page-numbering style you want to use. You can also enter up to 16 characters in the "TOC and index prefix" option box if you want special text to be added before page-number references in any table of contents or index created using the Create TOC... or Create index... command. After completing these options, click the OK button.

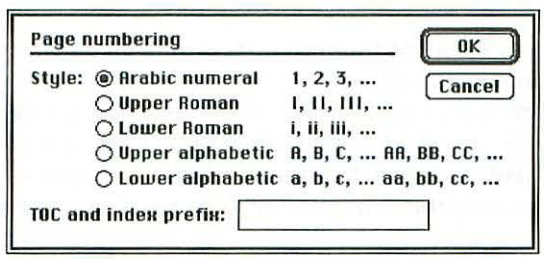


Figure 5-6: The Page numbering dialog box.

Managing long documents

To create a publication with more than 999 pages, you'll have to use several separate PageMaker documents, segmenting the publication into logical subdivisions such as chapters. You should normally break long publications into several smaller PageMaker documents long before reaching PageMaker's 999-page limit. A number of benefits accrue from creating large publications as a series of smaller documents:

- **Manageability.** Document size is more manageable so that documents fit on floppy disks for easy backup and transportation.
- **Speed.** Documents can be opened, closed, and saved more quickly when they are reasonably sized.
- **Safety.** Fewer pages will be affected by file loss, damage, or internal corruption, should it occur.
- **Logic.** Smaller documents more accurately reflect logical breaks that occur in most documents, such as chapters or sections. This also allows running heads or footers containing the chapter or section name to be placed on master pages. (This would not be possible in a single PageMaker document containing multiple chapters or sections.)

While there is no hard-and-fast rule, breaking long documents into files of no more than 100 to 200 pages each is a good practice. At these lengths, file size and performance remain acceptable (unless a document contains an unusually large number of imported graphics).

Configuring double-sided documents

You use the Double-sided option when creating documents that will be reproduced on both sides of the paper — this does not configure PageMaker to *print* double-sided documents. When the Double-sided option is selected, PageMaker presents two master pages instead of one, allowing unique master-page items such as running heads, footers, and graphics to be added to left and right pages independently. It also positions the inside and outside page margins appropriately on left and right pages.



If you create a publication that will be reproduced as double-sided but does not have any distinguishing differences between right and left pages, *it is not necessary to define your document as double-sided.* The only advantage in doing so is that you can use the Facing pages option. The possible disadvantage is that you may have to create two identical master pages — requiring additional effort and increasing the chance of introducing alignment errors.

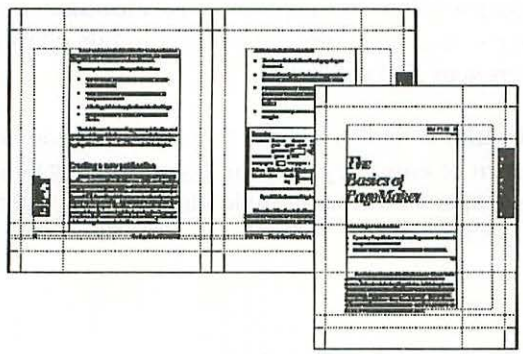
Every odd-numbered page in a double-sided publication will be a right-hand page, and every even-numbered page will be a left-hand page. Changing the value of the Start page # option to an odd value from an even one, or vice versa, will force right pages to become left pages and left pages to become right pages. The inside margin will always be on the left edge of odd pages and on the right edge of even pages. The page icons that represent pages in the current publication identify right and left pages by the bent corner at the top outer corner of each page, as in Figure 5-7.

Figure 5-7: Page icons for a double-sided document.



When the Facing pages option, shown in Figure 5-8, is selected, PageMaker displays adjacent right and left pages in the publication window. Working on facing pages is no different than working on a single page, except that PageMaker must use a larger reduction to display both pages at the Fit in window view size. Using the Facing pages option allows you to monitor the relationship between pages that your readers will see simultaneously, although it tends to slow down display speed because more information is being shown.

Figure 5-8: When the Facing pages option is selected, two pages appear in the publication window (top). When it is not selected, only one page is displayed (right).



The Facing pages option can be toggled on and off while you are creating your publication (as described later in this chapter) so that you can enjoy the speed benefits of viewing single pages while doing the bulk of your layout and the display benefits of facing pages when you want to check the results.

Margins

Four option boxes make up the option called Margin in unit of measure: Top, Bottom, Inside, and Outside (or, if the Facing pages option is not selected, Left and Right). The values entered in these option boxes represent the distance from the edges of the

electronic page to the margin guides that PageMaker automatically adds to each page of a publication. As with all PageMaker measurement options, values are entered in the current unit of measure, as specified in the Preferences dialog box.

In most cases, the area within your margins will contain the body copy or primary elements of each page in your publication; however, it is possible to position, display, and print elements outside the margin boundaries, as shown in Figure 5-9. Many master page items, such as running heads, footers, and page numbers, are commonly positioned outside the defined page margins.

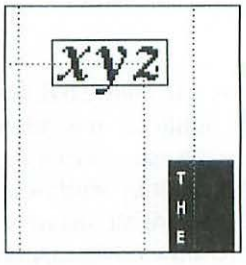


Figure 5-9: Text or graphic objects can exceed the margins.



To override the current unit of measure, use the one-character abbreviation for the unit of measure you wish to specify. (Use *i* for inch, *p* for pica, *c* for cicero, *m* for millimeter — each fully described later in this chapter in the section about the *Preferences dialog box.*)

Once you are satisfied with the settings in the Page setup dialog box, click the OK button or press the return or enter key on your keyboard. PageMaker then creates the new document you have specified, and a publication window will appear, showing the first page of your new document.

The Publication Window

The overall screen display presented when a document is open is called the *publication window.* Assuming the application defaults haven't been changed, the publication window, shown in Figure 5-10, includes:

- **The PageMaker menu bar.** This bar contains menu-bar titles, representing groups of PageMaker commands that can be displayed by selecting menu-bar titles.
- **A window for each open publication.** Publication windows are named Untitled until you specifically save and name them, at which time the document name is displayed in the title bar. Either one or two pages of your document are visible in

each publication window, depending on the page(s) currently selected, whether the publication is defined as double-sided, and whether the Facing pages option is selected. The margins of each page are marked with dotted rectangles. All text and graphics that have been added to any publication page will appear on screen, as will all column guides and ruler guides.

- **Two rulers.** One ruler is at the left edge of the publication window, and the other is across the top of the publication window. The rulers are turned on and off by choosing the Rulers command from the Options menu. Rulers are divided into units specified in the Preferences dialog box. A small dotted line on each ruler marks the current location of the cursor as it moves in the publication window. The zero point of the rulers is fully adjustable, as described in Chapter 6, "Publication Window Basics."

- **The tool palette.** Contains PageMaker's eight tools. The tool currently selected is highlighted, and the cursor displays the icon of the selected tool when positioned anywhere over the publication. A tool is selected by clicking on its icon. The tool palette can be opened, moved, or closed — just like any other Macintosh window.

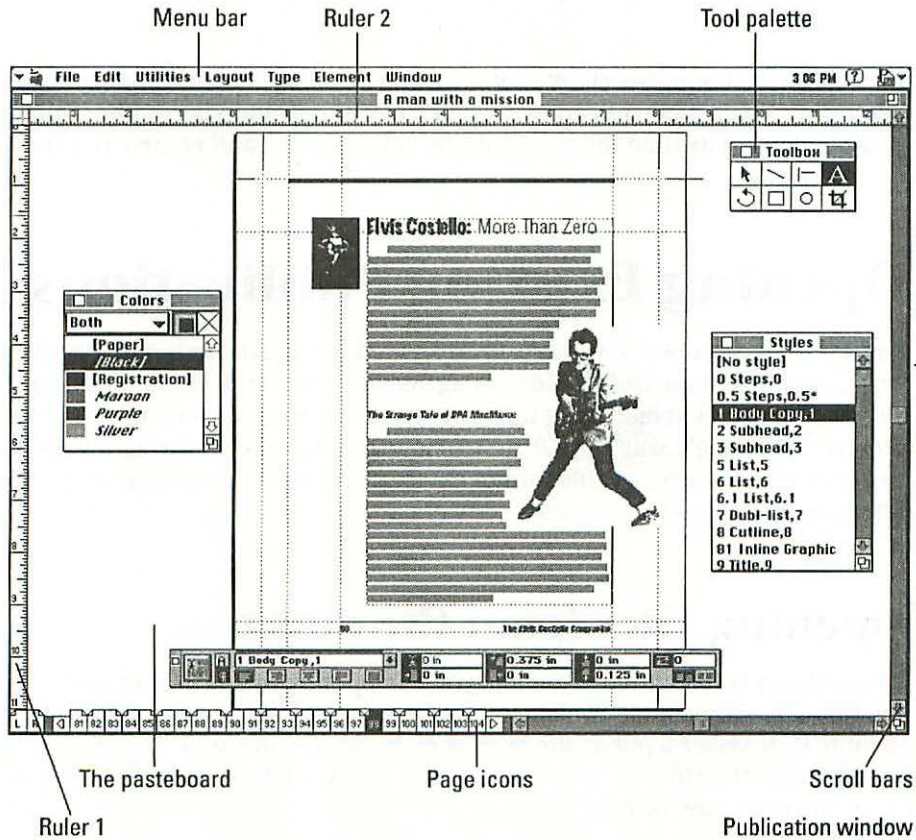


Figure 5-10: A PageMaker publication window.

- **Page icons for the master-page icons** (labeled L and R) **and regular-page icons** (labeled with their page numbers). If your display is not large enough to contain all of the regular page icons, then arrows for scrolling the page icons will appear before the first-page icon and after the last-page icon. The icons of the page(s) currently displayed are highlighted, and you can move to another page by clicking on its page icon.
- **The pasteboard.** The area in the publication window surrounding the displayed pages is called the pasteboard. This space can be used to store text and graphic elements that are temporarily (or permanently) not being used in your publication's pages.
- **Scroll bars for the publication window.** These operate exactly as other Macintosh scroll bars: Use the arrows for line-by-line scrolling, click in the dimmed area in the bar to scroll about one-half the current display, or drag the scroll box to manually determine the amount of display to be scrolled.
- **The pointer cursor.** This displays while the arrow tool is selected in the toolbox or the cursor is positioned over the rulers, menu bar, toolbox, palettes, or scroll bars. Other cursor icons display when corresponding tools from the toolbox are selected.

As you'll see later in this chapter, you can change PageMaker's application defaults and determine which elements appear when a new publication is created. Other elements you can control include the style palette, color palette, and control palette.

Opening Existing Publications

PageMaker 5 can open any publication created in PageMaker 5 or in PageMaker 4.2 or 4.0. This can be done from inside of PageMaker 5, from the Finder desktop, or with the aid of an application-launching utility. You can use PageMaker 5 to edit publications created with PageMaker 1.0, 2.0, or 3.0, but you'll have to go through a few extra steps to convert them into a usable format before PageMaker 5 can open them. These steps are outlined later in this section.

Opening files from the desktop

If PageMaker is not already running, you can open both PageMaker and a specific file at the same time by double-clicking on the icon of the PageMaker publication. You can identify PageMaker 5 publications by the icon shown in Figure 5-11 (viewed by icon or small icon at the Finder) or by the type "PageMaker 5.0 document" (when viewing files by name, date, size, or type.)

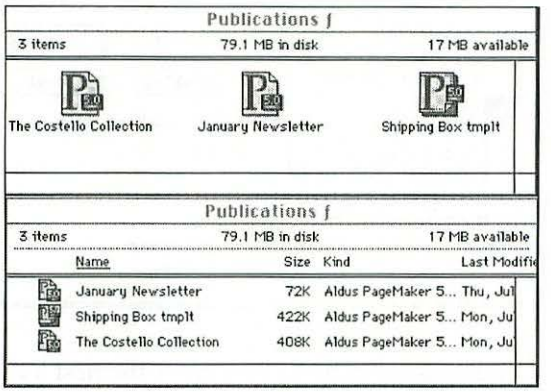


Figure 5-11: The PageMaker 5 publication icons and name list when viewed from the Finder.

If an alert dialog box with the message "Application not found" appears when you double-click on a PageMaker publication, try launching the PageMaker application and then opening the file using the Open... command. For some reason, your Macintosh is not properly associating these two files. If this problem persists, rebuild the desktop file on your Macintosh (hold down Command-Option at start-up after the extensions have loaded but before the Finder desktop appears).



In System 7, you can also launch a document using the "drag-and-drop" feature. To do this, drag a PageMaker document icon onto the PageMaker application icon, or an alias of the PageMaker application icon, and release it. This will launch the application and open the document. It's sort of like throwing a file into the trash, except you are throwing the file into an application.

Opening files from within PageMaker

To open an existing PageMaker 5 document while inside PageMaker, select the Open... command from the File menu (Command-O). This action brings up the Open publication dialog box shown in Figure 5-12. Next, select the file that you want to open from the scrolling file listing and click the OK button. To work on a copy of the selected file without modifying the original, select the Copy option. This will open a new, untitled copy of the selected file. The Copy option is automatically selected for PageMaker template files, since you usually want to use a copy of the template file to create your new publication. To modify the template itself, click the Original option before clicking the OK button.

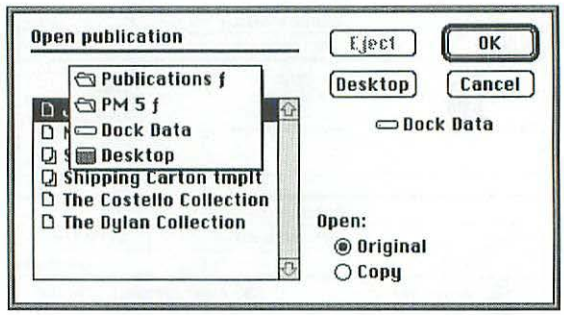


Figure 5-12: The Open publication dialog box, with the folder bar selected.

When the scrolling list contains many filenames, enter the first letter of the desired filename to move to a specific section of the alphabetical listing, or enter the first few letters of the filename to quickly locate a specific file. If the file you want to open is on a different disk or hard-disk volume, use the Desktop (or Drive) and Eject buttons to move between available drives and remove disks so that other disks can be inserted. Double-click on any folder in the scrolling file listing to open that folder and display the listing of files contained in the folder. Use the folder bar pop-up menu, above the scrolling file listing, to close folders and move back up the folder hierarchy. Double-clicking on a filename is equivalent to selecting the filename and clicking the OK button.

Opening PageMaker 4 files

To open files created in PageMaker 4.0 or 4.2, launch PageMaker 5 and then use the Open... command as described above. PageMaker 4.0 and 4.2 files are converted into PageMaker 5 files automatically. The converted files will be opened as untitled, so use the Save or Save as... command to give them a name and make the conversion permanent. This does not delete or modify your original 4.0 (or 4.2) file in any way. If PageMaker has a problem converting your file, try giving it a little more RAM (changing the values in the Get Info dialog box) and/or make sure you have plenty of free space on your hard drive.

After a publication has been converted, check the layout carefully; you may need to do some cleanup before printing the files to adjust for any repositioning of text or graphics that may have occurred during conversion.

Opening files from PageMaker 1.0, 2.0, or 3.0

PageMaker 5 cannot directly open publications created in versions of PageMaker earlier than version 4.0, so you have to use earlier versions of PageMaker to convert files up through the versions. If you have a PageMaker 2.0 publication, for example, launch PageMaker 3.0 and open the file to convert it into a PageMaker 3.0 publication. Then

save the file, launch PageMaker 4.0 (or 4.2) and open the 3.0 publication to convert it into a 4.0 publication. Now you can launch PageMaker 5 and open the 4.0 publication, and it will be converted into a 5 file. This is obviously a lot of work and requires reinstalling your old versions of PageMaker (assuming you don't still have PageMaker 3.0 lurking somewhere on your hard disk). Unfortunately, it is the only way to convert old files for use in the current version.

Page setup options

After you have been working in a publication, you may find that you need to change the options specified in the Page setup dialog box when the publication was created. This can happen when you are not able to fit all the required information into your publication without going to a larger page size or if you decide that you would like slightly smaller margins. In any case, by choosing the Page setup command from the File menu, you can again display the Page setup dialog box, first shown in Figure 5-4 and repeated here as Figure 5-13.

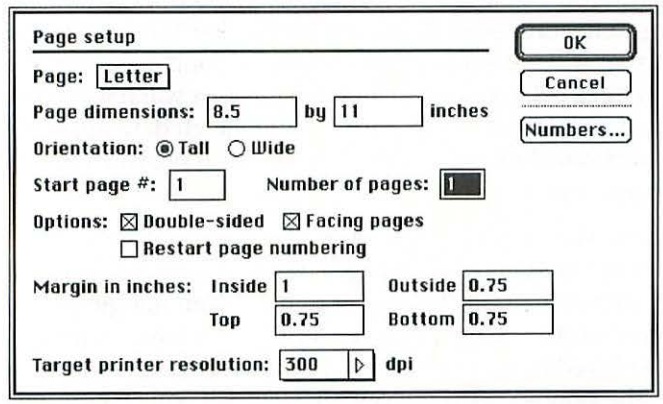


Figure 5-13: The Page setup dialog box.

I introduced the options in the Page setup dialog box earlier in this chapter, but as you review them here, pay particular attention to the effect that changes to these options have on an existing publication:

- **Page size and dimensions.** Changes made to the page size will not affect elements that have already been placed on the pages of the publication. Existing elements will remain in place, with the new page size being positioned behind them. If the new page size is smaller than the old, some objects may now appear on the pasteboard. They can, of course, be freely repositioned anywhere on the resulting page(s).

- **Orientation**. As with the Page size option, changes to the orientation of a page will not affect existing text or graphic elements. Existing elements remain in place, with the page being rotated behind them. Almost certainly, some of the existing page elements will now be positioned on the pasteboard, but they can be freely repositioned anywhere on the resulting page.
- **Start page #**. The starting page number can be changed to any number between 1 and 9999, as long as the highest resulting page number in the publication is not higher than 9999. (So a publication with its first page numbered at 9999 could only be 1 page long. The first page of a 999 page publication cannot be higher than 9000.) If you are working on a double-sided publication, changing this option from an odd number to an even number, or vice versa, will change all right-hand pages to left-hand pages, and all left-hand pages to right-hand pages. If you are working in a double-sided publication with facing pages, objects that bleed across the two pages remain attached to what were formerly the left-hand pages. In addition to renumbering the page icons at the bottom of the publication window, all pages containing automatic page numbers will also be updated.
- **Number of pages**. Changing the Number of pages option adds or deletes pages from your publication. New pages are added after the currently selected page. The pages that will be deleted if you lower the total page count depend on the number of pages being removed, but a dialog box will tell you which page numbers will be lost before they are actually deleted. Using the Insert pages and Remove pages commands from the Layout menu provides more direct control over these processes.
- **Double-sided**. The primary effect of changing the setting for the Double-sided option is on the margins of your pages. When a publication is double-sided, it has inside and outside margins instead of right and left margins. Depending on the current margin settings, changing this option can have an important effect on the margins displayed in your document. Also, the Facing pages option is available only when the Double-sided option is selected. If you change a double-sided publication with facing pages to a single-sided publication, objects that bleed across the two pages remain attached to what were formerly the left-hand pages.
- **Facing pages**. Deselecting the Facing pages option leaves objects that bleed across the two pages attached to the left-hand pages only. Selecting the Facing pages option forces PageMaker to delete some ruler guides if any newly facing pages have a combined total of more than 40 ruler guides.
- **Margins**. Resetting any of the margins will move the margin lines as displayed on all pages of the publication, without adjusting any existing text or graphic objects. Objects can be manually repositioned if required.

Defaults and Preferences

Most options and command settings in PageMaker are preset before you alter them. These *default settings* represent the most commonly used setting for a particular option and are intended to save you time and trouble by accurately presuming the settings that you will want to use. New publications, for example, are by default created on letter-sized paper with rulers and the toolbox displayed in the publication window, text that does not wrap around graphics, and lines and shapes that are created with a 1-point line weight.

When default settings are different from what you use most of the time, the process of constantly changing options from one setting to another can be tedious and time-consuming. Not surprisingly, you can customize PageMaker to remember and use the default settings that you choose. This is true for a wide range of options found in dialog boxes and on menus. It is possible to change the default settings permanently, so all new publications use the new defaults, or temporarily, so they remain defaults for a single publication.

Default settings that are changed permanently are called *application defaults*. These default settings are changed *before* a publication window is opened. You can change the default setting for every menu command that is not dimmed. Application defaults remain set until they are reset or until the PM5 Defaults file (in the System Folder's Preferences folder) is deleted from your hard drive. (Deleting this file, by the way, is a quick way to reset all application defaults to their factory settings.) The new defaults apply to publications created after they are set — but do not affect any existing publications.

Default settings changed within a publication apply only to that publication. These are called *publication defaults* and can be changed only while a publication is open. They remain set until modified, even if the application defaults are reset or the PM5 Defaults file is deleted from your hard drive.

Preferences Dialog Box

The Preferences dialog box — accessed via the Preferences... command in the File menu, and shown in Figure 5-14 — contains a variety of miscellaneous options that pertain primarily to working in the publication window. As with the options described above, you can change the default settings for a specific publication or you can set application defaults that will apply to every new publication. Most of these options have little to do with document-specific issues, so it's to your advantage to set them to your liking as defaults.

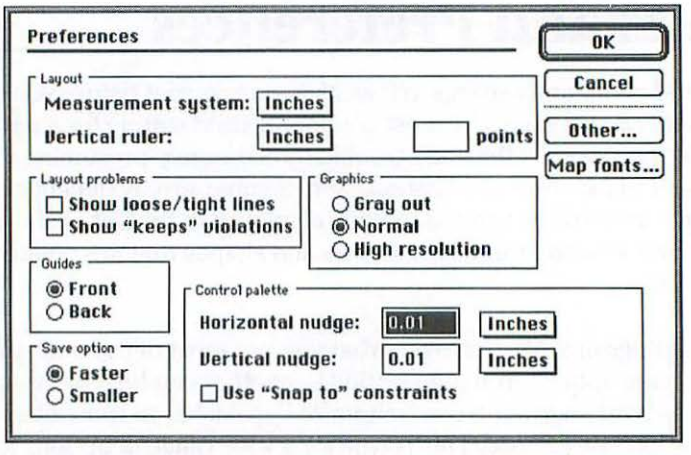


Figure 5-14: The Preferences dialog box.

Options available in the Preferences dialog:

- **Layout→Measurement system.** The Measurement system option offers a choice of five units of measure. The selected units are displayed in the rulers and used in all dialog boxes that require measurements.

  It is possible to change the Measurement system option at any time while creating a publication, but be aware that doing so might make it difficult to properly align objects. This is true because the ruler tick marks in the new measurement system probably will not correspond to those in the previous system, and objects aligned with tick marks are more accurately positioned than objects aligned between tick marks. Therefore, newly positioned objects, whether they are aligned to new tick marks or between them, will probably not line up with objects aligned with tick marks from the previous measurement system.

  When entering measurements into a dialog box, you can override the selected measurement system by adding an abbreviation to the value — *i* for inch, *m* for millimeter, *p* for pica (with any value following the *p* indicating points), or *c* for cicero (with any value following the *c* indicating points). For example, if the dialog asks for the Margin measurement in inches, entering 3p6 would specify 3 picas 6 points (or 3½ picas), entering 20m would specify 20 millimeters, and entering 8c3 would specify 8 ciceros 3 points (or 8½ ciceros).

- **Layout→Vertical ruler.** The Vertical ruler option lets you specify a different unit of measure for the vertical ruler than the unit used on the horizontal ruler. The top option is the unit of measure chosen as the current Measurement system option. Other options include decimal inches, millimeters, picas, and ciceros. The last option — Custom — allows you to specify a vertical ruler divided by any number of points.

By using the Custom option to specify the number of points used in the leading of the body copy of your publication, it is very easy to improve the consistency of the alignment of your text blocks — especially when aligning the baselines of text in adjacent columns. Using the Snap to rulers command facilitates this even further.

- **Layout problems⇨Show loose/tight lines.** The two Layout problems options provide a visual indication of places in your publication where PageMaker has violated settings for specific text and paragraph options. Turning on these options makes you aware of these violations so you can correct them if necessary. In most cases, you would not notice these discrepancies if PageMaker did not highlight them.

  When the loose/tight lines option is selected, PageMaker displays a gray bar behind any text that is positioned in violation of the settings for letter- and word-spacing in the Spacing attributes dialog box, as shown in Figure 5-15. PageMaker violates these settings when the requested justification and hyphenation make following them impossible.

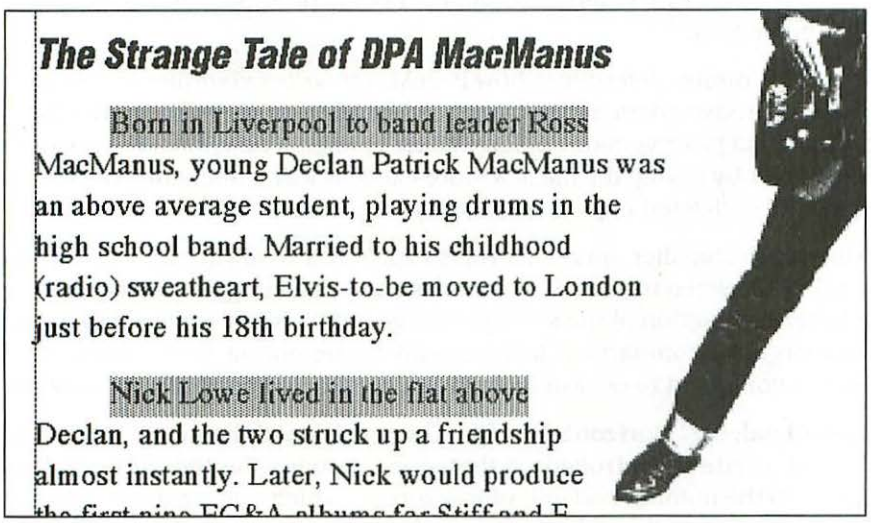


Figure 5-15: PageMaker highlights violations of text and paragraph options.

- **Layout problems⇨Show "keeps" violations.** When the Keeps violations option is selected, gray bars are displayed behind any lines of text that violate the settings for the Keep with next, Widow, or Orphan option in the Paragraph specifications dialog box.

- **Graphics.** The setting of this option determines whether PageMaker draws images so they display quickly on screen or so they look their best. This affects on-screen display only and has no effect on output quality. Choosing the Gray out option provides the fastest on-screen performance — every graphic is

replaced with a simple gray box. Choosing the Normal option instructs PageMaker to display PICT and TIFF images in low-resolution mode, while the High resolution option displays each of these with the best possible quality (but the slowest on-screen drawing time).



You can force PageMaker to temporarily draw all images in their highest resolution by holding down the Command key while clicking on the current page icon or selecting a view size from the View sizes submenu.

- **Guides.** Selecting the Front option sets the guides at the top of the stacking order on any particular page, making it easy to select them for repositioning. Selecting the Back option sets the guides at the bottom of the stacking order, making it difficult to select them inadvertently while trying to reposition objects.



Often when selecting items in the publication window, you will find yourself accidentally selecting guidelines. Setting the Guides option in the Preferences dialog box to Back can help, but to ensure that you don't inadvertently select guidelines, hold down the Command key when selecting objects with the arrow too. When the Command key is pressed, it is impossible to select guidelines.

- **Save.** This option determines how PageMaker writes your files to disk when you choose the Save command. Experienced PageMaker users know that the Save as command in prior versions of PageMaker created a new, smaller version of a PageMaker by saving the file in a more efficient way, eliminating the internal remnants of deleted objects and the layout process.

  Selecting the Smaller option instructs PageMaker to always save the smallest possible file when the Save command is used. Selecting the Faster option results in faster completion of the saving process, but file sizes are likely to be somewhat larger by comparison. If you use the Faster option, you can still use the Save as command to occasionally save a compacted copy of your publication.

- **Control palette⇨Horizontal nudge.** The precision of the nudge buttons in the Control palette is controlled via these three options. Set the Horizontal nudge option to the number and unit of measure by which you want any selected object to move horizontally each time the nudge button is pressed. By default, the unit of measure corresponds to the selected unit of measure for the entire publication.

- **Control palette⇨Vertical nudge.** Similarly, the Vertical nudge option should be set to the number and unit of measure by which you want any selected object to move vertically each time the nudge button is pressed.

- **Control palette⇨Use "Snap to" constraints.** When this option is selected, nudging objects via the control palette will move them to the next nearest ruler tick mark or nonprinting guide, if the Snap to option is selected in the Guides and rulers submenu, and the element is within 3 pixels of a guide or ruler tick mark. In other words, this option makes a nudged object act like a dragged object does when the Snap to option is being used.

Other Preferences

In addition to the option available at the first level of the Preferences dialog box, the Other... button can be used to access additional options. The Other Preferences dialog box is shown in Figure 5-16.

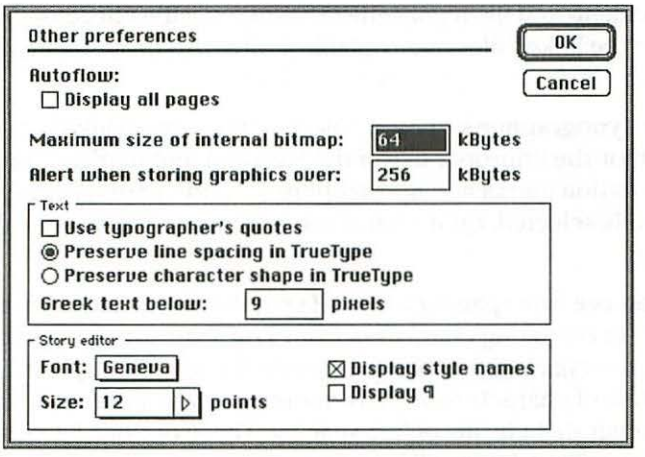


Figure 5-16: The Other preferences dialog box.

- **Autoflow: Display all pages.** This option is designed as a pure time-saver. Selecting it lets PageMaker autoflow your text without showing its progress page by page. Avoiding all that screen redraw makes text flowing much faster. When finished, PageMaker displays the final page or pages (if Facing pages are being used) and you can then resume work on your publication.

- **Size of internal bitmap.** Each time a graphic file is placed into PageMaker, the program builds a display representation of the graphic. This option determines the amount of memory used to create and store that graphic. When the imported graphic appears on-screen, this representation is used if the Graphics➪Normal option is selected in the main Preferences dialog box. If the Graphics➪High resolution option is selected, the data from the original graphic file is used.

  Increasing the size of the internal bitmap option allows PageMaker to create a better-looking representation of imported graphics, but at the same time it increases the size of publications. Decreasing this option has the opposite effect, reducing publication size and the quality of on-screen bitmaps. When you print your file, PageMaker gets the data from the original graphic, unless it is unavailable, and so the setting of this option has no effect. If you did print a publication with a missing graphic, then a larger internal bitmap would improve the resulting print, but even the best bitmap is not a good subsititute for a missing original graphic. As a result, you should either make sure the original linked graphics are available when printing or increase the size of the Auto include images under option (discussed next) so that graphics are stored within your publication itself.

- **Auto include images under.** This option determines PageMaker's default behavior in terms of importing graphics (fully embedding them within the publication file) or linking them (maintaining a relationship with the externally stored graphic file.) Normally, PageMaker imports graphics that are 64K or smaller and links graphics larger than 64K.

  Leaving larger graphics linked helps keep publication sizes down but adds to your document- and file-management responsibilities because you'll have to make sure the linked files are available in order to properly display and print the publication.

- **Text⇨Use typographer's quotes.** Selecting this option instructs PageMaker to watch out for the improper use of the inch and foot marks (" and ') in places where quotation marks and apostrophes (“” and ‘’) are typographically correct. If this option is selected, quotation marks and apostrophes are substituted as necessary.

- **Text⇨Preserve line spacing in TrueType, Preserve character shape in TrueType.** In rendering characters from TrueType fonts, PageMaker has a choice of making the characters more accurate in terms of line spacing and less accurate in terms of character shape, or more accurate in terms of character shape and less accurate in terms of line spacing. These options let you decide which aspect of TrueType fonts will be more accurate. These options have on-screen impact only; they have no effect on the printed quality of TrueType fonts.

- **Text⇨Greek text below.** This option controls the size at which PageMaker no longer tries to accurately display type on the screen, replacing the characters of the text with thin gray bars. The size is specified in the number of pixels that would stack vertically to make up a capital letter when displaying the type. This, of course, depends on both type size and the current view size. For example, displayed at the Fit-in-window view size, the height of a 6-point character is less than 6 pixels; when viewed at 200% view size, the height of a 6-point character is more than 6 pixels.

  The benefit of greeking text is that PageMaker is able to display the thin gray bars much faster than it can draw each individual character. Since characters are probably illegible when displayed at such small sizes, it is usually better to forgo the character display for a faster screen refresh. See Figure 5-17 for a comparison.

- **Story editor⇨Font, Size.** The two options determine the font and type size used to display text in the story editor. Use the pop-up menus to select any font available on your Macintosh and any of 14 type sizes, or type in the font size you prefer.

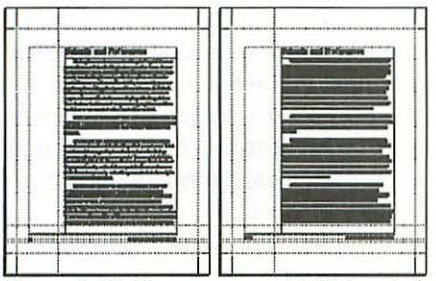


Figure 5-17: The same page at Fit-in-window size with standard (left) and "greeked" (right) text display.

- **Story editor⇨Display Style names.** Selecting this option adds a vertical column to each story editor window, in which the names of styles applied to any displayed paragraphs will appear.
- **Story editor⇨Display ¶.** Selecting this option causes all nonprinting characters to appear in story editor windows. Nonprinting characters include paragraph marks (¶), spaces, and tabs.

Saving a Publication

Saving your work frequently is as important in PageMaker as it is in any software program. Until you save, you risk losing the work you've done since the prior save. Like most Mac programs, PageMaker provides the Save (Command-S) or Save as... commands in the File menu. Their operation also follows Mac standards:

- **The Save command** (Command-S). If the document is titled, the Save command updates the disk version of the file to reflect the current contents of the file, preference settings, and all publication windows. If the document is untitled, the Save command invokes the Save as... command, described next. It is possible to receive a Disk full error message, shown in Figure 5-18, during the operation, in which case the Save as... command must be used to change the drive or volume on which the publication is to be saved.

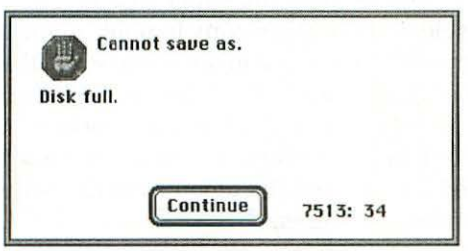


Figure 5-18: The dialog box that appears when you try to save a publication or template to a disk or volume without adequate space available.

- **The Save as...** command. Use the Save as... command to determine the drive location, filename, and file type of a document before it is saved. Choosing the Save as... command from the File menu brings up the Save publication as dialog box shown in Figure 5-19. The name of the currently selected drive appears directly below the Desktop (or Drive) and Cancel buttons, and the name of the current folder, if any, appears in the pop-up folder bar. (If no folder is currently open, the drive name appears in the pop-up folder bar.)

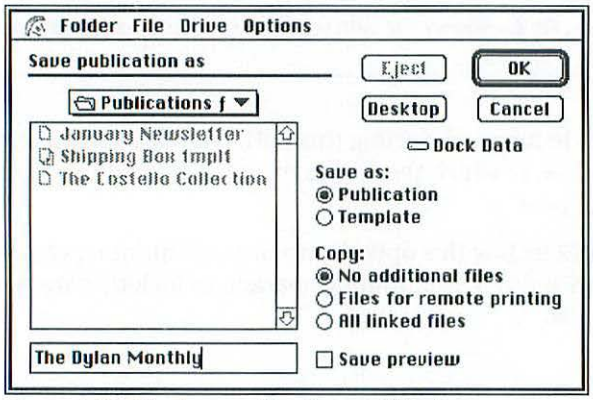


Figure 5-19: The Save publication as dialog box.

To alter the drive and folder to which your publication will be saved, use the Desktop (or Drive) and Eject buttons along with the pop-up folder bar and the scrolling file listing. If your publication is titled, the current filename appears in the filename option box directly below the scrolling file listing. If your document is untitled, no filename appears in the filename option box. Enter or edit the filename as you wish, using up to 32 characters.

The Save as... option also determines whether your publication will be saved as a normal PageMaker publication document or as a template document. Choose the Template option to create a new PageMaker template, or use the default Publication option to create a normal PageMaker file.

The Copy linked files option is used to copy all graphic files used in the publication, but not stored within the publication itself, to the folder to which the publication is saved. If you have deselected the Store copy in publication option in the Link options dialog box for any graphics that you have imported, this option provides a quick way to gather all the files that will be needed to print your publication. This is especially useful when you will be transporting your PageMaker file to another location for editing or printing — you don't want to accidentally forget some of the linked files. Linked documents are described more fully in Chapter 16, "Long Document Features."

When you have selected the filename, location, and file type, click the OK button or press Return to initiate the save. You can also click the Cancel button in the Save publication as dialog box to return to the publication window without initiating the save operation. If you try to save a publication with the same name as an existing publication (in the current drive and folder), PageMaker will present the Replace existing dialog box, shown in Figure 5-20, asking you to confirm that you want to replace the existing file. Click Yes to save over the existing file, or No to return to the Save publication as dialog box, where you may change the filename or location of the save.



Figure 5-20: The Replace existing dialog box.

If the disk or volume that you have selected does not have enough room for the file being saved, the Cannot save as dialog box — which was shown in Figure 5-18 — appears. Clicking the Continue button returns you to the Save as... dialog box so you can select another drive or volume and re-execute the Save as... command.

When to use Save as...

Using the Save as... command has two main benefits. The first is security — if you use the Save as... command to save multiple versions of your publication, stored in different locations, your chance of substantial loss of work due to file corruption or a system crash is dramatically reduced. Second, if you are not using the Smaller save option in the Preferences dialog box, files saved using the Save as... command will usually be significantly smaller than those saved with the Save command. Depending on the contents of the file, executing a Save as... command can save from 20 to 50 percent of the size of the file. This savings occurs because PageMaker purges all deleted graphics and discards temporary data that had accumulated during the text-editing process.

When you execute the Save as... command, you can either choose a new filename or location, thereby creating a backup copy of your file, or you can save the publication with the same name and location as it currently has, overwriting the current copy of the file. This method reduces file size without creating a backup copy. If hard-disk space permits, however, I recommend giving files created with the Save as... command new names and later deleting older versions manually. Using the Save as... command to save over the current file is potentially dangerous, and it is always a good idea to create backup files. You never know when you might need them.

PageMaker's mini-save

Any time you move to another page, change the page setup options, click the OK button in the Define styles dialog box, perform a Save or Save as..., or click the icon of the current page, PageMaker performs a *mini-save* of your document. Information from this mini-save is stored in a temporary file on your disk — your current working file is not updated. PageMaker uses the information from the mini-save to minimize the amount of work lost in the event of a system crash and as reference for use by the Revert command.

In most cases, when you reopen a PageMaker file after your system has crashed while using PageMaker, you will find that your publication still has the changes that were made to it after it was last saved — this is the result of the mini-saves PageMaker had done before the crash. If you want to discard these mini-save changes and return the file to its state as of your last formal save, choose the Revert... command from the File menu.

While working on a publication, you can return to the last mini-save, discarding all changes made to your file since that time, by holding down the Shift key and choosing the Revert... command from the File menu. This provides an important second line of defense when you discover that you have made a big mistake in a document, since the revert to mini-save can often undo the big mistake without losing all of your recent work (as the regular Revert command would). For a complete discussion of the Revert... command, see Chapter 6, "Publication Window Basics."

Although the mini-save is a tremendous feature and will probably save you some effort at one time or another, do not let it discourage you from using the Save or Save as... commands often. Mini-saves should be considered only a safety net of last resort.

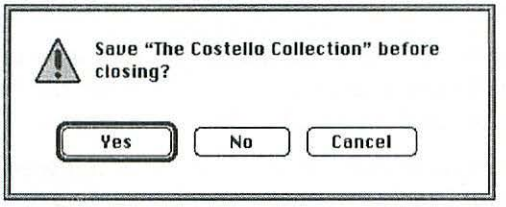
Finishing with PageMaker

When you have finished working in a publication, you can close the publication window. Then you can open a different publication, create a new publication, or quit PageMaker altogether.

Closing a publication

To close an open publication, choose the Close command from the File menu, or click the close box in the upper left corner of the publication window. If you have made any changes to the file, a Save changes? dialog box will appear, as shown in Figure 5-21, asking if you would like to save your publication before closing it. Clicking the Yes button will perform a Save operation (or a Save as... if the file is untitled) and then close the file; clicking the No button will close the file without saving the changes; and clicking the Cancel button will return you to the publication window without saving the file or closing it. Canceling is useful if you want to choose the Save as... command in order to change the name or location of the file, or if you would like to continue working on the publication.

Figure 5-21: The Save changes? dialog box.



When you have closed all open publications, only the PageMaker menu bar remains on-screen. At this point, your options are the same as they were when you first launched PageMaker: You can create a new PageMaker publication, open an existing PageMaker publication, alter PageMaker's application default settings, or quit PageMaker and return to the Macintosh Finder.

Quitting PageMaker

When you have finished your work in PageMaker, choosing the Quit command from the File menu (Command-Q) closes the current publication (if one is open) and returns control of your Macintosh to the Finder. Like the Close command, the Quit command prompts the appearance of a Save changes? dialog box, as shown in Figure 5-20, and you will be asked to save changes if any have been made to any open publications since they were last saved. Clicking the Yes button performs a Save operation (or a Save as... if the file is untitled), then closes the file and the application. Clicking the No button will close the file and the application without saving the changes. Clicking the Cancel button returns you to the publication window without saving the file or closing it. If no publication window is open, or if no changes have been made since the last save operation, PageMaker quits without presenting a dialog box.

Summary

- You can open PageMaker by double-clicking on the PageMaker icon, double-clicking on any PageMaker document, dragging a PageMaker document onto the PageMaker application icon, or using a Macintosh launching utility.
- The New... command lets you create a new publication and define all of the attributes of your electronic pages. You can change any of these attributes later, although it is best not to have to change the page size or margins.
- Each open publication appears in a publication window, which displays one or two pages from the file (depending on your use of the Facing pages option), page icons for master pages and all publication pages, rulers, palettes, and a pasteboard.
- Any options you set when PageMaker is open but no publications are open are saved as application defaults. Options set when a publication is open but the arrow tool is selected are saved as document defaults.
- The Preferences command and dialog box let you specify a number of attributes of your PageMaker environment, including the default measurement system, control palette nudge amounts, layering of guidelines, and the font and type size used in the story editor.
- PageMaker's Save As command can be used to compress your publications, and it allows you to transfer all files linked to the current publication to a single location for easy transport. PageMaker regularly performs an automatic mini-save, which reduces your chances for losing work in the case of an application or system crash.

Chapter 6 Publication Window Basics

In This Chapter

- Changing view sizes, zooming, and scrolling publications
- Adding, removing, numbering, and turning pages
- Controlling master pages
- Working with column guides and ruler guides
- Text and graphic objects

Getting Around in PageMaker

PageMaker's electronic layout environment is legendary for the way it automates design and production without changing the basic nature of these processes. Experienced designers and production people find PageMaker familiar and intuitive because its capabilities are implemented in natural and logical ways. People who have never before formally created documents find PageMaker comfortable and natural as well.

Now that you've had an overview of PageMaker's commands and have seen how publications are created and saved, you're ready to learn how to work in a PageMaker publication window. The basic techniques introduced in the first part of this chapter — zooming, scrolling, and turning pages — may seem trivial, but in reality they are vital to the proficiency and productivity you achieve in PageMaker. You use them frequently, and how adept you become at their subtleties will determine how quickly you can create documents.

Other important basic skills are introduced in this chapter. Master pages help accelerate the creation of publications and ensure design consistency. Column guides, rulers, and ruler guides also help with consistency while aiding in accuracy. Finally, you'll learn the many ways PageMaker lets you select text and graphic objects — another seemingly trivial task that separates the good PageMaker users from the great ones.

View sizes

PageMaker provides eight standard view sizes for use while creating publications and lets you define custom view sizes to suit your needs. Each view size provides a different level of magnification to the pages in the publication window: Enlarged view sizes provide great detail but allow only small portions of a page to be displayed on screen; reduced view sizes provide a view of an entire page or set of pages at one time but show very little detail. Alternating between enlarged and reduced view sizes, which you can do easily, makes it possible to precisely edit text and graphic details and still maintain the overall sense of design and quality afforded by "the big picture." See Figure 6-1 for a comparison.

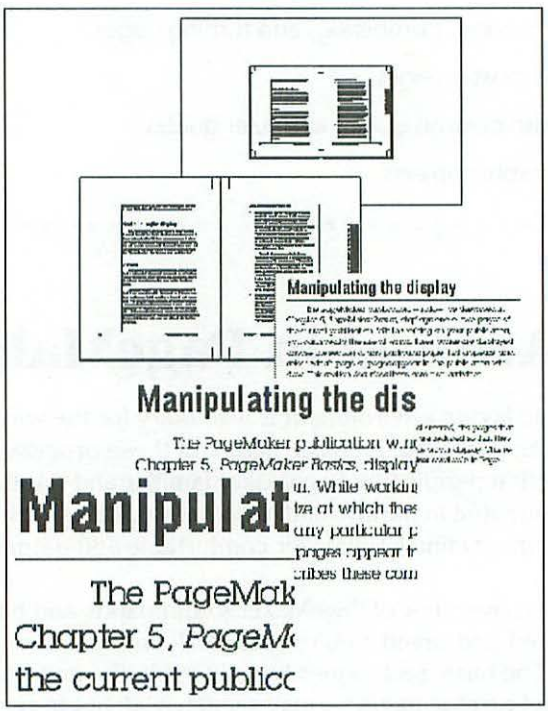


Figure 6-1: The Show pasteboard, Fit in window, actual size, 200%, and 400% view size displays.

The most basic way to change view sizes is to use the commands in the View submenu in the Layout menu. When you use these commands, the display centers the new view size based on what is centered in the current display (or, in the case of Fit in window, the most recent display). Another way to change view sizes is to use keyboard and mouse shortcuts or the zoom tool. With either of these methods, you can determine what will be centered on the screen at the new view size by positioning the mouse at this location before changing the view size.

Here's a summary of PageMaker's eight standard view sizes:

- **Fit in window**. This view size, selected automatically each time a new publication is created, reduces the currently displayed page(s) so that they are entirely visible within the publication window, along with some of the surrounding pasteboard. Select this view size using the keyboard equivalent of Command-W, or you can hold down the Command and Option keys while clicking the mouse button. (The mouse-button method will work only if the Fit in window view size is not the current view size.)

  The Fit in window view size is not tied to any specific reduction percentage, because it is dependent on the size of your monitor. On a Macintosh Classic, for example, the Fit in window view size is greatly reduced, whereas on a 21-inch monitor it is almost equal to actual size. You'll usually use the Fit in window view to get a good look at the overall layout of specific pages or your overall publication. It is also good to use when placing text and graphics or when moving text or graphic elements around a page.

- **Show pasteboard**. This view size was a hidden feature in previous versions of PageMaker. Power-users called it "Fit in world," because it displays everything — the current page(s) of the publication and the entire pasteboard surrounding those pages. In PageMaker 5, you can now easily access it as the Show pasteboard command in the View hierarchical menu. It can also be selected by holding down the Shift key while selecting the Fit in window command.

- **25% size**. This view size displays the publication at 25 percent of its actual size. The keyboard equivalent to switch to this view size is Command-0.

- **50% size**. This view size displays the publication at 50 percent of its actual size. It is used primarily to see a larger section of the publication than is possible at 75%, Actual, or 200% view size. The keyboard equivalent to switch to this view size is Command-5.

- **75% size**. This view size displays the publication at 75 percent of its actual size. It is used primarily to see larger sections of the publication than are possible at Actual or 200% view size. The keyboard equivalent to switch to this view size is Command-7.

- **Actual size**. The Actual size view size displays the publication on the screen at exactly the size it was specified in the Page setup dialog box. Actual size is used for most text and graphic editing. The keyboard equivalent to switch to this view size is Command-1. Holding down Command-Option and clicking the mouse button will change the view size to Actual size if it is not the current view size.

- **200% size**. This view size is an enlargement twice the actual size of the publication. Normally, only a small portion of a page is visible at the 200% view size, which is used primarily for text editing and precision placement of text and

graphics. The keyboard equivalent to switch to this view size is Command-2. Holding down Shift-Command-Option and clicking the mouse button will change the view size to 200% if it is not already the current size.

- **400% size.** The 400% view displays the publication on-screen at four times its actual size. At this view size, it is extremely easy to position objects accurately or edit text set in very small point sizes. The keyboard equivalent to switch to this view size is Command-4.

To summarize, here are five different ways you can change view sizes in PageMaker:

1. Select a new view size from the View submenu in the Layout menu.
2. Press the keyboard equivalent for one of the view sizes.
3. Use a keyboard and mouse combination shortcut for one of view sizes.
4. Use the zoom tool (Command-spacebar or Command-Option-spacebar) and click the mouse to zoom in or out.
5. Use the zoom tool (Command-spacebar or Command-Option-spacebar) and drag to create a custom zoom size.

The new zoom tool

Another way to change view sizes is with the zoom tool, which is new in PageMaker 5. The zoom tool toggles through the view sizes and allows you to zoom in on specific areas or elements of your pages.

To access the zoom tool, hold down Command-spacebar. The cursor will change to a magnifying glass with a plus sign in its center. Point to the part of the page you want centered in your new view size and click the mouse button to jump to the next level of magnification (that is, if the view was at 25 percent, it will go to 50 percent; if it was at 50 percent, it will go to 75 percent, etc.) Pressing the Option key while still holding down Command-spacebar will get you the magnifying glass with a minus sign in its center. This works in reverse of the plus sign (surprise!) — click with this to move to the next largest reduction.

You can also use the zoom tool to perform what is known as an *arbitrary zoom* — instead of clicking with the magnifying glass, use it to drag a selection rectangle around the elements or area that you want to zoom in on. Release the mouse button and PageMaker will enlarge the page so your selection fills the screen. In this case, you are zooming in on certain items regardless of the degree of magnification necessary. In some ways, this is the opposite of normal view size, where you first select a magnification size and then find out which page elements display at that view size.

The keyboard equivalents and mouse shortcuts for view size commands are shown here:

View	*Keyboard Shortcut*	*Mouse Shortcut*
Show pasteboard	Shift-choose Fit in window	
Fit in window	Command-Option-. or Command-W	Command-Option-Click
Actual Size	Command-Option-. or Command-1	Command-Option-Click
25% size	Command-0	
50% size	Command-5	
75% size	Command-7	
200% size	Shift-Command-Option-. or Command-2	Shift-Command-Option-Click
400% size	Command-4	

Scrolling the display

Since most view sizes display only a portion of the current page(s) on screen, you'll also need to know how to adjust screen display. This can be done with the horizontal or vertical scroll bars, the grabber hand, or by using the Command-Click method, or zoom tool.

- **The scroll bars.** As with all Macintosh scroll bars, you can adjust the vertical or horizontal position of your current display using the scroll bars on the right and bottom edges of the publication window. If the scroll bars are not visible, choose the Scroll bars command from the Guides and rulers submenu in the Layout menu.

  The scroll bars can be used in a number of ways: Pressing the up, down, right, or left scroll arrow adjusts the display in small increments; dragging the box in the scroll bar to the relative position that you would like to have displayed determines how much the display is changed; clicking in the gray area of the scroll bar adjusts the display by about one-half its size.

- **The grabber hand.** The grabber hand is a special cursor icon that is accessed by holding down the Option key while pressing and holding down the mouse button. When the grabber hand is activated, a movement of the mouse will move the portion of the publication displayed in the publication window, as seen in Figure 6-2. This is an excellent way to make fine adjustments in the display and is generally preferred over the scroll bars, which are better suited to more dramatic changes in the display.

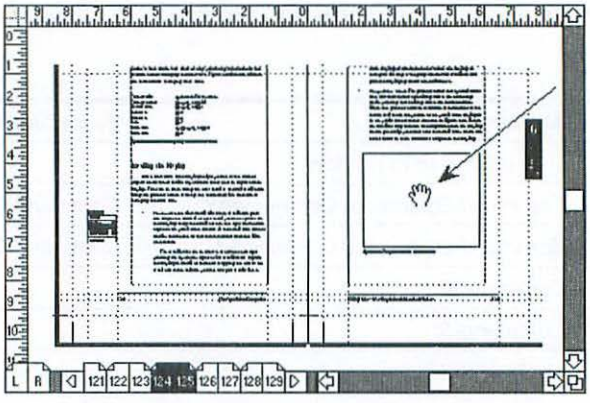


Figure 6-2: The grabber hand icon in action.



Holding down the Shift key while using the grabber hand constrains the display movement to either horizontal or vertical movement only, depending on the first direction moved with the mouse. The grabber hand icon disappears as soon as the Option key is released, returning the cursor to its previous form.

- **Command-Click view size changes.** As described in the previous section, if you change view sizes by using the Command-Option-Click or Shift-Command-Option-Click method, you can specify the exact object that will be centered on the screen. When working in Actual, 200%, or 400% view size, you can very quickly zoom out to Fit in window, locate the element that you want to center in your new display, and then zoom in on it directly. This can be faster than using either the scroll bars or grabber hand when working in enlarged views.
- **The zoom tool.** As with the Command-Click changes, you can often use the zoom tool (Command-spacebar or Command-Option-spacebar) to quickly change sizes and refocus on specific areas of the on-screen pages. And the arbitrary zoom feature, described earlier in this chapter, is a great way to focus on exactly the parts of your pages that you need to work on.

Turning the page

PageMaker's publication window displays only one page (or two pages if the Facing pages option is selected) of your publication at any time. The highlighted page icon(s) at the bottom of the display indicate which page(s) are currently displayed in the publication window.

Changing the page(s) being displayed is as easy as selecting the appropriate page icon(s) from the bottom of the publication window, as shown in Figure 6-3. The maximum number of page icons that fit along the bottom of the display depends on the size

of your monitor. If they cannot all fit, arrows pointing left and right appear before the first and after the last page icon, respectively. It may be necessary to scroll these icons to locate the page that you need. This is done by clicking on the appropriate arrow.

Figure 6-3: Page icons are used to select the page or pages to display. Left and right scroll arrows appear when all page icons do not fit on the screen.



When a new page icon is selected, the watch cursor will momentarily appear while PageMaker reads information about the new pages from your disk and executes a mini-save. The new page(s) will then appear on the screen. The selected page(s) will display at the view size and screen position as when last saved or displayed.



If you hold down the Shift key while clicking the page icon, the new page will be displayed at Fit in window size, regardless of the previous view size used. To change the view size of all the pages in your publication at once, hold down the Option key while choosing a view size from the View submenu in the Layout menu.

It is also possible to turn the pages by choosing the Go to page... command from the Layout menu. This command brings up the Go to page dialog shown in Figure 6-4. Enter the page number in the option box and then press Return or Enter or click the OK button. The effect of this action is exactly the same as selecting a page icon, as described above. If you enter an unavailable page number, the alert dialog box shown in Figure 6-5 will appear. Clicking the Cancel button in the Go to page dialog box returns you to the currently displayed page.

Figure 6-4: The Go to page dialog box.

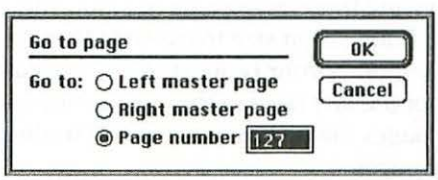
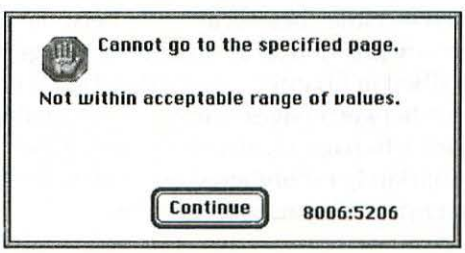


Figure 6-5: The alert dialog box that displays when you enter invalid page numbers in the Go to page dialog box.





Holding down the Shift key when you choose the Go to page command puts PageMaker into a "slideshow mode" in which it flips from one page (or pair of pages) to the next every few seconds until you click the mouse button. This can be useful when you are looking for something and don't know which page it is on or when you want to use PageMaker as a quasi-presentation tool.

Adding pages

While creating a publication, you may often find that you need more pages than are currently available in the file. As long as the current publication has fewer than 999 pages, you can easily add any number of additional pages using the Insert pages... command from the Layout menu. Pages can be inserted before, after, or between the currently selected pages — so you have to first turn to the page before, after, or between which you want to insert new pages before choosing the Insert pages... command.

Once the command is chosen, the dialog shown in Figure 6-6 appears. Here, you specify the number of pages that you wish to add and their position relative to the currently selected publication page.

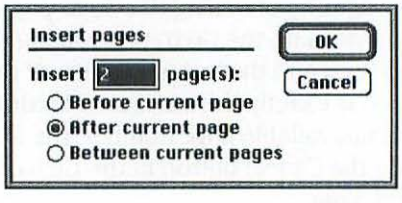


Figure 6-6:
The Insert pages dialog box.

Click the OK button after making these selections to insert the pages. If you try to add too many pages, forcing the publication size to exceed 999 pages, an alert dialog box will appear, requiring you to modify your request. Also, you cannot add pages if they will force the page number of the last page in the publication beyond 9999. Clicking the Cancel button in the Insert pages dialog box returns you to the currently selected page(s) without adding any pages.

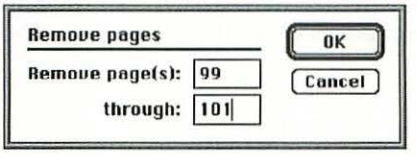
The pages you have inserted — either before, after, or between the selected pages — will not affect the items already positioned on any existing pages. For example, if threaded text blocks (described in Chapter 7, "Creating Text") link pages 8 and 9, and you have inserted two pages between pages 8 and 9, the threaded text will remain in place, now flowing from page 8 to page 11, skipping pages 9 and 10. All following pages in the publication are appropriately renumbered as soon as the new pages are inserted. New pages display all master-page elements and guides.

Another method of inserting pages is automatic: It is executed when text is being placed using the Automatic text flow option. When text is autoflowing and more text remains to be placed when the last page is filled, PageMaker automatically inserts pages, one or two at a time, and the text autoflow continues. If the publication becomes 999 pages long, the autoflow stops. The process of automatic text flow is also described more fully in Chapter 7.

Removing pages

The process of removing pages from a publication is handled by the Remove pages... command in the Page menu. When this command is chosen, the Remove pages dialog box appears, as shown in Figure 6-7, and you specify the range of page numbers to be deleted. The default deletion range is the currently selected page(s). Any legitimate page range can be specified, even every page in the publication. An alert dialog box appears if unavailable pages are specified.

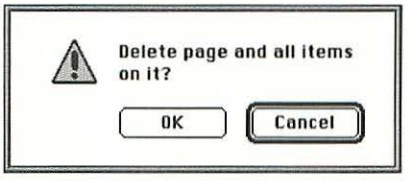
Figure 6-7: The Remove pages dialog box.



Removing a page deletes the page and all items on that page. If you want to save the elements, move them to the pasteboard before choosing the Remove pages... command. Click the OK button or press the Return or Enter key after selecting the page(s) for removal.

Before deleting the specified pages, an alert dialog box like the one shown in Figure 6-8 warns you that removal of a page cannot be undone and allows you to cancel the removal. Clicking the OK button causes PageMaker to delete the page(s). All following publication pages will be renumbered appropriately after the deletion. Note that deletion of an odd number of pages in a double-sided publication will cause subsequent pages to switch sides — left pages will become right pages, and vice versa.

Figure 6-8: The alert dialog box that displays before pages are deleted.



Although you cannot undo the removal of pages, you can regain them by using the Revert command, or more usefully the "revert to mini-save" option described in Chapter 5, "A Brief Tour of PageMaker."

Working with Master Pages

Each PageMaker publication begins with one or two master pages, represented by the L (left master page) and R (right master page) icons in the lower left corner of the publication window. Single-sided publications, which are made up only of right pages, have only a right master page. Publications that have the double-sided option selected in the Page setup dialog box have both left and right master pages.

Master pages hold text, graphics, and column and ruler guides that repeat on some or all of the publication pages in a document. By default, anything that you add to a master page automatically appears on every corresponding (left or right) page in the document. Positioning these items on master pages, rather than on each individual page, avoids the potential for error associated with retyping or repositioning elements and also minimizes file size.

Common uses for master pages include:

- **Headers**. Master pages often carry running heads or footers, including rules, chapter and book titles, and page numbers.
- **Design grids**. Design grids are often set up on master pages, including column guides and horizontal and vertical ruler guides.
- **Repeating elements**. Page borders and common graphic elements, especially company logos, are often positioned on master pages for flyers, handouts, or transparencies.

To place text, graphics, or guidelines on a master page, select the master page icon in the publication window. Master pages look and act exactly like all other pages of a publication. Text can be created on the master page (using the text tool) or imported (using the Place... command). Graphics can be created on the master page (using one

of PageMaker's graphic tools) or imported from MacPaint format, PICT, EPS, or TIFF documents (using the Place... command). Once positioned on the master page, both text and graphics can be edited in the same manner as on publication pages.

Page numbering

If you want the pages in your publication to be numbered, you'll need to add a text block to your master pages that includes the automatic page-numbering character. To do this, you'll create a text block as usual by selecting the text tool from the tool palette and then clicking on the page to set the insertion point. (Complete details on working with the text tool and creating new text blocks are provided in Chapter 7.) Once the insertion point is set (the I-beam cursor will be flashing), press Command-Option-P, and a page number placeholder will appear in the text block. The placeholder, shown in Figure 6-9, will be a page number if the page number is set on any page except the master pages, LM if the page number is set on the left master page, RM if the page number is set on the right master page, or PB if the text block containing the number is set on the pasteboard.

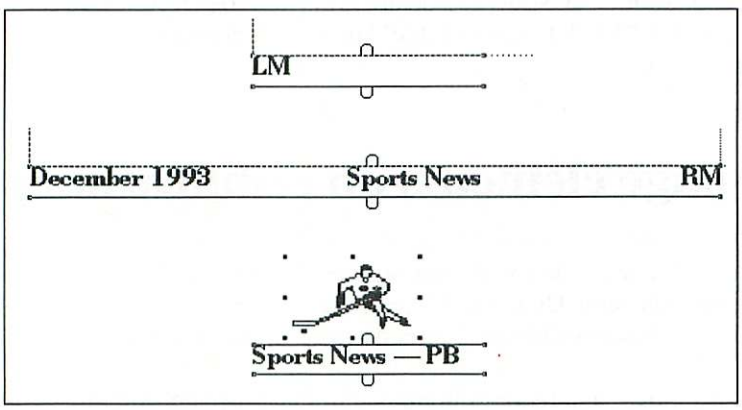


Figure 6-9: Three sample page numbers — the first is alone in a text block on the left master page, the second is set along with other text on the right master page, and the third is centered under a graphic on the pasteboard.

The page-number placeholder that appears on the master page will be replaced by the actual page number on every page in the publication. Even though the page-number character is only a single digit, page numbers up to four digits long will be properly applied, depending on the page numbers assigned to your publication in the Page setup dialog box. Be sure to account for the number of digits that might make up the highest page numbers when deciding on the positioning and justification. For instance, in the third example in Figure 6-9, the page number is centered under the graphic using the centering command rather than visually adjusting it on the page. This ensures that every page number will be centered, regardless of how many digits it contains.



If you are creating a double-sided publication, you must add the automatic page-numbering character to both the right and left master pages. In many cases, you can save time by first creating the text block for the page number on one master page and then copying that text block and pasting it onto the other master page. The automatic page-numbering marker will automatically switch from LM to RM (or vice versa) when placed on the second master page.

The numbering style used by the page numbers in your publication is set by choosing the Page setup... command from the File menu and then clicking the Numbers... button. Select the numbering style you desire and click the OK buttons to return to your layout. See Chapter 5, "A Brief Tour of PageMaker," for more information on the Page numbering dialog box.

Master-page elements on publication pages

Once elements have been added to the master page(s), they will appear on the corresponding publication pages and will print on these pages exactly as if they had been added to the pages directly. On the publication pages, master-page elements cannot be selected — they are inaccessible, as if already printed on the paper.

It is impossible to move, delete, or edit *individual* master-page elements while working on a publication page; however, it is possible to remove *all* the master-page elements on a publication page. Once removed, they will neither display nor print. This removal of master-page elements is accomplished by choosing the Display master items command in the Layout menu, which toggles the display of master-page elements on and off. A check mark (√) is displayed next to the Display master items command when the master items are displayed and is removed when they are not displayed. This is commonly used to suppress running footers and page numbers on the first page of a chapter or section.

In many cases, you will wish to display only some of the elements from the master page. Since PageMaker provides only all-or-nothing control over master-page elements, many users have found that a simple work-around technique allows selective deletion of master-page elements in many cases.



To "remove" specific master-page elements without deselecting the Display master items command, place a PageMaker-created graphic shape on top of the master-page element to be hidden, filling the shape with the fill color Paper and giving the shape a line weight of None. This creates an opaque mask that covers the master-page element so that it will not display or print. Other elements can even be placed on top of the masking shape, as long as they are above the mask in the stacking order. An example of this is shown in Figure 6-10.

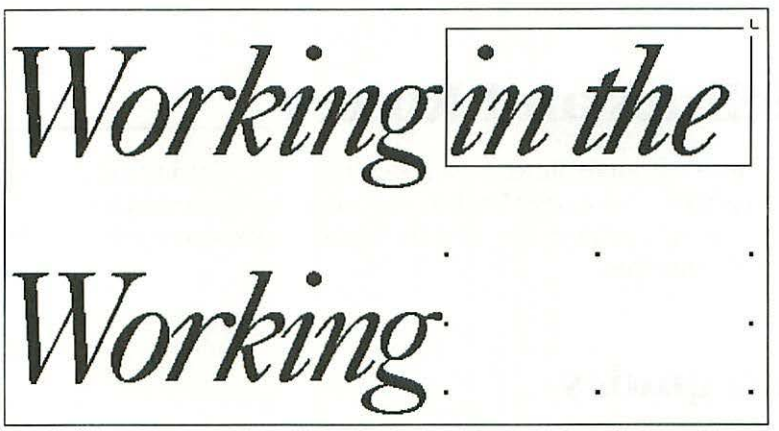


Figure 6-10: Creating a shape with a "None" line and "Paper" fill allows you to selectively mask master-page elements from any page of your publication.

Guidelines and master pages

Besides holding text and graphics, master pages are most frequently used to set up a design grid that is used on most or all pages of the publication. This grid is made of column guides and ruler guides that are used as references for the placement and positioning of text and graphics. These guides are placed on the master pages and appear on corresponding publication pages, just like text and graphic master-page elements.

Unlike text and graphic elements, however, guides from the master pages can be repositioned or even deleted on each individual publication page. Manipulating guides on any one publication page does not affect those guides as they appear on the master pages or on any other publication page. Manipulating guides directly on the master pages, however, immediately changes those guides as they appear on every publication page *except* those on which the guidelines have been customized.

The details of working with column guides and ruler guides on publication pages are included in the next section of this chapter.

Printing master pages

If you want to print just the items on a master page, create a blank publication page, make sure the Display master items command is selected, and print the blank page. This has the effect of printing only the elements of the corresponding master page. You cannot print master pages directly. If you delete all of the page in your publication, which is possible, the master pages will remain intact—but at that point you cannot print them.

Guidelines and Rulers

Earlier, PageMaker's primary function was described as "allowing the precise positioning of text and graphics on a page." In this section, three important tools that PageMaker provides to achieve this goal are introduced: column guides, ruler guides, and the rulers themselves.

Column guides

The primary function of column guides is to act as the left and right margins for the text blocks that you add to your pages. They can also be used to position or align graphics. The number of column guides any page needs can be set individually, and you can customize the placement of column guides on any page. Usually you'll begin by adding column guides to your master pages so there is some level of consistency throughout your publication, and then customizing them on individual pages as necessary.

To add column guides to any page (including a master page) or to alter existing column guides, select the Column guides... command from the Layout menu. The Column guides dialog box, as shown in Figure 6-11, will appear. Beware that the Column guides command will be dimmed if the Guides command (in the Guides and rulers submenu) isn't selected. You can tell when this command is not selected because no column guides or ruler guides will be visible on any pages.

The Column guides dialog box contains two options: Number of columns and Space between options. When opened, the current specifications of any existing column guides on the current page will be displayed. If the existing column guides have been customized (moved to new positions), the word *Custom* will appear in the Number of columns option box. A page can have up to 20 columns, and the space between columns can be any value less than a certain ratio determined by the number of columns. If only one column is defined, the Space between columns value is ignored.

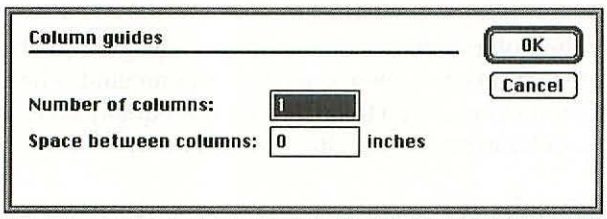


Figure 6-11: The Column guides dialog box as it appears when not using facing pages.

If your document has facing pages, PageMaker assumes that you wish to set the column guides identically for both of the facing pages (see Figure 6-12). If this is not the case, and you want to create unique column-guide specifications for the left and right pages, select the Set left and right pages separately option, and the Column guides dialog box will then display separate option boxes for the left and right pages, as shown in Figure 6-13.

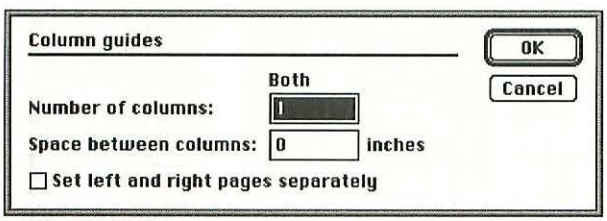


Figure 6-12: When your publication uses the Facing pages option, you have the choice of creating column guides identically or seperately for left and right pages.

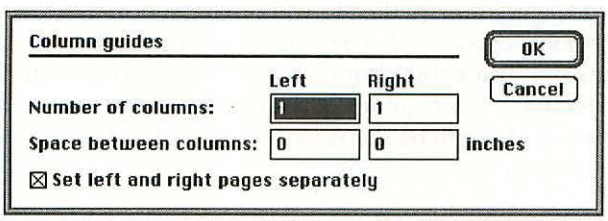


Figure 6-13: The Column guides dialog box as it appears when the Set left and right pages seperately option is selected.

When the OK button is clicked, PageMaker calculates the width of each column and then draws the column guides on the page. Column guides are represented by blue lines on color monitors and by dotted vertical lines on grayscale displays — single lines for the leftmost and rightmost column guides (those automatically placed on the left and right margin lines) and double-line guides representing the adjacent edges of columns (with the double lines separated by the value specified for the Space between option), as shown in Figure 6-14. Since the leftmost and rightmost column guides are placed directly on top of the existing margin guides, they appear as darker lines.

Columns created by the Column guides dialog box are always equally spaced between the left and right page margins; however, once the column guides have been created, they can be repositioned manually so that they are not equally spaced. Like other PageMaker elements, column guides are dragged to a new position.

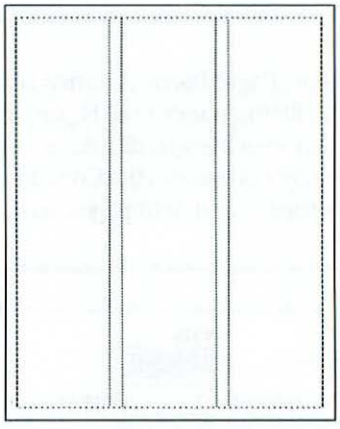


Figure 6-14: A page with three columns — two double lines in the center and two single lines over the margins.

To reposition a column guide, press and hold the mouse button while positioning the arrow tool on the column guide (in the case of double-line column guides, point directly at one of the lines). The cursor will become a double-sided arrow when you have successfully selected the column guide and will remain a double-sided arrow as long as the mouse button remains depressed. The column guide can now be repositioned. Use the small dotted lines that track the location of the cursor (shown in Figure 6-15) on the rulers to help position the column guides. If the control palette is open, the exact location of the column guides will be displayed there. Column guides must be at least one pica away from another column guide.

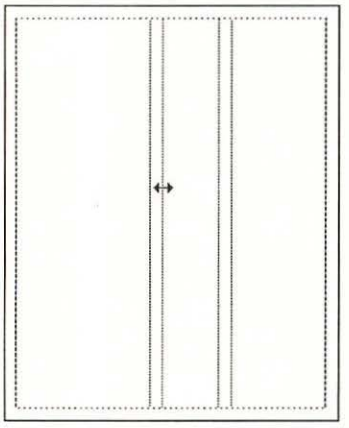


Figure 6-15:
Moving one of the column guides by dragging with the arrow cursor.

Rulers

PageMaker's vertical and horizontal on-screen rulers assist you in accurately executing your design specifications by helping you to accurately size and position elements. The rulers are displayed or hidden by using the Guides and rulers submenu in the Layout menu (Command-R). When the Rulers command has a check mark (√) in front of it, the rulers are displayed; choosing the Rulers command will then hide the rulers. When the Rulers command does not have a check mark in front of it, the rulers are not displayed; choosing the Rulers command will then display the rulers.

Both the horizontal and vertical rulers include *tick marks*, which divide the ruler into subunits. The units in the horizontal ruler are determined by the measurement system option, and the units in the vertical ruler are determined by the vertical ruler option, both of which are found in the Preferences dialog box. You can set both the horizontal and vertical rulers to use the same measurement system, or you can use different systems in the two rulers. See Chapter 5 for a complete discussion of the measurement system options.

As you change view sizes while working on your publication, you'll notice that the rulers and the tick marks in the rulers are enlarged and reduced along with your publication pages, as illustrated in Figure 6-16. As a result, the amount of space marked by the distance between any two tick marks is not consistent but is dependent upon the current view size. It is also affected by the size and resolution of your monitor and, of course, the currently selected measurement systems.

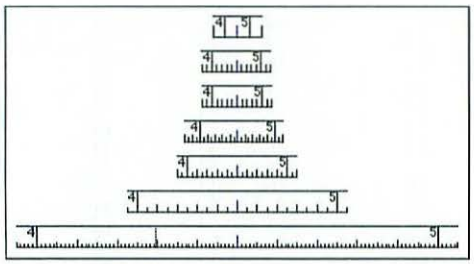


Figure 6-16: Ruler tick marks change with the view sizes. The decimal inch ruler is shown (top to bottom) at Show pasteboard, Fit in window, 50%, 75%, Actual, 200%, and 400% view sizes. Note that the Fit in window size and 50% size are similar, due to the size of the monitor.

The space represented by the distance between tick marks at the various view sizes in the various units of measure are listed here:

View size	*Inches*	*Decimal*	*Millimeters*	*Picas*
Fit in window	1/8≤	0.1≤	5.0 mm	1 pica
50% size	1/8≤	0.1≤	5.0 mm	6 points
75% size	1/16≤	0.05≤	1.0 mm	3 points
Actual size	1/32≤	0.05≤	1.0 mm	3 points
200% size	1/32≤	0.05≤	0.5 mm	1 point

The current position of the cursor is constantly tracked in both the horizontal and vertical rulers by small dotted lines. These lines make it easier to position elements accurately and therefore reduce the need for column and ruler guides. Theoretically, elements that are precisely aligned to tick marks in the rulers are accurate to $\frac{1}{4440}$ inch (or 0.0002 inch, 0.001 mm, or 0.016 point). Items aligned between two tick marks on the ruler are positioned less accurately. In reality, the precision of your output device, which depends on both its resolution and physical condition, affects the precision of such exacting specifications.

To help you position objects so that they are precisely aligned with a ruler tick mark, PageMaker provides the Snap to rulers command in the Guides and rulers submenu of the Layout menu. When this command is selected, as indicated by the presence of a check mark (√) in front of the command, it is impossible to position objects between ruler tick marks — the edges of the object nearest the cursor will automatically "snap" to the nearest ruler tick marks, vertically and horizontally. Since the number of tick marks displayed varies with the current view size, you can place objects more precisely by enlarging the view size.

To turn on the Snap to rulers command, choose the Snap to rulers command (Command-[) from the Options menu. The Snap to rulers command will display a check mark in front of it when selected. To turn off the Snap to rulers command, again making it possible to position objects freely, choose the Snap to rulers command again. The check mark before the command disappears and the zero-point marker reappears.

Measuring with the ruler

When using a ruler to measure a distance in real life, you place the zero point of the ruler at the beginning of the distance and read the measured distance from the tick marks on the ruler. Only in cases where it is impossible to position the zero point at the beginning of the distance being measured are you forced to calculate the distance between two points by subtracting the nonzero value at the beginning of the measured distance from the value at the end of the measured distance. For example, if the measured distance starts at 1.5 inches and ends at 4.75 inches, your measured distance is 4.75 – 1.5 = 3.25 inches.

To measure distances on PageMaker's electronic page, you use the same technique, except that instead of moving the ruler so that the zero point is aligned with the beginning of the distance to be measured, you change the position of the zero point without physically moving the ruler itself. For any new single-sided publication, the zero point of both the horizontal and vertical rulers is at the upper left-hand corner of the electronic page. For double-sided publications, the zero point is located at the top of the electronic pages and centered between them. The default zero point is shown in Figure 6-17 for both a single page and facing pages.

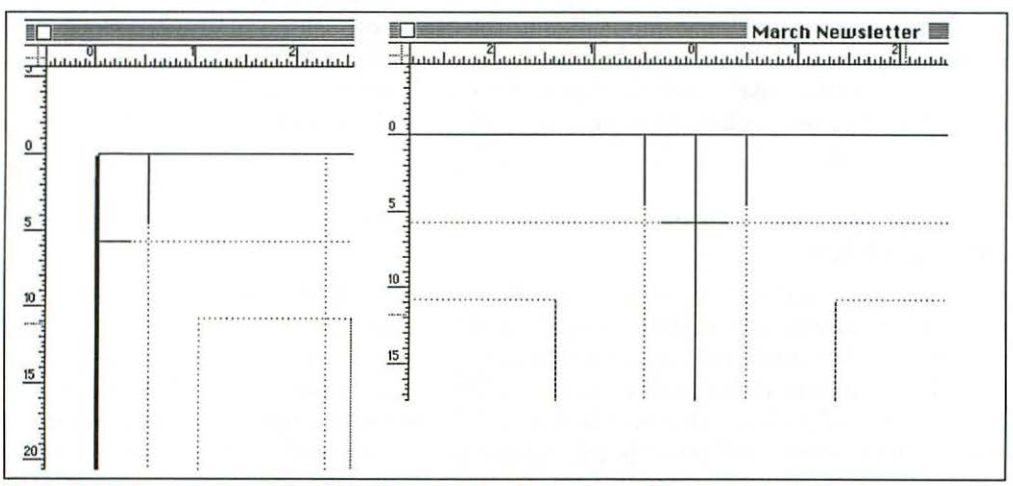


Figure 6-17: The location of the default zero points for single- and facing-page displays.

To reset the zero point, drag the *zero-point marker* from the upper left corner of the display (in the corner between the vertical and horizontal rulers) and position it at the point on the display that you wish to align with the horizontal and vertical zero points of the rulers. As the zero-point marker is dragged, perpendicular lines extend across the screen so that the new zero point can be aligned precisely, as shown in Figure 6-18. As soon as the zero-point marker is released, both rulers are redrawn with the new zero point.

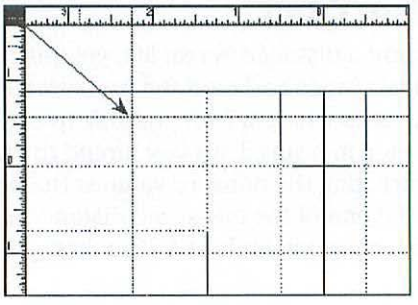


Figure 6-18: Repositioning the zero point of the horizontal and vertical rulers.

Since resetting the zero point is so easy, you can use it to measure the size of graphic elements, to accurately position text blocks, and to measure and position column and ruler guides. Sometimes, however, you may want to set the zero point of your ruler at a precise location from which it cannot be moved, either intentionally or accidentally. PageMaker allows you to lock the zero point so that it cannot be moved without purposely unlocking it.

To lock the zero point, choose the Zero lock command from the Guides and rulers submenu of the Layout menu. The zero-point marker will disappear from the upper left corner of the display, making it impossible to select and reposition it. The Zero lock command displays a check mark in front of it as long as it is selected. To unlock the zero point and again make it possible to reset the zero point, choose the Zero lock command again. The check mark before the command disappears and the zero-point marker reappears.

Ruler guides

As we've seen, the vertical and horizontal rulers displayed in the publication window help you locate any position on the screen or measure any distance. In addition to these, you can also create *ruler guides* or *guidelines* to assist with the positioning and alignment of elements. Ruler guides are nonprinting dotted lines—much like column guides and margin guides— that can be freely created and positioned on publication pages in order to create reference points for the positioning and alignment of text or graphic objects.

Ruler guides are created by dragging from inside the horizontal or vertical ruler out into the publication window, as shown in Figure 6-19. As soon as the cursor leaves the ruler and enters the publication window, a ruler guide becomes visible as a cyan line on color monitors or a dotted line on grayscale monitors, being positioned by the drag. Ruler guides can be created only when the Guides command in the Rulers and guides submenu of the Layout menu is selected (when there is a check mark in front of the command). It does not matter which tool is currently selected in the toolbox when guides are created. Up to 40 ruler guides can be created on a single page or set of facing pages, including both horizontal and vertical ruler guides. Ruler guides created on the associated master pages, whether displayed or not on the publication page, count toward this total.

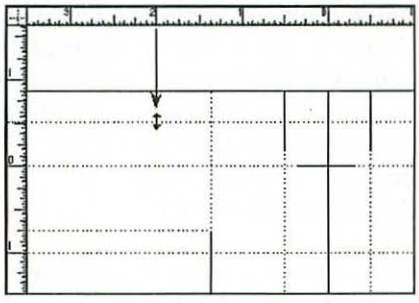


Figure 6-19: Ruler guides are created by dragging them out of the rulers into position on the publication page.

Ruler guides are most often used to mark some location that is measured from the rulers. Since the zero point of the rulers is often changed while creating a publication, marking a particular position with a ruler guide avoids having to relocate it every time you want to position or align an element with this point. Ruler guides are especially useful on master pages, where they can designate specific boundaries or positions that should be observed on most pages.

Ruler guides can be repositioned at any time by dragging them as required. With the arrow tool, click and hold the mouse button on the ruler guide; the arrow then becomes double-sided and can be dragged in either direction. To remove a ruler guide, drag it back into the ruler and release the mouse button.

More about guides

As mentioned earlier, column guides and ruler guides can be created on master pages exactly as on any other publication pages. Guides created on master pages automatically appear on each corresponding publication page, just as text and graphic elements do—but with one important difference. Text and graphic elements placed on the master pages cannot be moved or deleted directly on publication pages; but column

and ruler guides that appear on publication pages by virtue of their inclusion on master pages *can* be moved and deleted directly on the publication pages. Changing the guides on any publication page does not affect the position of the guides on the corresponding master page or on any other publication pages. Column and ruler guides from the master pages can be thought of as the "starting point" for guides on each of the corresponding publication pages, rather than as literal elements.

In the course of using PageMaker you will sometimes modify the ruler guides provided by the master pages as they appear on individual pages, and you will sometimes add additional ruler guides to individual pages. Occasionally after making one of these modifications, you'll want to get rid of these changes and return the ruler guides to their original state as defined on the corresponding master page. You can do this very easily, by using the Copy master guides command on the Layout menu. Choosing this command reverts all column and ruler guides to be exactly as on the corresponding master page — any movements, deletions, and additions made to the guides are removed. The Copy master guides command, is dimmed if all column and ruler guides are already set exactly as they are on the corresponding master page. Immediately after choosing the Copy master guides command, you can choose the Undo command from the Edit menu to return the guides to their customized positions.

Column guides, ruler guides, and margin guides are normally displayed on-screen as you work. These guides can be distracting, however, when you are trying to envision the look of the publication without them. You can hide the guides at any time by deselecting the Guides command in the Guides and rulers submenu of the Layout menu. This command toggles the display of the guides on and off, as shown in Figure 6-20. When the guides are hidden, the Snap to guides, Lock guides, and Column guides... commands are dimmed and cannot be used.



Hiding guides also makes it impossible to add new column guides or to select existing guides. When guides are hidden, you can add new ruler guides by dragging them out of the rulers, but as soon as you release the mouse button, they become invisible. If you don't realize that your guides are hidden, this can be confusing as your guidelines seem to disappear.

The Preferences dialog box, brought up by choosing the Preference... command in the File menu, contains a Guides option that determines the relationship of all guides to text and graphic elements on the page. When the Front option is selected, guides will be automatically at the top of the stacking order and therefore easy to select. When the Back option is selected, guides are placed at the bottom of the stacking order, and in order to select them, you will have to either move any items that overlap them or select the guides at a point at which they are not overlapped.

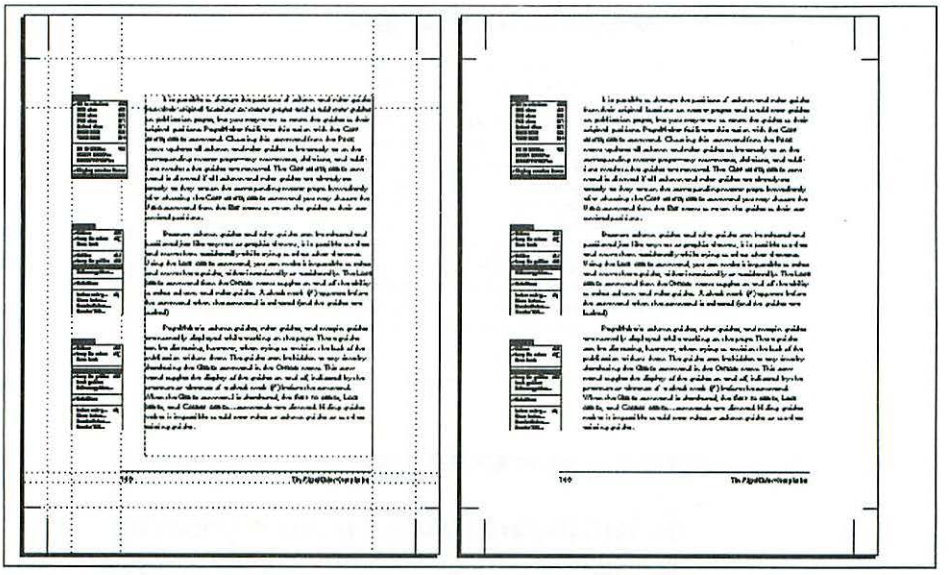


Figure 6-20: The Guides and rulers command from the Layout menu removes all column guides, ruler guides, and margin guides from the display, as shown on the right.

Guides do not print, regardless of whether or not they are displayed on the publication page.

Most column guides and ruler guides are created to assist in the positioning or aligning of text or graphic elements on the page, and since you usually want to position an element exactly at the guide(s), PageMaker's column guides and ruler guides have a "magnetic" quality. This magnetism is activated by choosing the Snap to guides command (Command-U) from the Guides and rulers submenu of the Layout menu. The command toggles on and off the magnetic pull of the guides. When a check mark (√) appears before the command, all guides on the displayed page will act as magnets to any elements positioned very close to guides. Any element being positioned within two pixels of a guide is pulled to the exact position of the guide — elements already in place are unaffected by turning on the Snap to guides command. This is a useful feature in most cases, saving you the trouble of performing exacting placement with an unexacting mouse.

The magnetism of guidelines may be unwelcome in some cases. For example, you may want to position an element based on some alignment other than the existing guides, intentionally close to, but not exactly aligned with, one of the guides. Choosing the Snap to guides command (Command-U) from the Options menu (removing the check mark) toggles off the magnetism of the guides so that elements can be positioned very close to, but not exactly aligned with, guides on the page, as shown in Figure 6-21.

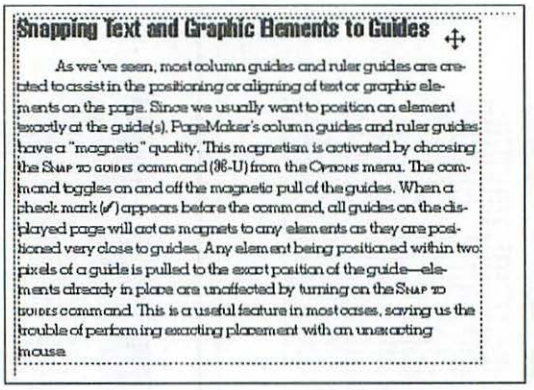


Figure 6-21: With the Snap to guides command chosen, it is possible to position this text block very close to the column guide and margins without having it snap into them.

Column and ruler guide security

Because column guides and ruler guides can be selected and positioned just like any text or graphic element, it is possible to select and move them accidentally while trying to select other elements. There are four ways to avoid this:

- If you hold down the Command key while selecting objects, it becomes impossible to select ruler guides or column guides. The Command key temporarily locks the ruler guides and column guides in place.
- To permanently lock ruler guides and column guides in place so they cannot be selected and moved either intentionally or accidentally, select the Lock guides command in the Rulers and guides submenu of the Layout menu. The command (located in the Guides and rulers submenu of the Layout menu) toggles on and off the ability to select column and ruler guides. A check mark (√) appears before the command when it is selected (and the guides are locked).
- Another technique for making it more difficult to accidentally select ruler guides is to use the Guides in back option in the Preferences dialog box. When this option is selected, it is difficult to select guides when they are overlapped by other objects, but they remain easily selectable wherever they are not overlapped.
- Finally, you can hide the guides by deselecting the Guides command in the Guides and ruler submenu of the Layout menu. This makes them temporarily invisible and impossible to select.

Manipulating Elements

Every page in a PageMaker publication is a collection of text and graphic elements. Some are created in other applications and imported into PageMaker whereas others are created within PageMaker itself. In any case, the ability to collect these text and graphic elements from a variety of external sources, add new internally created elements, and then manage the arrangement of these many elements is really the definition of what PageMaker does. So it is very important that you understand how to control elements both individually and in groups.

This section examines the basics of element control: the mechanical logistics of selecting, arranging, moving, copying, and deleting text or graphic objects. By the way, for the sake of a little variety, the words "elements," "objects," and "items" are used interchangeably in this discussion. They all refer to text blocks or graphics that exist within PageMaker.

Element layers: the stacking order

Not surprisingly, if you add one element to a page in a PageMaker publication and then add another element in exactly the same spot, the latter element will overlap the former. This idea that every element you add to your publications is layered in relation to every other element is important, even though layers are not obvious when elements don't overlap. (See Figure 6-22.)

You can tell how objects are layered on any page of your publication by watching the order in which elements are drawn when you first turn to a particular page or change view sizes. The inherent layering of elements also comes into play during printing, when "lower" objects are sent to the printer before "higher" objects. If you experience printing errors, you can infer something about which page elements are causing the problem by how long it takes after printing begins for the error to occur.

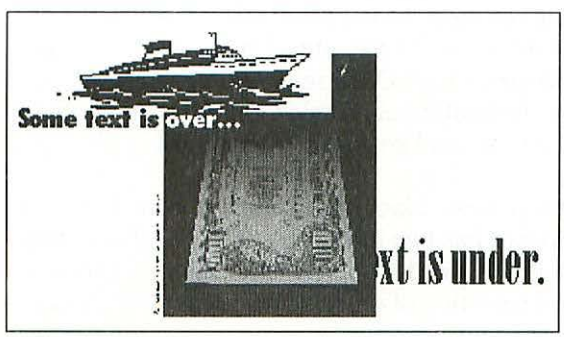


Figure 6-22: Each text or graphic object on a page is situated on a unique layer. When objects overlap each other physically, the front most object will cover underlying objects.

PageMaker's hierarchical order of objects, demonstrated by the order in which objects are drawn when the screen is refreshed and the way in which objects overlap physically, is called the *stacking order*. It is important to be aware of the stacking order because it affects the manipulation of objects, as I will discuss in the following sections.

The following principles apply to the stacking order:

- Newly created objects are automatically placed at the top of the stacking order, above all other objects that already exist on the page. If an older object is repositioned to overlap a newer object, it moves to the top of the stacking order.
- The Bring to front command in the Element menu (Command-F) moves a selected object to the top of the stacking order.
- The Send to back command in the Element menu (Command-B) moves a selected object to the bottom of the stacking order.
- The stacking order of elements on the master page(s) is independent of the stacking order of elements on publication pages. Moreover, by definition, the stacking order of master-page elements is always placed below the stacking order of all elements on the publication page — including publication-page elements that have been moved with the Send to back command.
- Column guides and ruler guides are positioned either above or below each object on a page according to the current setting of the Guides option in the Preferences dialog box. When guides are above text and graphic objects, they are easy to select and reposition. When they are behind all text and graphic elements on a page, you are less likely to select them by mistake when trying to select a text or graphic element. In fact, it is impossible to select guides that are covered by any object when guides are set behind objects. To select them, you must do so at a spot where they are not overlapped.

Selecting elements

The action of "selecting" an element is a fundamental skill in the Macintosh interface. In most Macintosh software, you select an object by clicking on it with some kind of pointer tool, usually an arrow tool. Once selected, the object is highlighted or marked in some way as a visual confirmation of its selection. A selected object can be the object of various menu, dialog, mouse, and keyboard commands.

PageMaker employs these basic Macintosh selection concepts plus some more advanced ones. PageMaker has two independent levels of selection — selection of an object itself, such as a graphic or text block, and selection of text inside a text block. This section covers the selection of objects. Text selection is discussed in Chapter 9, "Formatting Text."

When an object is selected, *handles* become visible around the object, as shown in Figure 6-23. A selected text block shows horizontal handlebars at the top and bottom with solid rectangular handles at the four corners; a line shows a solid rectangle at each end; a shape is surrounded by eight solid rectangles; and an imported graphic shows a solid diamond at each corner.

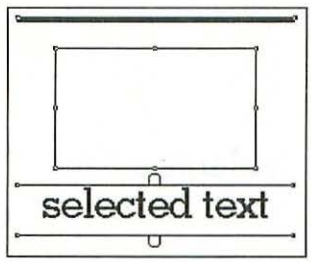


Figure 6-23: A selected line, shape, and text block.

Objects and groups of objects can be selected in a variety of ways:

- **Using the arrow tool.** The arrow tool can be used to select a single object, a group of objects, and objects that are partially or fully overlapped by other objects.

  To select a single object, select the arrow tool from the toolbox, and click anywhere on a text or graphic element to select the element. Graphic objects created in PageMaker with no interior shading can be selected only by clicking on their edges. As soon as you select an object, all other objects become deselected.

  To select more than one object, hold down the Shift key while selecting objects. This will select the new object and the previous selection will not become deselected — the newly selected object is instead added to the selection.



To select objects that are completely or partially overlapped by other objects (as shown in Figure 6-24), hold down the Command key while clicking over the overlapped object. Each mouse click will select the object one layer lower in the stacking order. Normally, you might select the top object and then use the Send to back command from the Edit menu to change the stacking order. Command-selecting overlapped objects is a much faster method.

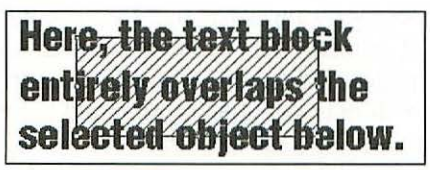


Figure 6-24: An object that is completely overlapped by another can be selected by holding down the Command key and repeatedly clicking on the overlapping object.

- **Creating a marquee.** The marquee, shown in Figure 6-25, is a powerful tool for selecting objects that may be difficult to select using the arrow tool or for quickly selecting a specific group of objects.

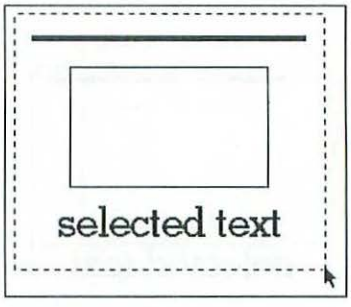


Figure 6-25: Dragging a marquee with the arrow tool selects all objects completely enclosed by the marquee.

A marquee is created by positioning the arrow tool in any blank space on the publication window, holding down the mouse button, and then dragging the arrow tool while keeping the mouse button depressed. As this is done, a dashed rectangle, called a marquee (because of the way the dashed line moves around the border), is formed. All objects enclosed completely within the marquee that you create become selected. Objects contained only partially within the marquee will not be selected.

It is usually easy to determine if a graphic object is entirely contained within a marquee as it is being created, but it is more difficult to tell if a text block is completely contained. This is because the handles of a text block are not displayed unless the block is already selected, and these handles often extend left and right far beyond the visible text. When using the marquee to select text blocks, be sure to create a large enough marquee to enclose the entire text block.

When objects are selected with a marquee, all other objects are normally deselected. If you hold down the Shift key while creating a marquee, the newly selected objects will be added to the current selection — the previous selection will not become deselected.

- **Using the Select all command.** The Select all command is a fast way to select a large number of objects. As long as the text tool is not selected, choosing the Select all command (Command-A) from the Edit menu selects all objects on the currently displayed page(s) and on the pasteboard surrounding these pages (see Figure 6-26). If the text tool is selected and the text insertion point is in a text block, all text in that text block is selected. If the text tool is selected but the insertion point is not set within a text block, nothing happens.

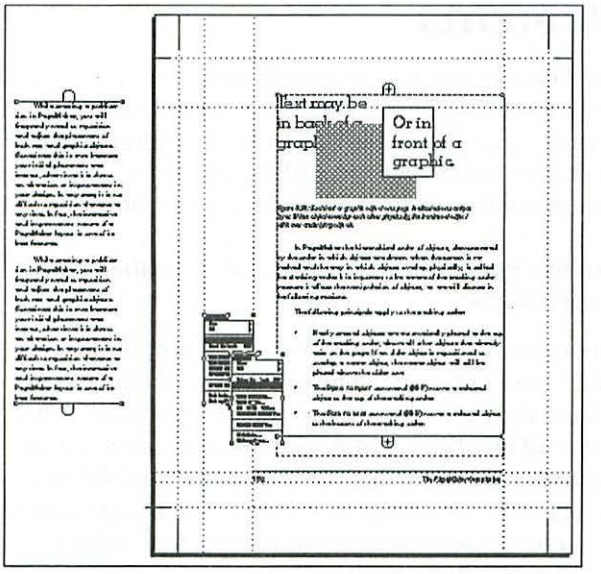


Figure 6-26: The Select all command selects all elements on the current page(s) and pasteboard, except master-page items.

Deselecting elements

It is also important to know how to deselect objects, so you don't accidentally modify them or delete them, and because the selection handles can be quite distracting to look at.

There are several ways to deselect an object or objects:

- **To deselect everything,** position the cursor on any blank space in the publication window and click. All elements will be deselected.
- **To deselect everything,** select any tool from the tool palette except the rotation tool. This immediately deselects all currently selected objects. The rotation tool doesn't deselect objects because it assumes you want to rotate the selected objects.
- **To deselect some but not all objects,** hold down the Shift key and click the arrow tool on a selected object. The object will become deselected without affecting any other selected objects.



This technique, in combination with either the Select all command or the marquee discussed above, makes it possible to quickly select most (but not all) of the elements in an area or on a page. To do this, create a marquee or use the Select all command to select all the objects in the area or page. Then, hold down the Shift key and click on the selected elements that you want to deselect. This subtractive process is often a much faster way of selecting a large number of objects.

Moving elements

While creating a publication, you will frequently need to reposition and adjust the placement of both text and graphic objects. Sometimes this is true because your initial placement was inexact, other times it is due to an alteration or improvement in your design. In any case, it is not difficult to reposition elements at any time. In fact, the interactive and impermanent nature of a PageMaker layout is one of its best features.

Before moving an object you must first select it, as described above. There are then three ways of moving objects:

- **Dragging the object into position.** With the arrow tool located anywhere on the selected object except on one of its handles, click and hold down the mouse button and then drag the object(s) to the new position. (Clicking on a handle will change the *size* of an object, not its *position*.) If you hold down the mouse button for a few seconds before moving the mouse, you will be able to see the objects that you are repositioning while you drag them. If you begin to move the mouse as soon as you press down the mouse button, you will see only a box marking the outline of the selected object(s).



Pressing the Shift key before or during a move constrains the movement either horizontally or vertically, depending on the initial direction of the drag (see Figure 6-27). This technique can be used to preserve the vertical alignment of an object while repositioning the object horizontally, or vice versa. You can also release the Shift key during a move to eliminate the constraint, or press the Shift key during an unconstrained move to add a constraint to the remainder of the move. If you inadvertently begin the move in the wrong direction, undo the move (Command-Z) and begin a new, constrained move.

To position objects precisely, work at as large a view size as is practical. Create vertical and horizontal ruler guides to indicate the new position before you move the object. Then use the Snap to guides and Snap to rulers commands from the Edit menu as necessary. If you get the element positioned precisely in one direction, press the Shift key to keep this alignment while continuing to adjust the position in the other direction.

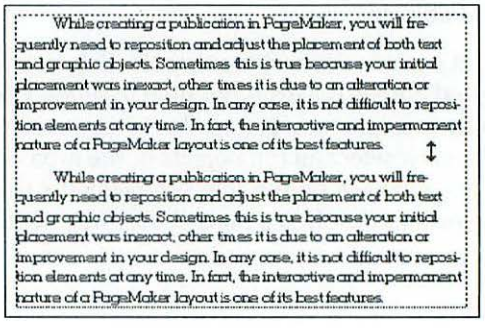


Figure 6-27: Holding down the Shift key while dragging an object constrains the move in the first direction dragged.

Another way to improve the precision of object placement is to work with the control palette, introduced in Chapter 13, "The Control Palette." Using the control palette, you can numerically set the position of any element or change the position of an element by moving it up, down, right, or left, by a specific amount.

- **Cut and Paste.** To make dramatic moves, such as moving an element to a page that is not currently displayed, use the Cut and Paste commands from the Edit menu. After the object(s) to be moved have been selected, choose the Cut command (Command-X) from the Edit menu. This removes the objects from the current page and places them on the Clipboard. Turn the page or adjust the display so the new location for the object is visible and then choose the Paste command (Command-V) from the Edit menu. A copy of the object is transferred from the Clipboard and added to the current page. You can now drag the object into position, using the techniques described above.

- **Dragging between pages.** To move objects between pages, drag them to the pasteboard, turn the page, then drag them into position on the new page. Be sure that the objects are positioned completely on the pasteboard before turning the page; otherwise, they will remain on the original page. This method is well suited to moving large, complicated objects, which can occasionally cause a system crash when moved using the Cut and Paste commands.

  This can also be useful when you need to move an object or group of objects off one page but are unsure as to where they will finally be needed — leave them on the pasteboard as long as you like. Once you determine where they belong, you can select them and drag them into position.

- **Dragging between publications.** To move elements from one publication to another, open both publications and position their windows so that each is visible. You can use the Tile command in the Window menu to do this automatically. Select the elements you want to move and then drag them over to the other publication. As you drag to the edge of the first window, PageMaker will start to scroll the display, thinking at first that you want to position the selected elements elsewhere on the page or pasteboard. Continue dragging so that your cursor leaves the first window and is then clearly positioned in the second, and the selected elements will appear. Release the mouse button when the elements are in position.

Copying and pasting objects

By copying an object you can both ensure consistency in your publication and avoid the effort of recreating the object. This is especially useful for any graphic object whose

consistent size is important, such as a line spanning the column width or boxes of a certain size around photographs or illustrations.

To duplicate an object or group of objects, select the object(s) and choose the Copy command (Command-C) from the Edit menu. The Copy command will be dimmed if no object is currently selected. Turn the page or adjust the view size, if necessary, and then choose the Paste command (Command-V) from the Edit menu. The duplicate object(s) will appear in the center of the current display, selected, and the arrow tool will be selected in the toolbox. Drag the pasted object into position as desired.

When your publication makes frequent use of certain text or graphic objects, such as rules, photo boxes, or other ornaments, it is often a good idea to keep a copy of each on the pasteboard, copying it for use whenever it is needed in the publication, as shown in Figure 6-28. This saves the time and trouble of searching through the publication for the last occurrence in order to make a copy every time one is needed.

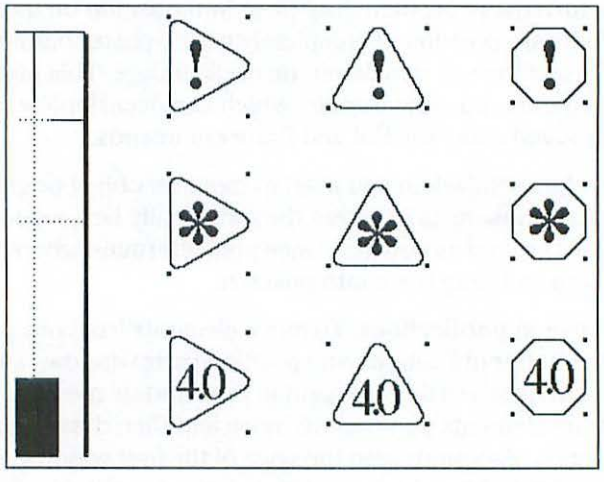


Figure 6-28: Keep commonly used text and graphic objects on the pasteboard for easy access.

The Copy command makes a duplicate of all selected objects and places them in the Macintosh Clipboard, shown in Figure 6-29. The Paste command *makes another duplicate* of the objects in the Clipboard and places the second copy on the displayed page. Since the original copy remains in the Clipboard after the duplicate has been pasted, the objects in the Clipboard can be pasted repeatedly — until another object or group of objects is placed in the Clipboard by using the Cut or Copy command. Objects remain in the Clipboard as long as your Macintosh is turned on, even after you quit PageMaker. Therefore, it is not necessary to paste the objects immediately after copying — you can turn the page or reposition other elements. In fact, you can choose any command except Cut or Copy without disturbing the Clipboard contents.

The Library palette

Another way to organize frequently used items is to store them in the Library palette, an Aldus Addition accessed via the Window menu. The Library palette can store any text or graphic element, and you can save libraries to disk or load existing libraries from disk so your element collections can be used in many different publications.

Moving an element or group of selected elements to the Library palette is easy: Just select the element(s) and click the plus sign button in the Library palette. If you want to give the elements a name or use keywords that will help you search for them later, double-click on the copy of the element in the Library palette window.

To transfer any item from the Library palette back onto any page in your publication, turn to the appropriate page and then drag the element out of the Library palette and onto the page, and then release the mouse button. As you drag the cursor onto the page, your cursor will appear as a "loaded gun" icon, indicating that you are about to place a new element on the page. Unlike other similar icons used by the Place command, however, this one releases the element when you let go of the mouse button rather than when you click on it.

More information on the Library palette can be found in Chapter 15, "Aldus Additions."

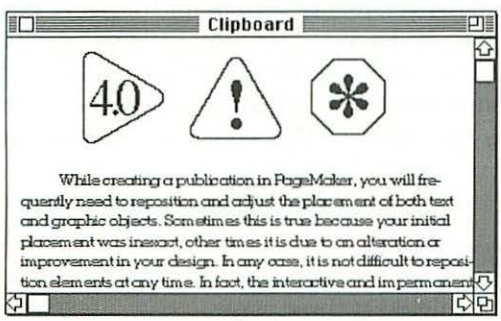


Figure 6-29: The Clipboard can be made visible by choosing the Show Clipboard command from the Edit menu.

The Multiple paste command lets you make any number of copies of the current Clipboard objects and position them at some specified horizontal and vertical offset from the original objects. To use the Multiple paste command, select the objects you want to work with and then choose the Copy command. Next, choose the Multiple paste command from the Edit menu and the Multiple paste dialog box will appear, as shown in Figure 6-30.

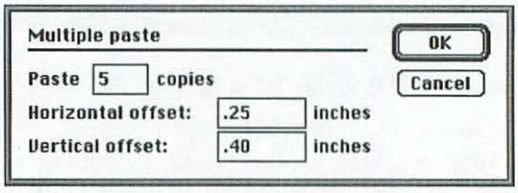


Figure 6-30: The Multiple paste dialog box.

Enter the number of copies you want in the Paste option box and then specify the horizontal and vertical offset you want applied to *each* of your copies. Selecting a horizontal offset of .25 inches and a vertical offset of .40 inches, for example, results in the multiple paste effect shown in Figure 6.31. Note that you cannot specify a horizontal or vertical offset when using the Multiple paste command with text.

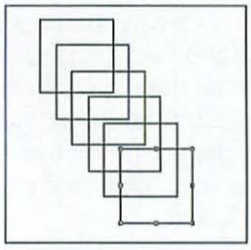


Figure 6-31: The results of a multiple paste.



Holding down the Option key while choosing the Multiple paste command executes the multiple paste without opening the Multiple paste dialog box. The options entered the last time the dialog box was used are applied.

To perform a manual version of the multiple paste, select any objects and copy them to the Clipboard. Then press Command-Option-V to paste one copy. Drag this copy to a new location and then press Command-Option-V repeatedly to paste subsequent copies. Each will be placed at the same horizontal and vertical offset as the first copy that you positioned manually.

Deleting elements

Selected elements can be deleted in three ways:

- **Choose the Cut command (Command-X) from the Edit menu.** This removes the selected objects, but places them on the Clipboard so that they can be pasted somewhere else. If you choose the Cut command by mistake, choose the Undo command (Command-Z) from the Edit menu to restore the deleted object(s).

- **Choose the Clear command from the Edit menu.** This removes the selected objects but does not place them on the Clipboard. This is often used when you need to delete an object or group of objects but do not want to lose the current Clipboard contents. If you choose the Clear command by mistake, choose the Undo command (Command-Z) from the Edit menu to restore the deleted object(s).
- **Press the Backspace or Delete key on your keyboard.** This is equivalent to choosing the Clear command. The deleted objects are *not* placed on the Macintosh Clipboard but can still be restored by choosing the Undo command (Command-Z) from the Edit menu. This too can be used when you need to delete an object or group of objects but do not wish to lose the current Clipboard contents.

Undo and Revert

"I wish I hadn't done that." For all the times that you find yourself thinking these words, PageMaker provides two special commands: Undo and Revert . These commands reverse the last action or series of actions performed on your document. PageMaker also provides a hidden command called Revert to mini-save, which you can use when the Revert command is too dramatic.

Undo

The Undo command (Command-Z) in the Edit menu reverses the last action taken in your publication. Not all actions can be reversed, but most actions that affect the layout of your publication or its contents can be, including any actions that do not have a built-in opposite action.

It is possible to use the Undo command to cancel the following:

- The repositioning of any text or graphic object or guide.
- The resizing of any text block or graphic.
- The cropping of any imported graphic.
- Any use of the Cut or Copy command. (The Paste command can be undone by simply deleting the pasted objects.)
- Changes made in the Insert pages, Remove Pages, or Page setup dialog boxes.

It is not possible to use the Undo command to cancel the following:

- Any changes made using commands from the Type menu.
- Any changes made using the Lines or Fill commands.
- Changes in view size or display.
- Selections or deselections of objects.
- Any use of the Save or Revert commands.

To use the Undo command (Command-Z), simply choose it from the Edit menu. The most important thing about using the Undo command is that you must use it *immediately* after you perform the original mistaken action. Since the Undo command can reverse only your last action, *any* action taken, however minor, after the mistaken one will be reversed by the command, making it impossible to reverse your mistaken action. For example, suppose you move some objects by dragging them with the arrow tool and then decide that you are unhappy with the new position and would like to return them to their original position. You must choose the Undo command as soon as you release the mouse button after dragging the objects — if you click the mouse button or choose another tool from the toolbox, you can no longer reverse the relocation of the objects. The Undo command will simply deselect the tool you have clicked on.

When the last action performed can be reversed, the Undo command will read Undo *action*, where the word *action* specifies the particular action that will be undone by selecting the command. When the last action performed cannot be reversed, the Undo command is dimmed.

Immediately after you have used the Undo command and your last action has been reversed, the Undo command becomes the Redo command — allowing you to negate your use of the Undo command. The Redo command will read Redo *action,* where the word *action* specifies the particular action that will be redone by selecting the command. Several examples are shown in Figure 6-32. After you choose the Redo command (Command-Z) from the Edit menu, the Undo command *reappears* — it is then possible to reverse the action of the Redo command, again undoing the original action (which was just redone).

Revert

Suppose you revise your document by performing a series of actions. After making these changes, you may decide that the publication would look better in the original layout. Since you have performed several actions, you cannot use the Undo command

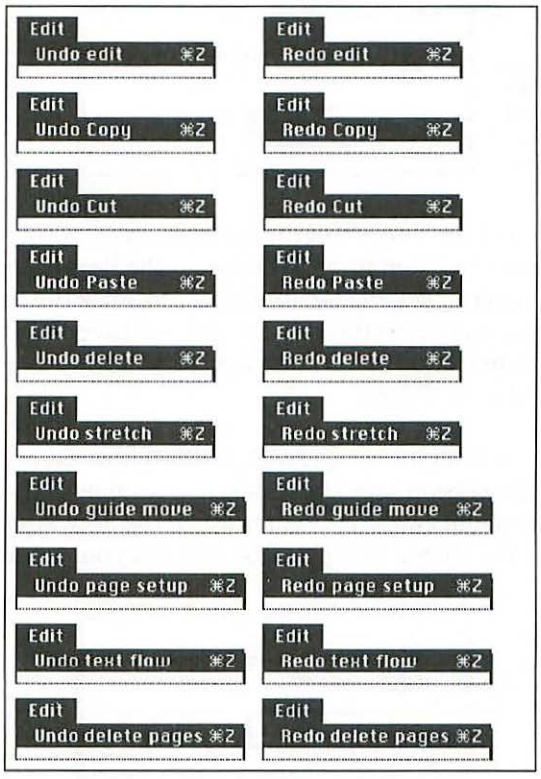


Figure 6-32: A variety of the possible Undo and Redo commands.

to restore it to that layout. You may not even remember precisely how the document looked. But PageMaker does. The Revert command returns your document to its exact form immediately following the last save operation with the Save command *or* the last mini-save. This is useful when you have made important changes in your document that you now regret, such as deleting pages or important elements, editing text content, or rearranging page elements.

Mini-saves are performed automatically whenever you turn the page in your publication, click on the current page icon, change the page setup specifications, or click OK in the Define styles dialog box. Information from the mini-save is kept in a temporary file on your disk so PageMaker can access it if you request to revert to the last mini-save or in the case of a system crash.



To revert to the last mini-save, hold down the Shift key and choose the Revert command from the File menu. The Revert to last mini-save? dialog box, shown in Figure 6-33, will ask you to confirm your selection.

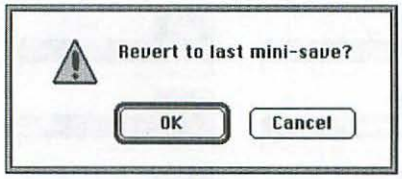


Figure 6-33: The Revert to last mini-save? dialog box that appears after choosing the Revert command with the Shift key held down.

Once you have reverted to the version of the last mini-save, you cannot return to the version of the document displayed prior to choosing the Revert command. If you are sure that you want to revert, click the OK button; if not, click the Cancel button. If you click OK, your document will be restored to the version saved in the last mini-save. If the mini-save was executed when you turned a page, you will be returned to the page displayed just prior to the mini-save.

If the mini-save version is not far enough back, you can now execute a regular Revert command to return to the version saved by your last Save command. Choose the Revert command from the File menu (without holding down the Shift key). A Revert to last-saved version? dialog box, shown in Figure 6-34, will ask you to confirm your selection.

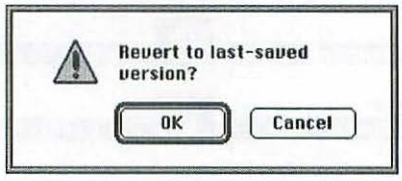


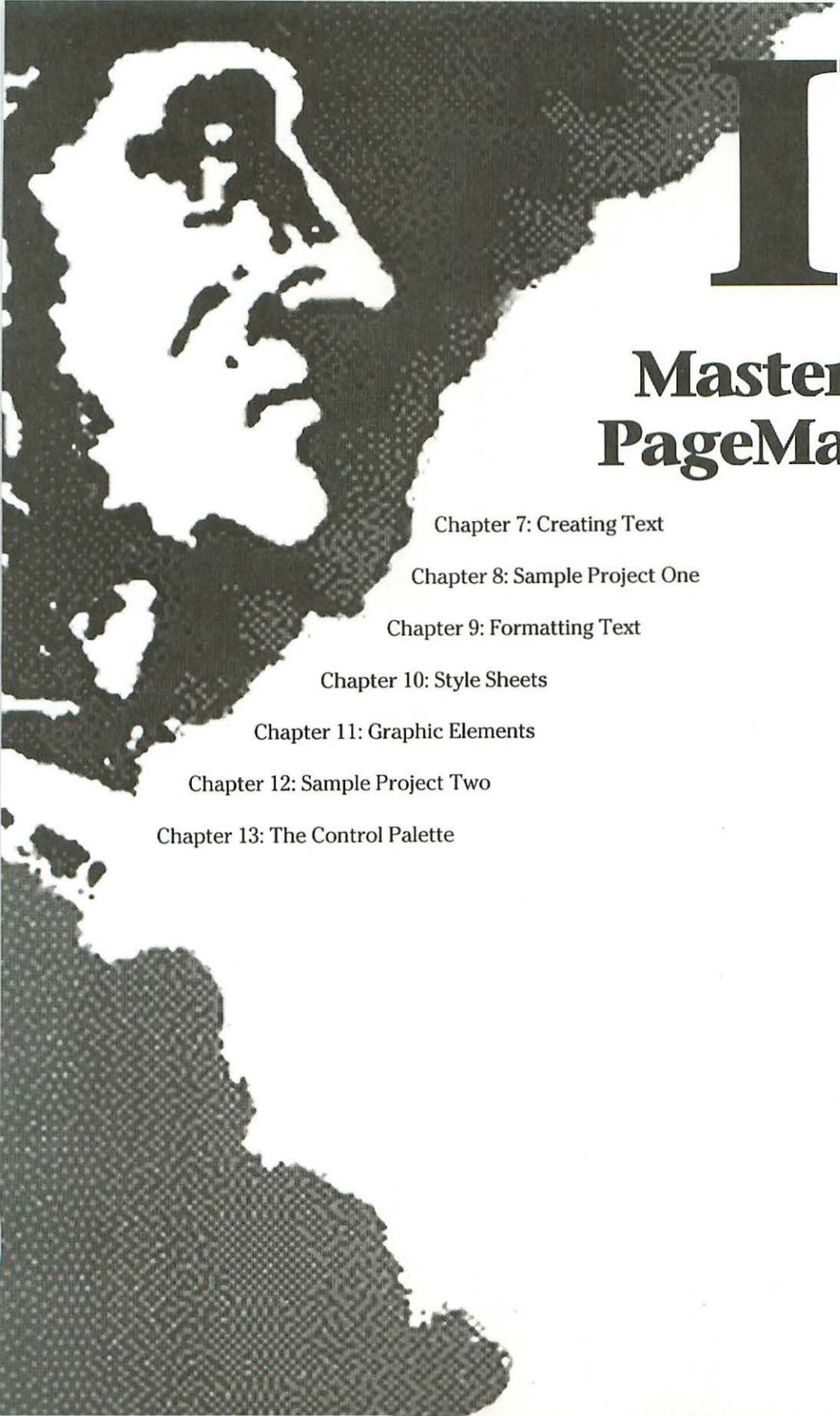
Figure 6-34: The Revert to last-saved version? dialog box.

Once you have reverted to the last saved version, you cannot return to the version of the document displayed prior to choosing the Revert command. If you are sure that you want to revert, click the OK button; if not, click the Cancel button. If you click OK, your document will be restored to the version saved by the last Save command.

If you have not saved your document since opening it, the document will be returned to the version that was opened. If you are working on a new document that has never been saved and titled, the Revert command is dimmed.

Summary

- PageMaker has eight standard PageMaker view sizes, accessible from the View submenu or by using keyboard or mouse equivalents.
- You can move around a page with the grabber hand (Option-mouse), scroll bars, or by changing view sizes.
- Turn pages in your publications using the page icons, Go to page command (Layout menu), or keyboard equivalent (Command-Tab).
- Add or delete pages with the Insert pages and Remove pages commands (Layout menu).
- Text and graphic elements placed on master pages appear on all other publication pages.
- Column guides help you control the flow of text; ruler guides help you align manually positioned elements.
- Ruler tick marks change to display the best possible accuracy of the current view size. The ruler zero point can be reset by dragging the zero-point marker from the intersection of the horizontal and vertical rulers.
- Text and graphic elements appear on PageMaker pages in a stacking order determined by the order in which elements are added and the use of the Send to front and Send to back commands (Element menu).
- You can backtrack your work using the Undo and Revert commands.



PART II

Mastering PageMaker

Chapter 7: Creating Text

Chapter 8: Sample Project One

Chapter 9: Formatting Text

Chapter 10: Style Sheets

Chapter 11: Graphic Elements

Chapter 12: Sample Project Two

Chapter 13: The Control Palette

CHAPTER 7

Creating Text

In This Chapter

- Understanding stories and text blocks
- Importing text from word processing files
- PageMaker import filters
- Creating text in PageMaker
- The PageMaker story editor
- Exporting text from PageMaker

Text in PageMaker

Text is the most basic element in any publication, and PageMaker provides a great many tools to help you create, manipulate, and control text. In fact, PageMaker has so many text-related capabilities that it is going to take three full chapters to describe them all in detail. This chapter focuses on text acquisition and creation: how you import text that was first created in a word processor into PageMaker, and how you can create text directly in a publication window or using the story editor.

Chapter 9 is devoted to editing and manipulating text after it is a part of your publications. This includes all character and paragraph formatting, as well as tabs, hyphenation, and all aspects of precision typography. Finally, in Chapter 10 you'll learn about style sheets, a great text-formatting shortcut that not only saves time and effort but improves the quality of just about any document.

Stories and Text Blocks

When you open the newspaper to read the latest gossip about those crazy Hollywood celebrities, you know that if the story that begins on page one doesn't fit entirely on that page, you have to turn to another page to read the rest of the juicy details. This familiar situation can be used to introduce three terms that are critical to your work with text in PageMaker: story, text block, and threading.

The *story* is the entire collection of information — even though it starts on one page and ends on another. The *text blocks* are the pieces of the story on each different page. And *threading* is the linkage between the text block that holds the first part of the story and the text block that holds the end of the story. Figure 7-1 illustrates threading.



Figure 7-1: This story starts in the text blocks on the left page and is threaded to text blocks on the right page.

Of course, a story won't always fit in just two text blocks—the Amy Fisher letters ran over 20 different pages in the *Irrational Inquirer*, for example. On the other hand, a short margin note or a figure caption can be a complete story in just a sentence or two. The defining factor is the number of threaded text blocks that contain the story; if it all fits in one text block, that's a story. If it threads through hundreds of text blocks on hundreds of pages, that's a story, too.

Text blocks act in many ways like other on-screen objects you are already used to—they can be moved, resized, or deleted. Text blocks are automatically created when text is imported, entered in the publication window, or transferred from the story editor into the publication window. (You'll learn all the details of creating text blocks later in this chapter.)

If an entire story cannot fit in a text block, it is threaded to another text block, as shown in Figure 7-2. The process of threading text through multiple text blocks can be done manually, or it can be done automatically. Usually, text that flows through multiple text blocks starts at the top of one column or page, ends at the bottom of the text block, and threads to the top of another text block in the next column or on the next page. It then continues, from the bottom of one text block to the top of another, until the entire story is in position.

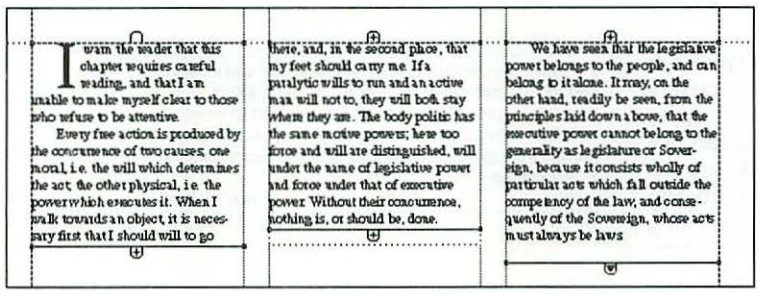


Figure 7-2: A story threaded through several text blocks. Note that there is still unplaced text that follows the last text block, as indicated by the arrow at the bottom of the final text block.

Changing the size of a text block

When you select a text block (by clicking on it with the arrow tool), handlebars appear at the top and bottom of the block, marking the block's beginning, end, and width. Each handlebar has two handles, which appear as block dots at either end of the handlebar. Dragging a handlebar handle resizes the text block. As you drag one of these handles, a box representing the new text block size is displayed (see Figure 7-3). When you release the mouse button, the text inside the block reflows to fill the new text block size. This is exactly the same process used to resize any graphic object.

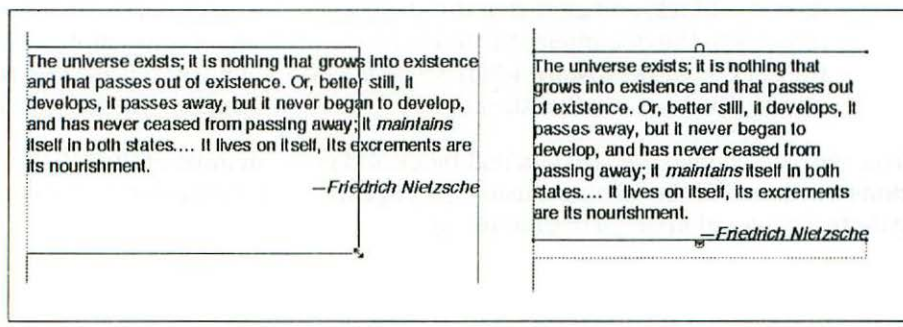


Figure 7-3: Dragging the handle on the end of a text block handlebar allows you to resize the text block to a new height or width.

Each text block handlebar has a *tab* (shown in Figure 7-4), which sometimes displays a symbol that provides information about the text block. When more text appears than is shown in a text block, a plus sign (+) or downward arrow appears in the tab in the lower handlebar. A plus sign appears when text in the current block flows to another text block. A down arrow appears when there is text that does not fit in the current text block but it has not yet been flowed into another text block. Clicking the plus sign or down arrow in a tab reloads the text flow icon (described later in this chapter) so that the text that does not fit in the text block can be placed into other text blocks.

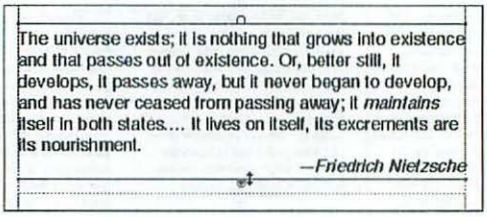


Figure 7-4: By dragging on the tabs that appear in the upper and lower handlebars of a selected text block, you can change the size and position of the text block.

Dragging a handlebar tab, by pressing and holding down the mouse button while dragging the mouse, allows you to change the position of the text in the text block:

- **Dragging the top handle upward or downward** will change the vertical positioning of the first line in the text block. All text in the story will be moved upward or downward. This reflows all the text blocks in the story, potentially making new text visible or leaving some text unplaced at the bottom of the last text block in the story.
- **Dragging the lower handle upward** will shorten the text block, hiding all text below the lower handle to the end of the block. If this is not the last text block in the story, the hidden text will appear at the top of the next text block, and all text will flow through all subsequent text blocks.
- **Dragging the lower handle downwards** will lengthen the text block, displaying additional text in the text block when the mouse button is released. If this is not the last text block in the story, the new text is flowed back from the top of the next text block, and all text in the story will reflow appropriately. If no more text remains in the document, the tab in the lower handlebar is empty, and dragging the handlebar downward will have no effect—when you release the mouse button, the handle will return to its previous position below the end of text.

You can also change the size of a text block and perform most of the other manipulations described in this chapter, using the PageMaker control palette. The control palette is covered in detail in Chapter 13.

If the size of one of the text blocks containing the story is changed (by moving either one of the text block handlebars or text block handles), then the text in the story reflows, adjusting to the new size of each text block. As a result, a change in the size of one text block can affect the position of all of the text in a story. The way in which text is affected by resizing a text block depends on the modification:

- **If the bottom of one text block is moved up two lines**, those two lines appear at the top of the next block, and every block in the thread will gain two lines at the top and lose two lines at the bottom. If the last text block cannot hold all lines of text that flow into it, the downward arrow will appear in the lower handlebar tab when that block is selected: You can either lengthen the block to accommodate the remaining text or pour the remaining text into a new text block.
- **If the bottom is moved down two lines**, two lines are pulled from the top of the following text block. In the second text block, all the text moves up two lines, and two more lines are pulled from the third text block, and so on. If this process causes all of the text in any one text block to be pulled to the text block that precedes it, that (now empty) text block is automatically deleted.
- **If text is cut out of the middle of a text block**, all lines throughout the story and all its threads that are located below the cut will move up to fill the void. Any text block that loses all its text to the preceding text block is automatically deleted.
- **If text is inserted in the middle of a text block**, all lines throughout the story and all its threads will move down to create space for the new text. If the last text block cannot fit all lines that flow into it, the down arrow will appear in the lower handlebar tab when that block is selected. You can either lengthen the block to accommodate the remaining text or pour the remaining text into a new text block.
- **If one text block in a threaded story is deleted,** the links remain active between all remaining text blocks, just as if the deleted text block had never existed.

Moving a text block

You can reposition a text block by dragging it to any new location. Just select the arrow tool from the toolbox, point the arrow cursor inside the text block, press and hold the mouse button, and drag the text block to its new position. If you drag the text block into one of the edges of the display, your publication will scroll automatically. If you hold down the Shift key while you drag, your movement will be constrained either vertically or horizontally.

Combining text blocks

One of the important rules you should learn about text blocks is that you don't want any more of them than you need. This is true for a variety of reasons, including the fact that extra text blocks often come back to haunt you at print time and that beginners tend to create a great many unthreaded text blocks in situations where a few threaded ones would be much easier to manage and manipulate.

If you ever find that you have two, three, or even four text blocks where just one would do, there are three different ways you can combine those text blocks:

- Use the text tool to select the text in the last unneeded block and cut it out with the Cut command (Command-X). Now set the text insertion point at the end of the preceding text block, enter one space character by pressing the spacebar, and paste the text from the Clipboard with the Paste command (Command-V). Repeat this process until all extra text blocks have been removed and all the text is in a single text block.
- Use the arrow tool to select the last text block in the sequence and cut it out with the Cut command (Command-X). Now set the text insertion point at the end of the preceding text block, enter one space character by pressing the spacebar, and paste the text from the Clipboard with the Paste command (Command-V). Repeat this process until all extra text blocks have been removed and all the text is in a single text block.
- Use the arrow tool to select the last text block in the sequence and choose the Send to back command (Command-B) from the Element menu. Now hold down the Shift key and select the second to last text block (so you have two text blocks selected) and again choose the Send to back command from the Element menu. Repeat this process, selecting additional text blocks with the Shift key and sending the entire group to the back, until all the text blocks you want to combine have been selected. Now choose the Cut command (Command-X) and then select the text tool and set the insertion point to create a new text block. Choose the Paste command, and the text from all of the text blocks you selected and cut should be placed in the next text block. The text from the text blocks should be in the same order it was originally, but check carefully for any transposition.



If you hold down the mouse button for a second or two before you begin to drag, you will be able to see your text as you reposition it, as shown in Figure 7-5. If you begin dragging immediately after clicking the mouse button, you will see only a box marking the outline of your text block.

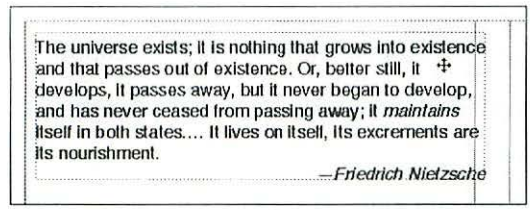


Figure 7-5: Dragging a text block to a new position.



You can also move a text block using the Cut and Paste commands, but this will sever the text block from the rest of its story. In other words, text will no longer flow from any preceding or to any following text blocks. While this is usually undesirable, there are times when you will want to sever a text block from its story, and using Cut and Paste allows you to do this.

To move a text block from one page to another, drag the text block onto the pasteboard, turn to the desired page, and then drag the text block into its new position. This will not affect the text block's position in any threaded story.

Importing Text

Let's get one thing clear— PageMaker is not a very good word processor. While it has extensive typographic tools, and its story editor is a word processor of sorts, you will be better off doing your word processing in a true word processing package and then importing your text into PageMaker. Don't let anyone tell you differently.

You can use just about any word processor you would like. PageMaker can import text from every popular Macintosh, DOS, and Windows word processor. And it imports this text while maintaining all character and paragraph formatting that has been applied to the text in the word processor. In most cases, it even imports attached style sheets. (Style sheets are shortcut lists of text formats—they are described in detail in Chapter 10.)

The process of importing text into PageMaker goes something like this:

- You choose the Place... command from the File menu.
- You select the text file you want to import.
- The text import filter that corresponds to the file you selected converts the file into a format PageMaker can use.
- A progress dialog box documents the import process.
- If the file includes any fonts that are not currently available, the PANOSE font matching dialog box appears, allowing you to choose replacement fonts.

- A text flow cursor then appears, indicating that the file has been imported and allowing you to position the file within your publication.

Each of these steps is reviewed in detail in the following sections.

The Place... command

You import text into PageMaker using the Place... command from the File menu. Aldus has a very emotional attachment to the Place... command, because when PageMaker was introduced, this ability to import text (and graphic) files while retaining their formatting was unique. Now it is not unique, and renaming the command as Import... would be much more logical. But Aldus has always preferred tradition to logic when it comes to issues of user interface. Don't believe me? Why are there three Link-related commands in two different menus? Why don't the cursor navigation keys match those of Microsoft Word? Why do PageMaker, FreeHand, and Persuasion have three completely different user interfaces? But I digress...

Choosing the Place... command brings up the Place document dialog box (see Figure 7-6), where you select the word processing file you want to import. You can also select any existing PageMaker 4.0 or PageMaker 5 publication, if you want to import stories that are used within that publication.

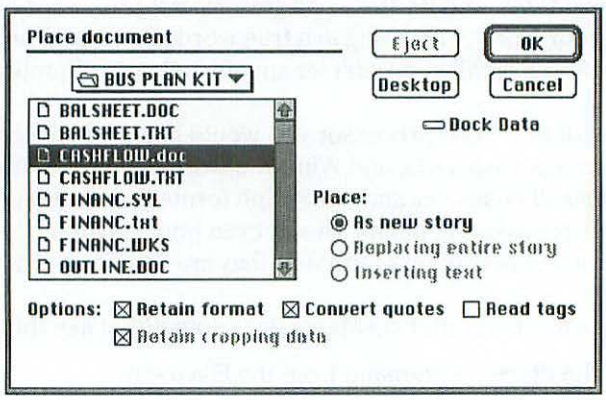


Figure 7-6: The Place document dialog box.

The Place dialog box lists every text or graphic file that PageMaker can import from the current folder. If a file you want to import is not listed, either it is not in the current folder, or it is currently saved in a file format that is incompatible with PageMaker. More precisely, it is currently saved in a file format for which an import filter is not currently installed. As you'll learn later in this chapter, you can solve this problem either by installing the correct import filter or by converting the file into a format that does correspond to an available import filter.

If you want to import a file that is stored in another folder or on another drive, you can locate the file using the standard Macintosh dialog box navigation methods:

- To open a folder, double-click on it.
- To close a folder, press Command-up arrow.
- To close a folder, select another from the menu under the current folder name.
- To close a folder, click the current drive name.
- To close all folders, click the Desktop button (System 7 only).
- To move to the next drive, press Command-right arrow.
- To move to the next drive, press the Drive button (System 6 only).
- To move to the previous drive, press Command-left arrow.

Once you've located the file you want to place, select its filename. If you have selected a text file, the first Place option will read As new story. If a graphic file has been selected, the option will read As new graphic. The second and third Place options are used to replace or insert text, as described later in this chapter.

At the bottom of the dialog box are three text placement options:

- **Retain format.** This option instructs PageMaker to convert and utilize the existing paragraph and character formatting. If it is not selected, existing character and paragraph formatting is stripped from the file as it is imported. The Retain format option is automatically selected for files from known word processors.
- **Convert quotes.** This option causes PageMaker to scan the file being imported and attempt to intelligently change straight double quotation marks (") into typesetting (opening and closing) quotation marks (“ and ”).
- **Read tags.** This option causes PageMaker to look for *style tags* in the imported file. Style tags are the names of PageMaker styles, placed between the characters < and > at the beginning of paragraphs in the word processed file. When PageMaker finds a style tag, it formats the paragraph using the current formatting defined by the named style. If this option is not selected, PageMaker treats tags as normal text, printing each tag character for character: <tag name>. Style sheets and tags are more completely discussed in Chapter 10.

When the file you want to import has been selected, and all options correctly set, click the OK button, double-click the filename, or press Enter or Return to proceed. PageMaker then reads the file from disk, converts it using the appropriate import filter, and prepares to position the text into your publication.

Import file filters

In order for PageMaker to import text from a word processor, the text must be stored in a file format that is compatible with one of PageMaker's import filters. *Import filters* are small conversion routines that PageMaker uses to convert the text and formatting from a word processing file into a format that PageMaker can use. A complete list of the text import filters included with PageMaker is shown here.

Acta	ASCII
DCA	MS Word 1.05
MS Word 3.0	MS Word 4.0 / 5.0
MS Works 1.0	MS Works 2.0
WordPerfect (Mac 1.0)	WordPerfect (Mac 2.0)
WordPerfect (PC 4.2)	WordPerfect (PC 5.0)
RTF	WriteNow 2.0
WriteNow 3.0	XyWrite 3
PageMaker 4.0 / 4.2	PageMaker 5.0

These import filters are kept in the Aldus Filters folder inside the Aldus folder in your System folder. They are installed automatically along with PageMaker, but you can copy additional filters to this folder anytime. New import filters are sometimes sent out by Aldus, or you can get them from the Aldus forum on CompuServe (GO ALDUS) or AppleLink. For example, a filter for MacWrite Pro was released just after PageMaker 5 itself.



To check which filters are installed in your Aldus Filters folder, hold down the Command key and choose the About PageMaker command from the Apple menu.

If you have a file from a word processor not supported by PageMaker, you can almost always convert the file into the format of a supported word processor or save the file as a text-only (ASCII) file. First try to use the Save as command in the word processor to save the file in the format of another popular word processor or into an industry standard file format like DCA (document common architecture) or RTF (rich text format). If this is not possible, you can use a utility like MacLink Plus, which is shown in Figure 7-7, or the MacLink Translators to convert the file. Programs of this type support conversion between hundreds of Mac and PC file formats for word processors, spreadsheets, databases, and graphics programs.

Import filters do their work after you have clicked OK in the Place dialog box. For the most part, these conversions are handled automatically, but a few of the filters, including ASCII, PageMaker 4.0/4.2, PageMaker 5, Excel, and optionally Microsoft Word 4.0/5.0, present dialog boxes that let you control file conversion options.

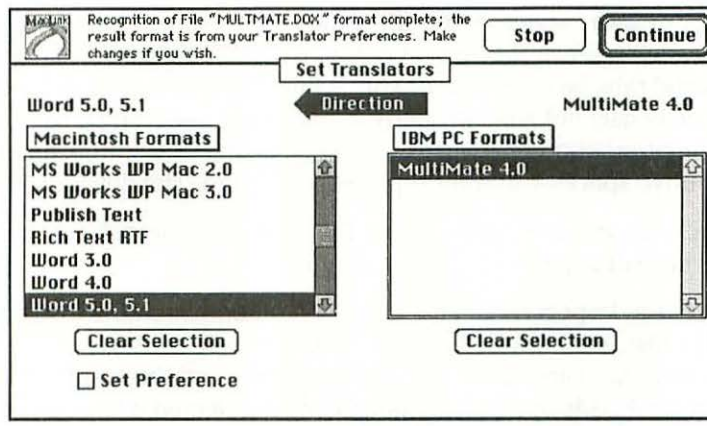


Figure 7-7: The MacLink Plus dialog box as it converts a DOS MultiMate file into a Mac Microsoft Word 5.0 file.

The Smart ASCII import filter options

The first of these appears automatically when an ASCII (text-only) file is imported. The Smart ASCII import filter dialog box, shown in Figure 7-8, presents several options:

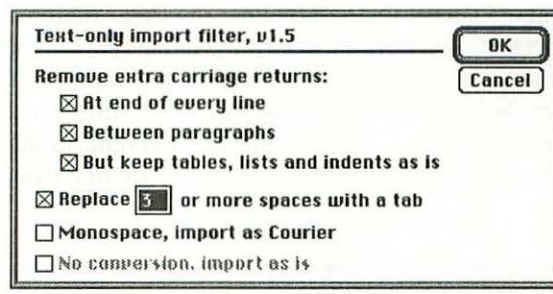


Figure 7-8: The Smart ASCII import filter dialog box.

- **Remove extra carriage returns.** Many ASCII text files have a carriage return at the end of every physical line, whether it is the end of a paragraph or not. The At end of every line option strips all of the carriage returns from the file, causing the text to run together instead. This means that you have to manually add carriage returns where they are required, but it is far easier to add carriage returns where they are needed than to have to manually remove them where they are not needed.

  The Between paragraphs option deletes carriage returns as necessary so that there is never more than one carriage return in a row in the resulting file.

  The But keep tables, lists and indents as is option causes the import filter to retain carriage returns preceding lines of the imported text that begin with spaces or tabs or contain embedded tabs.

- **Replace __ or more spaces with tab.** If the text document being imported uses spaces to position text, this option designates that multiple-space sequences be removed and tabs be substituted. This is important because text positioned with spaces will usually not align properly in PageMaker—setting tabs is a much more accurate method of positioning text. After selecting this option, enter the number of consecutive spaces you want replaced with a tab. The default setting is 3.
- **Monospace, import as Courier.** When this option is selected, all text in the imported file will appear in the Courier typeface.
- **No conversion, import as is.** This is the default option and will be the correct option for most text files. When selected, carriage returns are not removed, consecutive spaces are never replaced with tabs, and the text file will appear in the default font. This option is automatically deselected if any one of the other options in this dialog box is selected.

The PageMaker 4.0/4.2 and PageMaker 5 import filter options

Selecting an existing PageMaker 4.0, 4.2, or 5 file in the Place dialog box brings up the PageMaker Story Importer dialog box, as shown in Figure 7-9. This dialog box lists the first 20 characters of each story in the selected publication. You can select any story that you want to import, hold down the Shift key to select more than one story, or use the Select all button to bring all of the stories into the current publication. If you use the Select all button, the stories you are importing will be concatenated into a single story in your new publication.

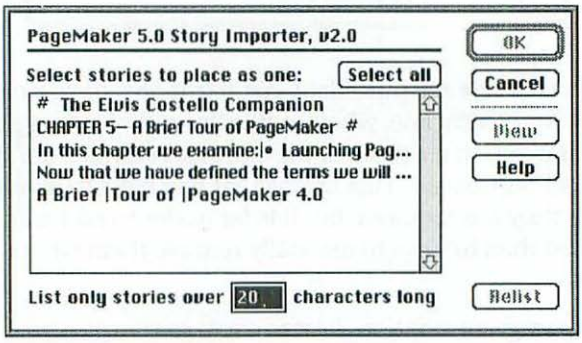


Figure 7-9: The PageMaker Story Importer is used to copy stories from other PageMaker 4.0, 4.2, or 5 publications.

If you cannot remember the content of any story based on the small amount of text that appears in this dialog box, select the story you want to see more of and click the View button. The complete text of the selected story will appear in a story-editor like window. You can limit the number of stories that appear in the Story importer by using the option at the bottom of the dialog box to only include stories that contain a certain number of characters or more. This limits the appearance of small stories such as cutlines, sidebars, page numbers, and cross references.

After selecting the stories you want to import, click the OK button, and PageMaker will import the selected text just as if it had come from a word processing file. Naturally, all style sheets and text formatting will be imported in tact.

The Microsoft Excel import filter options

Selecting a Microsoft Excel spreadsheet file brings up the Excel import filter, shown in Figure 7-10. By default, all existing data in the selected spreadsheet will be imported, but if you've used name cell ranges, you can import only a specified name cell range using the Cell range option. Other options allow you to specify the tab alignment used for your imported data, import or discard the text formatting that has been applied in Excel, and truncate long text cells to the length of their cell boundaries.

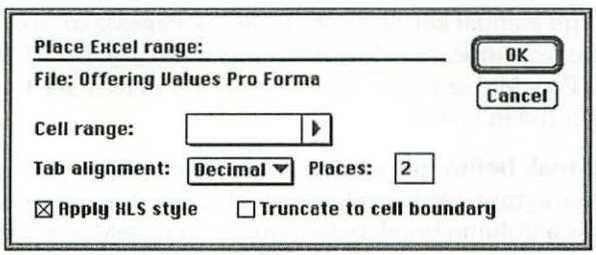


Figure 7-10: The Microsoft Excel import filter can read any Excel spreadsheet into PageMaker.

The Microsoft Word 4.0/5.0 import filter options

A similar import filter dialog is available for Microsoft Word 4.0 or 5.0 files, but this dialog box, shown in Figure 7-11, does not appear automatically. To access it, you must press and hold the Shift key down while clicking the OK button in the Place document dialog box. After setting the options in this dialog box, click the OK button to continue the text placement or the Cancel button to abort the text import.

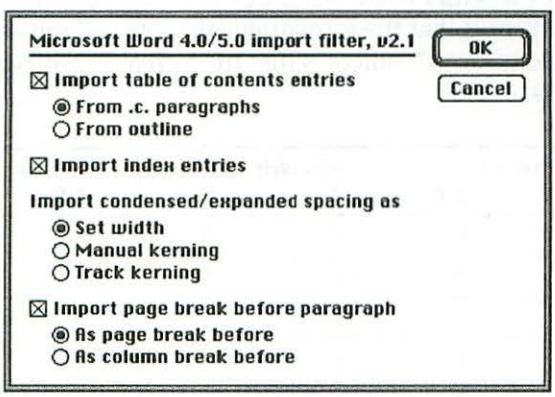


Figure 7-11: The Microsoft Word 4.0 - 5.0 import filter dialog box.

The options in this dialog box:

- **Import table of contents entries**. Use of this option instructs PageMaker to mark table of contents entries from the imported text as they were marked in Word 4.0 using either the .c. paragraph markers or the Word outline. (See the Microsoft Word user manual for more information on Word's table of contents commands.)
- **Import index entries**. Use of this option instructs PageMaker to mark index entries from the imported text as they were marked in Word using the .i. markers. (See the Microsoft Word User Manual for more information on Word's index commands.)
- **Import condensed/expanded type**. There are three options for how condensed or expanded type is placed into PageMaker. The Set width option causes PageMaker to use its Set width option to make the text appear in PageMaker as it did in Word. The Manual kerning option causes PageMaker to kern the characters so that the text appears in PageMaker as it did in Word. The Track kerning option causes PageMaker to use its Tracking option to make the text appear in PageMaker as it did in Word.
- **Import page break before paragraph**. When this option is selected, Word's Page break before paragraph formatting is imported into PageMaker as either a Page break before or a Column break before option in PageMaker's Paragraph specifications dialog box. Page breaks that result from Word's automatic pagination, and hard page breaks (entered into Word with the Shift-Enter key combination) cannot be transferred into PageMaker.

Supported text formatting

Even with the proper import filter, every formatting attribute of your text or word processing file may not be converted properly. The following table lists formatting attributes and indicates whether these attributes are converted by the most common import filters. A "Y" indicates that the formatting attribute will remain after the file is imported into PageMaker. An "N" indicates that the formatting attribute will be lost in the conversion process.

Item	MS Word 4.0	MS Word 5.0	MacWrite II	Works 2.0	WPrfct 1.02	DCA	.RTF
Fonts	Y	Y	Y	Y	Y	Y[1]	Y
Sizes	Y[2]	Y[2]	Y	Y[2]	Y[2]	Y	Y[2]
Bold	Y	Y	Y	Y	Y	Y	Y
Italic	Y	Y	Y	Y	Y[3]	N	Y

Item	MS Word 4.0	MS Word 5.0	MacWrite II	Works 2.0	WPrfct 1.02	DCA	.RTF
Underline	Y	Y	Y	Y	Y	Y	Y
Strikethru	Y	N	Y	N	Y	Y[4]	Y
Outline	Y	Y	Y	Y	Y	N	Y
Shadow	Y	Y	Y	Y	Y	N	Y
Exp/Con	Y[5]	N	N	N	N	N	N
Hidden	N	N	N	N	N	N	N
Superspt	Y[6]	Y	Y	Y	Y	Y	Y
Subscript	Y[6]	Y	Y	Y	Y	Y	Y
Special Char	Y[7]	Y	Y	Y	Y	N	Y
Color	Y	N	N	N	N	Y	Y
Letter Spce	N	N	N	N	N	N	N
Word Spce	N	N	N	N	N	N	N
Line spacing	Y	Y	Y	Y	Y	Y	Y
Paragraph Sp	Y	N	Y	N	N	N	Y
Top of Cap Ld	N	N	N	N	N	N	Y
Hyphen Zone	N	N	N	N	N	N	Y
Left Tab	Y	Y	Y	Y	Y	Y	Y
Right Tab	Y	N	Y	Y	Y	Y	Y
Center Tab	Y	N	Y	Y	Y	Y	Y
Decimal Tab	Y	Y	Y	Y	Y	Y	Y
Special Tab	Y[8]	N	N	N	N	N	Y[8]
Tab Leader (.)	Y	N	Y	N	N	N	Y
Tab Leader (-)	Y	N	Y	N	N	N	Y
Tab Leader (_)	Y	N	Y	N	N	N	Y
Tab Leader (?)	N	N	Y	N	N	N	N
Hang Indent	Y	Y	Y	Y	Y	Y	Y
Nest Indent	Y	Y	Y	Y	Y	Y	Y
Alignment	Y	Y	Y	Y	Y	Y	Y
Column Brk	Y[9]	N	N	N	N	Y	Y
Page Break	Y[9]	N	N	N	N	Y	Y
Keep togethr	Y	N	N	N	N	N	Y
Keep next	Y	N	N	N	N	N	Y

(continued)

Item	MS Word 4.0	MS Word 5.0	MacWrite II	Works 2.0	WPrfct 1.02	DCA	.RTF
Par Rule Abv	Y	N	N	N	N	N	Y
Par Rule Blw	Y	N	N	N	N	N	Y
Include TOC	Y[5]	N	N	N	N	Y	Y
Widow/Orph	N	N	N	N	N	N	Y
Next Style	Y	N	N	N	N	N	Y
Columns	N	N	N	N	N	N	N
Head/Foot	N	N	N	N	Y[10]	N	N
Page #'s	N	N	Y	N	N	N	N
Footnotes	Y[11]	N	Y	N	Y	Y	Y
Index entry	Y[12]	N	N	N	N	Y	Y[12]
Outlines	Y[13]	N	N	N	N	Y	Y
Style sheets	Y	N	N	N	Y	Y	Y
TOC entries	Y	N	N	N	Y	N	Y
Graphics	Y	N	Y	N	N	N	Y
Borders	Y[14]	N	N	N	N	N	Y[14]
Tables	Y	N	N	N	N	N	Y
Kerning	N	N	N	N	N	N	N
Paragraph #s	N	N	N	N	Y	N	N

1 Some fonts may be converted.
2 Whole point sizes only.
3 "Redline text" is imported as italic.
4 Strikethru with hyphens only.
5 Use Word import filter dialog box.
6 PageMaker makes them 7/12 normal type and 1/3 above baseline.
7 Except formulas and line numbers.
8 Bar tabs become left tabs.
9 If set in paragraph dialog.
10 Except special characters.
11 As endnotes.
12 If page range is indicated with ".i(.' and ".i).', two references separated by comma will be imported.
13 As long as not designated with hidden text.
14 Border above and below only, imported as paragraph rules.

Font mapping

As the text file you selected is converted and imported into PageMaker, a progress dialog box will appear. Under the progress bar in this dialog box, you will see messages documenting some aspects of the conversion process. A few such dialog boxes are shown in Figure 7-12.

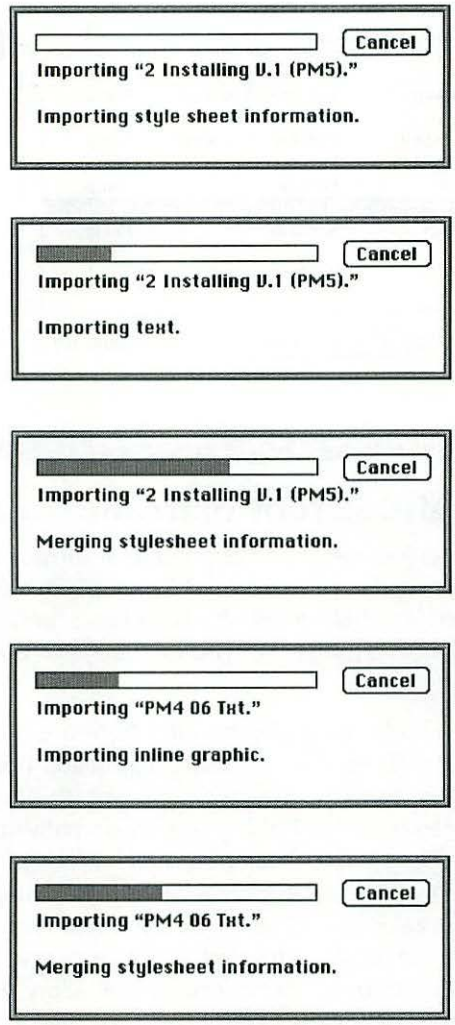


Figure 7-12: Some of the progress dialog boxes that appear when placing text files.

If the PANOSE Font Matching option is turned on (in the Preferences dialog box under the Map Fonts button) and any of the fonts used in the imported text file are not currently installed on your system, then a PANOSE dialog box like the one shown in Figure 7-13 will appear. If you are using Super ATM instead, no dialog box will appear, but you may see the Super ATM "spinning letter A cursor" as your document is being composed. The PANOSE dialog lists all currently unavailable fonts, along with font substitutions that are either suggested by the PANOSE system, have been defined as exceptions in the Preferences dialog box, or were saved as permanent substitutions in a previous editing session.

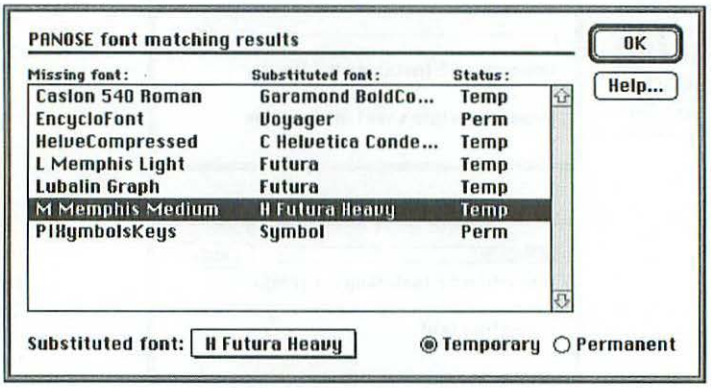


Figure 7-13: The alert dialog box that appears when all type faces used in the word processed document are not available in PageMaker when the file is imported.

Editing PANOSE font matching exceptions

The PANOSE font matching system is designed to automatically map missing fonts to other similar fonts that are installed on your Macintosh. It uses a proprietary system of describing fonts based on their visual characteristics. Rather than relying on the PANOSE system to map your missing fonts, you can define an exception list that is used to substitute for missing fonts.

To do this, choose the Preferences... command from the File menu, then click the Map Fonts button. This brings up the Font Matching dialog box. Now make sure the PANOSE font substitution option is selected. The Substitution tolerance scroll bar defines how exact of a match the PANOSE system must make in order to consider one of the fonts available in your system as an acceptable match for a missing font. If you want the PANOSE system to map fonts only when a perfect match is found, slide the scroll bar to the right, to a value of 100, or Exact. If you want less-than-perfect matches to substitute as well, slide the scroll bar toward the left, nearer to the 0 or Loose setting. If a font is missing, it is missing; so you might as well allow the PANOSE system to match any font that is reasonably close in design. So I recommend a mid-range setting between 50 and 70.

If the PANOSE system cannot find a match within the tolerance you suggest, it will instead substitute the font specified by the Default font option. Use the pop-up menu to select the font you want substituted for all missing fonts in your publications that cannot be replaced by the PANOSE system.

The last control you have over PANOSE font substitutions is the exception list. This is a list you create and maintain that defines the specific fonts you use and the fonts you want substituted should those fonts ever be unavailable. To create or modify your exception list, click the Exceptions... button and use the Add..., Edit..., and Remove... buttons.

To change the predefined or default substitution for any font, select the font name and then choose the font you want to substitute using the Substitute font pop-up menu at the bottom of the dialog box. If you want this substitution to occur every time you open this file, click the Permanent option in the lower right corner of the dialog box. If you want this substitution to apply for the current work session only, leave the Temporary option selected. Repeat this process for all of the listed missing fonts. When you're finished, click the OK button.

Flowing Text

When PageMaker is finished reading the word processed file, the cursor becomes one of two *text flow icons*: manual text flow or autoflow text flow. The autoflow text icon appears if the Autoflow command (in the Layout menu) is checked, and the manual text flow icon appears if it is not. You can get a third text flow icon, the semiautomatic text flow icon, by holding down the Shift key. Any of these icons, which are shown in Figure 7-14, can be used to add text to your publication. The operation of each is described in detail in this section.



Figure 7-14: The manual, semiautomatic, and automatic text flow icons.

Before adding the new text, you can use the page icons, the keyboard equivalents (Command-Tab and Command-Shift-Tab), or the Go to page... command to find the spot where you want to insert the text. You can even turn to the page, if necessary, or reposition the display using the scroll bars, grabber hand, or view-size commands. None of these actions will cause you to lose the text flow icon.

If you decide that you don't want to add the imported text at this time, click on the arrow tool in the toolbox and the text flow icon will disappear. You will then have to reselect the Place... command and choose the file again when you want to import it. This technique can be applied anytime a text flow icon appears—clicking on the arrow tool will always discard it.

Imported text can be added anywhere on any publication page, on the master pages, or on the pasteboard. Not surprisingly, adding text to publication pages is most common. The pasteboard is a good place to put text if there is only a small amount and you want to see it before putting it into position, or if you aren't sure what text is actually in the file you imported. After you review any text you place on the pasteboard, you can drag it into position on any page or delete it.

To actually place the text, position the text flow icon where you want the top of the new text to appear, and click the mouse button. What happens next depends upon which text flow icon you are using:

- **Manual text flow.** With the manual text flow icon, you decide where to begin each block of text. After you click the mouse button, the text will flow into a new text block, and in the handlebar tab at the end of that text block the down arrow will appear if not all of the imported text has been placed. You then must click this down arrow with the arrow tool to manually *reload* the text icon to continue the text flow process. Then you select where you want the next text block to appear, turning the page or adjusting the view if necessary, and repeat the process.

  Manual text flow is the default setting when the Autoflow command from the Options menu is *not* selected. If Autoflow is selected, manual text flow can be temporarily accessed by pressing the Command key.

- **Fully automatic.** With the automatic text flow icon, once you begin the text flow, PageMaker will add the text, column by column, page after page, until the entire story is placed. Pages will turn automatically, and if required, new pages are added automatically until the document reaches its 999-page limit or PageMaker runs out of disk space.

  You can stop automatic text flow at any time by clicking the mouse button. When the Autoflow command is selected, fully automatic text flow is the default setting. When Autoflow is *not* selected, fully automatic text flow can be accessed temporarily by pressing the Command key.

- **Semiautomatic.** With the semiautomatic text flow icon, text placement works just like it does with the manual text flow icon, except that you don't have to reload the icon after each text block. Instead, the text icon is reloaded automatically. You then can decide the location of the next text block and repeat the process until all text has been placed.

  Semiautomatic text flow is initiated by pressing the Shift key, regardless of whether or not the Autoflow command is selected.

Manually placing imported text

The manual text flow icon gives you full control over the placement of imported text within your file. It is best suited to situations where the text being placed will not continue in a regular formation from column to column and page to page. Ad layouts, newspaper, and magazine designs are examples of documents where the manual (or maybe the semiautomatic) text flow icon should be used.

To begin placing text with the manual text flow icon, position the cursor between your column guides at the vertical location where you would like the text block to begin, and click the mouse button. Alternatively, you can define the exact size and position of the text block you want to put the text in by drag-placing to create a marquee that will define the text block and then releasing the mouse button. This method of defining text blocks is described in more detail later in this chapter.

Text from your imported file will then flow into the text block you have created, until all the text has been placed, the bottom margin of the column is reached, the bottom of the pasteboard is reached, the bottom of the predefined text block is reached, or the text is interrupted by a graphic that has been formatted to stop text flow. When the text flow stops, the text block is selected (as indicated by the handlebars at the top and bottom of the text block), and the lower handlebar tab will display a down arrow if all of the text in the story did not fit in the text block. The arrow tool is automatically selected, so you can easily reposition the text block, resize the text block, or reload the text flow icon to continue flowing the text. (See Figure 7-15.)



Figure 7-15: Using manual text flow, you determine where each text block begins, and you must reload the text flow icon if necessary, as shown above.

If more text remains to be placed, point the arrow tool at the down arrow and click the mouse button. This reloads the text icon so that it is ready to place the additional text. The remaining text may be flowed into existing columns, placed into a new text block that is created manually, or placed onto the pasteboard. You can either turn the page or insert new pages into your publication without disturbing the loaded text icon. Position the text icon where you want the top of the next text block to be and click the mouse button to flow the remaining text into the new text block. Repeat this process until all the text in the document has been placed.

Remember that manual text flow is the default setting unless the Autoflow command is selected (marked with a check mark) in the Layout menu. If the Autoflow command is selected, and the automatic text flow icon appears, you can still change the flow to manual mode temporarily by holding down the Command key.

Using the Autoflow command

In longer documents, the process of positioning the text cursor icon, initiating the text flow, reloading the flow icon, and repositioning the text cursor icon (including turning or creating pages) may become slow, boring, and repetitive. In these cases, you will

want to use the Autoflow command to automate the process of flowing text documents. Autoflowing text works much like manual text flowing except that PageMaker automatically reloads the text icon cursor and initiates the flow in the next available column (moving left to right). PageMaker turn pages as necessary and even inserts new pages until all the text in the file is placed, the 999-page limit of the publication is reached, or it runs out of disk space.

Automatic text flow is initiated with the automatic text flow icon, which appears when the Autoflow command is chosen from the Layout menu. Choosing the Autoflow command toggles a check mark (√) on and off in front of the command. When the check mark appears before this command, the loaded text cursor will by default become the automatic text flow icon, and text flow will be automatic. You can choose the Autoflow command at any time—before choosing the Place... command or after the manual text flow icon has appeared. You can also access the automatic text flow icon by holding down the Command key while the manual text flow icon is displayed.

Once the autoflow text icon is displayed, position it at the top of the column where the text document is to begin, and click the mouse button. Text flows through each subsequent column in the publication, turning and adding pages as necessary, until all text in the placed document has been positioned. (See Figure 7-16.) You can interrupt automatic text flow at any time by clicking the mouse button. To restart automatic text flow, click the down arrow to reload the text flow icon, position the autoflow icon at the top of the next column, and click the mouse button to restart automatic text flow.

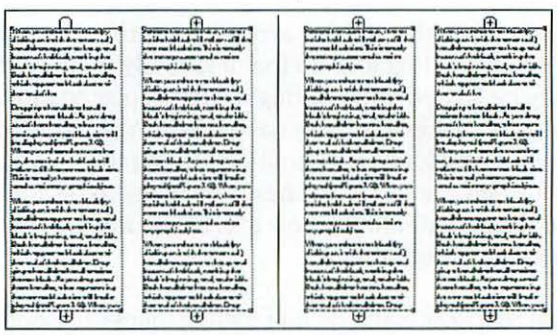


Figure 7-16: Using automatic text flow, text automatically continues to flow from column to column, page after page.

Semiautomatic text flow

A third method of text flow is semiautomatic, in which each column of text flow must be initiated individually, but the text icon is reloaded automatically if additional text remains after the text block is filled. Semiautomatic text flow is initiated with the semiautomatic text flow icon, which is displayed by pressing the Shift key and holding down the mouse button when *either* the manual or automatic text icon is displayed.

To begin semiautomatic text flow, position the semiautomatic text icon at the beginning of the column where you want the text to begin, and click the mouse button to initiate the text flow. When the text flow stops, the text icon will reload, and if the Shift key is still held down (or depressed at that time), the semiautomatic text flow icon will appear again. If the Shift key is no longer being held down, then either the manual text flow icon or the automatic text flow icon (shown in Figure 7-17) will appear, depending on the current setting of the Autoflow command in the Layout menu.

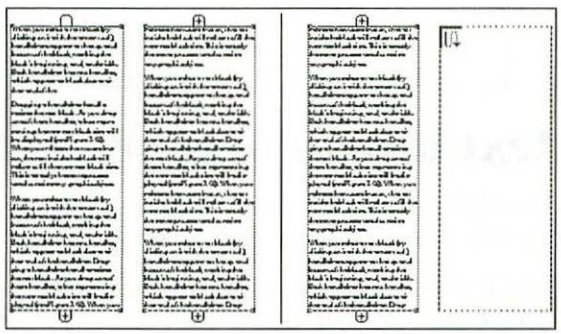


Figure 7-17: Using semiautomatic text flow, you decide where each text block begins, but you do not have to reload the text flow icon after each new text block is created.

Semiautomatic text flow is useful whenever you want to flow all the text from a particular document but do not wish to fill each available column top to bottom, as automatic text flow would.

Drag-placing to create a new text block

The most common way to create text blocks is by positioning one of the text flow icons at the top of a page or column and then clicking, but that is not the only way. If you want to create a text block where there are no column guides, or if you want to create a text block that is sized differently than the current column guides, you can drag-place with any of the text flow icons.

Simply position the cursor at the upper left corner of your desired text block, press and hold down the mouse button, and drag to the lower right of your desired text block (see Figure 7-18). Now release the mouse button. Your newly defined text block will immediately be filled with text. This same trick can be used with the text tool from the tool palette, but in that case the insertion point will flash, ready for you to enter text into the new text block.

Text blocks created with this method can cross existing column guides and can be positioned on the pasteboard or anywhere else in a publication. If all of the text in the story doesn't fit in the text block you define, a down arrow will appear in the tab of the lower handlebar of the text block. This is true even if the automatic text flow icon was used. You can then reload the text flow icon as described above and place the additional text either normally or using the drag-place method.

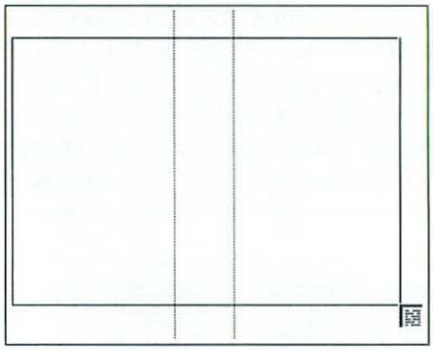


Figure 7-18: Drag-placing with any text flow icon allows you to determine the size and placement of the new text block, regardless of column guides or margins.

Importing text into or over an existing story

Sometimes you'll need to add imported text to an existing story in your publication, or to replace the existing text in a story. This can happen for a number of reasons:

- It can happen "by surprise"—when your editor or colleague hands you the new disk and asks "Can you use this newer version?"
- You may have done it intentionally, deciding that a document needed more editing than is appropriate for PageMaker, so you returned to the word processor to make major changes.
- You may lay out an article and find that it is not long enough. By inserting text into a story that has already been placed, you can then work with the combined text as a single story rather than as two separate stories.
- You can update old layouts with new articles. By replacing the existing story rather than simply deleting it and placing the new text as a new story, you can preserve the positioning and formatting of the text blocks as they thread through the publication.



You can use the Place... command to replace the text in an entire story, to replace a portion of a story, or to add imported text to an existing story. To do this, select the text you want to replace, or position the insertion point at the position where you want to insert the new text. If you want to select an entire story, use the text tool to set the insertion point anywhere within the story and then choose the Select all command from the Edit menu (Command-A). To select a portion of a story that spans multiple pages and/or text blocks, set the insertion point at the start of the section you want to select, then turn to the end of the section you want to select, hold down the Shift key, and click the text cursor. All text between the original insertion point and the Shift-click will be selected.

Then choose the Place... command. The Place document dialog box appears, as shown in Figure 7-19. Select the file you wish to import from the scrolling file listing on the left side of the dialog box (navigate to other folders or drives if necessary). If the file you selected is a compatible text file, the second and third Place options become selectable in one of two configurations. (If these options remain dimmed, the text insertion point was not set in an existing text block before the Place... command was chosen.)

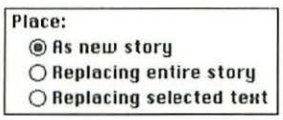


Figure 7-19: The Place options from the Place document dialog box.

If some text was selected when the Place... command was chosen, the second option is Replacing entire story, and the third option is Replacing selected text. Select Replacing entire story if you want the file you import to replace the entire story in which text was selected. This will replace all of the story's text even if you did not select the entire story. Select Replacing selected text if you want only the text you selected to be replaced; this leaves all text before and after the selection intact.

If no text was selected when the Place... command was chosen, but the insertion point was set inside a text block, the second option reads Replacing entire story, and the third option reads Inserting text. Select the Replacing entire story option if you want the file you import to replace the entire story in which the cursor was set. Select Inserting text if you want to add the text from the imported file to the existing story, starting at the position where you set the insertion point.

Inserting text into an existing text block using the Place... command is exactly the same as entering additional text manually. This means that the text below the insertion point flows through any subsequent text blocks in the story, and if all of the text doesn't fit into the last text block, you'll have to either lengthen that text block or create a new text block to hold the final text. To check for unplaced text, select the last text block in the story and look for a down arrow in the tab in the bottom handlebar.

After selecting the appropriate options, double-click the selected filename, click OK, or press Return or Enter. The selected file will be converted and imported. A progress dialog box will appear, as will a font substitution dialog box, if necessary. The text then replaces the existing text or adds to it, depending on the options you selected.



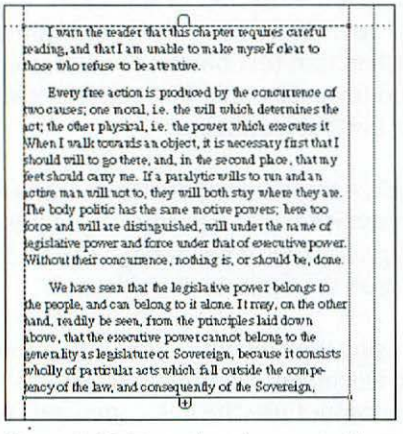
You can also replace the text in a story using the Link info... or Links... command, as described in Chapter 16, "Long Document Features." In fact, that is an easier way to replace an entire story; you cannot use the link commands to replace a portion of a story, however.

Creating New Text

In addition to importing text with the Place... command, there are two other ways you can get text into your publication. You can either create text right on your publication pages or you can create text in the story editor and then import it onto your publications pages. In this section, you'll learn how to create text directly on publication pages. Creating text in the story editor is covered in the next section of this chapter.

To create new text on a publication page, select the text tool from the tool palette, position the I-beam cursor where you want the text to begin, and click the mouse button. Be sure you are not overlapping any existing text blocks, or else your new text will be added to that text block rather than creating a new one. Once the text insertion point is set (it will be flashing on and off), start typing. The size of the text block you have created is determined by where and how the text tool is positioned and the mouse button clicked.

- **If the cursor is set within an existing text block**, any new text entered is added to that text block. In this case, no new text block is created. As you add text, all following text flows through the multiple text blocks. If the end of text does not fit into the last text block, the down arrow will appear, and you will have to reload the text flow icon and place the remaining text.
- **If the cursor is set by clicking between existing column guides**, the new text block will be the width of that column and as long as required to hold the text you enter (to the limit of the bottom of the page). The text will automatically begin at the left margin, and text will automatically wrap to the width of the column, as shown in Figure 7-20.


I wish the reader that this chapter requires careful reading, and that I am unable to make myself clear to those who refuse to be attentive.

Every free action is produced by the concurrence of two causes; one moral, i.e. the will which determines the act; the other physical, i.e. the power which executes it. When I walk towards an object, it is necessary first that I should will to go there, and, in the second place, that my feet should carry me. If a paralytic wills to run and an active man will not to, they will both stay where they are. The body politic has the same motive powers; here too force and will are distinguished, will under the name of legislative power and force under that of executive power. Without their concurrence, nothing is, or should be, done.

We have seen that the legislative power belongs to the people, and can belong to it alone. It may, on the other hand, readily be seen, from the principles laid down above, that the executive power cannot belong to the generality as legislature or Sovereign, because it consists wholly of particular acts which fall outside the competency of the law, and consequently of the Sovereign,

Figure 7-20: Text placed or created between column guides takes the width and length of the column.

- **If the cursor is set by clicking at any location that is not between two column guides**, the new text block will be nearly as wide as the current page, and as long as required to hold the text you enter (to the limit of the bottom of the page or pasteboard). See Figure 7-21 for an example.

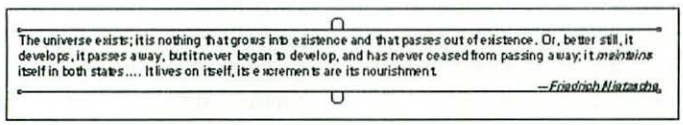


Figure 7-21: The text block created when text is entered on the pasteboard can be nearly as wide as the page itself.

- **Drag-placing predefines the text block size.** If you want to define a text block that does not conform to existing column guides, position the text tool's I-beam cursor anywhere in the publication window, except over an existing text block, press and hold the mouse button, and drag to the size that you wish the new text block to be. Then release the mouse button and the insertion point will flash in the upper left corner of the new text block. Enter your text before clicking the mouse button again.

To enter more text than will fit into one text block, you have to thread the text to a second text block and then continue entering text into the second text block. To do this:

STEPS:	Entering Additional Text in a Full Text Block
Step 1.	Select the arrow tool and click on your new text block so that its handles appear.
Step 2.	Click and hold on the tab in the handlebar at the bottom of the text block and push the handlebar up two or three lines. The down arrow symbol will now appear in the tab in the lower handlebar to show that not all text has been placed.
Step 3.	Click the arrow tool on this tab, and the cursor will become a loaded text icon. (Make sure to click the mouse button quickly; if you press and hold it down, the loaded text icon will not appear.)
Step 4.	Position the loaded text icon at the location where you want the second text block to be located, and click the mouse button. The text that you had hidden under the bottom handlebar will then appear.
Step 5.	Select the text tool from the toolbox, position it to the right of the last word in the new text block, and click the mouse button. The insertion point is now set, and you can add more text to this text block.
Step 6.	Repeat this procedure each time you fill a text block and want to enter additional text.

Cutting and Pasting Text

One of the most common text-editing functions is cutting or copying text from one location and then pasting it to another location. If you select text with the text tool and then cut, copy, and paste it within PageMaker, the text retains all of its character-level formatting but does not retain its paragraph-level formatting. Instead, the text will assume the paragraph-level formatting of the text block into which it is pasted, or if it is pasted into a new text block, it will take on the default paragraph-level formatting. (The distinction between character-level and paragraph-level formatting is fully described in Chapter 9, "Formatting Text.")

If you select a text block with the arrow tool on the other hand, and then cut, copy, and paste it to another location, it will retain both the character-level formatting and the paragraph-level formatting.

Special Characters

When entering text into PageMaker, you'll frequently need access to the special characters shown in the table in this section. Here you can see each of the characters PageMaker makes available in most PostScript and TrueType fonts, the keys you need to press to add these characters to your text, and the codes you'll need to enter to use these characters in the Find or Change dialog boxes.

In addition to these special characters, most fonts make available other characters as part of their extended character sets. These vary widely from font to font and font vendor to font vendor. To find out what extended characters are lurking in your fonts, use a desk accessory like Key Caps or open the Charset.PT5 template included with PageMaker 5. Changing the font in this publication to any one of your fonts, and then printing it will provide you with a complete map to the font's extended character set.



Note that some fonts—mostly unusual display fonts, public domain or shareware fonts, or fonts from small type houses—don't honor this special characters list. You should always check your special characters carefully *after* your pages are printed; they can sometimes appear correct on screen and yet print incorrectly.

Special characters and their keyboard equivalents

Characters	*Keyboard Equivalent*	*Code for Find/Change*
Current page number	Command-Option-p	^3
Discretionary hyphen	Command— (hyphen)	^-
Ellipses	Option-; (semicolon)	Option-;
Em dash	Shift-Option— (hyphen)	^_
Em space	Command-Shift-m	^m
En dash		Option— (hyphen) ^=
En space	Command-Shift-n	^>
Line break	Shift-Return	^n
Non-breaking hyphen	Command-Option— (hyphen)	^~
Non-breaking slash	Command-Option-/ (slash)	^/
Non-breaking space	Option-spacebar	^s
Single quotation close	Option-Shift-]	^]
Single quotation open	Option-]	^[
Open quotation	Option-[	^{
Close quotation	Option-Shift-[	^}
Thin space	Command-Shift-t	^<

The Story Editor

The story editor is a word processor of sorts that is built into PageMaker for those times when the formatting of text within your publication makes it hard to read and edit, or when you need to do some fairly extensive text entry or editing but don't want to switch to your word processor. You can move any story that has already been placed into your publication into the story editor, import new stories directly into the story editor, or create new stories in the story editor.

The story editor is accessed with Edit story command from the Edit menu (Command-E). If the text cursor is set within a text block, or a text block is selected with the arrow tool, when the story editor command is chosen, the story contained in that text block is opened in the story editor. If no story is selected (with either the arrow tool or the text tool) when the story editor command is chosen, an empty, untitled story window appears, along with the story editor menu bar. You can also enter the story editor by triple-clicking with the arrow tool on any text block in your publication.



The menu bar changes a little when you leave the layout view and enter the story editor: The Layout and Element menus are removed and the Story menu is put in its place. Also, the Find..., Change..., and Spelling commands are available in the story editor but dimmed when working in the layout view.

The first thing you'll notice about the story editor is that all text appears in one font and at one type size, regardless of the font and type size that was used to format the text. This is the way the story editor is supposed to work; you specify a font and type size that is easy to read in the Preferences dialog box, and all stories use that font and type size in the story editor. The idea is that in the publication window stories are often formatted with fonts and small point sizes that make them difficult to read. Also the many threaded text blocks that hold longer stories slow down your ability to read and edit a story. In the story editor, an entire story appears in one easily scrollable window and in one easy to read font and type size, as shown in Figure 7-22.

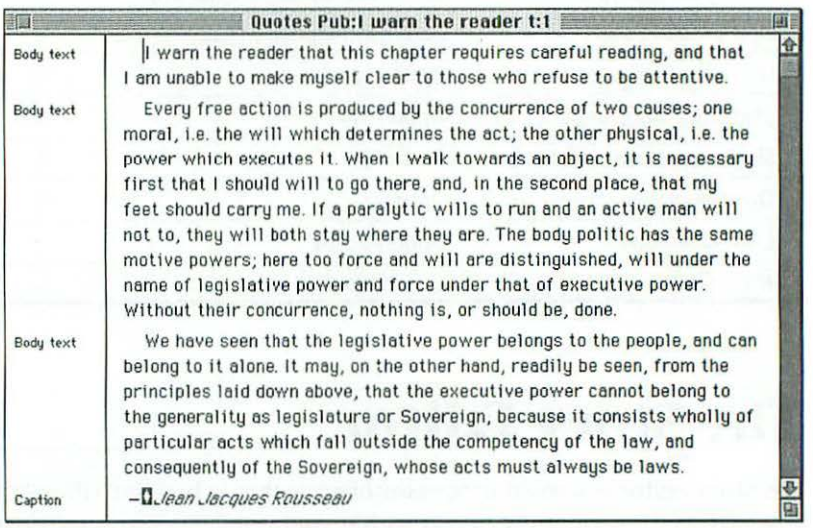


Figure 7-22: A window in the PageMaker story editor.

You can apply character or paragraph formatting to text while it is in the story editor, but the results of some commands—such as font, type size, and letter spacing commands—will not display in the story editor. Rest assured that these commands have been applied, and you'll see them when you switch back to the publication window. Complete details on using all of PageMaker's character and paragraph formatting are provided in Chapter 9.

To return from the story editor to the layout view, click the close box in the story editor title bar, choose the Edit layout command from the Edit menu, or choose the layout option from the submenu of the publication name in the Window menu.

Importing text into the story editor

To import a file from disk to the story editor, open the story editor (Command-E) and then choose the Place... command from the file menu, just as you would in the publication window. This is a change from PageMaker 4.0 or 4.2, when an Import... command in the Story menu served this purpose. Select any available file using the Place dialog box, as described earlier in this chapter.

Once imported, the new story appears in a new story editor window. You can now review the story or edit it as necessary before placing it into your publication.

To place the story into your publication, choose the Edit Layout command from the Edit menu (Command-E) or click the close box in the story editor window. The Edit layout command transfers you to the publication window directly; clicking the close box displays a dialog box like the one shown in Figure 7-23. Click the Place button if you want to add the story to your publication.

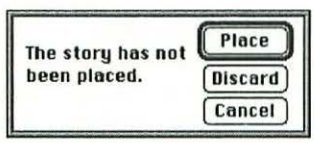


Figure 7-23: This dialog box appears when you try to close an unplaced story in the story editor.

When the publication layout reappears, the cursor will be the manual or automatic text flow icon (depending on the status of your Autoflow command). You can then place this story anywhere in the current publication, using the techniques described earlier in this chapter. You can edit the story in the story editor again at any time by selecting it with the text or arrow tool and choosing the Edit story command (Command-E) or by triple-clicking on any text block in the story with the arrow tool.

Alternatively, you can just close the story in the story editor and discard it without adding it to your publication. To do this, click the window's close box or choose the Close story command from the Story menu. Before the story disappears, a dialog box will appear asking you to confirm that you want to discard a story that has not been placed. Click the Discard button only if you are sure; there is no way to get the story back after discarding it.

Creating new text

When an untitled window appears in the story editor, you can begin creating a new story immediately—just start typing. If an untitled window is not available, choose the New story command from the Story menu to create a new untitled window.

After entering and editing a new story in the story editor, you can place it into the current publication by choosing the Edit Layout command from the Edit menu (Command-E), or clicking the close box in the story editor window. This brings the publication window forward and provides a text placement icon with which you can position and lay out the text.

Once positioned within your publication, stories created in the story editor behave exactly like stories imported from an external word processor. The one exception is that they are not linked to any external file, so PageMaker's Link commands cannot be used on these stories. (The Link commands are introduced and explained in Chapter 16, "Long Document Features.") You can, however, export stories created in the story editor to an external word processing file, using the Export... command, as described in Chapter 9, "Formatting Text."

The Find command

The story editor's Find command can search for text within a selection in the current story, in the entire current story, in all stories in the current publication, or in all open publications. To perform a search, choose the Find... command from the Edit menu, and the Find dialog box will appear as shown in Figure 7-24.

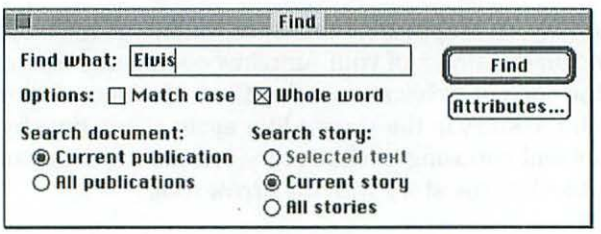


Figure 7-24: The Find dialog box.

The options in the Find dialog box:

- **Find what.** If you are searching for specific text, enter or paste that text into the Find what option box. In searches that are looking for text attributes regardless of the specific text, leave this option blank.

  To search for text that matches some characters and varies in other characters, include wild-card characters in your search text by adding question marks ? to the search text. (To search for an actual question mark character, enter ^?.) For example, searching for ?alk would find all occurrences of walk, talk, and any other four-letter word ending with alk.

  You can include other special characters in your search by inserting them as specified in the following table.

This table shows special characters, the symbols used to search for them, and the keyboard equivalents that produce them in normal text. If the symbol itself is used as the search symbol, enter the keyboard equivalent directly into the Find or Change dialog box. The caret character (^) is created by pressing Option-6.

Character	*Search symbol*	*Keyboard equivalent*
Any character (wildcard)	?	n/a
Bullet	•	Option-8
Caret	^^	Shift-6
Computer-inserted hyphen	^c	n/a
Copyright symbol (©)	©	Option-g
Ellipsis	...	Option-;
Em dash	^_	Option-Shift—
Em space	^m	Command-Shift-m
En dash	^=	Option—
En space	^>	Command-Shift-n
Index entry marker	^;	n/a
Inline graphic marker	^g	n/a
Line end (Shift-Return)	^n	Shift-Return
Nonbreaking hyphen	^~	Command-Option—
Nonbreaking space	^s	Option-Spacebar
Nonbreaking slash	^/	Command-Option-/
Optional hyphen	^-	Command—
Page number marker	^# or ^3	
Paragraph end (Return)	^p	Command-Option-p
Question mark	?	?
Registered trademark (®)	®	Option-r
Tab	^t	Tab
Thin space	^<	Command-Shift-t
Trademark symbol (™)	™	Option-2
Typographer's open quote	"	Option-[
Typographer's close quote	"	Option-Shift-[
Single open quote	'	Option-]
Single close quote	'	Option-Shift-]
White space	^w	Spacebar

- **Options**. Select the Match case option if you want the search to be limited to the exact capitalization entered in the Find what option box, or leave this option deselected if you want to find that text regardless of its capitalization. Select the Whole word option if you want to search to locate the text when it is an entire word or phrase and not a component of another word or phrase. (For example, a search for *and* that is not limited to whole words would also find *Andy*, *Band*, and *Operand*. If the search is limited to whole words, these occurrences would not be found.)
- **Search Document**. Use this option to limit your search to the current publication only or to include all open publications.
- **Search Story**. This option determines what text is searched. Selecting the Selected text option limits the search to text that was highlighted before the Find... command was chosen. Selecting the Current story option causes the search to begin at the current location of the insertion point, continue to the end of the story, and then ask if the search should start again at the top of the story. Selecting the All stories option instructs the search to begin at the top of the first story that was placed in the publication and continue through each story in the publication in the order in which they were imported. If the Search document option is set to All publications, the search will then continue through the stories in each open publication.
- **Attributes... button**. Clicking the attributes button brings up the Attributes dialog box, shown in Figure 7-25. By selecting a paragraph style, font, type size, and type style in this dialog box you can limit your search to text that matches these selected attributes; or if no text was entered in the Find what option, it will search for any text matching these attributes. Select the desired attributes from the pop-up menus and then click the OK button to return to the Find dialog box.

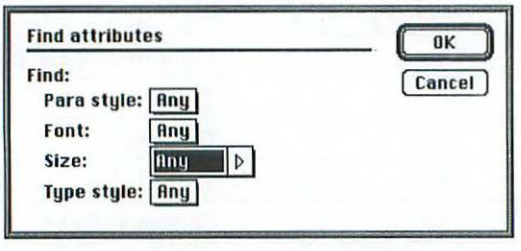


Figure 7-25: The Attributes dialog box lets you search for text by its formatting rather than its content .

With all of the Find dialog box options set, click the Find button to begin the search, or click the Cancel button to return to the story editor without executing the search. As the search proceeds, PageMaker will highlight results that match the search. The Find dialog box remains on-screen when a match is found, and the Find button changes to Find next. If the text that is found is not the text you are looking for, click the Find next button to search for the next matching occurrence. If necessary, you can move the Find dialog box to a new position by dragging its title bar.

When PageMaker finds text that you want to edit, you can close the Find dialog box by clicking its close box, or you can click in the story and begin editing the selected text. To restart the search using the same search parameters, choose the Find next command (Command-,) from the Edit menu. This will locate additional matching text, if it exists in the selected search range, and highlight that text. At this point you can edit the text or continue to search by again choosing the Find next command (Command-,).

The Change command

The Change... command (Command-9) is used to locate a specific text or style attribute and replace it with another text or style attribute. For example, you might want to find each italic occurrence of Father Smith and change it to Rabbi Rosen in bold text. Or you might want to find all 9-point text and change it to 10 point.

The options in the change dialog box (shown in Figure 7-26) are almost identical to those in the Find dialog box, as described earlier.

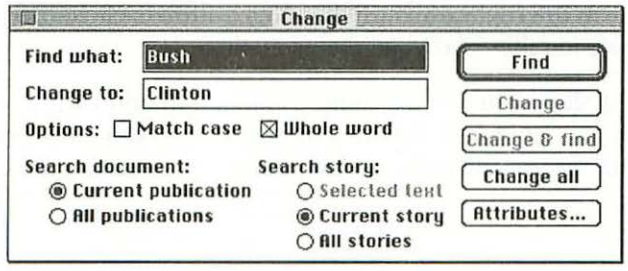


Figure 7-26: The Change dialog box is used to perform search and replace operations.

These are the only unique options:

- **Change to.** This option box is used to enter text that should replace the text entered in the Find what option box. As in the Find what option box, special characters can be used in this option box (see the list earlier in this section), but wild-card characters (?) cannot.

  When changing text attributes regardless of the specific text, leave this option blank.

- **Attributes... button**. The Attributes dialog box now includes two sets of options, one for the search text and one for the change text.

  After completing the Change dialog box options, four buttons are available to execute your search and replace operation. If you do not want to execute the search and replace, click the close box in the upper left corner of the Change dialog box to return to the story editor.

- Click the Find button to locate the first occurrence of the text and attributes selected. PageMaker will highlight the text it finds, and you can then click the Change button to execute the replacement, the Change & find button to execute the replacement and find the next occurrence, the Find button to skip the replacement and find the next occurrence, or the Change all button to execute the replacement and change every other occurrence in the selected text range.

- The Change button is available only when text matching the search attributes is selected, usually as a result of the Find button. Clicking the Change button replaces the selected text with the text in the Change top option box and/or the attributes set in the Attributes dialog box. After executing the change, you can either close the Change dialog box by clicking its close button or click the Find button to locate the next occurrence of the search text, or the Change all button to change every other occurrence in the selected text range.

- The Change & find button is available only when text matching the search attributes is selected. Clicking this button executes the replacement and finds the next occurrence of the search text or attributes.

- Clicking the Change all button finds each occurrence of the search text or attributes and replaces it with the new text or attributes, without stopping each time to confirm the replacement. When this button is clicked, a progress dialog box shows the number of replacements made.

PageMaker does not allow you use the Undo command to undo any changes made in the Change dialog box, but you can undo changes by reversing the options, searching for the text or attributes you changed to, and replacing them with the text or attributes you changed from.

The Spelling command

You can spell check any or all stories in your publication by choosing the Spelling command (Command-L) from the Edit menu. This brings up the Spelling dialog box, shown in Figure 7-27. If you want to spell check only a portion of your text, select that part of the text before choosing the Spelling command.

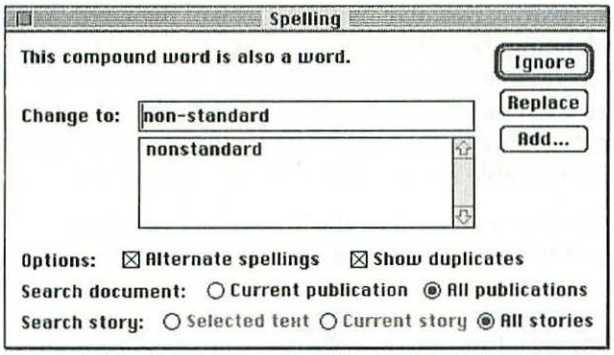


Figure 7-27: The Spelling dialog box in the story editor.

If any text was selected when the Spelling command was chosen, the search option Selected text will be selected. If not, the Current story option will be selected. If you want to check the spelling in all stories in the current publication, choose the All stories option.

Initiate the spell-checking process by clicking the Start button or pressing Return. PageMaker will then begin to search the specified text range. When a suspect word is found, PageMaker highlights the word in the story windo, and displays it in the Change to option box. Above the Change to option is a brief description of the problem with the suspect word. A list of possible correct words appears in the scrolling list below the Change to option. If the Spelling dialog box is in your way, you can move it by dragging its title bar.

At this point, you have several possible actions:

- **To replace the suspect word with a word from the suggestion list**, simply click the replacement word and then click the Replace button or press Return.
- **To manually correct the suspect word**, edit the text in the Change to option and then click the Replace button or press Return.

  You can also click in the story window to manually edit the text directly in the window. This causes the Spelling dialog box to disappear, and you will have to reselect the Spelling command (Command-L) to continue the spell-checking process. (Be sure no text is selected when you re-execute the Spelling command, or the Selected text search option will be chosen, and you will have to select the Current story option to complete the spell-checking operation.)
- **If nothing is wrong with the suspect word**, click the Ignore button (or press Return if the Ignore button is highlighted).
- **If you want to add the suspect word to your own dictionary** so PageMaker will not flag it as suspect in the future, click the Add... button, and the Add word to user dictionary dialog box, shown in Figure 7-28, will appear, with the suspect word entered in the Word option box. PageMaker automatically adds tilde (~)

symbols representing possible hyphenations of the word. You can remove these symbols by deleting them if you do not want the word to be hyphenated in that way, or add additional tilde characters to mark other possible hyphenations. As in the Hyphenation dialog box, three consecutive tildes represent the preferred hyphenation, two consecutive tildes are the second-best hyphenation, and single tildes are less desirable but legitimate hyphenation points.

Click the OK button when satisfied with the new word and its hyphenation, or the Cancel button if you decide not to add this word to your dictionary.

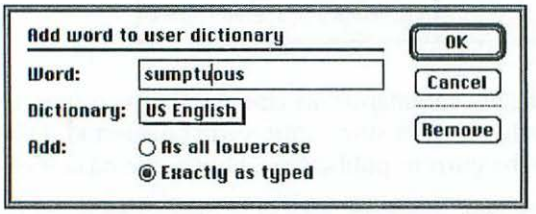


Figure 7-28: The Add word to user dictionary dialog box.

Continue working in the Spelling dialog box until all of your text has been checked, and then click the close box in the upper left corner of the title bar to return to the story editor. To return to the layout view, choose the Edit Layout command (Command-E) from the Edit menu, the Replace command (Command-D) from the File menu, or click the close box in the story window (or all open story windows).

The Clipboard, Edition Files, and OLE

Everyone who uses the Macintosh is familiar with the Clipboard, which lets you cut or copy text or graphics and then paste them back into the same file or into another file. PageMaker of course supports the Mac's Clipboard, and in addition it supports two extensions to the Clipboard mechanism, System 7's edition manager (sometimes called Publish and Subscribe), and Microsoft's OLE (Object Linking and Embedding).

The Clipboard

The Clipboard may seem like a strange way to get text into a PageMaker publication, but in fact it is quite handy and can even let you bring in text that cannot be brought in using any other method. This is true because anything that you can cut or copy onto the Macintosh Clipboard can be pasted into PageMaker. This includes text or graphics obtained from several different sources:

- **Within the current publication.** The Clipboard can be the fastest way to move a text block from one page to another—but remember that when you cut or copy a text block, it becomes disconnected from any other threaded text blocks.
- **Another PageMaker publication.** The trick was very handy before PageMaker supported multiple open publications and allowed you to drag text or graphics between two files. But even now it can still be convenient.
- **A document in another application.** Since virtually every application on the Macintosh lets you copy to the Clipboard, this lets you transfer text from many programs whose files cannot be placed directly into PageMaker (because they are not compatible with PageMaker import filters). To do this, cut or copy the text you want to transfer, open PageMaker and the publication you want to add the text to, and choose the Paste command.
- **The Scrapbook.** The introduction of MultiFinder, and then System 7, diminished the role of the Scrapbook on the Macintosh, but it still represents a good way to temporarily store text and graphic elements that you need to move from one program to another. PageMaker is fully compatible with all file formats supported by the Scrapbook, so anything you can put in the Scrapbook you can copy and paste into PageMaker.

The Paste command

In most cases you'll use the Paste command just as you would in any other application: Choose Paste from the Edit menu (Command-V), and the text or graphic elements will appear on the current publication page. In some cases, however, PageMaker works a little differently than other programs.

When you paste text from another application or text that was selected with the text tool and cut from a text block elsewhere within PageMaker, a new text block is created on the current publication page. If you paste text that was cut as an entire text block (selected with the arrow tool) from within PageMaker, the pasted text block will retain its original size. In either case, after the Paste occurs, the cursor automatically becomes the arrow tool, and you can then move or resize the resulting text block as explained next.

An option for pasting text is to use a form of the drag-placing trick introduced earlier: Create a new text block by dragging with the text tool, and then choose the Paste command (Command-V) to flow the text into the new text block. If the entire selection of pasted text will not fit within the text block, a down arrow will appear in the handle-bar tab at the bottom of the text block. You can then flow the remaining text as described earlier. The drag-place method will not work if the Clipboard contains more than one text block or if it contains both text and graphics.

Another option, if the Clipboard contains text, is to add the pasted text to an existing text block. To do this, set the text insertion point in any existing text block at the point where you want the text to be inserted, and choose the Paste command. The text will be added just as if it had been entered from the keyboard. Of course, all subsequent text in the story will flow downward through the text blocks, so you should check the end of the last text block to make sure all text remains visible.

The Paste Special command

When you copy text or graphic elements to the Clipboard, some applications provide the Clipboard with information in more than one file format. When you then use the Paste command, PageMaker automatically selects the file format that it can use most easily or accurately. The Paste Special command allows you to choose which of the available file formats is used to transfer the contents of the Clipboard into PageMaker. When you choose Paste Special, the available file formats for the current contents of the Clipboard are listed in ranked order of which PageMaker can best import, as shown in Figure 7-29.

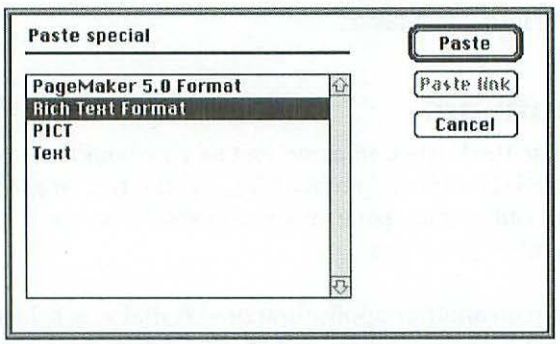


Figure 7-29: The Paste Special dialog box lists all file formats available for the current contents of the Clipboard.

System 7 edition files

System 7's edition manager was supposed to be the next step beyond the Clipboard in allowing elements to move between Macintosh applications. Through its Publish and Subscribe commands, the edition manager provides a way to export text or graphic elements from one System 7 savvy application (Publish) and import them into any other System 7 savvy application (Subscribe). Of course, this is just what you can do with Copy and Paste, but with Publish and Subscribe the link between the source document and the destination document remains alive. This means that if the original document changes, the text or graphics transferred via Publish and Subscribe can be manually or automatically updated to reflect those changes.

Publish and Subscribe perform as advertised, and due to some strong-arm tactics by Apple Computer, nearly every program updated since the release of System 7 includes these features. Still, very few people appear to actually use these capabilities to transfer elements between their applications. It could be the stupid names, it could be the clumsy interface, it could just be another symptom of the whole System 7 marketing flop. Who knows?

PageMaker supports the Subscribe half of Publish and Subscribe, letting you import elements (called edition files) that were exported using the Publish command in other applications. You cannot Publish from within PageMaker, which means you cannot create new edition files of text or graphic elements from inside your publication. Aldus has placed the Subscribe commands in the Editions submenu in the Edit menu. Choosing the Subscribe to command brings up the Subscribe to dialog box, shown in Figure 7-30. This dialog box allows you to select any edition files you want to import into your publication, and after subscribing to an edition file, it presents the Subscriber options command. This command brings up the Subscriber options dialog box, shown in Figure 7-31, which you can use to determine when updates made in the original file will be passed through to the PageMaker publication, or to open the original application and the original document file.

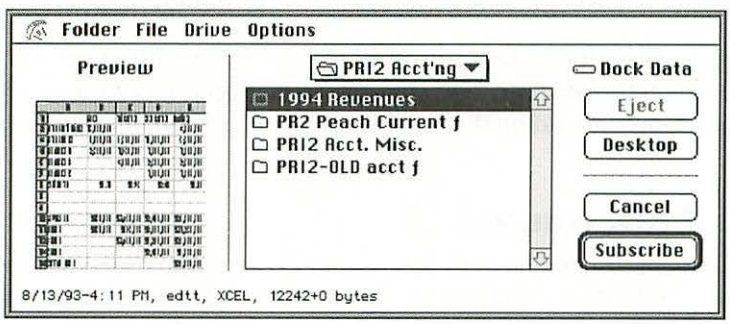


Figure 7-30: The Subscribe to dialog box is used to import edition files. You can also import these files with the Place command.

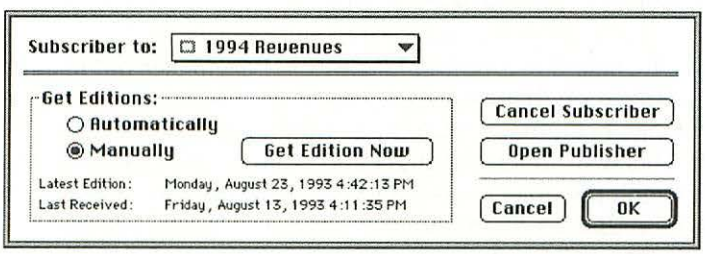


Figure 7-31: The Subscriber options dialog box lets you manage edition files in your publication.

You do not, however, ever have to use these commands, even if you want to work with edition files. You can "Subscribe" to edition files by simply placing them with the Place command just like any other text or graphic element, update their external links using the Links command and launch the application that created the original document, and open the original document, using the Edit original command.

OLE objects

Microsoft's answer to System 7's edition manager is a technology called Object Linking and Embedding (OLE), which is available for both Windows and System 7. Like the edition manager, OLE provides a way to move elements from one application to another and have any changes made to the original document pass through to copies that are used within other documents. Actually, OLE provides two ways to do this. OLE-linking works very much like the edition manager, in that a new data file is created to hold the elements exported from the source application (the OLE equivalent of the Publishing application), and that data file is then imported into the destination application (the OLE equivalent of the Subscribing application). OLE-embedding, on the other hand, does not require that a new data file be created; instead the original document from one application is itself imported into the destination application.

PageMaker supports both OLE-linking and OLE-embedding. Although OLE is not as widely supported on the Macintosh as the edition manager, it is supported by all Microsoft applications, including the immensely popular Word and Excel.

The Paste Link command

To create an OLE-link, all you have to do is copy text or graphics from a document in an OLE compatible application (which is technically known as an OLE server), switch into PageMaker, and then choose the Paste Link command. The Clipboard contents will then appear as a new object in the publication window.

You cannot edit OLE-linked text or graphics within PageMaker but instead must edit them using the application that created them. To do this, select the OLE object and choose the Edit Object command from the bottom of the Edit menu, or triple-click on the object itself. This will launch the application that created the object and open the document from which the object was copied. Edit the document to your heart's content and then choose the Update command from the application's File menu. Close the document or quit the application if you want, and then switch back into PageMaker. Any changes you made will automatically be reflected in your publication.

If you do not want changes made to the original document to automatically transfer to the OLE-linked object in your publication, select the object, choose the Link options command from the Element menu, and deselect the Update automatically option. (A complete discussion of PageMaker's Link options is presented in Chapter 16, "Long Document Features." See the discussion there for more details.)

The Insert object command

The Insert object command lets you use any OLE-server application on your Mac to create new elements for your publication, and initiate this process from inside of PageMaker. To begin, choose the Insert object... command from the Edit menu. This brings up a list of the kind of objects you can create using the OLE-compatible programs on your hard drive, as shown in Figure 7-32.

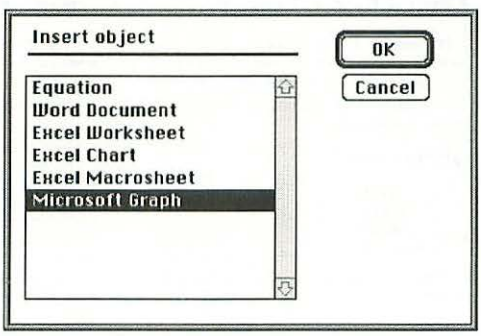


Figure 7-32: The OLE objects list dialog box from the Insert object command.

Select the type of object you want to create and click OK. This will launch the program that you'll use to create the object. A new document is automatically opened, and you can then create the text, spreadsheet, or graphic using any of the tools and features that application provides. When you've finished, choose the Update command from the File menu, close the document or quit the application if you want, and switch back into PageMaker. The new element you created will automatically be imported into your PageMaker publication as an OLE-embedded object. Figures 7-33 and 7-34 show the process.

Now that this OLE object is in your PageMaker publication, you can edit it at any time by selecting it and choosing the Edit object command from the bottom of the Edit menu or by triple-clicking on the object itself. The application that created the object will be launched, and the document containing the element will be opened.

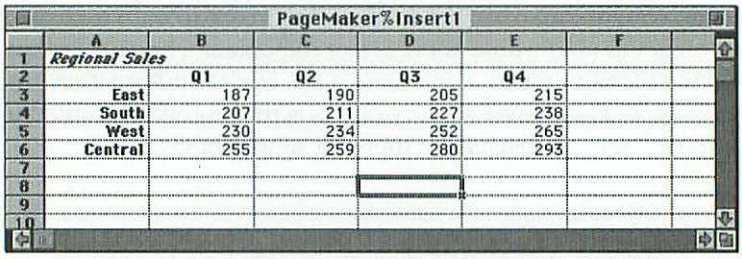


Figure 7-33: An Excel document being created for use in PageMaker.

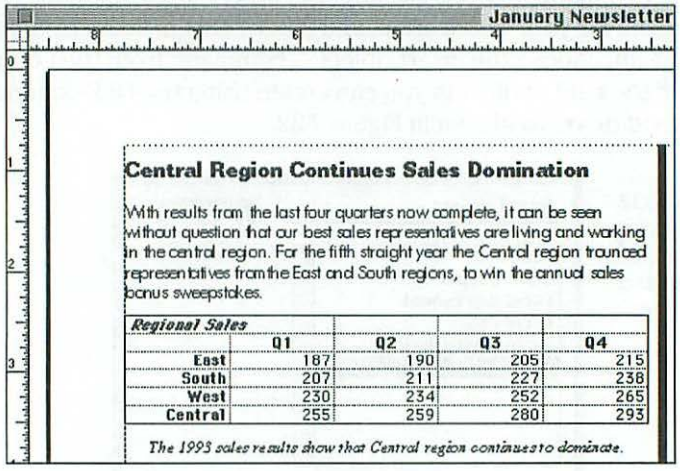


Figure 7-34: The finished Excel worksheet in the PageMaker publication.

Exporting Text

After editing text in PageMaker, you will occasionally want to export your text out of PageMaker into word processing (or text-only) format. This allows you to take advantage of the superior text-processing features provided by most word processors or to use the text for some other purpose.

PageMaker allows you to export any amount of selected text, or an entire story, to a disk file in text-only or word processing format. The word processing formats available to you depend on the import/export filters available in the Filters folder inside the Aldus folder that is in your System folder. Files exported to one of the word processing formats will retain all of the character- and paragraph-formatting attributes that were applied in PageMaker. Style sheets used to format text that is exported to Microsoft Word will also be converted and included in the exported file. Style sheet tags can be included in any exported text file, regardless of the export format.

To export text, select the text you wish to export, or, if you wish to export an entire story, set the insertion point anywhere in the story. Choose the Export... command from the File menu, and the Export document dialog box will appear, as shown in Figure 7-35. Select the File format that you wish to use for your exported file from the scrolling list on the right side of the dialog box. Check the Export option, and select the Entire story option if you want to export all the text within the currently selected text block. If the insertion point was set but no text was selected when the Export... command was chosen, the Selected text only option will be dimmed.

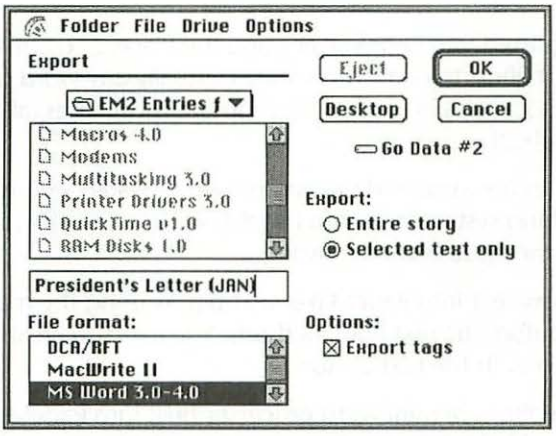


Figure 7-35: The Export document dialog box is used to save stories from your publication in stand-alone text files.

Click the Export tags check box if you would like style sheet tags to be placed before each paragraph in the exported document. Style sheet tags consist of the style sheet name placed between the less than (<) and greater than (>) characters. By exporting style sheet tags, you make it possible to use the Read tags option in the Place document dialog box when importing the document back into PageMaker, thereby retaining all style sheet links. Microsoft Word users do not need to use this option, since style sheets are exported to and imported from Microsoft Word files automatically.

Enter a name for your exported file in the option box below the scrolling file list. Any legitimate Macintosh filename is acceptable. Use the folder bar, folders, drive icon, and Eject and Desktop buttons to select the location to which your exported file will be saved. When satisfied with all of the options, click the OK button or press the Return key to save the exported file, or the click the Cancel button to abort the export process and return to the publication window.

After editing your exported file in a word processor, you can reimport it into PageMaker, replacing the existing text with the updated file or placing it into a new publication. All of these options were described earlier in this chapter.

Summary

- Text exists in PageMaker publications as logical stories and in physical text blocks. Text flows through the various text blocks of a story as you adjust the size of the text blocks.
- You can resize text blocks by dragging on the handles that appear when the text block is selected or by pulling the tabs on the top or bottom text handlebars.
- Text is imported into PageMaker using the Place. . . command. PageMaker uses import filters to convert text from virtually any word processor into the format that it stores in your publications. In most cases, all formatting will transfer perfectly.
- If any font in the imported document is unavailable, you can use the PANOSE font matching system built into PageMaker to select the fonts you want to substitute for those that are missing.
- You can flow text into PageMaker text blocks using the manual, semiautomatic, or automatic text flow methods. You can also create text blocks by drag-placing text with the text cursor.
- The story editor is a mini word processor built into PageMaker. It lets you see text in a legible font and type size regardless of how the text is formatted in your publication, and provides Font, Change, and Spelling commands.
- You can export the text from any PageMaker story, saving it in a new font on disk in text-only format, or in the format of many popular word processing applications.

CHAPTER 8

Sample Project One

Now that I have covered the most fundamental aspects of using PageMaker and working in the publication window, you may want to take some time to create the sample project outlined in this chapter. Sample projects reintroduce you to each of the features and methods discussed in the reference chapters while allowing you to work toward a real and tangible goal. This kind of experience will come in very handy when you start creating your own documents.

In this first project, you will use PageMaker to create a newsletter — the quintessential PageMaker document. During the creation of this document, you tour PageMaker's abilities and begin to see the ways in which these abilities can be used to create not only newsletters, but virtually any kind of document.

This newsletter project is the first of three sample projects presented in this book and therefore focuses on the elementary aspects of PageMaker's commands and features. For those who feel daunted by the prospect of creating a full-fledged document, you will find the newsletter to be surprisingly elementary. It consists of just two pages, including three short articles and a series of simple geometric elements created inside PageMaker. You are encouraged to follow along and create a newsletter, as I describe it — all you will need are the files in the PM Bible Ch8 Files *f* on Disk 1 included with this book (see Figure 8-1) and Aldus PageMaker 5 itself. You may either copy this folder to your hard drive or work directly off Floppy Disk 1.

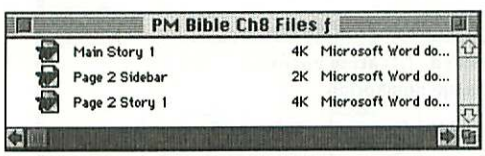


Figure 8-1: This folder includes elements to create the simple, two-page newsletter.

Although most of the PageMaker features used in this chapter have been introduced previously, a few may be new to you. The introductions for all commands should be sufficient for your work in completing the sample project, even if you haven't read all the previous chapters. If you are having problems with any particular topic, feel free to locate the more complete discussions included in the reference chapters.

Creating Your Publication

1. To begin creating your publication, first launch PageMaker. There are several ways to do so.

   - Double-click the PageMaker icon on your desktop.
   - Select the icon or filename, and choose the Open... command from the File menu, or press Command-O.
   - Use a launching application or utility such as Now Utilities, QuicKeys, or On Cue.

   Click your mouse button anywhere on your display to dispense with the copyright screen.

2. Choose the New... command from the File menu or press Command-N to bring up the Page setup dialog box, in which you delineate specifications for many global attributes of your document. Set the options as follows:

   Page size: Letter Double-sided: selected
   Orientation: Tall Facing pages: selected
   Start page #: 1 # of pages: 2
   Margin in inches: Inside: 0.5, Top: 1, Outside: 0.5, Bottom: 1

   Figure 8-2 shows the completed Page setup dialog box.

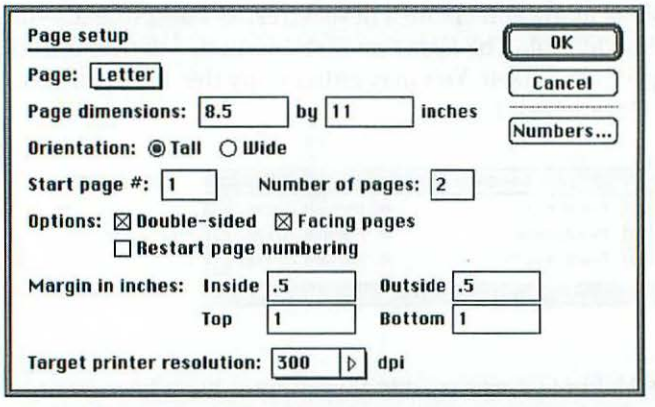


Figure 8-2: The Page setup dialog box containing your newsletter specifications.

(**Note:** This project uses inches as the unit of measurement. To make this the current Measurement system, use the Preferences... command in the File menu.)

Tips for working in dialog boxes:

- When selecting or deselecting radio-button or check-box options, you can click either inside the circle or square or on the option name next to the button or box.
- Press the Tab key to move to the next option box, selecting the current value there. Once selected, enter a new value to replace the selected value if necessary. Press Shift-Tab to move backward between option boxes.
- Double-clicking on the value in an option box will also select it so that it can be overwritten (replaced).
- Setting the insertion point in an option box allows you to use the Backspace or Delete key to delete existing values.

When you have finished entering the specifications for the new publication, click the OK button or press Return or Enter to instruct PageMaker to create the document as you have specified.

A new publication window displays, showing the first page of your publication, as shown in Figure 8-3. The on-screen display includes page icons for the left and right master pages as well as pages 1 and 2, the toolbox, scroll bars, and the rulers. Your display may be different if the default settings have been changed. (If the rulers are not visible, press Command-R.)

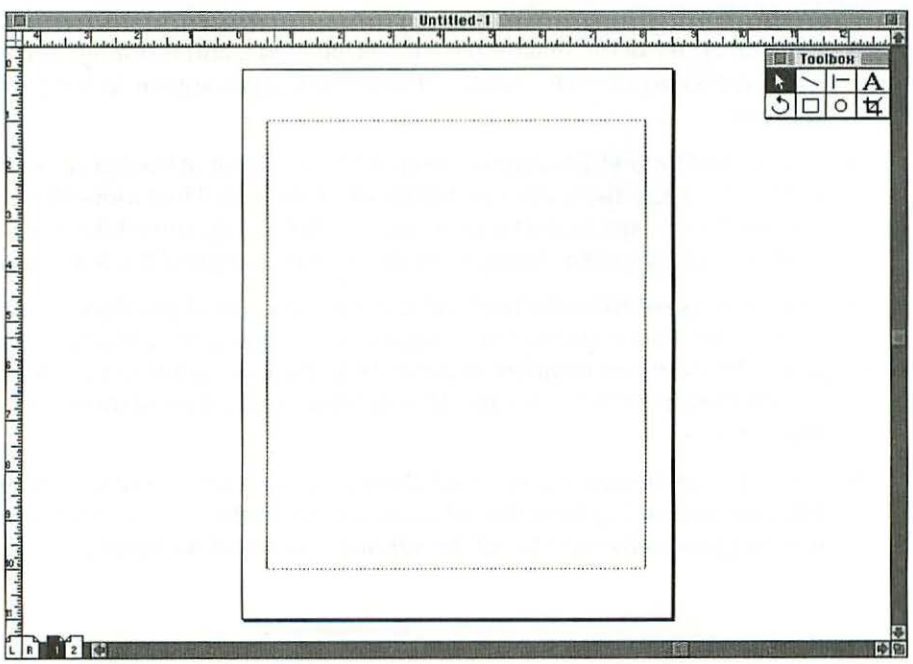


Figure 8-3: The new publication window resulting from your page specifications.

Preparing the Master Pages

Every PageMaker publication has one or two master pages (one if your document is single-sided, two if the double-sided option in the Page setup dialog box is selected). These master pages are used to hold items that repeat from page to page, such as running heads or footers, page numbers, or graphics. By placing repeating elements on the master pages, you ensure that they will be positioned exactly on each page. This procedure saves you the effort of repeatedly positioning identical elements from page to page.

Master pages can also hold column guides and ruler guides, which can be used to create an alignment grid for elements that will be placed on the actual publication pages. For example, you may want the top of specific kinds of text blocks to begin some distance below what has been defined as the top margin of your pages. By placing a ruler guide at this position on the master page, you can easily and accurately execute your design without the effort and potential for error that can result from measuring the correct distance on every page.

The left master page

To add a simple rule and company logo to the bottom of each page in your newsletter, do the following:

3. Click on either of the master page icons, labeled L and R (for left and right) in the lower right corner of the display. The master pages appear in the publication window.
4. Command-Option-Click anywhere in the bottom half of the left page. This magnifies your screen display to the Actual size view size. Then move the page with the hand icon—accessed by pressing the Option key and clicking with your mouse—until you can clearly view the bottom margin of the left page.
5. Drag downward from the horizontal ruler at the top of the display to create a ruler guide. This guide can be dragged up and down, very much as you would drag a block of text or other element. Drag the ruler guide until it is one-quarter inch below the bottom margin. This defines the location of the top of your simple line and logo.
6. Select the perpendicular line tool. Draw a line across the bottom margin of the left page, extending from the left margin to the right margin. While drawing your line, dragging into the edge of the window will scroll the display as needed.

7. Select the arrow tool. Drag the line directly downward. Since you want to change only the vertical position of the line, press and hold the Shift key, and the movement of the line will be constrained in the first direction that you drag. For example, if you drag the line upward while pressing the Shift key, the line can move only up and down—not diagonally or horizontally. This allows you to precisely position your line in one direction without disturbing its position in another direction. Using the Shift key to constrain movement works when moving any graphic or text element in PageMaker as well as in many other Macintosh applications. After pressing the Shift key, drag the line downward until the line snaps to the ruler guide.

8. While the line remains selected, change its weight (thickness) by choosing the Line command from the Element menu. Hold down the mouse button as you choose this command, and a hierarchical pop-up menu of available line weights displays to the right of the Element menu. Keeping your mouse button pressed, move the arrow cursor horizontally in the direction of the hierarchical list until one of the line weights becomes highlighted. You can scroll up and down to choose different weights. After a little practice, working with these hierarchical pop-up menus will be almost as easy as any other mouse operation. Release the mouse when you are satisfied with your line weight selection. In this case, choose the 2 pt option.

9. Drag another ruler guide, this time from the vertical ruler on the left of your display. Move this guideline until it lines up with your right margin (making sure that you are still on the left master page). This will help you in locating the company logo.

10. To represent the company logo, select the rectangle tool and draw a rectangle one inch wide and one-quarter inch high. While the rectangle is still selected, choose the Hairline option from the hierarchical Line menu. Then choose the tight crosshatch pattern (third from the bottom) from the Fill pop-up, which is also under the Element menu. With the arrow tool, position the makeshift logo one-eighth inch below the 2-point line that runs across the bottom of the page. The right side of the logo should be flush against the vertical ruler guide, as shown in Figure 8-4.

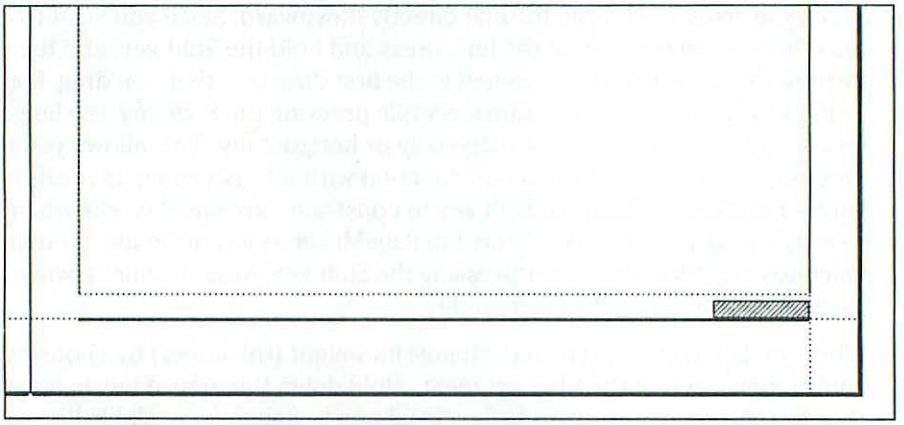


Figure 8-4: The left master page containing the line and logo elements you have created thus far.

The right master page

11. You now need to make a mirror image of your line and logo for the right master page. First, select both elements. You can do this by dragging with the arrow tool, surrounding the line and logo with a rectangular marquee. Or you can click on the line and then Shift-Click on the logo. After both elements are selected, choose the Copy command from the Edit menu or press Command-C. This puts a copy of both items into the Macintosh Clipboard, to be used later at your convenience.

12. Scroll over to the right master page, using the scroll bars or the hand tool (accessed by pressing the Option key and clicking).

13. Notice that your horizontal ruler guide appears on this page too. Horizontal guides always show up on both pages of a facing-page spread. However, you are missing the vertical ruler guide. So drag a guide from the vertical ruler, aligning it with the left margin of the right master page.

14. Choose the Paste command from the Edit menu or press Command-V. This produces a copy of your simple line and company logo in the center of your display. You want to position these elements slightly differently on the right master page than you did on the left master page.

15. When you paste one or more elements, they are selected immediately after they appear on your screen. This is so they can be positioned easily. Taking care not to deselect the line and logo, drag at either element. If you begin your drag quickly, PageMaker represents the position of two elements as a thinly outlined rectangle. If you click and hold for a moment before moving your mouse, PageMaker correctly represents both elements as you drag. Move the elements so that the 2-point line snaps under the horizontal ruler guide and the left side of the line is flush with the vertical guide.

16. Deselect both elements by clicking on a blank area of your display. Then scroll rightward, if necessary, and select the new copy of the company logo. For purposes of this exercise, you want the logo to be on the left side of the right master page, a mirror image of the left master page. While constraining your drag by pressing the Shift key, move the logo until its left side is flush with the vertical ruler guide.

Figure 8-5 shows how the completed master pages look.

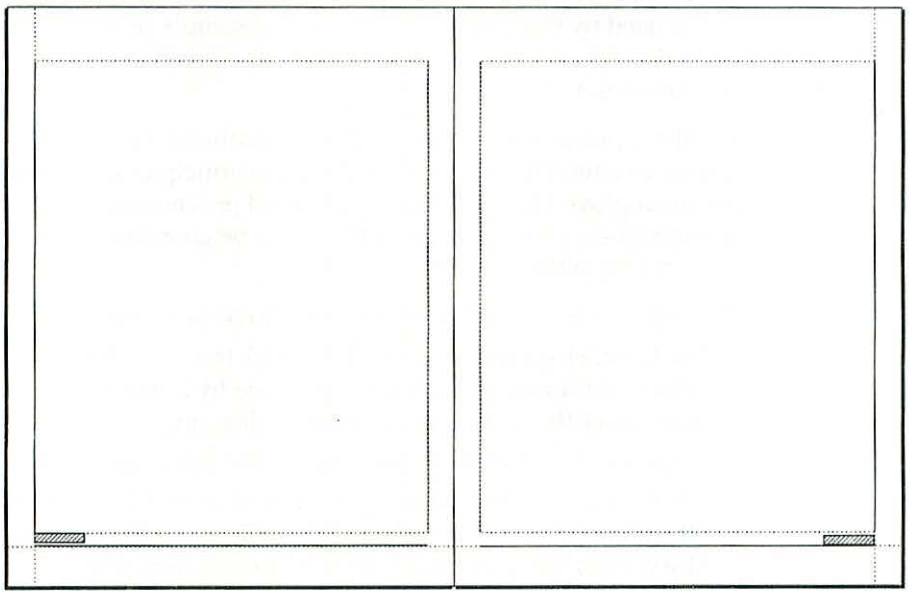


Figure 8-5: The left and right master pages as they now appear.

Adding a Masthead to Page 1

Now that you have your master page elements in place, you will want to add a masthead to the top of page 1. The *masthead*, also called a *flag*, is the title of your newsletter, represented in an eye-catching manner that visually states your purpose.

Creating the masthead text

17. Click on the page 1 icon to turn to page 1. You could also use the Go to page... command from the Page menu (Command-G), but it is usually faster to click the page icon or press Command-Tab.

18. Zoom in to the top area of page 1 by Command-Option-Clicking. Select the text tool from the toolbox and position the text entry cursor (also known as the I-beam) in the upper left corner of the page, just inside the top and left margins. Click the mouse button and a flashing vertical cursor will appear against the left margin. The flashing I-beam cursor indicates that you are ready to enter the text for your masthead.

19. Suppose that you decide to call your newsletter *Information!* As you type the characters ***I-n-f-o-r-m-a-t-i-o-n-!***, you will notice that they emerge from the left margin in 12-point Times Roman. This is the default type size and typeface specification used by PageMaker. (In the second sample project, you will learn how to alter the default settings used for type size, typeface, and many other PageMaker options.)

20. To change the typeface and type size of your masthead, you must first select the text you want to alter. PageMaker uses the same principles of selection and modification employed by most Macintosh word processors: Text must be selected (highlighted) for any of its attributes to be changed. There are several ways to select text in PageMaker:

    - Drag the I-beam cursor over the text to be selected.
    - Double-click on a word in the text block to select the entire word. Select additional text one word at a time by holding the mouse button down after the second click and then dragging.
    - Triple-click on a word to select the entire paragraph.
    - After setting the text entry cursor within a text block, choose the Select all command (Command-A) from the File menu to select the entire story, even if it spans many text blocks on many pages.

    In this case, you want to select the entire text block, which consists solely of the word Information!, so you can use any of these techniques.

21. Once the text block is selected, choose the Font command from the Type menu. A hierarchical list of typefaces loaded into your System file or opened with Suitcase II or MasterJuggler will appear. Choose the Helvetica option from this list.

22. Choose the Size command to display a pop-up list of commonly used type sizes. Choose the 48-point option. The result is a much-enlarged version of your masthead, which is more impressive and eye-catching than the original 12-point Times type.

23. Choose the Type style command from the Type menu to display a pop-up menu listing of styles, and choose the Bold option (or press Shift-Command-B).

24. To center your masthead, choose the Alignment command from the Type menu; then choose the Align center option from the corresponding pop-up listing (or press Shift-Command-C).

Your masthead text now appears in the font, type size, type style, and horizontal position shown in Figure 8-6. To adjust the vertical position, you must first learn a little about PageMaker text blocks.

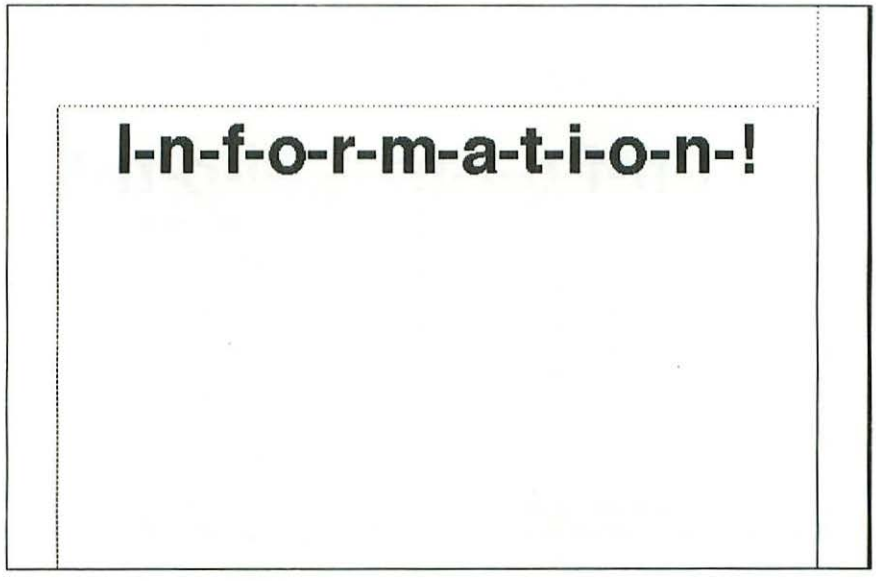


Figure 8-6: The 72-point, Helvetica Bold masthead as it appears centered on page 1.

A PageMaker text block is a discrete element that can be selected, moved, resized, and deleted. Text blocks are created automatically when you enter new text after clicking with the text tool or when text is imported using the Place... command from the File menu. When selected, text blocks are marked by handlebars that appear on the top and bottom of the text block. As you shall see, handlebars can be moved in relation to each other by dragging at the small tab that extends upward or downward from the middle of the handlebar. To see the text block for your masthead text, select the arrow tool from the toolbox and click on the word Information!

With handlebars displayed, you can change the position of a text block by dragging it. Press and hold the mouse button down while pointing anywhere in the text block except on its handles or tabs. Since you want to alter only the vertical positioning of the text block, press the Shift key to constrain the drag movement. Another method of vertically positioning a text block without disturbing the block's horizontal positioning is to drag the tab on the upper handlebar of the text block. By dragging upward on the handlebar and releasing, you cause the text block to rise. Dragging downward on the upper handlebar lowers the text. Note, however, that when you drag downward, the bottom handlebar will often remain motionless, so a line or more of text may remain hidden. If this happens, drag downward on the lower handlebar, which will contain a small down arrow. (The later portion of this chapter includes more information on using the lower handlebar tab of a text block.)

25. Move the masthead text vertically, either by dragging the text block while pressing the Shift key or by dragging the tab on the upper handlebar, until the top of the text block snaps to the top margin (see Figure 8-7).

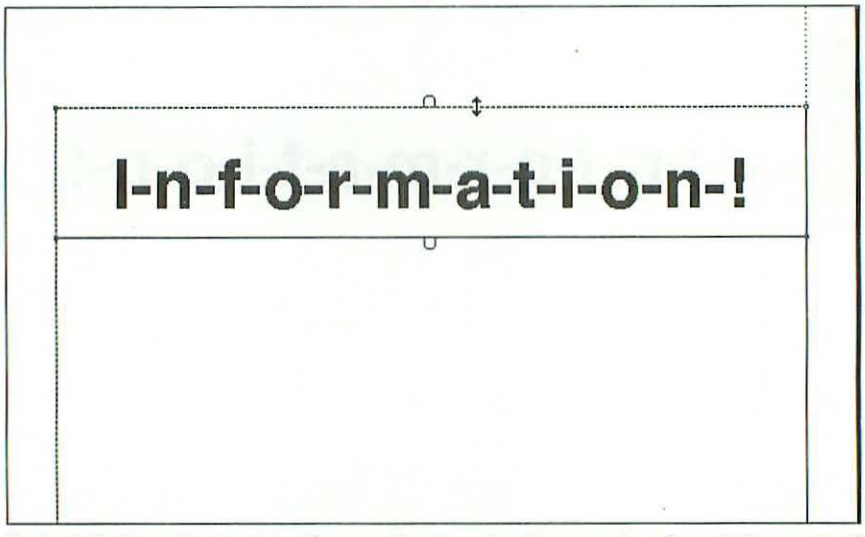


Figure 8-7: Move the text block upward by dragging its upper handle until it snaps to the top margin.

Isolating the masthead from the newsletter

If you were to stop now, you would simply have a big word at the top of a page. There is nothing to distinguish the masthead from other large blocks of text, such as headlines. Although you won't be creating any 72-point headlines, the sheer immensity of a masthead is not necessarily enough to instruct a reader as to the purpose of this text block. But a simple graphic can go a long way to visually establishing a masthead for what it is. You will be using the simplest of all graphics — a straight line — to set your masthead apart from the rest of your newsletter.

26. Add an 8-point rule under your Information! text. First, with the arrow tool, drag a guide down from the horizontal ruler to a point about one-quarter inch below the masthead text. Then select the perpendicular line tool from the toolbox and position the cursor at the intersection of the vertical ruler guide (from the right master page) and the new horizontal guide. Draw a line to the right margin so that it stretches across the page. Make sure to drag slightly down from the horizontal guide so that the line sits just under the guide. If your view size does not display the entire width of the page, PageMaker will automatically scroll your display.

27. With the line selected, choose the 8 pt option from the Line pop-up listing under the Element menu. If you created your line under the guide as instructed in the previous step, the 8-point weight of the line will appear below the guide as shown in Figure 8-8.

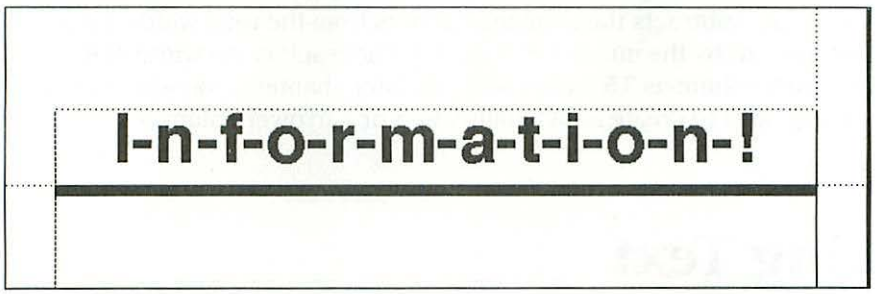


Figure 8-8: The completed masthead with text and an 8-point line.

Column Guides

Now that you have completed the masthead, you are ready to add the first article to your newsletter. The format that you are going to use calls for the lead article to be set in two columns directly below the masthead. It is advisable to always define your columns prior to pouring any text.

28. Choose the Column guides... command from the Layout menu. This command allows you to define up to 20 columns per page and to also specify the amount of space between columns. Choosing this command brings up the Column guides dialog box, which is shown in Figure 8-9. This dialog box defines the number and placement of equidistant column guides for the current page or pages. Setting the column guides while working on the master pages affects the guides on all corresponding publication pages. In this case, you want to enter 2 for the Number of columns option and define the Space between columns as 0.5 (assuming you are still using inches as the units of measure). Click the OK button to instruct PageMaker to close the dialog box and add the specified column guides to the page.

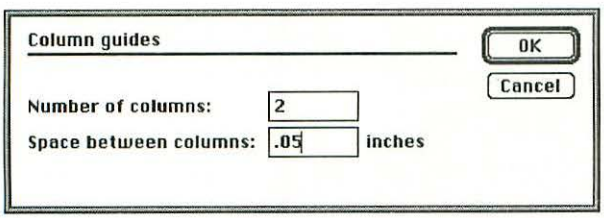


Figure 8-9: The Column guides dialog box contains the number of guides plus gutter specifications.

To define the two columns, PageMaker has added three column guides to your page. One is in front of the left margin guide, one is in front of the right margin guide, and one is in the middle of the page with a one-half-inch gutter between its two sides (according to your specifications in the Column guides dialog box). The amount of room between the left and center column guides and the center and right column guides is equal. PageMaker simply subtracts the combined gutters from the total width of a page and divides that amount by the number of columns. The result is the width of each column. In this case, each column is 3.5 inches wide. (In later chapters, you will learn how to move column guides to create individually wider or narrower columns.)

Placing Text

As discussed in the previous chapter, you can prepare your text in a word processor before using it in PageMaker. For the lead article in this newsletter, you will import a document previously created in a word processor.

29. Before you import the story text, drag down another ruler guide, which you will use to align the top of the text into the columns on your page. Drag the guide down from the horizontal ruler to a location about two inches below the 8-point line.

Importing an article from a word processor

30. After you choose the Place... command from the File menu (Command-D), the Place document dialog box (shown in Figure 8-10) appears, allowing you to select the text file to be imported and to specify the way in which the text is used.

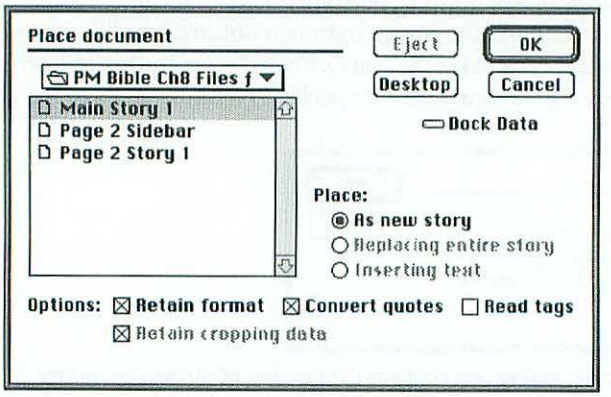


Figure 8-10: The Place document dialog box shows various options.

The scrolling file listing and the Eject and Desktop buttons in this dialog box provide the standard means for locating files on any available disks or in any available folders. (Remember that you can use any text document that you have available for this exercise, provided it is at least one page long.) Once you have successfully located and selected a file to be used for the lead article, you may want to examine and perhaps manipulate some of the Place document dialog box options.

There are three Place radio buttons. The first option, As new story, is the only option that is not dimmed and is suitable for this purpose. (The remaining two options are useful when replacing existing text.)

There are also three Options check boxes. The Retain format option, which is selected by default, instructs PageMaker to utilize exactly the text and paragraph formatting of the incoming document. Deselecting this command would cause the placed document to be stripped of its character formatting (such as fonts, type sizes, and type styles) and paragraph formatting (margins, indents, and tabs). The Convert quotes option alerts PageMaker to substitute an opening or closing quote " or " in place of a leading or trailing standard quote ("). If this option is deselected, the quotation marks remain unchanged. The Read tags option is used when style sheet tags have been entered into a word processed document. I discuss style sheets and tags in more detail in later chapters.

31. Locate and select the Main Story 1 file in the Project 1 folder on the disk accompanying this book. Click the OK button or press the Return or Enter key. The dialog box closes, and your cursor changes to the manual text flow icon, indicating that PageMaker is ready for you to put the selected article into position.

Manually pouring a story

32. Position the manual text flow cursor at the intersection of the new ruler guide and the leftmost column guide; then click your mouse button. The text from your document will flow into the column, stopping when it reaches the bottom margin. (Now, if you like, you can reposition your ruler guide.) Since the entire document does not fit into a single column, there will be a down arrow in the tab of the lower handlebar of the new text block, indicating that more text remains to be placed.

33. Click on the down arrow, and the manual text flow cursor will reappear. Position your cursor in the right-hand column, vertically aligning it with the beginning of the text in the left column, and click the mouse button to begin the text flow in this column. If enough text remains in the document, the text will flow down to the bottom margin.

34. Make sure that the tops of both columns are even with each other by selecting each text block and then dragging each upper handlebar flush with the most recently created horizontal ruler guide. If necessary, line up the bottoms of both columns as well by dragging at the lower handlebars

Figure 8-11 shows how your document should appear now.

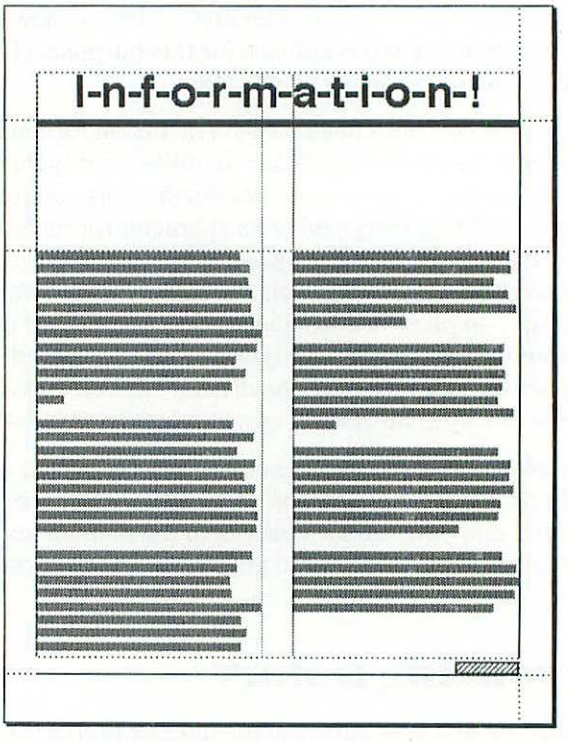


Figure 8-11: The result of pouring an article into two columns with a one-half-inch gutter between them.

Formatting Text

Now that you have placed your first story in position, you can change the character and paragraph attributes of the text to fit both your design scheme and your personal preference. In the following steps, you will change the font for the entire article; set the type size, leading, and first-line indent; and create a headline as a separate text block.

Changing type specifications

35. Click anywhere inside the first or second column of the text and press Command-A or choose the Select all command from the Edit menu. This ensures that ensuing text changes will affect the entire article, even those portions you may not have poured yet. Choose Helvetica from the Font pop-up listing under the Type menu. Then choose the 10-point type size from the Size pop-up listing.

Your next step is to change the leading of your article. Like typeface, type size, and other text attributes, leading can be altered by way of a pop-up menu. The unique property of the Leading pop-up listing, however, is that the options offered vary depending on the current type size value. For example, if you select a 24-point type size, the Leading pop-up listing will contain 23-point through 26-point options in half-point increments, plus a few larger sizes. But if you select a 12-point type size, the half-point variations are offered in the 11-point to 14-point range. As shown in Figure 8-12, the solid leading value (equal to the current type size) is always displayed as bold.

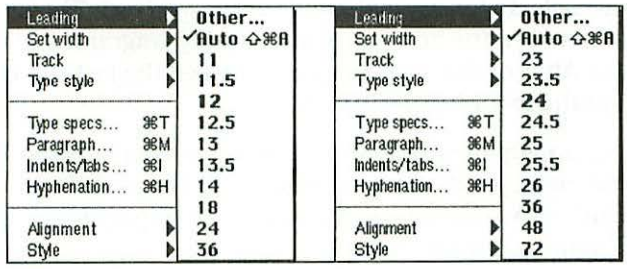


Figure 8-12: The Leading pop-up menu as it appears when the selected text has 24-point and 12-point type size, respectively.

36. Suppose that you want to change the leading to 12.5 points. Unfortunately, this value is not included in the Leading pop-up list when the type size is set to 10-point. To access other leadings, choose the Other... option from the Leading pop-up menu; the Other leading dialog box, shown in Figure 8-13, displays. Enter 12.5 into the option box and press Return. This gives you 10/12.5 type, or 10-point type size on 12.5-point leading, which is an extremely legible combination for most typefaces.

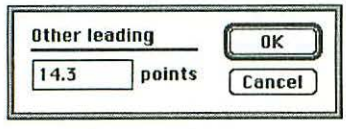


Figure 8-13: The Other leading dialog box allows you to enter a leading that does not appear in the pop-up menu.

Changing paragraph specifications

37. To increase the legibility of your text, you need to add a first-line indent to and some space below each paragraph. With your entire story still selected, choose the Paragraph... command from the Type menu or press Command-M. This brings up the Paragraph specifications dialog box, which controls a number of attributes that are applied to whole paragraphs. Here's a brief discussion of each of the options offered by this dialog box.

    The Indents options allow you to add specified amounts of horizontal space to selected paragraphs. The horizontal space indicated by the Left value is added between the left column guide and the selected text. The space indicated by the Right value is added between the right column guide and the selected text. The First option adds space between the left column guide and the first line of text in the paragraph. You will be using the First option to add a first-line indent to the newsletter text.

    The Paragraph space options allow you to add specified amounts of vertical space between selected paragraphs and their neighbors. The Before option inserts space between the first line of a selected paragraph and the preceding paragraph; the After option inserts space between the last line of a selected paragraph and the following paragraph.

    The Alignment pop-up menu allows you to select from five alignments: flush left, centered, flush right, justified, or force justified. These options perform identically to the options available from the Alignment pop-up under the Type menu, as explained in the following chapter.

    Finally, the Options check boxes allow you to determine the manner in which PageMaker breaks a paragraph at the end of a column. For example, you can prevent two paragraphs from becoming separated or specify that a paragraph never breaks between columns. Figure 8-14 shows how the Paragraph specifications dialog box appears.

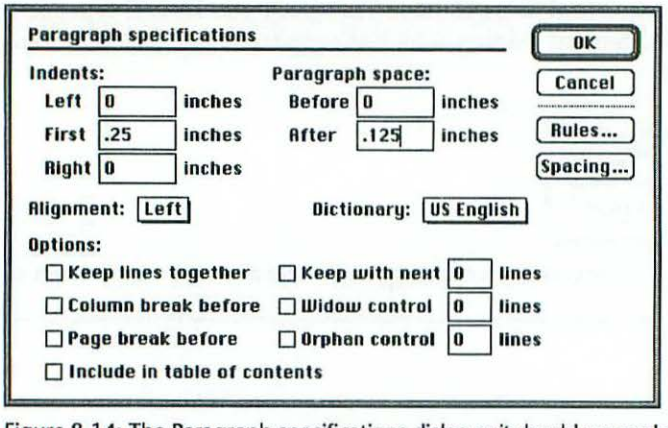


Figure 8-14: The Paragraph specifications dialog as it should appear before you click the OK button.

For complete information about the Paragraph specifications dialog, refer to Chapter 9, "Formatting Text."

38. Of the Indents options, change the First value to 0.25, or one-quarter inch. Also change the After value in the Paragraph space column to 0.125, or one-eighth inch. Then click the OK button or press Return, directing PageMaker to implement your changes. You can now see that your indents call attention to the beginning of each paragraph. The space after each paragraph helps to set paragraphs apart slightly. The result is two very readable columns of text.

Incidentally, if your paragraphs already contain introductory tabs or multiple spaces, both of which are common typewriting devices for indicating the beginning of paragraphs, these should be deleted. First-line indents serve the same purpose and are much easier to implement and manipulate. Figure 8-15 shows the formatted text.

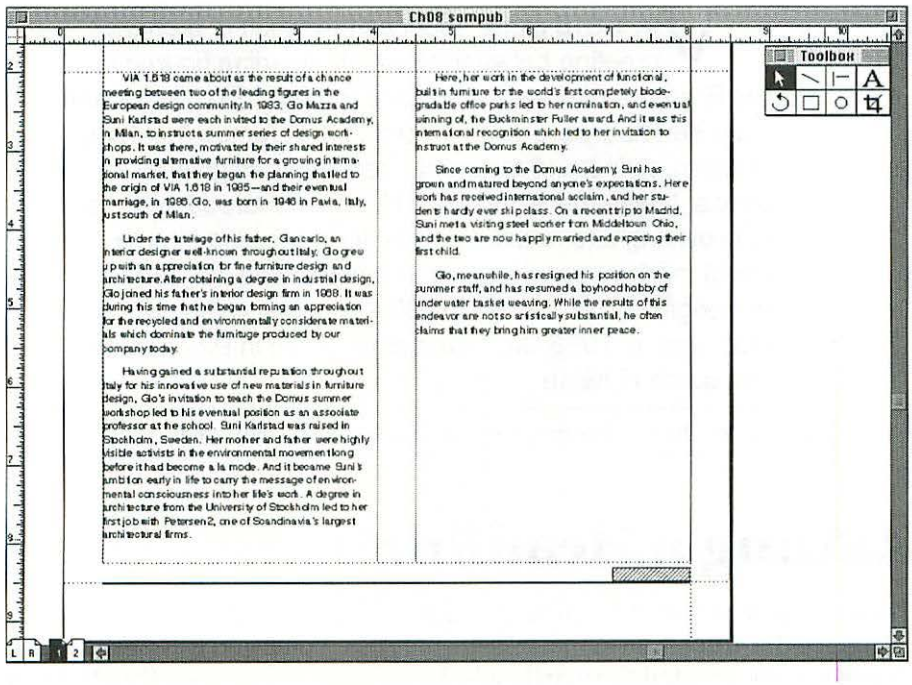


Figure 8-15: Your two columns of text, fully formatted.

Creating a drop cap

You will now create a *drop cap*, a design device for introducing your article to a reader. You will set the first letter of your article in a larger type size, sticking up into the white space above the first line of text. You will use one of the Aldus Additions that is included with PageMaker 5 to make the drop cap.

39. Select the first letter in the first paragraph of your article. Actually you don't have to select the first letter, just set the insertion point anywhere in the paragraph to which you want to add a drop cap.
40. Go to the Utilities menu and hold down the mouse button while selecting the Additions command. A submenu of available Aldus Additions appears. Scroll down the submenu and choose the Drop caps Addition.
41. The Drop caps Addition dialog box now appears. Enter *2* into the Number of lines option and click the OK button. The Addition will then manipulate the size of the initial character and insert tabs as necessary to have the other lines wrap around the drop cap character. Figure 8-16 shows the completed drop cap.



Figure 8-16: The two-line drop cap as it appears when completed.

Adding a Headline

The only element that this article still lacks is a headline. A headline is needed to introduce the article and summarize its purpose. You'll add this headline in the same manner as you created the masthead—by typing it directly into PageMaker. Generally, headlines are set as wide as the text they introduce. If an article is poured into a single column, the headline should be one column wide. If the article is poured into two columns, like yours, then the headline should stretch across both columns. Therefore, you need to create a headline that extends the entire width of the image area, from left margin to right margin.

The problem here is that you have set up two columns. If you were to click with the text tool in one of these columns, your headline text block would only be one column wide. There are three ways to rectify this situation:

- Choose the Column guides... command from the Options menu and change the Number of columns option to 1. This would return your page to a one-column format and allow you to create a headline the width of the page. It will not alter the format of any two-column text already positioned.
- Click in one of the two columns and type in your headline text. When you are finished, you can stretch the width of this existing text block to any width. (This method is demonstrated in the intermediate sample project in Chapter 12.)
- Override the column guides by drawing the width of your page with the text tool. This is the quickest and easiest method, as demonstrated in the following step.

42. You will be using the third method of overriding the column guides by dragging with the text tool. When you drag with the arrow tool on an empty portion of your page, you create a marquee, which is useful for selecting multiple elements. By dragging with the text tool, you also create a marquee of sorts. The dotted rectangle drawn with the text tool, however, determines the width of your column of text. Within the two-inch-high area between the masthead and the columns of type, click on the left column and, without releasing, drag the entire width of the page to the right edge of the right column. Figure 8-17 demonstrates how your drag should appear.

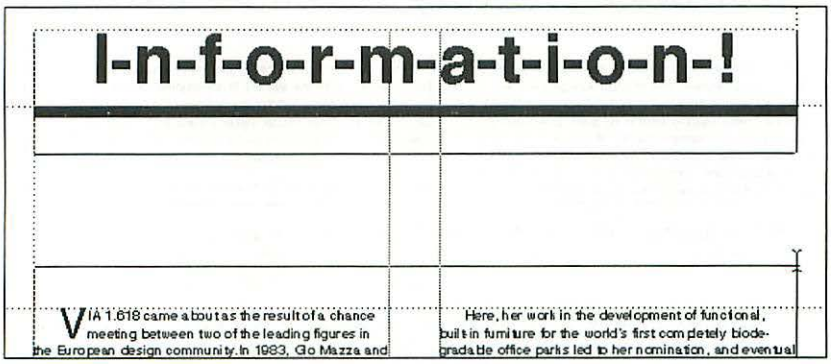


Figure 8-17: Dragging the entire width of the image area with the text tool defines the width of the text block.

43. Once you have defined the width of your text block, you can type in your headline. I recommend *Two Faculty Members From Domus Academy Excel at Via.* You may, of course, use this opportunity to express yourself creatively and enter another headline.
44. Press Command-A to select all of the text in the headline. Change the typeface to Helvetica and the type size to 36-point, using the same methods described throughout this chapter. Also, make sure that the leading is set to Auto (Shift-Command-A). Center the headline by pressing Shift-Command-C or choose the Align center option from the Alignment pop-up listing under the Type menu.
45. Vertically position the headline text block evenly between the masthead and the two-column article by Shift-dragging with the arrow tool. Figure 8-18 shows the final headline.

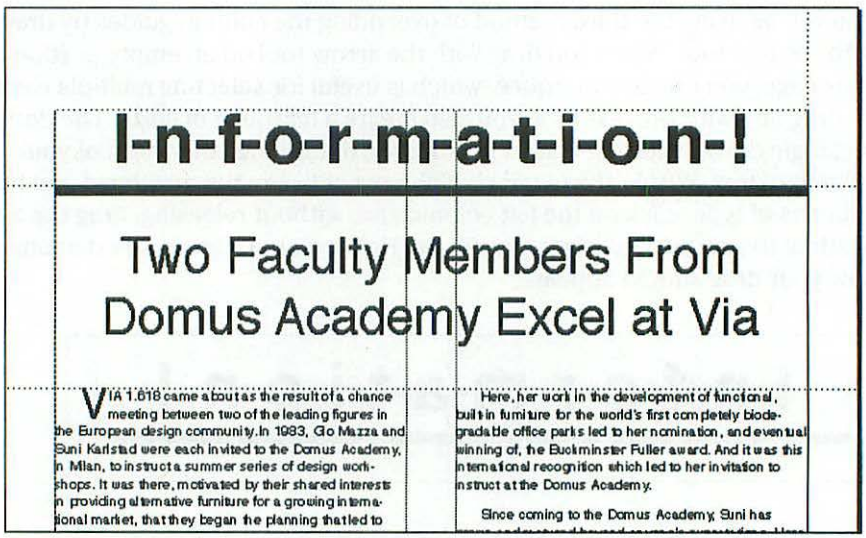


Figure 8-18: The fully formatted headline for your two-column article.

This ends the discussion of page 1. You have successfully created a masthead to announce your newsletter, a lead story to inform your readers, and a headline to introduce the lead story. Figure 8-19 shows the completed first page. On page 2, you will pour two more stories and give each article a headline. You will also draw a box around one of your stories to provide visual emphasis.

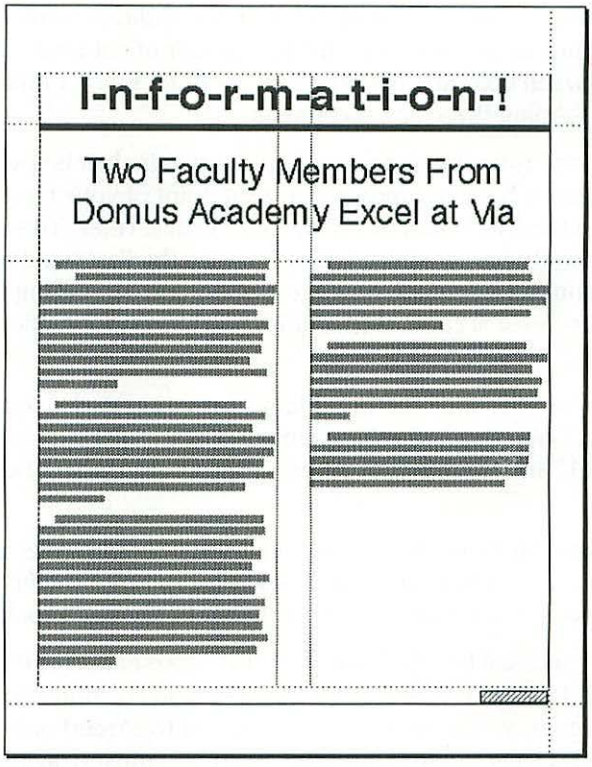


Figure 8-19: The first page of the newsletter is complete, including masthead, headline, and two-column story.

Creating the Second Page

You are now ready to create the second page of this two-page newsletter. You will be placing two more stories, both originally created using Microsoft Word.

Placing and formatting a three-column story

46. Click on the page 2 icon to turn to the second page. You can also reach page 2 by pressing Command-Tab.

47. When your screen displays page 2, you will notice that it matches the left master page. The rule is at the bottom, the company logo rectangle is in the bottom right corner, and there is only one column defined. On this page, you will be changing your format slightly to accommodate three columns of text. Therefore,

choose the Column guide... command from the Utilities menu. After the Column guides dialog box appears, enter *3* in the Number of columns option and *0.5* in the Space between columns option. Then click OK. Four column guides appear on the page, defining three equal columns.

48. Drag a horizontal ruler guide down to a point two inches below the top margin. Assuming that you have not moved the zero point of your rulers, this point will correspond to the 3-inch tick mark on your vertical ruler. The area above this guide designates the area where you will create the first headline. Then drag another horizontal ruler guide down to a point corresponding to the 6-inch marking on the vertical ruler. Both guides will help you position the first article on this page.

49. Now that you have defined the boundaries for your article, you are ready to place the text. Choose the Place... command from the File menu. Select the file "Page 2 Story 1" and double-click or press the OK button in the Place document dialog box.

50. Position your manual text flow cursor up against the top ruler guide and inside the first column, and click. After PageMaker has poured the first column of your article, click on the tab of the lower handlebar of the text block.

51. Next, click the manual text flow cursor at the intersection of the top ruler guide and the second column. The text will again flow to the bottom margin. For this purpose, however, you want this column of text to extend only down to the lower horizontal ruler guide. This means that you must drag the lower handlebar of the second text block up to the lower ruler guide and then click on the lower tab, as shown in Figure 8-20.

52. Finally, position your manual text flow cursor flush with the top ruler guide and click inside the third column. Like the second column, this column should extend only to the lower ruler guide. Since the text is not yet formatted properly, it will now flow somewhat beyond that boundary.

53. Now it is time to format the text. Select the text tool, click inside any one of the columns of text, and press Command-A to select all of the text. Then change the type specifications to 10/12.5 Helvetica, using the Font, Size, and Leading pop-up menus as described earlier in this chapter. Also, add a first-line indent of 0.25 inch and an After spacing of 0.125 inch to your paragraph formatting. If your text is not already ragged right, select the Align left option from the Alignment pop-up menu.

This article is now poured into three columns and fully formatted (see Figure 8-21). Notice that the format exactly matches the article on page 1. It is generally a good idea to keep your body text consistent throughout a newsletter or any document. This gives your pages a reliable design structure, which aids your readers by reducing potential confusion. The best type, after all, is type that goes unnoticed but not unread.

Figure 8-20: Shorten the second column by dragging up the lower handlebar of the text block.

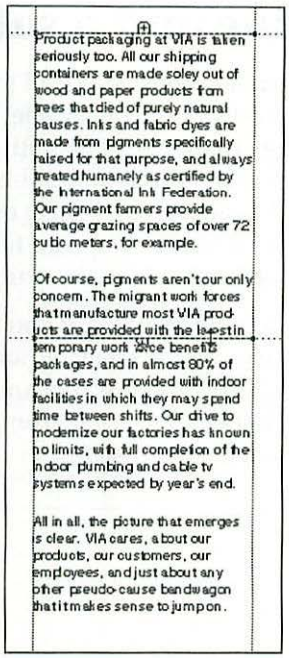
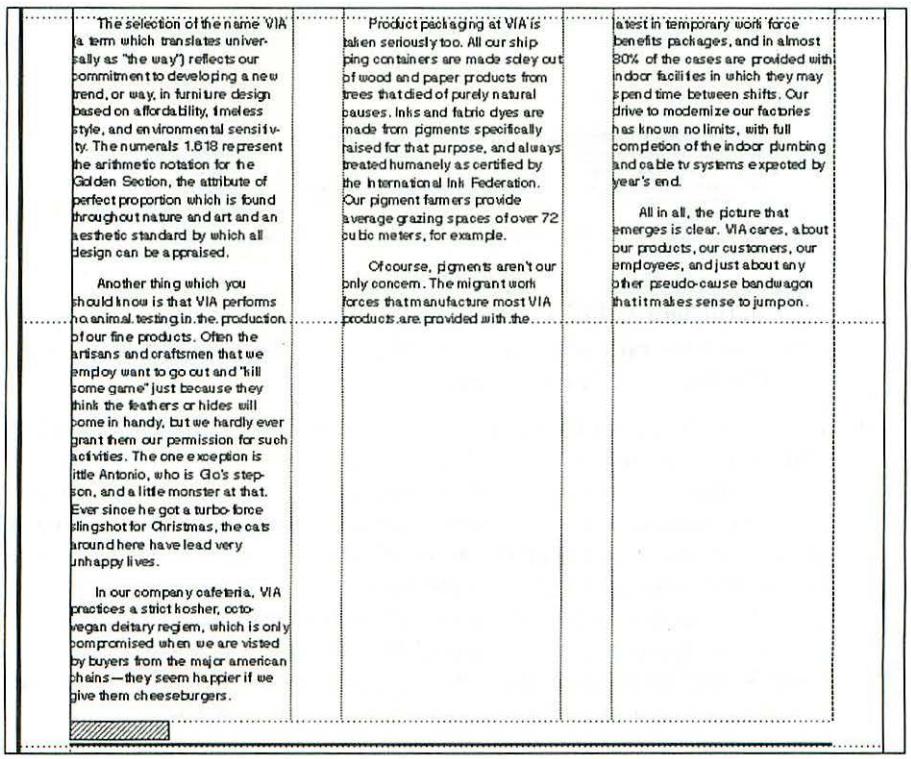


Figure 8-21: The three columns selected to show how each ends in reference to the bottom margin and horizontal ruler guide.



Creating a headline and a subhead

Your next step is to add both a headline and a subhead to this story. As mentioned earlier, a headline serves as an introduction to an article. A *subhead* further elucidates the story, often relating very closely to the headline both visually and conceptually. A headline might ask a question that is answered in the subhead. The headline might make a statement to which the subhead poses a logical question, which is answered in the text. In this case, you will create a direct, two-word headline designed simply to attract the reader. Your subhead will summarize the article and state its purpose.

54. First you will create a two-column headline. If you haven't already done so, magnify your screen display to Actual size view and position your display so you can see the top of the page. Select the text tool and position your cursor at the intersection of the top and left margins. Drag from this point to the right edge of the second column, as shown in Figure 8-22.

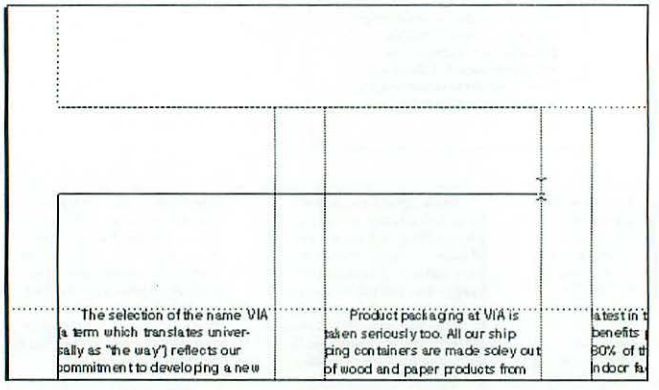


Figure 8-22: Drag with the text tool to create a two-column headline.

55. Type in the words ***VIA Backgrounder***. Then select both words with the text tool and format the entire text block to 36-point Helvetica Bold. Move the headline up until it is flush with the top margin.

56. To visually link your two-column headline with your three-column text, you will add a three-column subhead. Again with the text tool, drag from a point between the headline and text on the left margin all the way across the page to the edge of the right column. Then type the subhead ***Corporate responsibility a top priority in all aspects of VIA operations***. Select the whole text block and format the subhead to 24-point Helvetica. To further distinguish the subhead from the headline, select the Italic option from the Style pop-up menu under the Type menu (or press Shift-Command-I), giving the subhead a visually interesting slant. Vertically position this text block between the headline and the article. The completed headline and subhead are shown in Figure 8-23.

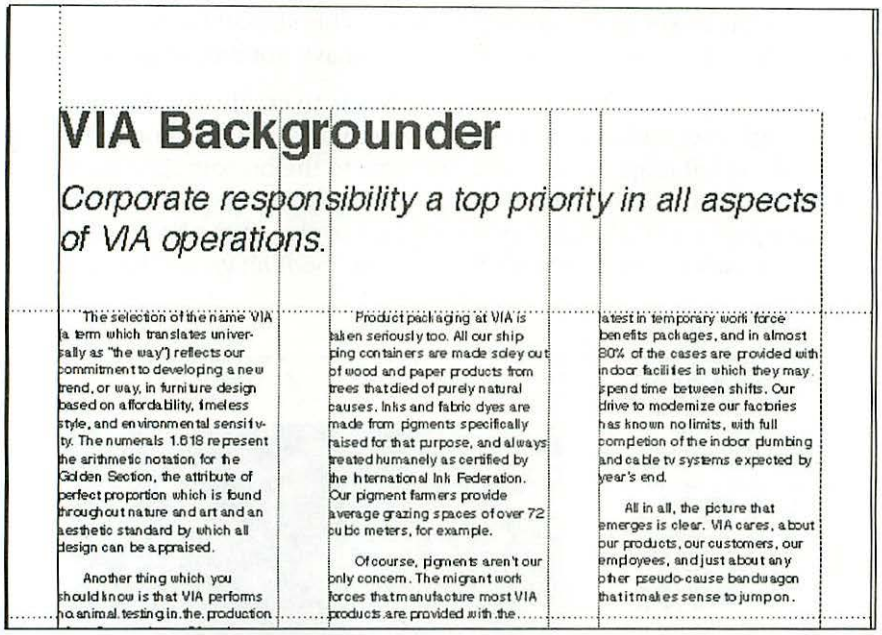


Figure 8-23: The completed headline and subhead shown with three-column article.

Creating a Sidebar

The last article you will place into this newsletter will obviously have to fit in the empty area occupying the bottom right third of the page. This area is purposefully much smaller than the area containing the three-column article, since the next story you pour will act visually as a supporting story, or *sidebar*, to the feature story. A sidebar includes additional information along the same lines as the feature story—information that is interesting, although not necessarily as important.

To distinguish it from the feature story, a sidebar is often set off by a box. To further highlight the article, its box might have a drop shadow. A *drop shadow* is a black or gray box, largely hidden in back of the first box, that gives your page a sense of dimension, as if the box surrounding the article is hovering above the page, casting a shadow onto the page.

Drawing a box with a drop shadow

57. Before creating the sidebar, you should establish a border and a drop shadow. But first, you must set another ruler guide to help position your article and the graphic elements that surround it. Drag a horizontal ruler guide down to one-quarter

inch below the lower horizontal ruler guide. (This should be at the 6¼-inch tick mark on the vertical ruler, provided that you have not moved your ruler origin.)

58. The easiest way to create a drop shadow box is to create the shadow first. Select the rectangle tool and drag from the intersection of the new horizontal ruler guide and the left edge of the second column to the bottom right margin corner, as shown in Figure 8-24. While the shape is still selected, choose the 40% screen from the Fill pop-up menu under the Element menu, and choose the None options from the Line pop-up menu. The result is a rectangular, medium gray value screen with no outline.

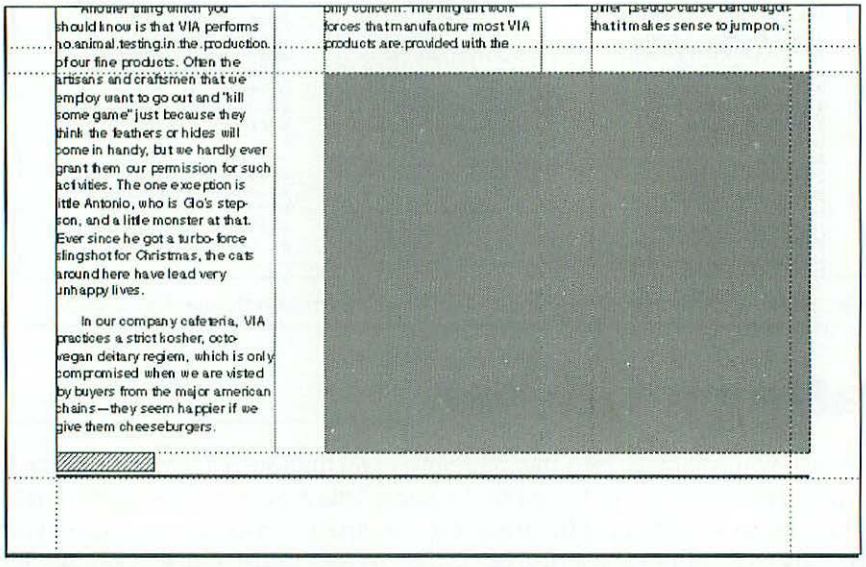


Figure 8-24: This gray rectangle with no outline will act as the drop shadow to your sidebar box.

59. The next step is to create the box in front of the shadow. The box should be the same vertical and horizontal dimensions as the shadow to ensure a consistent and realistic relationship between them. The shadow is, after all, being cast by the box. Therefore, you can create the box by making a copy of the existing shadow. Assuming the gray rectangle is still selected, choose the Copy command from the Edit menu or press Command-C. Then immediately bring a copy of the shadow from the Macintosh Clipboard to your page by choosing the Paste command from the Edit menu or pressing Command-V. The pasted rectangle will appear directly in front of the original rectangle.

60. Drag the selected rectangle one-eighth inch above and to the left of the bottom right margin corner, as shown in Figure 8-25. In this way, it is just slightly offset from the original rectangle behind it. While the forward shape remains selected, choose the Paper option from the Fill pop-up listing and 1 pt from the Line pop-up listing. The box is now completed, appearing to be in front of the drop shadow. You are now ready to place the text into the box.

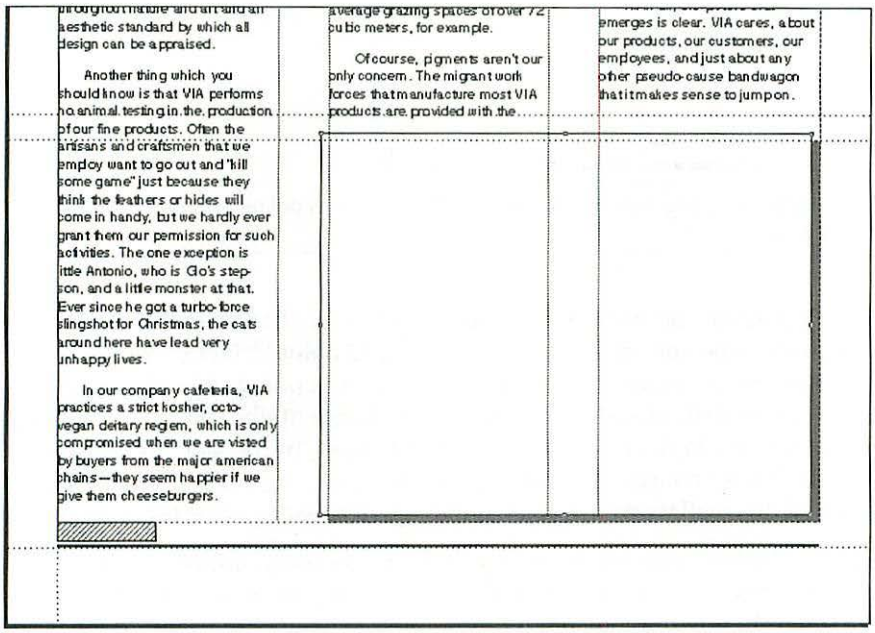


Figure 8-25: The completed box with its offset drop shadow.

Pouring and formatting the sidebar text

61. Before you place your text, yet another ruler guide is required. This time, drag a vertical ruler guide to about one-quarter inch from the right margin (one-eighth inch in from the right edge of the box). This guide will define the right column guide of your sidebar text.

62. Choose the Place... command or press Command-D, select the Page 2 Sidebar file, and press Return. When your manual text flow cursor appears, do *not* click. This time, you will draw the column width of your text with the text tool, just as you did earlier when creating headlines and subheads. Drag with the manual text flow cursor from the intersection of the left edge of the second column and the lowest horizontal ruler guide (just inside the box) over to the newest vertical ruler guide, as shown in Figure 8-26.

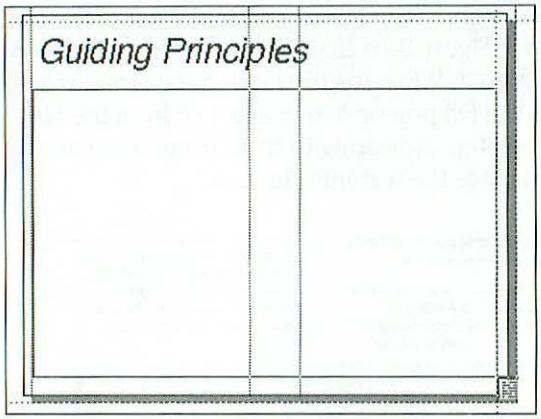


Figure 8-26: Dragging with the manual text flow cursor to define the column width of the sidebar text.

63. After PageMaker pours your text, select all the sidebar text with the text tool and change the type specifications, or specs, to 12-point Helvetica with Auto leading. Also make sure the text is flush left and give each paragraph a 0.25-inch first-line indent, as described earlier in this chapter. Incidentally, this text is slightly larger than other text in the newsletter to further highlight the sidebar. Because it is a small article with large text, it seems friendly, making a person more likely to read it. If it is well written, a sidebar may spark a reader's interest in the main article.

64. Click on the text with the arrow tool and, if necessary, adjust the lower handlebar of the text block to within one-eighth inch from the bottom edge of the box. The upper handlebar may need to be adjusted as well so that it touches the horizontal ruler guide.

Creating the sidebar headline

65. Like any other article, a sidebar needs a headline. The headline will fit in the area between the feature article text and the sidebar box. Select the text tool and drag in this area from the left edge of the second column to the vertical ruler guide on the far right of the page to define the headline column width. Then type ***Guiding Principles*** and change the specs to 24-point Helvetica Italic (known as Helvetica Oblique). If necessary, adjust the position of the headline vertically to match the position shown in Figure 8-27.

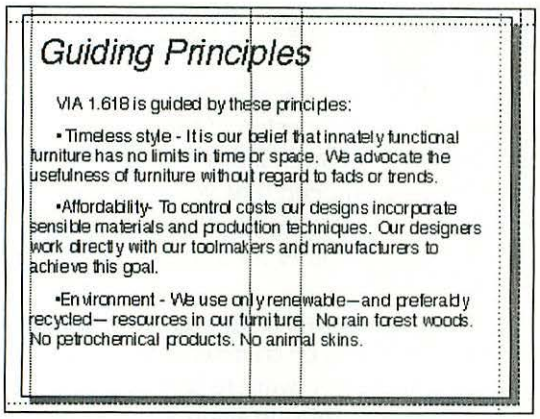
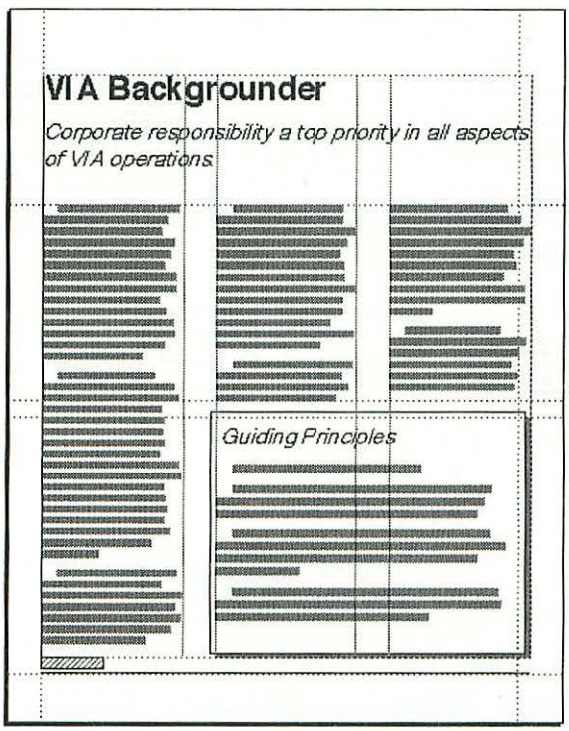


Figure 8-27: The headline accurately positioned above the sidebar drop shadow box.

Your newsletter is now complete. If you want to, demagnify your display to Fit-in-window view size. It should closely match the page shown in Figure 8-28.

Figure 8-28: Page 2 displayed at the Fit-in-window view size.



All that is left to do is save your newsletter to disk for future reference and print the file to an output device.

Saving the Newsletter to Disk

You always want to store files to disk that you create. Generally, you want to save a file before you are done creating it. I've postponed the discussion of the Save command to this point in order to focus this sample project on the newsletter-creation process itself. When you create files of your own, however, I recommend that you execute the Save command frequently. This way, you won't lose very much information if you get a system error, or if you are forced to restart your computer for some other reason.

When you save a file to disk, all the work you have been doing is transcribed from your computer's memory to disk. The file that you save can be transferred to other floppy or hard disks and will thereby remain available should you want to use it again at a later date. You never know when you may want to access this file again, especially in the case of a periodical publication like a newsletter. Once you have established a certain visual style, you will want to build on it again and again. For example, in future versions of this newsletter, you could open this same file to spare yourself the time and effort of re-creating your master page items and the masthead text. Considering that the creation of these items alone consumed the first third of this chapter, there is much to be gained by saving this file.

66. Choose the Save command from the File menu or press Command-S. Since you have never saved this file before, the Save publication as dialog box appears, as shown in Figure 8-29. The folder bar and Eject and Drive buttons allow you to determine to which disk or hard drive and to which folder you want to save your file. You must also enter a name for your file in the option box under the list of existing files. I suggest the name *Two-page Newsletter,* but you can enter any name that you like.

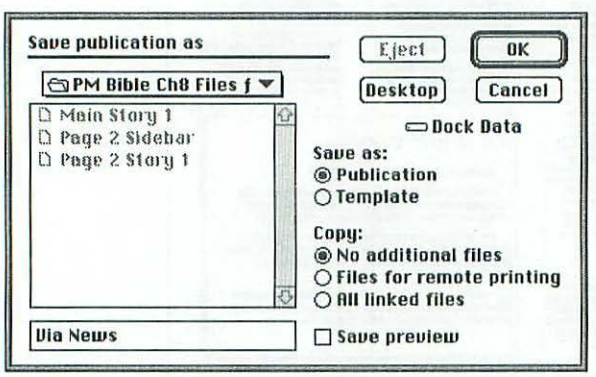


Figure 8-29: The Save publication as dialog box, used to name the file and determine the drive and folder to which it will be saved.

Determining a filename and location is a very important process. First-time users often make the mistake of giving their files very general or obscure names and saving them to arbitrary disks. In the short run, this can be fine. You may not have many files, only two or three folders' or disks' worth, and you can easily find them and tell them apart. But you would be surprised how little time it takes to amass a very large number of files. If you use PageMaker often, you can easily create enough files to fill many folders or disks every month, making random file storage an organizational nightmare. Here are a few tips for saving your files:

- Save similar files to the same folders. In other words, save newsletters to one folder or set of folders, fliers to another, business letters to another, and so on.
- When naming a file, ask yourself if you have provided enough information to recall the contents of the file a few months, or even years, later. Make your names specific and exact. Remember, you have 32 characters to name your file, so there is no need to be cryptic or overly brief.
- How will you be able to differentiate this version of your document from previous or future versions? You don't need to date your file, since the Macintosh System already provides this information, but adding a version or issue number to the end of a filename can be helpful in distinguishing similar files.

After determining a file destination and entering a filename, click the OK button or press the Return or Enter key. Your file is now saved so you can reuse it in the future.

Printing a Two-Page Document

The last step in producing a document in PageMaker is to print it. PageMaker files can be printed to nearly any printer you have connected to your Macintosh or to a high-resolution imagesetter at a desktop publishing service bureau or commercial printer. There are many different printing options in PageMaker, but for now I'll just focus on the ones you need in order to print your newsletter.

67. First, make sure your printer is turned on. Then use the Chooser to select the printer driver that represents your printer (the LaserWriter 8.x driver is used for all PostScript printers) and select your printer.
68. Choose the Print... command from the File menu or press Command-P. This brings up the Print to dialog box, shown in Figure 8-30. Enter the number of copies of each page of your file you want to print in the Copies option. Usually, this number should be 1. If you want to print large quantities of copies, you

generally can save money by outputting a single original and having photocopies or offset prints made from the original set. The Page range option controls which pages in your file will print. Select the All radio button to print the entire file, or enter the page range in the From and to option boxes. For example, if you wanted to print only page 1, select the From radio button and enter 1 for both the From and to values.

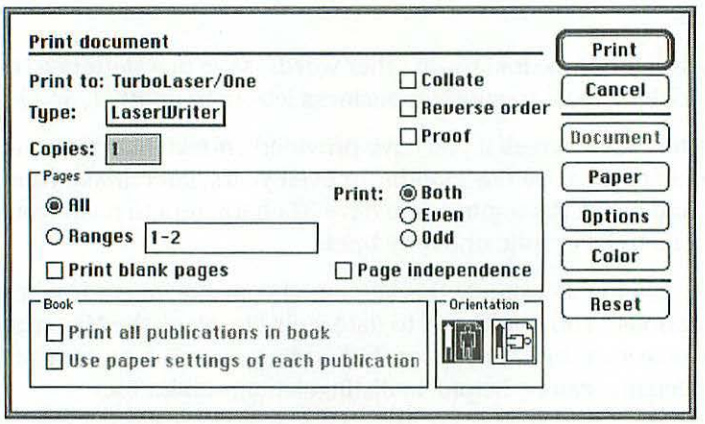


Figure 8-30: The Print document dialog box, containing your printing specifications.

69. PageMaker lists the name of the printer that you have chosen next to the words Print to: at the top of the dialog box. If you are using a PostScript printer, just below the printer name is the Type option, which you use to specify the specific make and model of printer you are using. This is done by selecting a PostScript Printer Description (PPD) file from the pop-up list. PPD files have somewhat cryptic names, but they generally include the name of the printer manufacturer, model, and version of PostScript. Select the one that represents your particular printer.

70. After all your specifications are complete, click on the OK button to instruct PageMaker to print your file. The Print to dialog box disappears and the Print status dialog box and Cancel button displays. The Print status dialog box lists various situations regarding your current print job, including fonts being downloaded and error condition messages sent back by the printer. The Cancel button allows you to cancel the print job if you discover a problem.

After your pages print, examine them to make sure they meet your expectations. If you see any problems, make the necessary changes to your file. You may even find it advantageous to make changes to your newsletter that are not outlined in this chapter. Try experimenting with the fonts and other type specifications. Try jazzing up the masthead. The newsletter outlined in this chapter is not designed to be used as is for your personal newsletter needs. But it can act as a structure upon which you can build a more complex, more personalized newsletter. Or, you may want to develop a newsletter in a completely different direction.

In either case, by successfully completing this project, you have demonstrated an understanding of the most basic and essential commands and options offered by PageMaker.

Formatting Text

CHAPTER 9

In This Chapter

- Formatting versus editing
- Character formatting versus paragraph formatting
- Formatting characters
- Character spacing, tracking, and kerning
- Formatting paragraphs

Now that you know how text gets into PageMaker, you're ready to learn how to format text in your publications. PageMaker provides extensive and extremely precise formatting of both character and paragraph attributes. More extensive and precise than any word processor currently available, in fact, which is why you'll usually perform some amount of text formatting in PageMaker even if it was fully formatted in your word processor.

Wait a minute. Didn't it say in Chapter 7 that PageMaker wasn't a word processor and that as much text editing as possible should be in a real word processor? Yes, but I'm making a distinction between editing and formatting. Editing means changing what words are on the page, and formatting means changing how the words look on the page. PageMaker is only a mediocre text editor, but it is a great text formatter, as you'll soon discover.

The text in a PageMaker publication is defined by many different attributes, such as font, type size, leading, character width, tracking, kerning, alignment, margins, tabs, hyphenation, and many other others. The commands to control this formatting are found in the Type menu and the control palette and can be applied using numerous keyboard equivalents. This chapter details PageMaker's formatting attributes and introduces the Type menu commands and keyboard equivalents you can use to apply them. Formatting commands in the control palette are covered in Chapter 13, "The Control Palette." You'll also learn a lot about formatting in Chapter 10, "Style Sheets."

Characters and Paragraphs

To understand PageMaker's text-formatting features, you have to know the difference between character-level formatting attributes and paragraph-level formatting attributes. *Character attributes* are applied independently to any word or character; font, type size, leading, kerning, and tracking are all character attributes. *Paragraph attributes*, on the other hand, are always applied to an entire paragraph at once; they include margins, spacing before and after paragraphs, tabs, and hyphenation rules.

This distinction means that the effect of any text formatting depends on the text that is selected and the command that is chosen. If one word is selected and a character-formatting command is chosen, only that word will be changed. But if one word is selected and a paragraph-formatting command is chosen, the entire paragraph will be changed.

Character-formatting basics

How you apply character-level formatting depends on whether you are formatting new or existing text:

- **Existing Text.** To apply character-level formatting to existing text, select the text you want to change (see Figure 9-1) and then choose character-formatting commands from the Type menu (or their keyboard equivalents).
- **New Text.** You can also define the character-level formatting of text before you create it by setting the insertion point into a new or existing text block, selecting the desired formatting commands and options (from the Type menu or using keyboard equivalents), and then typing.
- **New Text.** If you move the text insertion point into another existing text block (using the text tool) and begin typing again, the new text will take on the character-level formatting attributes of the character immediately preceding where you set the insertion point.

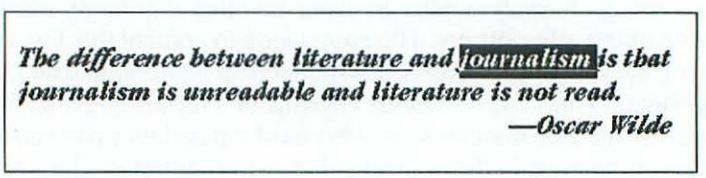


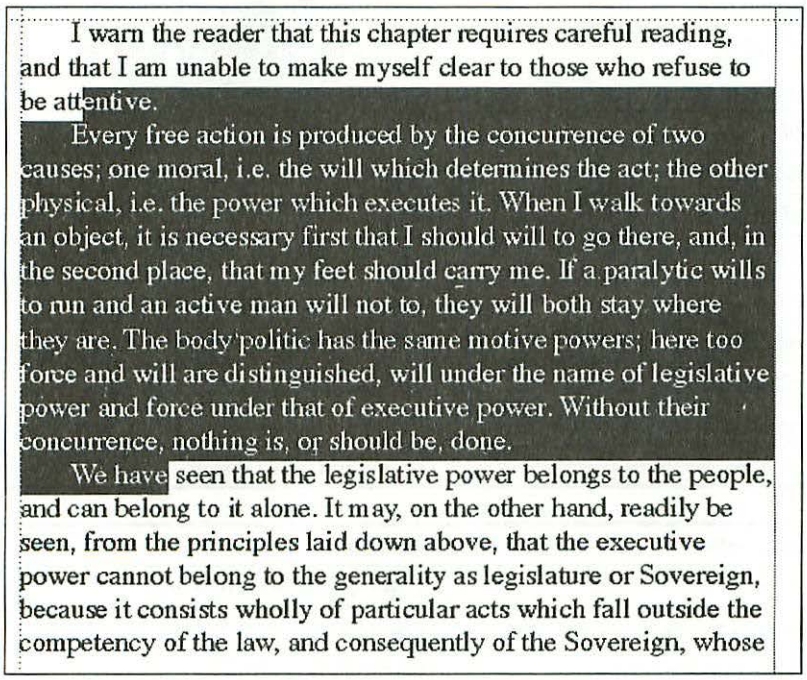
Figure 9-1: Character formatting applies only to selected characters.



To change the default character-level formatting attributes, which will effect all text subsequently entered in new text blocks, select any tool *except* the text tool and then select the desired character-formatting options.

Paragraph-formatting basics

To change paragraph-level formatting attributes, set the insertion point anywhere inside the paragraph to be modified or select any word or words in that paragraph. To change the paragraph formatting of several paragraphs at once, make a selection so that at least one character of each paragraph you want to modify is selected and then choose the paragraph-formatting commands. To change the left margin of three consecutive paragraphs, for example, select the text in such a way that all or part of the three paragraphs are selected, as shown in Figure 9-2.



I warn the reader that this chapter requires careful reading, and that I am unable to make myself clear to those who refuse to be attentive.

Every free action is produced by the concurrence of two causes; one moral, i.e. the will which determines the act; the other physical, i.e. the power which executes it. When I walk towards an object, it is necessary first that I should will to go there, and, in the second place, that my feet should carry me. If a paralytic wills to run and an active man will not to, they will both stay where they are. The body politic has the same motive powers; here too force and will are distinguished, will under the name of legislative power and force under that of executive power. Without their concurrence, nothing is, or should be, done.

We have seen that the legislative power belongs to the people, and can belong to it alone. It may, on the other hand, readily be seen, from the principles laid down above, that the executive power cannot belong to the generality as legislature or Sovereign, because it consists wholly of particular acts which fall outside the competency of the law, and consequently of the Sovereign, whose

Figure 9-2: Paragraph formatting applies to all words in any partially selected paragraph.

Because formatting is directly tied to the current text selection, it is important to be able to quickly and accurately make text selections while working in the layout window or in the story editor. (Text formatting can be done in either the layout or the story editor, but the results of many commands are not displayed in story editor windows.) Here are several different methods of selecting text that you should become familiar with:

- Drag over the characters that you want to select, character by character. Dragging upward or downward will select additional lines of text, and dragging across columns of a threaded story will select large text sections quickly.
- Double-click on a word with the text tool to select that word, hold the mouse button after the second click, and drag to select additional words.
- Triple-click inside a paragraph to select that paragraph, hold down the mouse button after the third click, and drag to select additional paragraphs.
- Set the insertion point by using keyboard equivalents to move the cursor. The following keyboard equivalents are available:

To move cursor	***Press these keys***
One character left	Left arrow or keypad 4
One character right	Right arrow or keypad 6
One word left	Command-left arrow or Command-keypad 4
One word right	Command-right arrow or Command-keypad 6
To beginning of sentence	Command-keypad 7
To end of sentence	Command-keypad 1
To beginning of line	Keypad 7
To end of line	Keypad 1
One line down	Up arrow or keypad 2
One line up	Down arrow or keypad 8
To beginning of paragraph	Command-keypad 8
To end of paragraph	Command-keypad 2
To beginning of story	Command-up arrow
To end of story	Command-down arrow

In the story editor	***Press these keys***
To end of story	Command-keypad 6 or end
To beginning of story	Command-keypad 9 or home
Scroll display one line up	Command-up arrow
Scroll display down one line	Command-down arrow

- Set the insertion point at one end of the text you want to select, locate the opposite end of the text you want to select, press the Shift key, and click the mouse button. All text between the original insertion point and the Shift-click will be selected.

- Set the insertion point anywhere in the text block and choose the Select All command from the Edit menu (Command-A) to select all the text in the story, including all text threaded through text blocks on all pages.
- Set the insertion point at one end of the text you want to select, and extend the selection using the following keyboard equivalents:

To extend selection	*Press these keys*
One character left	Shift-← or Shift-keypad 4
One character right	Shift-→ or Shift-keypad 6
One word left	Option-←or Shift-Command-keypad 4
One word right	Option-→ or Shift-Command-keypad 6
To beginning of sentence	Shift-Command-keypad 7
To end of sentence	Shift-Command-keypad 1
To beginning of line	Shift-keypad 7
To end of line	Shift-keypad 1
One line down	Shift-↓ or Shift-keypad 2
One line up	Shift-↑ or Shift-keypad 8
To beginning of paragraph	Shift-Command-↑ or Shift-Command-keypad 8
To end of paragraph	Shift-Command-↓ or Shift-Command-keypad 2
To end of story	Shift-Command-keypad 6
To beginning of story	Shift-Command-keypad 9 or Shift-HOME

Holding down the Shift key while pressing the right- or left-arrow key selects one character at a time; pressing Shift with the up- or down-arrow key selects one line at a time. Holding down the Shift and Option keys and pressing the right or left arrow selects one word at a time. Pressing the Shift and Command keys with the up or down arrow selects one paragraph at a time.

Character-Formatting Details

Character formatting is controlled by the first seven commands in PageMaker's Type menu, which is shown in Figure 9-3. The first six provide control over one specific character-formatting attribute each: Font, Size, Leading, Width, Tracking, and Style. The seventh is the Type Specs... command, which provides a single dialog box in which all character-formatting attributes can be specified.

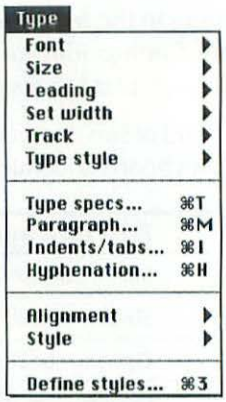


Figure 9-3: The Type menu is home to all character-formatting commands.

In the following list, I briefly introduce each of the six character-formatting commands and their submenus. See the discussion of the Type Specs... command later in this section for more details.

- The Font command displays a submenu listing all fonts currently available to your System Software and the names of any missing fonts that are used in the current publication (these font names appear dimmed in the submenu).
- The Size command displays a submenu listing commonly used type sizes. It also provides the Other... command you can use to specify a type size not listed in the submenu.

  Type size changes can also be made using keyboard equivalents. To make the currently selected type one point smaller, press Shift-Command-Option-, (comma). To make the currently selected type one point larger, press Shift-Command-Option-. (period). To change the currently selected type to the nex-smaller standard type size, press Shift-Command-, (comma). To change the currently selected type to the next-larger standard type size, press Shift-Command-. (period).
- The Leading command displays a submenu listing possible leading options; but like the Size menu, this is not a complete listing, and the Other... command allows you to specify any desired leading value. The Auto leading option applies leading that is 120% of the current type size. You can change the value of Auto leading in the Spacing attributes dialog box, as discussed later in this chapter.
- The Set width command brings up a pop-up menu offering several preset character widths. You can use the Other... option to enter any width value between 0.1% and 250.0% in 0.1% increments.
- The Track command is used to adjust the character spacing of the selected text, loosening or tightening the text. It is fully discussed later in this chapter.
- The Type style command displays a submenu offering PageMaker's type styles: plain, bold, italic, underline, strikethru, shadow, outline, and reverse.

The Type specs command

Choosing the Type menu's Type specs... command (Command-T) brings up the Type specifications dialog box, which provides full control over the character attributes of the currently selected text. Shown in Figure 9-4, it includes all the formatting capabilities of the first six Type menu commands, plus control over type color, position, case, word break, baseline shift, and more.

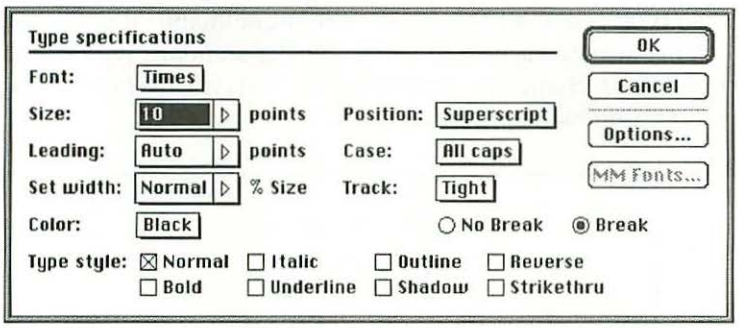


Figure 9-4: The Type specifications dialog box.

Font

The Font option displays the name of the font used by the currently selected text (or a blank box if more than one font is represented within the current text selection). Clicking on the font name (or blank box) brings up the Font pop-up menu, listing all type faces currently available and the names of any fonts used in the document that are currently unavailable. Unavailable font names are dimmed in the listing, indicating that they have been removed from the System file or Fonts folder or unattached via a font utility like Suitcase II or MasterJuggler. Font names in the pop-up menu are listed alphabetically, with the listing centered on the currently selected typeface. (If the current font is Aachen, most of the listing will be below the selection; if the current font is Zapf Dingbats, most of the listing will be above.) Scrolling up or down the list allows access to all available fonts. Releasing the mouse button while a typeface name is selected changes the currently selected text to that font.

Size

The Size option controls the type size (in points) of the currently selected text. The Size option consists of an option entry box and a pop-up menu. The type size of the currently selected text is displayed in the option entry box unless all the selected text is not set in a single type size. Any value between 1 and 650 in 0.01-point increments can be entered in the option box. See Figure 9-5 for examples of the range in type sizes. The Size pop-up menu is accessed by selecting the arrow next to the option box; it lists the same few type sizes presented in the Size command pop-up menu discussed above. For PostScript fonts, type sizes appear in outline style when actual screen fonts are

available. (All TrueType font sizes appear in outline style.) If you don't have Adobe Type Manager installed, these outlined sizes will display more clearly on-screen than the non-outlined sizes, but this affects only on-screen legibility: Both the outlined and non-outlined sizes will print at full quality on a PostScript printer. For TrueType fonts, all sizes appear in outline type.

You can also change the size of any selected text using keyboard equivalents. To make selected type one point smaller, press Shift-Command-Option-, (comma). To make the currently selected type one point larger, press Shift-Command-Option-. (period). To change the currently selected type to the next-smaller standard type size, press Shift-Command-, (comma). To change the currently selected type to the next-larger standard type size, press Shift-Command-. (period).



Figure 9-5: PageMaker can produce type in sizes between 1 and 650 points in 0.01-increments.



If for some reason, 650-point type is not large enough for you, there are two easy ways to get it even larger. First, you can copy text, paste it back as in PICT format (use the Paste special command), and then stretch it as large as you need. Second, you can use the Scale option in the Print dialog box (use the Paper options button) to scale the 650-point type up to 999%. I hope you have a big printer...

Leading

The Leading option is similar to the Type option in its use of the option box and pop-up menu. The current leading setting is displayed in the option box unless the selected text includes more than one leading option. You can enter any value between 0 and 1300 in 0.1-point increments in this option box. The pop-up menu, which is displayed by holding down the mouse button on the arrow icon, lists several leading settings that might be appropriate for the current type size. The number of leading choices and range of leading choices available in this pop-up menu vary, depending on the current type size. In many cases, Auto leading will be suitable for your text. Auto is, by default, 120% of the current type size. (10-point type would use 12-point leading, 14-point type would use 17-point leading.) Using the Auto leading option in the Spacing attributes dialog box, you can control the percentage used to calculate Auto leading. Any value between 0% and 200% can be entered for the Auto leading percentage.

Leading controls the amount of vertical space between lines of text and was named after the lead shafts that were placed between lines of type on old typesetting machines. Controlling leading allows you to significantly affect the amount of space taken up by your text, as well as the look and feel of the text. Type set with a very loose leading is often easier to read than type set with a tight leading — but of course requires much more space. You should always feel free to experiment with leading — it is one of the easiest and most significant ways to change your publication.

PageMaker can apply leading in one of three ways: proportional, top-of-caps, or baseline, as illustrated in Figure 9-6. You specify which leading method PageMaker will use for a specific paragraph in the Spacing attributes dialog box, accessed via the Paragraph command and the Spacing button in the Paragraph options dialog box.

- Proportional leading applies two-thirds of the space above the baseline and one-third of the space below the baseline.
- Top of caps leading is measured from the top of a capital letter to the top of a capital letter in the line below.
- Baseline leading is measured from the baseline of one line of text to the baseline of the next line of text.

Any time that one line of text contains characters with two different leading specifications, the larger leading setting will prevail. When making a large initial capital letter, for example, you might have a 24-point character on the same line as 12-point characters. If both the 24-point character and the 12-point character use Auto leading, then the entire line will be set at 29-point leading (the Auto leading for the 24-point character), and the leading will be larger than required. This can be corrected by changing the leading for the 24-point character to 14-point or smaller, so that the Auto leading of the 12-point character will be larger and therefore prevail.

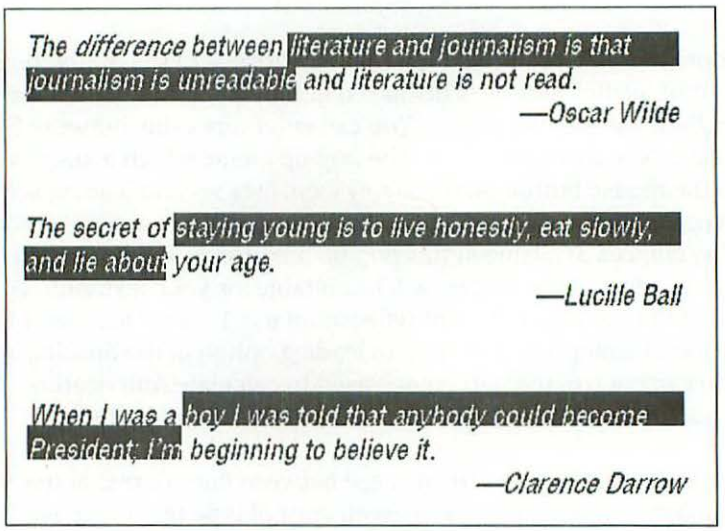


Figure 9-6: You can tell which leading method is used by selecting a line of text. Here the proportional method is used on top, the top-of-caps method is used in the middle, and the baseline method is used on the bottom.

Set Width

The Set Width option is a pop-up menu offering eight alternatives that control the width, as a percentage, of the selected text, allowing you to compress or expand type, as shown in Figure 9-7. The Normal option, which is the default, sets each character at the width that was defined for it by the font designer — 100% of its normal width. The 70%, 80%, 90%, 110%, 120%, and 130% options compress or expand the type as their names suggest. To set any other width percentage, choose the Other... option and enter any value between 0.1% and 250.0%, in 0.1% increments. The Set Width option is primarily used to achieve special graphic effect with type, and care should be taken not to modify any type so severely that you compromise its legibility.

Track

The Track option offers the ability to modify the default character spacing of your text. The six tracking options are No track, Very loose, Loose, Normal, Tight, and Very tight. These options use vague terminology because the actual spacing modification made by these options depend upon the particular font and type size being used — not because PageMaker's tracking abilities are imprecise. Figure 9-8 shows the different tracking options as applied to one particular paragraph. See the section on character spacing later in this chapter for a detailed account of how PageMaker's tracking really works.

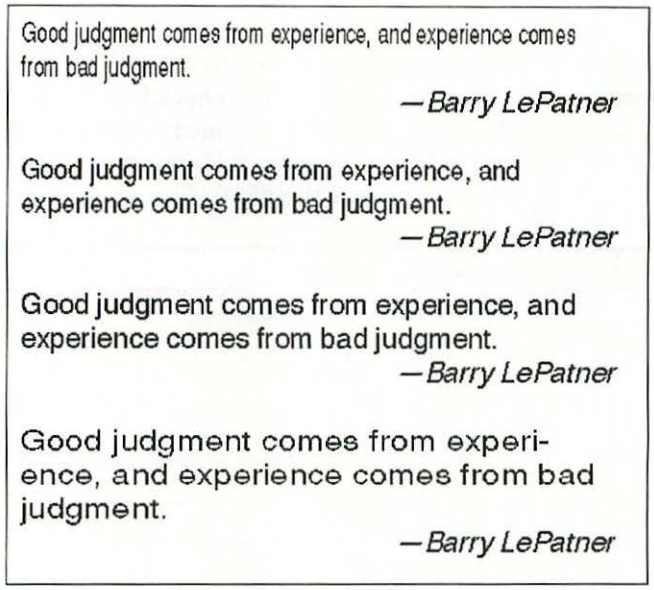


Figure 9-7: The 70%, 90%, 100%, and 120% Set Width options.

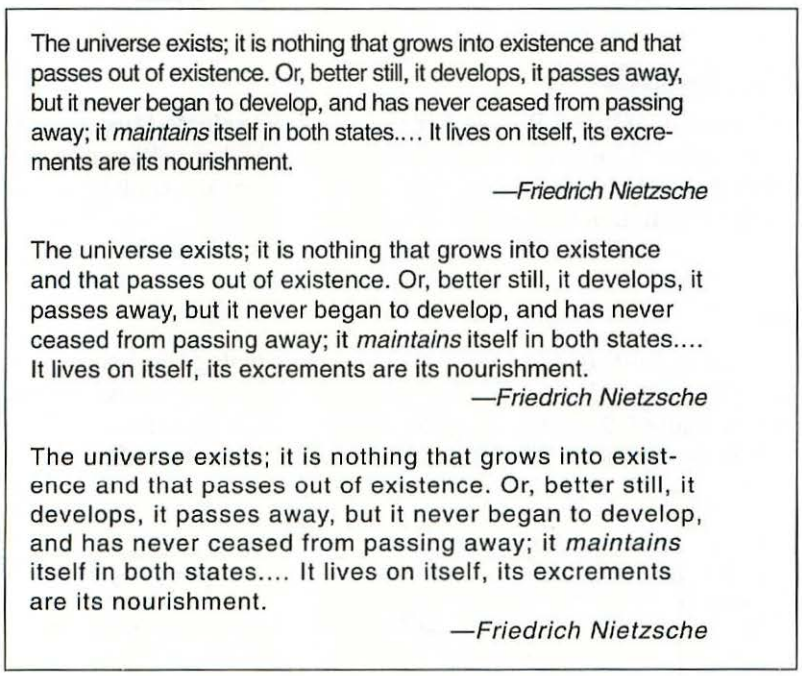


Figure 9-8: A sample paragraph set with Very tight, Normal, and Very loose tracking.

Style

The Type style option consists of eight options, each of which has a check box in front of it. Any of these options may be selected by clicking the check box or clicking on the style name. Most of these type styles have keyboard equivalents. They are listed below. Selecting the Normal option deselects all other options. Selecting any of the options other than the Normal option deselects the Normal option.

Style	*Keyboard equivalent*
Normal	Shift-Command-Z (spacebar)
Bold	Shift-Command-B
Italic	Shift-Command-I
Underline	Shift-Command-U
Strikethru	Shift-Command-/
Outline	Shift-Command-D
Shadow	Shift-Command-W
Reverse	None

Break/No Break

The No Break option instructs PageMaker that all of the selected text must fit on one line in the current text block. To accomplish this, PageMaker will modify the character spacing within the selected text as necessary, even if it means squishing letters together. The Break option is selected by default.

Options

Clicking the Options button in the Type Specifications dialog box brings up the Type options dialog box, which has five options that affect character formatting. Each of these, shown in Figure 9-9, provides control over character-formatting definitions that were uncontrollable in earlier versions of PageMaker. These include the size of small caps and both the size and position of superscript and subscript characters.

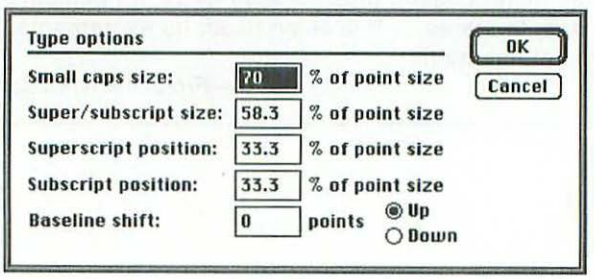


Figure 9-9: The Type options dialog box is nested in the Type specifications dialog box.

The baseline shift option is a completely new, and for many people, a long-awaited feature. It allows you to move any selected characters above or below their natural baseline in 1/10-point increments. Why the baseline shift option is buried in the Type options dialog box is another of the great mysteries of the PageMaker user interface. Fortunately, access to the baseline shift option is easily available via the control palette, as discussed in Chapter 13, and it is from there that you will likely most frequently use this typographic capability.

After changing or viewing the settings in the Type options dialog box, click OK to return to the Type Specifications dialog box.

Using Superscript and Subscript to create fractions

One thing you can do by modifying the size and position of superscript and subscript characters is create great looking fractions. To do this, set the size of your superscript and subscript characters to 50% or 60% of the body text size and set the position of the superscript to 30% and the position of the subscript to 0%. Finally, kern the numerator characters (the superscripted characters) and the denominator characters (the subscripted characters) closer to the slash. At a type size of 12 points, you'll need to kern the numerator about three-tenths of an em and the denominator about two-tenths to get a good fit. Of course, the exact kerning will depend upon the font you're using and your own taste.

Formatting Paragraphs

Paragraph formatting in PageMaker controls the margins and alignment of a paragraph within its text block, the spacing between one paragraph and another, the way lines of a paragraph break across columns or pages, rulers on any sides of the paragraph, spacing of words and letters, hyphenation, and tabs. These attributes are controlled by the Paragraph, Indents/tabs, Hyphenation, and Alignment commands.

The Paragraphs command

Choosing the Paragraphs command from the Type menu brings up the Paragraph specifications dialog box, shown in Figure 9-10. This dialog box provides control over paragraph indents, spacing, alignment, and options.

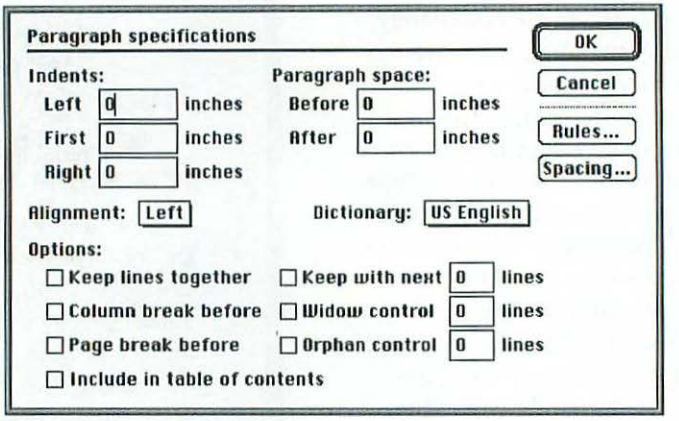


Figure 9-10: The Paragraph specifications dialog box.

Paragraph indents

Indents offset the text edges in any paragraph from the edges of the block. You set indents independently for the left and right sides of a paragraph and the first line of text in the paragraph.

- The Left indent option specifies the positioning of the left edge of each line in the paragraph relative to the left edge of the text block.
- The First indent option specifies the position of the left edge of the first line of type in a text block relative to the left edge of the other lines in the paragraph. In other words, the first line of each paragraph gets the indent specified for the Left indent *plus* the indent specified for the First indent. Since you can enter a positive or negative value into the First indent option, the first line may be closer to the edge of the text block (as is the bullet in this paragraph) or it may be further indented as are the first lines in traditional first-line indented paragraphs.

  To create a paragraph where the first line has a more pronounced indent than the other lines in the paragraph (an effect that is traditionally accomplished by placing a tab character before the first line of a paragraph), the First indent option should be given a value equal to the distance that the first line should be indented. To create a paragraph where the first line begins to the left of all other lines in the paragraph (like the first line in the previous paragraph), the First indent value should be given a negative value equal to the distance before the left margin that the first line should begin. Note that the First line indent can only be as negative as the Left indent is positive, or the specification would call for the first line to begin outside the text block. See Figure 9-11 for examples.
- The Right indent option specifies the positioning of the right edge of every line in the paragraph relative to the right edge of the text block.

- **Timeless style.** It is our belief that innately functional furniture has no limits in time or space. We advocate the usefulness of furniture without regard to fads or trends.

Working out of our first studio, a rented loft on Via Boccaccio, near Milano's North Station, Gio and Suni produced the initial line of VIA 1.618 furniture in 1985.

Figure 9-11: The paragraph on the left has a negative first-line indent; the paragraph on the right has a positive first-line indent.

Paragraph indents can also be specified in the Indents/tabs dialog box, using a ruler and indent triangles exactly like those used in Microsoft Word. These are fully described later in this chapter.



The next set of options control space placed before or after paragraphs, to separate them from text that precedes and follows. You should always use these options to separate paragraphs, and never press the Return key twice (inserting two consecutive carriage returns) to separate paragraphs. There are several reasons for this. One is that when a paragraph lands at the top of a column, PageMaker will automatically ignore the space before command, so that the first line in the paragraph lines up correctly at the top of the column. (If you want to force the Space before to appear even when at the top of a column, add a paragraph rule to paragraph, but give that paragraph rule a line width of none.) If a carriage return (which is really just an empty paragraph) is used to space paragraphs, on the other hand, you will occasionally find a new paragraph starting one line below the top of a column because the spacing carriage return is sitting on the first line of the column.

Another reason for using the Space before and Space after options to separate paragraphs is that doing so, especially when your paragraphs are formatted using style sheets, makes it much easier to globally adjust the amount of space between paragraphs, which may become necessary in order to make your text fit in the available space. When carriage returns have been inserted, you have to manually select each one and change its size or leading in order to increase or reduce the spacing between paragraphs. When Space before and Space after are used, you can simply select a range of paragraphs or modify the style sheet definitions.

- **Space before.** Enter the amount of blank space you want inserted before the selected paragraphs.
- **Space After.** Enter the amount of blank space you want inserted after the selected paragraphs.

The paragraph options at the bottom of the Paragraph Specifications dialog box provide seven options, six of which affect the arrangement of text within your layout. The final option is used to select paragraphs for inclusion in a PageMaker-generated table of contents.

- **Keep lines together.** When this option is turned on, the paragraph will never be broken across pages, columns, or above and below a graphic. PageMaker will flow the paragraph forward until it fits in its entirety on one page in one column. To accomplish this, PageMaker may have to leave a larger block of white space than usual, so care should be taken when applying this option to paragraphs containing more than a few lines of text.
- **Keep with next ___ lines.** This option instructs PageMaker to place the current paragraph on the same page and in the same column as the first lines of the next paragraph. You can enter the values 1, 2, or 3 in the option box. This option is most often used to guarantee that headlines or subheads are not placed at the end of a page or the bottom of a column, but it can also be used in other circumstances, such as keeping the lines of an address together. If PageMaker is unable to lay out your text in keeping with the setting you make from this option, and if the Show keeps violations option is selected in the Preferences dialog box, PageMaker alerts you that the text is being positioned differently than you have requested by adding a yellow (or gray) bar over your text.
- **Column break before.** When this option is selected, the paragraph will always begin at the top of the next available column.
- **Page break before.** When this option is selected, the paragraph will always begin at the top of the next available page.
- **Widow control ___ lines.** When a paragraph starts on one page and ends on another, the lines on the page where the paragraph starts are sometimes called widows. In most long publications, it is unprofessional for only 1 or 2 lines of a paragraph to be widowed at the end of a page. This option instructs PageMaker to allow not less than the specified number of lines to remain at the bottom of a page. When this option is selected, enter either 1, 2, or 3 in the option box to instruct PageMaker to keep at least 1, 2, or 3 lines of the paragraph at the bottom on any page on which the paragraph begins. If PageMaker cannot keep these lines at the bottom of the page, the paragraph is moved so that it starts on the top of the next page. If PageMaker is unable to lay out your text in keeping with the setting you make from this option, it will tell you (by adding a gray bar below your text) if the Show keeps violations option is selected in the Preferences dialog box.
- **Orphan control ___ lines.** When a paragraph starts on one page and ends on another, the lines on the page where the paragraph ends are sometimes called orphans. In most long publications, it is unprofessional for only 1 or 2 lines of a paragraph to be orphaned at the top of a page. This option instructs PageMaker to allow not less than the specified number of lines together in the end of a

paragraph that is broken across two or more pages. When this option is selected, you can enter values 1, 2, or 3 in the option box to instruct PageMaker to move at least 1, 2, or 3 lines of the paragraph to the top of the page on which the paragraph ends. PageMaker accomplishes this by moving lines from the end of the preceding page to the top of the following page. If PageMaker is unable to lay out your text in keeping with the setting you make from this option, it will tell you (by adding a gray bar below your text) if the Show keeps violations option is selected in the Preferences dialog box.

- **Include in table of contents.** When this option is selected, the entire text of the paragraph, and the page number on which it is positioned are included in the table of contents created with the Create TOC... command. In general, this option is used only for headlines and subheads that are one or two lines long.

Paragraph lines

Clicking the Rules button in the Paragraph specifications dialog box brings up the Paragraph rules dialog box, which lets you add lines above or below any paragraph in your publication. It is shown in Figure 9-12. The top and bottom halves of this dialog box are identical, providing for the definition of lines above or below the paragraph.

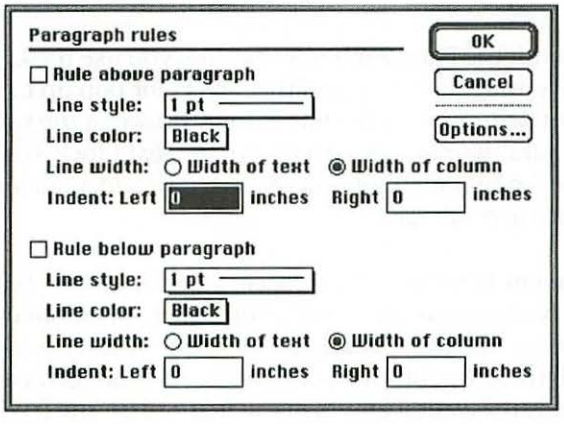


Figure 9-12: The Paragraph rules dialog box.

Paragraph rules automatically put lines above and/or below paragraphs, so you can achieve this effect without having to draw the lines manually. This guarantees that the rules (lines) will be the exact width of the paragraph or the width of the text in the paragraph (depending on the option you select), and it makes it easy to position the rules very precisely relative to the text in the paragraph. An even bigger benefit is that the paragraph rules flow along with the text when any changes cause the text to reflow within its text block or even to another text block. If you created lines with the line tool, you would have to measure the line length very carefully to match the text or paragraph size, and it would be much more difficult to accurately position the lines and keep them in position.

Boxing and shading headlines

You can use the Paragraph rules option, along with the Line style, Line color, and Line width options to create very nice effects with headlines or subheads. For example, suppose you want to add a 30% gray box over some subhead text that is set with 14-point text and 16-point leading. To do this, you first define the 30% gray tint in the Edit colors dialog box. Then, select the subhead and open the Paragraph rules dialog box. Choose the Custom... Line style option and specify a 16-point line weight. Use the Line color option to select the 30% gray color you defined, and set the Line width option to the width of the text.

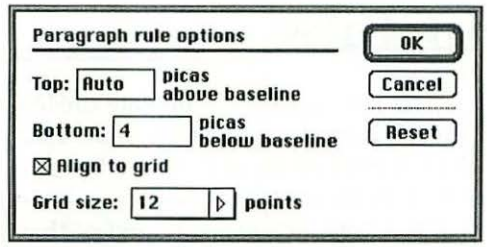
This produces a 30% screen over your subhead, but it forces the screen to end just at the start of the first letter and the end of the last letter in the subhead. To create a more natural look, specify a negative .15-inch (-0.15) indent to the left and right of the line width. Now the 30% screen starts .15 inch before the first character in the subhead and ends .15 inch after the last character in the subhead. This same trick of adding negative indents when using the Line width of the text option can be used with any rule you add above or below paragraphs.

For each rule added with the Paragraph rules option, you use the Line style pop-up menu to define the line weight or style and the Line color pop-up to select a line color. The Line width option determines if the line is to be drawn at the width of the longest line of text in the paragraph or at the full width of the text block, regardless of the actual text width. The left and right Indent options are used to add an indent to the line, which shortens the line width accordingly.

To control the placement of paragraph rules, click the Options... button in the Paragraph rules dialog box, shown in Figure 9-13. The Top and Bottom options are used to specify how far above or below the baseline of the first or last line of the paragraph the lines will be placed. If these options are set to Auto, rules are placed even with the top or bottom (respectively) of capital letters in the first or last line (respectively) of the paragraph. Entering Top or Bottom values larger than the current leading moves the lines away from the text, and adds leading to the first or last lines of the paragraph.

When the Align to grid option is selected, an extra space is added to the first line of the paragraph below the rule. This helps to ensure that all lines of text in that paragraph text block remain aligned to the grid specified with the Grid size option. You'll usually want to enter the value of the leading used in your body copy into the Grid size option. When creating layouts with multiple columns of text, this helps ensure that the baselines of the text in all of the columns are aligned.

Figure 9-13:
The Paragraph rule options dialog box.



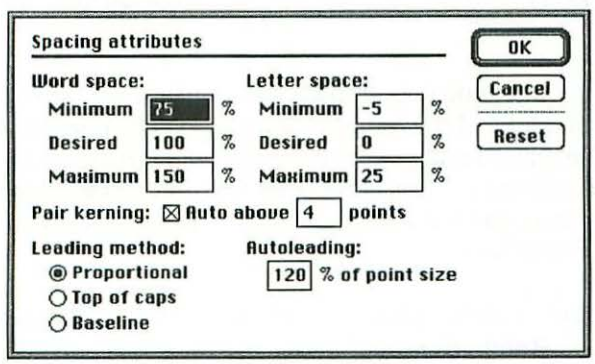


After setting the Paragraph rule options, you can click the OK button to return to the Paragraph rules dialog box; but if you are finished setting paragraph options, you can hold down the Option key while clicking the OK button (or pressing the Enter key), and all three dialog boxes — Paragraph rule options, Paragraph rules, and Paragraph specifications — will close. By the way, this Option-Click trick works in all nested (multiple level) dialog boxes within PageMaker.

Spacing

The Paragraph specifications dialog box has one more nested dialog box — the Spacing attributes dialog box which is accessed by clicking the Spacing... button. This dialog box, shown in Figure 9-14, is used to set the Word space and Letter space parameters PageMaker uses to justify text, turn on pair kerning, select a leading method, and specify the default size of automatic leading. Each of these options is discussed in detail elsewhere in this chapter: Word space and Letter space and pair kerning are covered in the character spacing section, and leading items were discussed in the character-formatting section earlier.

Figure 9-14:
The Spacing attributes dialog box.



Indents and Tabs

The Indents/tabs dialog box lets you visually manipulate the left, right, and first-line indents, and tab settings, for any paragraph or group of paragraphs. To access this dialog box, choose the Indents/tabs command from the Type menu (Command-I). The Indents/tabs dialog box, shown in Figure 9-15, appears positioned above the selected paragraphs. In most cases, it is automatically positioned so that its left and first-line markers lined up above the current left edge and first-line indents.

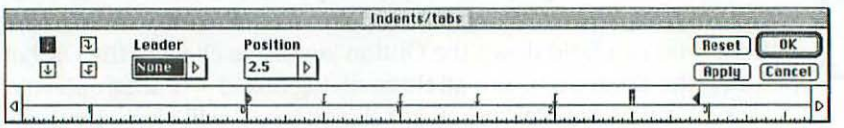


Figure 9-15: The Indents/tabs dialog box.

The width of the Indents/tabs dialog box is dependent upon the size of your monitor, but you can scroll the ruler either right or left by clicking on the arrows at either end. You can also move the dialog box by dragging its title bar. Wherever it is positioned, the zero point on the ruler represents the left edge of the current text block.

The left, right, and first-line indent markers are small black triangles that appear just above the ruler. By dragging these markers to new positions above the ruler, you can adjust the corresponding indents. A digital measure of the marker position appears in the Position option box as you drag. To see the effect of a margin change, or any other change you make in this dialog box, click the Apply button. To save the changes made in the dialog box click OK, and of course click Cancel to close the dialog box while discarding any changes. (You can even use the Cancel button after having used the Apply button.)

If you've selected more than one paragraph before the Indents/tabs command was chosen, the indents and tabs of the topmost paragraph will appear in the Indents/tabs dialog box even if subsequent paragraphs have different indents or tabs. If any changes are then made to the indent or tab options, and the Apply or OK button is clicked, the settings shown in the dialog box will be applied to all paragraphs, wiping out any differences they may have had.



In earlier versions of PageMaker, when the selected paragraphs had different margin or tab settings, the space above the ruler was grayed in the Indents/tabs dialog box to remind you of these differences. No such reminder exists in PageMaker 5.

Tab markers are small downward-pointing arrows that also appear above the ruler. Four types of tabs are supported: Left, Right, Center, and Decimal. Each tab has a unique icon that appears in the ruler when the tab is set. Any tab can have a *tab leader*,

which fills the space between the position where the tab key is pressed and the tab itself is positioned. PageMaker supports a dotted leader, a dashed line leader, an underline leader, and a custom leader that allows you to enter any one or two characters to be used as the tab leader. Leaders, shown in Figure 9-16, provide a visual reference between items on a line, making it easier for the eye to follow the line to the tabbed item. Tab leaders must be assigned when the tab is created — you cannot add a leader to an existing tab.

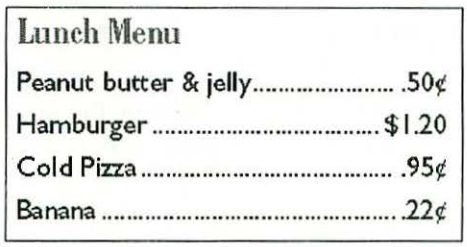


Figure 9-16: Tab leaders begin where the Tab key is pressed and end where the tab is positioned.

By default, each PageMaker paragraph has a left tab stop, with no leader, positioned at each ½-inch increment in the paragraph. You can reset these tab stops, add new stops, delete specific stops, or manipulate existing stops.

- **To remove all the existing tabs**, and reset the paragraph indents, click the Clear button.
- **To add a new tab**, click the icon representing the kind of tab that you want to create, click the arrow next to the Leader option box to select a leader from the pop-up menu, and then click the mouse button in the ruler at the position you want the new tab. (You cannot create a new tab on top of an existing indent marker. Instead, you must create the tab elsewhere and then drag it into position over the indent marker.)

  You can also add a new tab by selecting one of the tab icons, selecting a type of tab leader, and then entering the position where the new tab should be placed in the Position option box, and then clicking on the arrow next to the Position option box and selecting the Add tab command from the pop-up menu. This will place a new tab at the specified position.
- **To add a series of tabs at equally spaced intervals**, add the first new tab at the desired position and then choose the Repeat tab command from the Position options pop-up menu. PageMaker will automatically add additional tabs at equal distances between the current tab and the right margin.
- **To check the position and leader of an existing tab**, click on the tab in the ruler. The position of the tab will be displayed in the Position option box, the type of tab will be selected in the tab icons, and the leader type will be shown in the Leader option box.

- **To reset an existing tab**, select and drag the tab icon horizontally in the ruler. As you move the icon, the current position will be displayed in the Position option box. Release the tab when satisfied with the new location. Alternatively, you can select an existing tab in the ruler, enter the value of the position to which you wish to move the tab in the Position option box, and then choose the Move tab command from the Position pop-up menu.
- **To delete any tab,** click and drag the tab icon down below the ruler (vertically) and release the mouse button. The tab icon will disappear. To remove all the tab stops for the current paragraph, click the Clear button and all tabs will be removed.
- **To add a leader to an existing tab or to change the tab type**, click on the tab you want to modify and then click on the icon of the tab leader you want to apply.

Hyphenation

The professionalism and quality displayed in any publication are substantially affected by the way in which it is hyphenated. Many documents produced with early desktop publishing suffered from rivers of white space caused by the then-prevalent lack of sophisticated hyphenation features. PageMaker provides very powerful hyphenation abilities that you can easily use to produce very professional-looking publications.

In general you will want to hyphenate most body text used in your PageMaker publications. In most cases, headlines, subheads, captions, and other short text passages should not be hyphenated. Three kinds of hyphenation are available in PageMaker:

- **Manual hyphenation** requires that you insert regular hyphens, or *discretionary hyphens,* into your text. Discretionary hyphens remain invisible, hidden within a word, until PageMaker finds it necessary to hyphenate the word at that point. Then the hyphen appears as a normal hyphen. If a shift in the text later moves the word from the end of the sentence, the discretionary hyphen disappears again.
- **Dictionary hyphenation** uses the 110,000-word Houghton Mifflin Company hyphenation dictionary and your own user dictionary to find the correct way to hyphenate text in your publication. This is the default method of hyphenation.
- **Algorithm hyphenation** applies a set of rules to words in need of hyphenation to determine where hyphens should be placed. The hyphenation algorithm may be able to hyphenate words missed by dictionary hyphenation, although it is possible for improper hyphens to be inserted. When using this type of hyphenation, you should verify that all inserted hyphens are correct.

Secret publication diagnostics

PageMaker includes a little-known diagnostic and repair routine that can check the internal structure of your publication and even fix structure problems that may result in crashing, corrupt files, or printing problems. To access this diagnostic, hold down the Option and Shift keys while choosing the Hyphenation command. PageMaker will run the diagnostics (which takes only a second or two in most cases) and then beep at you. It will beep once if your publication has no problems, twice if there is a problem but PageMaker has fixed it, and three times if there is a problem but PageMaker cannot fix it.

This trick is good to use when you have a publication that crashes every time you turn to a specific page, prints with missing page items, or exhibits other strange behavior. If you get the dreaded three beeps "sorry, we can't help you" result, you should immediately do a Save as... to make a copy of your publication and then realize you are living on borrowed time. From that point, you can try to cut your publication in half (duplicating it and then deleting half the pages from each file) and then run the diagnostic again to figure out where the trouble resides. Often it will lie in one particular story or graphic item, and deleting that item and replacing it can be a permanent cure.

Hyphenation is controlled in the Hyphenation dialog box (shown in Figure 9-17), which is accessed via the Hyphenation... command in the Type menu. The first option is used to turn hyphenation off or on. When hyphenation is off, all other hyphenation options have no effect.

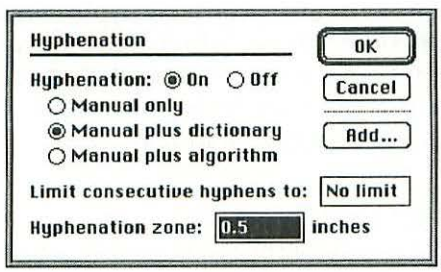


Figure 9-17: The Hyphenation dialog box.

Other hyphenation options:

- **Manual only.** Select this option if you do not want hyphens added to your text based on PageMaker's hyphenation dictionary or hyphenation algorithm. In this case, only hard hyphens and discretionary hyphens will appear in your text.

Hard hyphens are created by inserting the standard hyphen character into a word. When a hard hyphen is inserted, PageMaker will hyphenate the word at that point, if appropriate, but the hyphen will appear in the text even if the hyphen is not at the end of a line, as illustrated in Figure 9-18. This makes the use of hard hyphens very dangerous — they should never be used except in cases where you want the hyphen to appear regardless of whether it is at the end of a line or not. Discretionary hyphens should be used in all other cases.

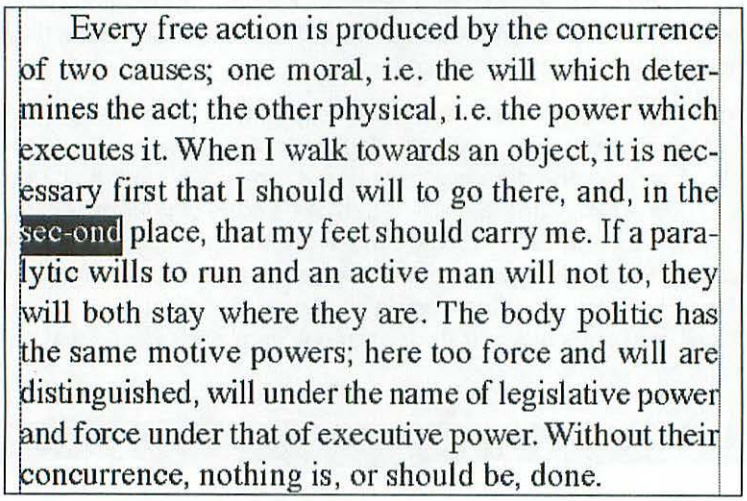


Figure 9-18: Hard hyphens at the end of a line and in the middle of a sentence.

You add *discretionary hyphens* to your text by setting the insertion point between any two characters and pressing Command-–. The discretionary hyphen will appear only when the word can be correctly hyphenated at the point of the discretionary hyphen. Until that time, discretionary hyphens remain hidden. You can add discretionary hyphens to several points in a single word, and PageMaker will then use the one that provides the best fit in any given situation; unused discretionary hyphens remain hidden without causing any problems.



You can delete a discretionary hyphen by positioning the insertion point to the right of the hyphen (if it is visible) or between the two characters where you know the hyphen exists (if it is not visible) and pressing the Delete or Backspace key.

- **Manual plus dictionary.** This option causes PageMaker to use *automatic hyphenation* to hyphenate text as it is placed into your publication, entered with the text entry tool, or any time the size of a text block is modified, in addition to allowing the insertion of manual hyphens. If you set the insertion point inside the text block, then choose the Automatic Hyphenation option and click the OK button in the Hyphenation dialog box, the story will not be hyphenated until it is resized or repoured.

You can specify that certain words never be hyphenated by placing a discretionary hyphen in front of the word. This not only tells PageMaker not to hyphenate this particular occurrence of the word, but it keeps PageMaker from hyphenating any occurrence of this word anywhere in the current publication. You can, however, add your own discretionary hyphens within the word, which will allow PageMaker to hyphenate the word (any time it occurs in the publication) at the point of a discretionary hyphen but nowhere else.

- **Manual plus algorithm**. This option is actually Manual plus dictionary plus algorithm. It applies automatic hyphenation and algorithmic hyphenation and allows manual hyphenation. *Algorithm-based hyphenation* uses a set of rules to determine where words can be hyphenated. *Rule-based hyphenation* provides hyphenating of words not found in a hyphenation dictionary, but may add some incorrect hyphens. When using this option, you should always check your document carefully before printing the final copy and delete any hyphens that PageMaker has added that you do not want.

- **Limit consecutive hyphens**. The value set for this option determines how many lines in a row can end in hyphens. It is important to limit consecutive hyphens because if too many lines in a row end with hyphens, documents tend to look unprofessional. While there is no hard-and-fast rule for how many consecutive lines should be allowed to end in hyphens, many publishers think no more than two, or three at the most, should be permitted. Deleting hyphens is not the only solution to this problem; often you should try to rewrite one of the sentences causing the hyphenation problem or alter the hyphenation of lines earlier in the paragraph so that the multiline hyphenation problem disappears.

- **Hyphenation zone**. For unjustified text, the Hyphenation zone option determines which words PageMaker attempts to hyphenate, and if a word has multiple hyphenation points, which hyphens are selected. The goal is for PageMaker to end each line within the Hyphenation zone: So a larger zone means more ragged paragraphs, and smaller zones mean more hyphens will be inserted. Suppose you define a .25-inch Hyphenation zone. On each line, PageMaker looks to see if a word ends within that last .25 inch of the line. If one does, then the next word is pushed down to the next line, and everything is fine. If no word naturally ends within the hyphenation zone, then PageMaker attempts to hyphenate any word that crosses the zone, to create a hyphenated ending within the hyphenation zone. Figure 9-19 illustrates a Hyphenation Zone.

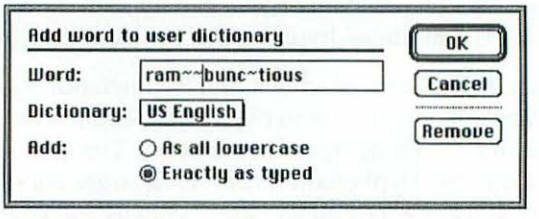
  When text is justified, the setting of the Hyphenation zone option has no effect. Instead hyphenation is determined by the Word space and Letter space options in the Spacing dialog box. These options determine how much PageMaker can move characters and words in order to fill lines without hyphenating, and so they indirectly affect hyphenation. These options are described more fully in the next section of this chapter.

Figure 9-19: Unjustified text is hyphenated so that a word ends, whether naturally or with a hyphen, within the hyphenation zone.

Every free action is produced by the concurrence of two causes; one moral, i.e. the will which determines the act; the other physical, i.e. the power which executes it. When I walk towards an object, it is necessary first that I should will to go there, and, in the second place, that my feet should carry me. If a paralytic wills to run and an active man will not to, they will both stay where they are. The body politic has the same motive powers; here too force and will are distinguished, will under the name of legislative power and force under that of executive power. Without their concurrence, nothing is, or should be, done.

- **Add**.... If you want to add words to your own personal hyphenation dictionary, determining how these words will be hyphenated when either the Manual plus dictionary or Manual plus algorithm options are used, click the Add button. The Add word to user dictionary dialog box, shown in Figure 9-20, will appear.

Figure 9-20: The Add word to user dictionary dialog box.



If a word was selected when you chose the Hyphenation command, that word will appear in the Word option box. If this is not the word you want to hyphenate, delete it by pressing the Delete key, and if no word was selected, simply enter the word you want to hyphenate. Then mark places in the word at which you want to allow hyphenation using the tilde (~) character. You can rank the priority of the hyphens you add within a word by placing one tilde at the most preferred hyphenation point, two at the second-best hyphenation point, three at the third-best hyphenation point, and so on. When ranked hyphens are included in a word, only the best or second-best hyphens will be used when the Manual plus dictionary option is selected, but any hyphens (first, second, third, etc.) will be used when the Manual plus algorithm option is used. When you have finished adding your new word, click OK to return to the Hyphenation dialog box.

You can also use the Add... button and the Add word to user dictionary dialog box to remove existing words from the hyphenation dictionary. To do this, enter the word you want to remove and then click the Remove button.

The Alignment command

Any paragraph in PageMaker can be aligned to the left or right edge, centered, or fully justified. You can also force-justify text across the current paragraph width. Paragraph alignment is adjusted relative to the width of the paragraph's text block. Paragraph alignment can be adjusted for any paragraph that is fully or partially selected. There are three ways to change the alignment for a paragraph:

- Use the Alignment option in the Paragraph specifications dialog box, which is accessed by choosing the Paragraph... command (Command-M) in the Type menu.
- Use the Alignment command in the Type menu to choose from a pop-up menu of the five alignment options.
- Use the keyboard equivalents for each of the alignment options: Shift-Command-L for Left, Shift-Command-R for Right, Shift-Command-C for Center, Shift-Command-J for Justify, and Shift-Command-F for Force justify.

Typography in PageMaker

PageMaker's ability to produce fine typography has become an important and often misunderstood topic as more and more professional document production has been moved onto the desktop. The fact is that PageMaker has extensive and extremely precise typographic capabilities, including all of the following character-spacing control features: kerning pairs, manual kerning, range kerning, automated expert kerning, letter spacing, tracking, and electronically condensed and expanded type. These features provide you with more precision than traditional typographers could achieve using traditional photomechanical typesetters, and in many cases more precision than current imagesetters or PostScript-based output systems can even reproduce. There is no need to worry about PageMaker's typographic powers.

Character spacing, tracking, and kerning

The ability to control the exact placement of each character relative to other characters is the cornerstone of a strong typographic system. On the Macintosh, the position of each character relative to the character before and after it is based on information included within the font being used. The designer of each font specifies the amount of space that each character in the font occupies (its width) and the amount of space that should be placed before and after the character (its side bearing), as shown in Figure 9-21. By default, most software positions characters according to these specifications, which generally results in clearly legible and aesthetically pleasing text.

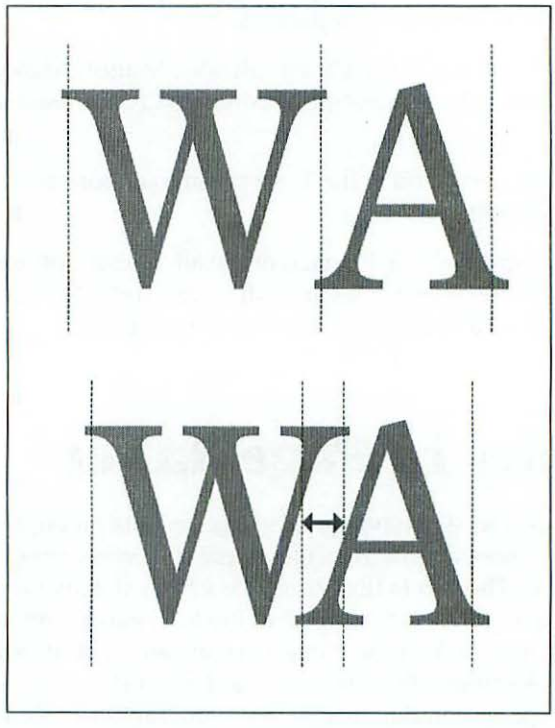


Figure 9-21: Each character has a width, defined by a right and left side bearing. Certain pairs of letters are defined as kerning pairs and have specific spacing when next to each other.

For the more typographically sophisticated, there is often a desire to make adjustments to these default character spacing and positioning specifications. Such adjustments make it possible to correct for characters that appear too closely set or too far apart, have their spacing exaggerated at larger point sizes, or simply consume too much space on the page when using their default spacing. Adjusting character spacing is confusing for a number of reasons, not the least of which is that the terminology used to describe its tools and techniques are not standardized. In fact they are used in contradictory ways by different software vendors and typographic practitioners.

PageMaker provides the following tools and terminology:

- **Kerning** refers to adjustments in spacing between two characters. There are no less than four types of kerning control in PageMaker: *Automatic pair kerning* adjusts the spacing between letters in 1/1000 of an em increments according to kerning pair information built into the font itself. *Manual pair kerning* lets you adjust the space between any two characters in increments of a positive or negative 1/10, 1/25, or 1/100 of an em. *Range kerning* is exactly like manual pair kerning except that you can apply it to any number of characters at once. *Expert kerning* automates the process of adjusting kerning values between two characters by analyzing the shapes of the particular characters and kerning the characters based on a specified "strength" value that you specify.
- **Tracking** modifies the space between characters, using a set of point-size dependent tracking curves that have been custom defined for a particular font. Tracking offers an intelligent modification of the space across a range of characters that aims to adjust the overall visual density of type on a page.
- **Letter spacing** adjusts the space between characters based on exaggerations or minimizations of the normal amount of letter space defined by the font designer. It is somewhat cruder than tracking or kerning in that it doesn't directly take into account the characters involved, the font, or the type size.
- **Condensing or expanding type** is the moral equivalent of asking your spouse to sit on your suitcase in order to get it closed: It isn't elegant and it may not be pretty but it will probably get the job done in a pinch.

The character spacing tool or the combination of character-spacing tools that you should use in a given situation depends upon the effect you are trying to achieve. Pair kerning is probably the most commonly used tool, applied by most people as a matter of course to all text larger than body copy. Tracking should be used as the first method of changes to a range of characters because it makes changes based on (usually) professionally developed tracks. In actuality, tracking is probably under-utilized in PageMaker because it is not well understood and has been criticized in the past. See my complete discussion of tracking later in this section to clear up these issues. After tracking has been applied, manual kerning of character pairs or ranges should be performed. Finally, letter spacing (and word spacing) should be used to help PageMaker correctly justify and hyphenate your text. An in-depth discussion each of these features follows.

Automatic kerning of pairs

In most fonts, after the font designer specifies the width and side bearing of each character, they specify certain character pairs that they believe need some space between them other than the sum of the right bearing of the first character and the left

bearing of the second. These are called kerning pairs. In the ideal, whenever the two characters in a kerning pair are placed next to each other, the software application should replace the default spacing (the sum of the side bearings) with the kerning pair spacing.

But kerning pair spacing is not used automatically. In fact, only a few Macintosh applications are capable of reading the kerning pair data from a font and using it to correctly position characters. PageMaker can use kerning pair information to accurately position characters, but it does not do so by default. This is because kerned pairs take longer to display on screen, and often the improved accuracy of character placement is barely visible at smaller type sizes and therefore not worth the slower display performance.

If you want kerning pairs used in your publication, you must select the paragraphs in which you want them used, turn the kerning pair option on, and specify the minimum point size for which you want kerning pairs used. To do this, choose the Paragraph... command (Command-M) from the Type menu and click the Spacing... button in the Paragraph specifications dialog box. Here you'll find the Pair kerning option, which can be turned on and off via its check box, and the Auto above ____ points option box. This option specifies the size above which pair kerning be used. Both are shown in Figure 9-22.

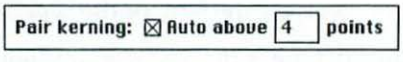


Figure 9-22: Pair kerning option from the Spacing dialog box.

By default, the Auto above option is set to 4 points. This is a change from the default of 12 points used in earlier versions. This means that PageMaker now does a lot more pair kerning, which is fine but does slow down screen redraw a bit (it has no effect on printing times). I suggest a setting of between 9 points and 12 points unless you are typographically sensitive, because text smaller than that really doesn't need pair kerning in most cases, and it will provide more snappy on-screen performance.

KernEdit

If you want to edit the kerning pair information stored within any of your fonts, use the KernEdit utility program provided with PageMaker 5. KernEdit is a very powerful kerning pair editor that allows you to open any font, change or delete the existing kerning pair information, add new kerning pairs, or even move kerning pair information from one font to another. The changes you make will be saved in the font file, and will therefore apply to all applications that read pair kerning data from the font, not just PageMaker.

Using KernEdit (shown in Figure 9-23) is relatively easy, although you wouldn't want to edit kerning pairs yourself unless you are an experienced typographer or have a very fine eye for this kind of detail. After opening a font in KernEdit, select the character pair you want to modify from the scrolling list along the left edge of the dialog box. KernEdit

automatically displays a word that contains the pair of letters you have selected. To choose another word, use the WordView pop-up menu. To actually change the kerning pair data, either move the triangle that appears between the letters in the sample word, click the right or left arrows next to the kerning value, or select the kerning value and enter your desired value. Changes as small as 1/1000 of an em space are supported.

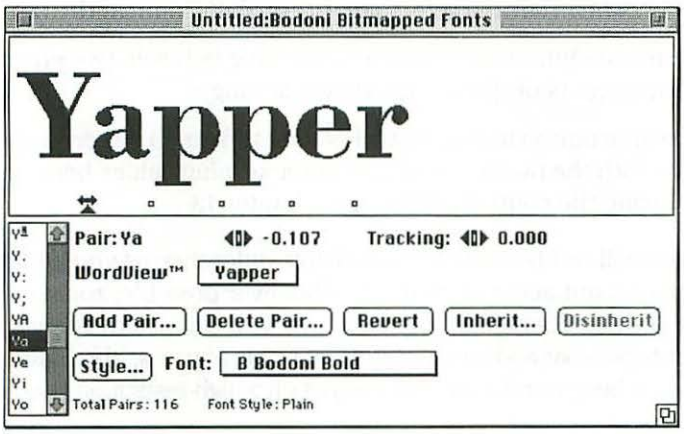


Figure 9-23: The KernEdit utility provided along with PageMaker lets you edit the kerning of pairs in any font.

KernEdit also provides a tracking option, although this is provided to help you see how the characters will appear when used in real documents, and tracking changes are not saved along with the font. What you should do is modify the tracking value until the characters in the word have an overall spacing that you like, and then perform the specific pair kerning as described above. This simulates the way your font will be used in the real world, when tracking will likely be applied to it in addition to the kerning pairs. Details on every KernEdit option are provided in the program's help system, available via the Help... command in the Apple menu.

Manually kerning text and range kerning

Using automatic kerning pairs is a good first step to better typography, but in many cases, you'll still want to manually adjust the space between characters. PageMaker lets you add or remove space between characters in increments of 1/10, 1/25, or 1/100 of the type's point size. To do this, position the cursor between the two characters you want to modify, or select any group of characters that you want to kern. Then, use the following key combinations to kern the selected type:

- To add space between characters in 1/25-point increments, position the insertion point between the characters and press Shift-Command-Delete or Command-→.

- To delete space between characters in 1/25-point increments, position the insertion point between the characters and press Command-Delete or Command-←.
- To add space between characters in 1/100-point increments, position the insertion point between the characters and press Shift-Command-→.
- To delete space between characters in 1/100-point increments, position the insertion point between the characters and press Shift-Command-←.
- Press Command-Option-K to remove all kerning between two characters, returning the kerning to its original, unmodified, setting.
- Use the kerning option in the control palette to kern in either 1/100-or 1/10-em increments with the nudge arrows, or enter kerning values between 1 and -1. For details on using the control palette, see Chapter 13.

In many cases, you will not be able to see a visible difference as you add or delete space because the display is not accurate enough. Whenever possible, zoom in to 200% or even 400% while kerning characters manually. (Or you can use the new zoom tool by pressing Command-spacebar and zoom in up to 800%.) In any case, the spacing will be adjusted accurately when your document is output on a high-resolution PostScript printer.

The kerning modifications you make affect the space after each character. So if you set the insertion point between two characters and change the kerning value, your changes are actually added to the first character. This means that if you select an entire word and apply range kerning, you are not only changing the spacing between each pair of letters but also the spacing between the last letter of the word and the first letter of the next word. If you don't want to change this inter-word spacing when range kerning one particular word, select all of the letters of the word except the last letter.

Kerning into the margins

Since kerning affects the space after any selected character, and because PageMaker ignores any kerning applied to the last character on a line, you have to be a little tricky to kern characters into the left or right margins. To kern into the left margin, insert a non-breaking space (Option-spacebar) before the first letter in the line, select that space, and then kern to pull the first letter into the margin. (The kerned characters may appear to disappear sometimes, but just refresh the display by reselecting the current view size from the View submenu and they will reappear.) Kerning into the right margin (when text is fully or right justified) works the same way: Add a non-breaking space after the last character on the line, select that space, and then kern into it.

Expert kerning

To automate the process of manually kerning characters, PageMaker provides the Expert kerning Addition, shown in Figure 9-24. This Addition removes any existing manual kerning from any selected text and then adds new manual kerning based on its own evaluation of the selected type and the settings you make for its Kerning strength (0 to 2.0) and Design class (Text, Display, Poster, points) options. These settings are really just guidelines based on standard practices in terms of how much kerning should be applied, so you may have to experiment a bit to determine which of these options suits your needs in various situations.

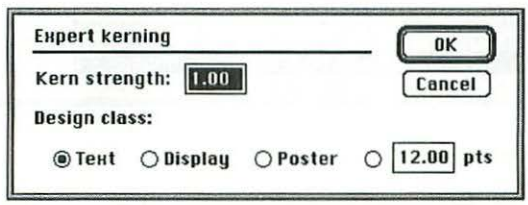


Figure 9-24: The Expert kerning dialog box.

Tracking

Another way of automatically kerning text over a range of characters is tracking. Tracking is clearly the least understood of PageMaker's character-spacing tools. The feature's option names (Loose, Very Loose, Tight, Very Tight, and Normal) have been the subject of unfair and inaccurate ridicule ever since they were introduced in PageMaker 4.0. They're unpopular because terms such as "Loose" and "Tight" sound imprecise, and some people have therefore concluded that they reflect some sort of imprecise typographic control. But in fact the terms are not imprecise, they simply denote the relative amount of spacing that each option applies. Tracking values change for every font and every type size. So while the "Loose" option does have an exact meaning expressed in a percentage of the normal character spacing, that meaning is different for 14-point Times than for 18-point Times, and the 18-point Times value is different that it is for 18-point Helvetica. This can be seen by looking at tracking curves, as illustrated in Figure 9-25.

The basic trend of most tracking curves is that character spacing is reduced as point size increases. This compensates for the fact that normal increases in character spacing at larger point sizes often give text the look of having too much white space. As can be seen in the examples in Figure 9-26, there is a great difference between the effect of the different tracking curves on 36-point text and on 12-point text.

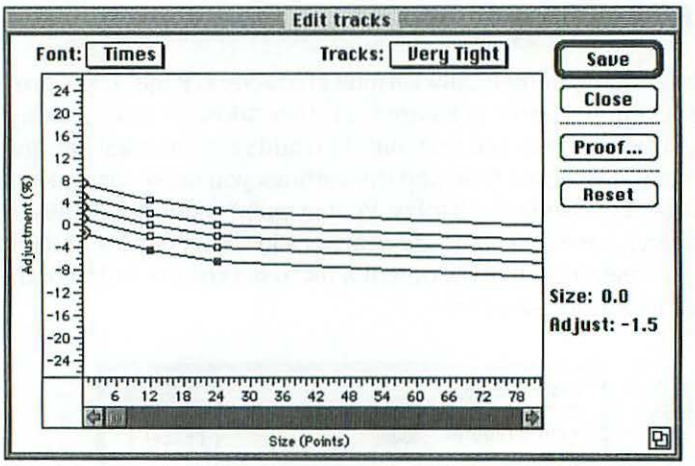


Figure 9-25: Tracking curves specify the amount of increase or decrease in the default character spacing for one particular font at every different point size. Five separate tracking curves are specified for a font, corresponding to PageMaker's five tracking options.

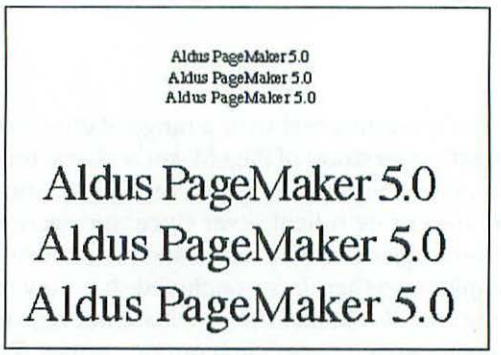


Figure 9-26: The three lines of both the 12-point and 36-point lines have tight, normal, and loose tracking applied (top to bottom).

Character spacing

You can also change the space between characters with the Letter space and Word space options in the Spacing attributes dialog box, which is shown in Figure 9-27. Unlike kerning and tracking, which are designed to produce pleasing visual relationships between characters, letter and word spacing are designed to help PageMaker hyphenate and justify your text. And unlike manual kerning, range kerning, expert kerning, and tracking, which are character-level attributes, letter and word spacing are paragraph-level attributes: They always apply to all of the characters in a paragraph.

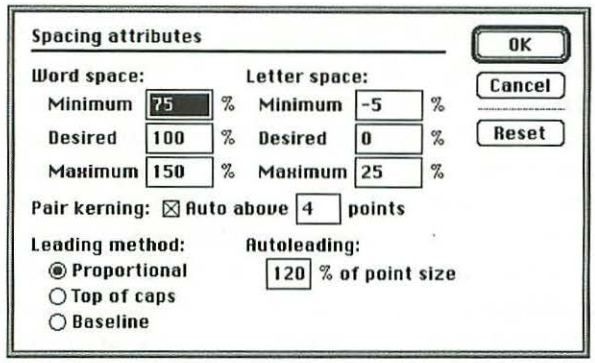


Figure 9-27: The Spacing attributes dialog box.

To access the Letter space and Word space options, select the paragraphs you want to format, choose the Paragraph command (Command - M) from the Type menu, and then click the Spacing... button inside the Paragraph Specifications dialog box. Examples of the results you can achieve with these options are shown in Figure 9-28.

PageMaker measures both word spacing and letter spacing in ⅟₁₀₀th of a spaceband (the width created when you press the spacebar). When a paragraph is not justified, word and letter spacing are based on the Desired options, and the Minimum and Maximum options have no effect. When a paragraph is justified, PageMaker follows a series of steps to determine how much word and letter spacing will be used:

- If a word does not naturally end at the end of a line, PageMaker then attempts to make the last whole word fit onto the line by compressing the space between the words on that line.
- If this cannot be done without compressing the word space more than the specified Minimum word space option, it then tries instead to expand the space between words, up to the specified Maximum word space, to push the last word down to the next line.
- If this cannot be done without exceeding the Maximum word space option, PageMaker attempts to hyphenate the last word according to the current hyphenation option.
- If suitable hyphenation cannot produce a line ending that keeps the word spacing within its specified range, then PageMaker adjusts letter spacing by first compressing the space between letters and then by expanding the space between letters.
- If changing letter spacing within the range specified by the Minimum and Maximum letter spacing does not produce a suitable line ending, then PageMaker creates a suitable line ending by expanding the space between words as much as necessary, even beyond the specified Maximum word space option.

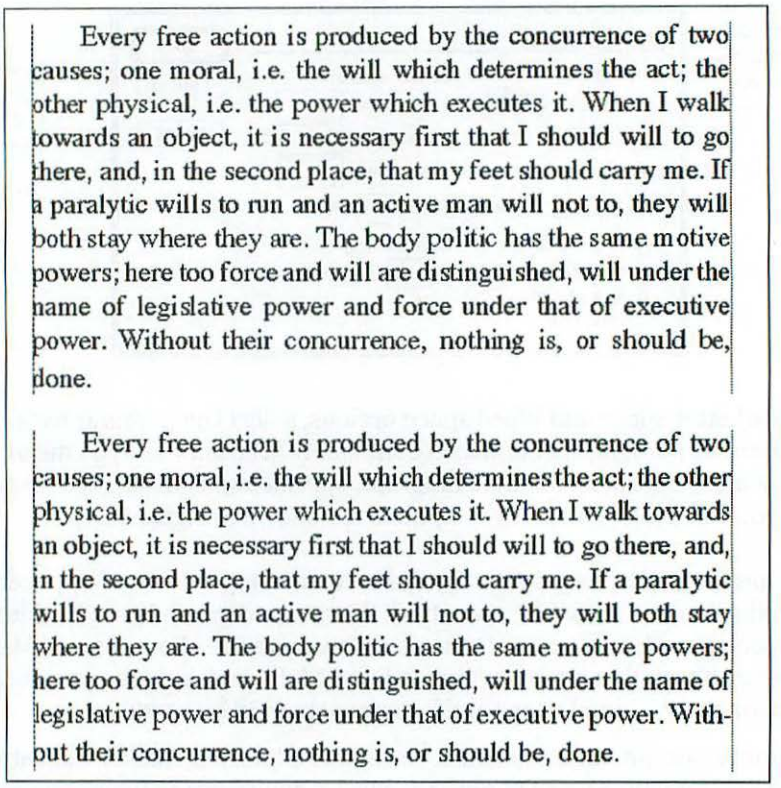


Figure 9-28: This sample paragraph shows the result of increasing maximum word spacing (top) and reducing minimum letter spacing (bottom).

PageMaker's default values provide for a wide range of word- and letter-space movement: The space between words can range from 50% of a spaceband to 200% of a spaceband, and the space between letters can range from 5% less than normal to 25% more than normal. You may want to narrow these ranges to force more hyphenation and less dramatic word and letter spacing in your justified paragraphs. I find that values of 75% to 150% word spacing, for example, produce much more pleasing results.

Setting all three letter spacing options to the same value, 0 for example, effectively turns off letter spacing so that PageMaker has to determine line endings using hyphenation and word spacing changes only. Or you can set both the Minimum and Desired letter spacing to "0," so PageMaker will not reduce the space between letters but may expand the space if necessary.

The allowable ranges for setting word space and letter space options are listed here. All options can be modified in 1% increments

• Minimum Word spacing:	0% to 500%
• Desired Word spacing:	≥ min and ≤ max

• Maximum Word spacing:	0% to 500%
• Minimum Letter spacing:	-200% to 0%
• Desired Letter spacing:	≥ min and ≤ max
• Maximum Letter spacing:	0% to 200%

After setting Word spacing and Letter spacing options, click the OK button to apply these settings, click Reset to return all options to their original settings, or click the Cancel button to negate them and return to the Paragraph specifications dialog box.

Summary

- Formatting attributes are divided into character-level attributes that can be applied to any individual character and paragraph-level attributes that are always applied to an entire paragraph.
- Character formatting attributes include font, type size, type style, leading, tracking, and width. These attributes are set by selecting text with the text tool and then using commands in the Type menu or options in the Type specifications dialog box. You can also apply character formatting using the control palette.
- Paragraph formatting attributes include margin indents, before and after spacing, tabs, hyphenation, alignment, paragraph rules, and letter spacing options. These commands are primarily controlled using the Paragraph specifications dialog box, commands in the Type menu, and the control palette.
- Character spacing in PageMaker can be controlled using automatic pair kerning, manual kerning, range kerning, the Expert kerning Addition, tracking, letter spacing, or by condensing or expanding type. Pair kerning and tracking should almost always be used for text larger than body copy.
- Tracking is a font- and point-size specific way to modify the space between characters in order to produce better-looking and better-fitting type. Manual and range kerning can accomplish this, too, but require much more effort and experience.
- When justifying text, PageMaker decides how to break lines depending on the option settings in the Spacing attributes dialog box and the Hyphenation dialog box. You use the options in these dialog boxes to specify how dramatically PageMaker can alter the default letter spacing of your text in order to meet its justification and hyphenation goals.

Style Sheets

CHAPTER 10

In This Chapter

- Style sheets defined
- Creating style sheets
- Editing style sheets
- Importing and exporting style sheets
- The Styles palette

You Say Tomato, I Say...

I'll start with an admission: I may be the only person left who calls these things style sheets. It's the name I learned when first confronted with this feature in the original Microsoft Word on the IBM PC. (Everyone has some dirt in their past.) Aldus just calls them *styles*, but I think that is too easy to confuse with character styles (like bold or italic). Others call them paragraph styles, which is actually a pretty good name. But I'm used to style sheets, so let's just leave well enough alone.

What are they? They're the most important trick you will ever learn to save time and improve the consistency of your publications. Style sheets allow you to specify a complex set of attributes with a single click of the mouse button and then change these attributes globally at any time. A style sheet consists of a name, which usually describes the kind of paragraph the style sheet defines, and a definition, which identifies the text-formatting attributes that the style sheet assigns to any paragraph to which the style sheet is applied. PageMaker's style sheets can contain attributes from the Type specifications, Paragraph specifications, Indents and tabs, and Hyphenation dialog boxes.

Style sheets automate the process of formatting text. They make it possible to specify the formatting attributes of a paragraph only once, and then use that specification an unlimited number of times. This not only saves time and reduces effort and complexity, but it also ensures consistency — every paragraph using a particular style sheet will be identical. A set of default style sheets is created for every PageMaker publication, and

since style sheets can be imported from word processing documents, exported to word processing documents, and shared between publications, the benefits of defining and using style sheets can be enormous.

Working with Style Sheets

Style sheets are useful because most documents are composed of several kinds of paragraphs, each of which is used repeatedly throughout the publication. This book, for example, uses five primary types of paragraph formats:

- **Body text**. Set in 11-point Memphis Light book with 13.5 points of leading. Paragraphs are left justified with a 0.375-inch first line indent. Widow and orphan control options are set to 2 lines each.
- **Major Subheads**. Set in 24-point Helvetica Compressed bold with Auto leading. Paragraphs are left justified with 0.5 inch of space above each. Keep with next option set to 2 lines.
- **Minor Subheads**. Set in 18-point Helvetica Compressed oblique with Auto leading. Paragraphs are left justified with 0.33 inch of space above each. Keep with next option set to 2 lines.
- **Inline Graphics**. Same as body text, with 0.25-inch space before, 0.1-inch space after, keep with next 1 line.
- **Cutlines**. These are set in 10-point Helvetica Condensed italic with Auto leading. Before spacing of 0.25 inch.

Without style sheets, formatting the book would require assigning the above attributes over and over again by selecting each individual menu command and completing the required dialog box options for each separate paragraph. And any design change — making the subheads a little bit larger, for example — would require going through the publications page-by-page and reformatting each subhead paragraph appropriately.

With style sheets, this scenario improves dramatically: The specifications for the five paragraph styles need to be specified only once — when defined as style sheets — and then they are *applied* to the text as needed. Applying style sheets to a paragraph, a process sometimes called *tagging*, is quick, simple, and accurate. Once tagged, the paragraph instantly assumes all of the formatting defined by the style sheet. And when the inevitable design changes occur, all that is required is a change to the style sheet definition; the resulting change automatically applies to every paragraph tagged with that style sheet.

Creating Style Sheets

There are several ways to define new style sheets in PageMaker: They can be defined from scratch, based on some formatted text that already exists in the publication, or based on another style sheet that already exists. When you first start working with style sheets, you'll have to define a lot of new ones or redefine a lot of existing ones. Over time you should build up a library of style sheets that cover the bulk of the paragraph types you'll use, and you will be able to reuse these by continually importing them into your publications. The result will be that you will spend very little time actually formatting text.

Defining a style sheet from scratch

To begin defining a new style sheet, choose the Define Styles... command from the Type menu, and the Define styles dialog box will appear (as shown in Figure 10-1.) If it is not selected already, click on the word *Selection* at the top of the scrolling list on the left side of the dialog box and then click the New... button. The Edit style dialog box will now appear, as shown in Figure 10-2. It is here that you specify the name and formatting attributes for the new style sheet.

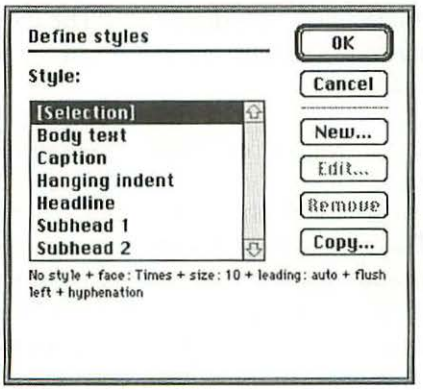


Figure 10-1: The Define styles dialog box.

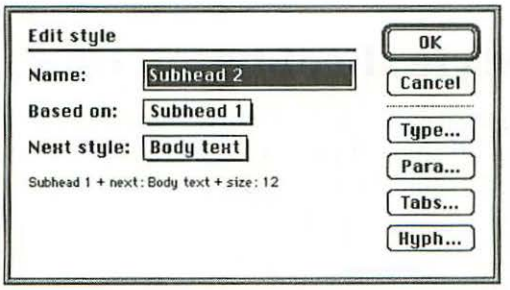


Figure 10-2: The Edit style dialog box.

To name the new style sheet, enter any name up to 32 characters long into the Name option box (some nonalphabetic characters are not allowed in style names). Try to name your style sheet descriptively but use as short a name as possible so that you can see it easily in the Styles palette. The Based on option should remain set to No style.

Now you're ready to define the attributes that your new style sheet will apply to any paragraph on which it is used. In the lower portion of the Edit style dialog box is a listing of the current settings of the style sheet's attributes. These settings come from the current default settings of the various options used to define style sheets or from the formatting of the text that was selected when the Define Styles... command was chosen.

To edit these specifications, use the Type..., Para..., Tabs..., and Hyph... buttons. These access the Type specifications, Paragraph specifications, Indents and tabs, and Hyphenation dialog boxes, respectively. Each of these dialog boxes is used exactly as described in Chapter 9, "Formatting Text." As you edit the various options in these dialog boxes, the style sheet specification listing is updated to reflect the current attributes of the style sheet.

When you are satisfied with the specifications for the new style sheet as listed in the lower portion of the Edit style dialog box, click the OK button to complete the definition of this new style sheet or the Cancel button to abort the creation process. In either case, you are returned to the Define styles dialog box. The name of the new style sheet now appears in the scrolling style sheet listing. To return to the publication window, click the OK button or the Cancel button.



You can also begin the process of defining a new style sheet by holding down the Command key and clicking on the *No style* line in the Styles palette. (If the Styles palette is not displayed, choose the Style palette command from the Windows menu.) This brings up an empty Edit style dialog box, where you can name the new style and edit its specifications as described above. If any text is selected when you Command-click on the *No style* line, the new text block will use the specifications of the selected type as its defaults, or the Based on option will display the name of the selected text's style sheet, if there is one.

Defining a style sheet based on existing text

The process of defining style sheets from scratch, as described above, requires that you know in advance the specifications that you want to ascribe to your new style sheets. This happens sometimes, but more often you will not know the final specifications for

your publication until you create a few pages of it and experiment with various formatting possibilities until you become satisfied. In this case, you will want to "capture" the results of your trial-and-error formatting, creating a style sheet for each different kind of paragraph that you have defined. These style sheets can then be used to format the remainder of your publication.

To create a style sheet based on an existing paragraph, use the text tool to set the insertion point in one of the formatted paragraphs you want to use as a basis for your new style sheet and choose the Define styles... command from the Type menu. (Note that you want to set the insertion point rather than select the whole paragraph because one italicized or bold word may cause problems, as you'll learn later.) The Define styles dialog box will appear, and the word *Selection* will be highlighted in the scrolling list (unless the selected paragraph has already been defined as a style sheet). *Selection* refers to the text paragraph that was selected when you chose the Define styles... command. The specifications for the selected paragraph are listed in the lower section of the dialog box. These are the specifications that PageMaker assumes you want to use in your new style sheet.

Click the New... button, and the Edit style dialog box will appear. Enter the name you wish to give this new style sheet in the Name option box. The Based on option will be blank, unless the paragraph that you selected before choosing the Define styles... command had been defined previously as another style sheet.

You can now edit any of the attributes of the style sheet by clicking on the Type..., Para..., Tabs..., and Hyph... buttons and changing options in the associated dialog boxes. Since the default attributes of this new style sheet came from a paragraph that you formatted, this will probably not be necessary. However, if any attributes of the selected text are not uniform — if there is one bold word within a paragraph of plain text, for example — the word *mixed* will follow the specification of that attribute in the specification listing, as shown in Figure 10-3.

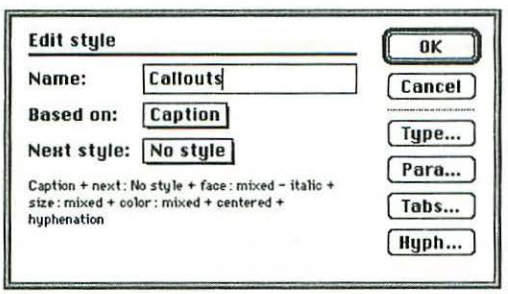


Figure 10-3: The word *mixed* appears for any attribute that is not uniform in the selected text when a new style sheet is created.

Any attributes followed by the word *mixed* will have to be reset so they can be applied uniformly throughout the paragraph. To reset the type style, for example, click the Type... button and click either the Normal or Bold option so all words will be set in the same type style. The word *mixed* then disappears from the specifications listing.

The Define next style option is used to determine the style sheet that will be applied to paragraphs that are created by pressing the Return key within a paragraph to which the current style has been applied. The purpose of this option is to speed up text entry by automatically applying style sheets as new paragraphs are created. For example, the paragraph following each subhead in this book uses the Body text style sheet. By assigning Body text to the Next style option for the subhead style sheets, paragraphs created after entering subheads are automatically assigned the Body text style. The setting of the next style option does not affect the style sheet of paragraphs following the current paragraph unless the Return key is pressed — regardless of the setting of the Next style option, any style sheet can follow any other if it is manually applied to the following paragraph.

When you are satisfied with the specifications for the new style sheet as listed in the Edit style dialog box, click the OK button to complete the definition of this new style sheet or the Cancel button to abort the creation process. If any conflict remains in the specifications, a dialog box, like the one shown in Figure 10-4, appears when you click the OK button, and you will have to resolve the conflict. If no specification conflicts exist, the Define styles dialog again displays, with your new style added to the scrolling list. To return to the publication window, click the OK or Cancel button.



Figure 10-4: One of the alert dialog boxes announces a conflict in a new style sheet.



You can also define a new style based on existing text by selecting the text and holding down the Command key while clicking on the *No style* line in the Styles palette. (If the Styles palette is not displayed, choose the Style palette command from the Windows menu.) This will bring up the Edit style dialog box, where you can name and edit the attributes of the style, as described above. Click the OK button after defining the new style sheet or the Cancel button to abort the creation, and you will return immediately to the publication window.

Creating new style sheets based on existing style sheets

Many paragraph styles used in a publication are very similar, but not identical, to other paragraph styles used in the publication. For example, the minor subheads in this book have the same type face and alignment as the major headlines, but different type sizes, type styles, and paragraph spacing.

In PageMaker, you can create style sheets that are based on existing style sheets. When one style sheet is based on another, it has exactly the same attributes as the style sheet upon which it is based, except the few attributes that are set differently. Using this technique reduces the amount of effort required to define the based-on style sheet and creates a dynamic link between the two style sheets — if an attribute is changed in the base style sheet, it is automatically changed in the second style sheet.

For example, suppose we define a style and name it Subhead 1, giving it the attributes of Times-Bold 18/20, fully justified, with a first-line indent of 3 picas. We then define another style, which is based on Subhead 1, and name it Subhead 2. The only attribute that we change for Subhead 2 is its alignment, which is set as aligned left. Figures 10-5 and 10-6 display the Edit style dialog boxes for these two styles.

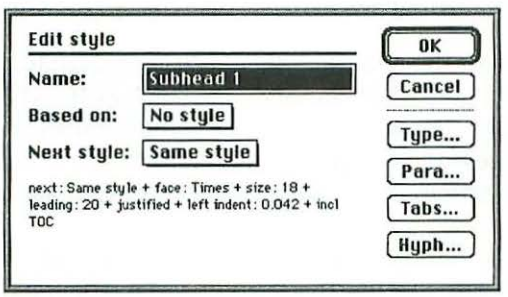


Figure 10-5: To base one style sheet on another, you begin with one style sheet that uses most of the attributes you want in the second style sheet.

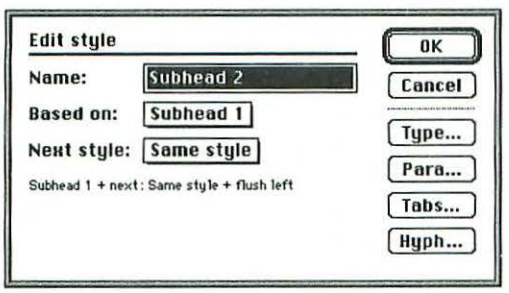


Figure 10-6: And then you modify or add the one or more attributes that you want to be different in the second style sheet.

Notice that Subhead 2 does not display a typeface, type size, or first-line indent specification in its attribute listing. Instead, it simply reads Subhead 1 + flush left. All paragraphs to which Subhead 2 is applied will be Times-Bold 18/20 with a first-line indent of one-half inch, as long as Subhead 1 is so defined, or until the typeface, type size, leading, or first-line indent is specifically edited in the Subhead 2 style sheet definition. If the definition of Subhead 1 is edited so that Helvetica is the specified font instead of Times, all paragraphs to which Subhead 2 has been applied will immediately become Helvetica as well. The link between a style sheet and the sheet on which it is based is dynamic — changes made in the attributes of a style sheet are passed directly to any style sheets based on the changed style sheet.

If we created a third style sheet, called Subhead 3 which is based on Subhead 2, a change to an attribute in Subhead 1 would affect Subhead 1, Subhead 2, and Subhead 3.

To create a new style sheet that is based on an existing style sheet, choose the Define styles... command from the Type menu, and the Define styles dialog appears. Depending on the currently selected text in the publication window, either one of the style sheet names or the word *Selection* will be selected. If the style sheet that you want to base your new style sheet on is not selected, select it from the scrolling list. Next, click the New... button and the Edit style dialog box appears. The Name option box will be empty, but the Based on option box will display the name of the style sheet selected when the New... button was clicked. Enter a name for your new style sheet in the Name option box.

The specification listing for the new style sheet will contain only the name of the Based on style. At this point, the new style is exactly the same as the style on which it is based. By using the Type..., Para..., Tabs..., and Hyph... buttons and their associated dialog boxes, you can specify the attributes of this new style sheet that are different from the Based on style sheet. The specifications listing reflects these changes as you make them.

When you are satisfied with the specifications for the new style sheet as listed in the Edit style dialog box, click the OK button to complete the definition of this new style sheet or the Cancel button to abort the creation process. The Define styles dialog box again displays, with the name of your new style sheet added to the scrolling list. To return to the publication window, click the OK button or the Cancel button.

You can also create a new style sheet that is based on an existing style sheet by selecting a paragraph that uses the existing style sheet, holding down the Command key and clicking on the *No style* line in the Styles palette. Or you can select the name of the style in the Styles palette that you want to base the new style on (first make sure no text is selected) and then hold down the Command key and click on the *No style* line. Either of these methods will bring up an empty Edit style dialog box, with the Based on option already set, so that you can name the new style and edit its specifications. Click the OK button after defining the new style sheet or the Cancel button to abort the creation, and you will return immediately to the publication window.

To break the link between a style sheet and the style sheet that it is based on, select the No style option in the Based on pop-up menu. This removes the name of the based-on style from the specification listing and replaces it with the specifications themselves. This does not change any of the specifications for the style sheet, only the way that they are listed. This does, however, break the link between the style sheets so that if the style sheet on which this style sheet was based is edited, this style sheet will not be affected. You can also change the Based on style sheet from one to another by selecting the name of any current style sheet in the Based on pop-up menu.

Default style sheets

PageMaker automatically creates the five style sheets shown below for every new publication. While these are representative of commonly used kinds of paragraphs, their default specifications probably won't match those that you regularly intend to use in your publications. You can correct this situation by redefining the default style sheets to meet your needs.

The original default style sheets:

Body text	Times Roman 12/Auto, left aligned, 2-pica first indent, kern above 12, auto hyphenation
Caption	Times-Italic 10/Auto, left aligned
Headline	Times-Bold 30/Auto, left aligned, include in TOC
Subhead 1	Times-Bold 18/Auto, left aligned, include in TOC
Subhead 2	Times-Bold 12/Auto, left aligned, include in TOC

To set your own default style sheets, close all open publications and then choose the Define Styles command. Now edit the default style sheets as necessary. You can rename them, change the formatting they specify, add or delete styles, and even import other styles that you have defined for other publications. (Importing style sheets is described in the next section of this chapter.) When you've set all the style sheets to meet your needs, close the Define styles dialog box. Now when you create any future new publications, the default style sheets that you have specified will be created and included in your publications.

Redefining the default style sheets provides every new publication that you create with these default style sheets, and gives you access to quick and easy text formatting and an assurance of perfect consistency throughout your publications. Of course, you will still need to edit your customized default style sheets within some specific publications, and sometimes you'll have to create additional style sheets for particular tasks, but overall you'll find that a well-thought-out set of default style sheets is one of the best ways to boost PageMaker productivity and quality.

Importing Style Sheets

Once you've defined a good set of style sheets for one publication, you can move those style sheets to other publications to save even more time in formatting text and to ensure consistency among different files.

PageMaker makes it easy to import styles from one publication into another. Open the publication you want to import the style sheets into, and then choose the Define styles... command from the Type menu to bring up the Define styles dialog box. Click the Copy... button and the Copy styles dialog box appears, as shown in Figure 10-7. Locate the publication containing the style sheets that you want to import, select the name of the publication, and click the OK button or double-click the publication name. All style sheets from the opened publication will then be added to the list of style sheets in the current publication. If the names of any imported style sheets have already been assigned to styles in the new document, PageMaker warns you that the imported style sheets will override the existing style sheets. To preserve any existing style sheets that have the same names as the style sheets being imported, rename them before performing the import.

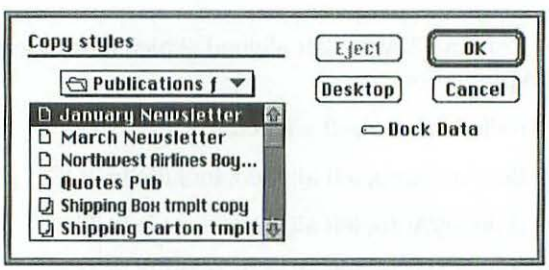


Figure 10-7: The Copy styles dialog box.

Style sheets and word processors

The concept of style sheets is not unique to PageMaker. Several popular word processors use style sheets, and although these style sheets are implemented slightly differently than PageMaker's style sheets, they provide basically the same function — by assigning a group of formatting attributes to a named style sheet, those attributes can be quickly applied and edited.

Style sheets from both Microsoft Word (see Figure 10-8) and WordPerfect files are converted into PageMaker style sheets when their files are placed into PageMaker. This conversion is done by the same import filter that converts all other document formatting. The style sheets from the word processor become PageMaker style sheets, named just as they were in the word processor, specifying the same formatting, and tagged to all the same paragraphs. These style sheets can then be used and edited just as if they had been created in PageMaker.

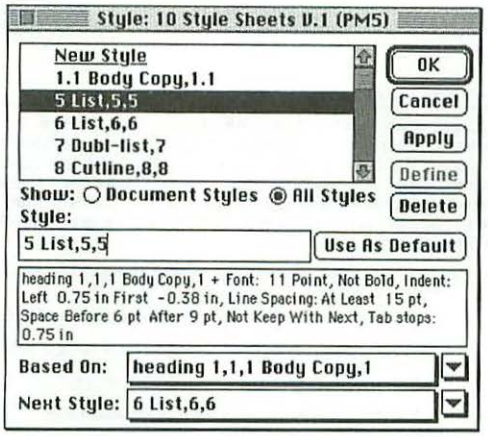


Figure 10-8: Microsoft Word's Define Styles dialog box.

If the PageMaker publication already contains a style sheet with the same name as an imported style sheet, the existing style remains, and all paragraphs in the word processed document that have been formatted with that style sheet name will assume the attributes of the PageMaker style sheet.

Style sheet tags

When using a word processor that does not have a style sheet feature or whose style sheets cannot be imported into PageMaker, it is possible to manually tag paragraphs so that the predefined style sheets are applied as the text is placed into PageMaker. To do this, you put the name of the style sheet in between less than (<) and greater than (>) symbols and add it to the beginning of each group of paragraphs that use a particular style. This is best illustrated through an example. The word processing document shown in Figure 10-9 includes manual style sheet tags for three styles: Headline, Body text, and Analytic Comment.

When this file is placed into a PageMaker publication that already has style sheets defined with the names Headline, Body Copy, and Analytic Comment, those styles can be automatically applied to the paragraphs as specified by the manual style sheet tags. To do this, use the Place command to import the file and select the Read tags option in the lower right corner of the Place document dialog box. This instructs PageMaker to look for manual style sheet tags, remove them, and tag the associated paragraphs with the existing style sheets that have the same name. After placing the word processed document shown in Figure 10-9 in this way, the text will be formatted (according to the style sheets) as shown in Figure 10-10.

Figure 10-9: A text document with style sheet tags before each paragraph.

Exported PM Text

<2 Subhead,2>Creating A New Publication

<1 Body Copy,1>A new PageMaker publication is created by choosing the NEW... command from the FILE menu (c-N). Since PageMaker can work with only one publication at a time, the NEW... command is dimmed if a publication is already open. When the NEW... command is dimmed, you must close the current publication (using the CLOSE command from the FILE menu or the close box in the publication window) to regain access to the NEW... command. After choosing the NEW... command, you can specify the attributes of the new publication in the PAGE SETUP dialog box (see Figure 5.03).

<1 Body Copy,1>From the PageMaker desktop, you have four possible courses of action:

<5 List,5>• You can create a new PageMaker publication or template document.

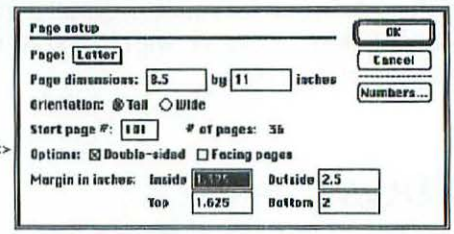
<6 List,6>• You can open an existing PageMaker publication or template document.

<6 List,6>• You may alter PageMaker's application default settings.

<6 List,6>• You can quit PageMaker and return to the Macintosh Finder.

<1 Body Copy,1>The first two actions, creating a new publication and opening existing publications, are discussed in the next sections of this chapter. Altering application defaults and quitting PageMaker are discussed at the end of this chapter.

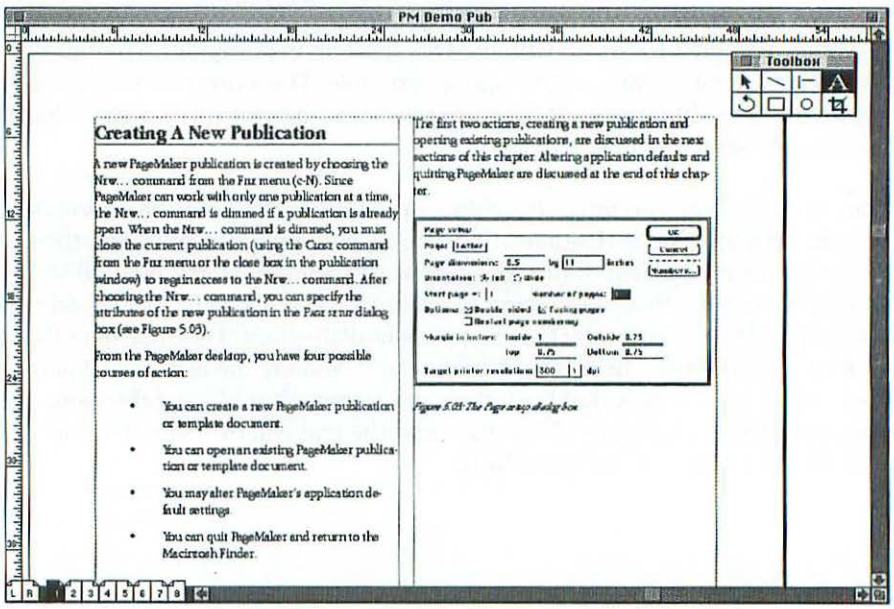
<81 Inline Graphic>



<8 Cutline,8>*Figure 5.03: The Page setup dialog box.*

Page 1 | 2 Subhead+...

Figure 10-10: The text from Figure 10-9 after it is poured into PageMaker.



If the Read tags option is not selected, tags are treated like any other text, and the text will appear as shown in Figure 10-11 (exactly as it appeared in the word processed file).

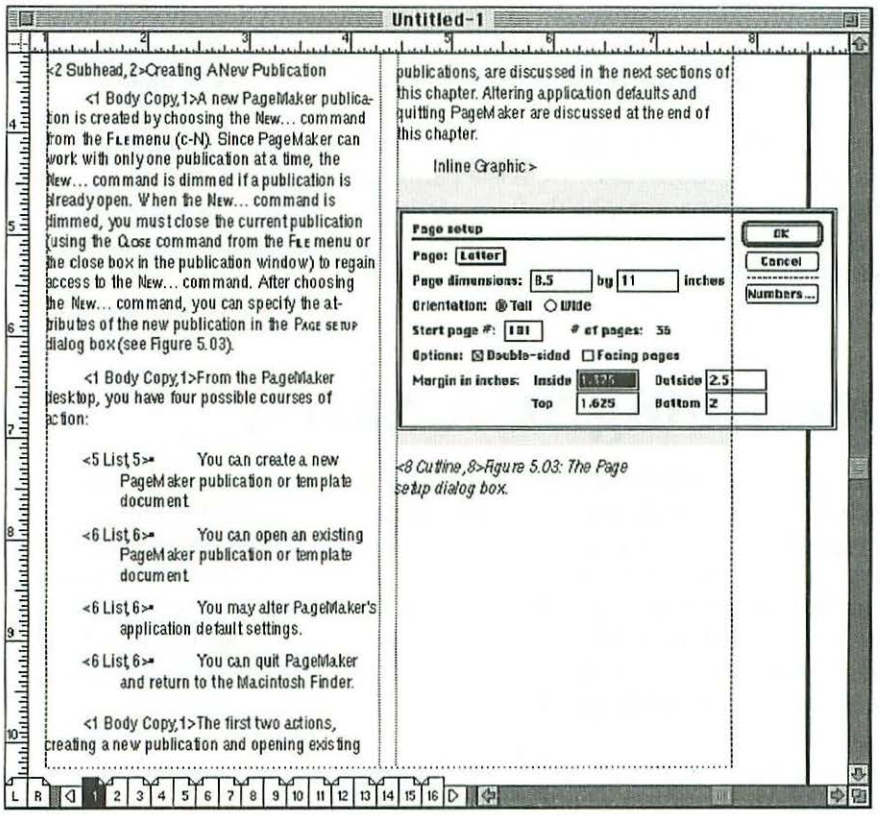


Figure 10-11: Tagged documents imported without using the Read tags option are treated as normal text files.

Manually tagging paragraphs for style sheets is usually too tedious to be worth the effort, although it can be made tolerable with a macro utility or glossary feature that automates the tagging process by reducing it to one or two keystrokes. In most cases, unless you must have the person who does the word processing specify the tags (because the person doing the layout does not know which paragraphs should receive which tags), it is faster and easier to just apply the tags once the text is in PageMaker.

Ironically, the best way to get manual tags in a word processing file is to have PageMaker itself generate them when it exports text out of a publication. As described later in this chapter, PageMaker's Export command can add manual style sheet tags so you can edit text in any external word processor and then bring it back into the publication without losing the style sheet assignments. Of course, this doesn't help you assign style sheets in the first place, but it does help you to keep style sheet assignments once you've made them.

Applying Style Sheets

Creating style sheets is the hard part. Applying them is easy. All you have to do is select a paragraph, partial paragraph, or group of paragraphs and choose the style sheet you want to apply from either the Styles palette (accessed by choosing Style palette in the Windows menu) or the Style command submenu (in the Type menu).

Once the style sheet has been selected, the paragraph will immediately reformat to the defined specifications. Because it is a paragraph attribute, style-sheets formatting applies to entire paragraphs that are partially or fully selected when the style sheet name is selected. Even if the insertion point is set in a paragraph but no text is selected, a style sheet can be applied to that paragraph.

Overriding Style Sheets

Because style sheets are a paragraph-level formatting attribute — a single paragraph can have only one style sheet applied to it, and a style sheet is applied to an entire paragraph and not just to a portion of a paragraph — you usually cannot do all of your formatting with style sheets. Inevitably you'll need to apply some character-level formatting to some of the words within a style-sheet-formatted paragraph, making some words bold or larger or setting them in a different font. PageMaker calls such character-level formatting *overrides*, because these represent inconsistencies in the application of the style sheet to the paragraph.

You can apply character-level formatting to style-sheet-formatted paragraphs without limitation. You have to be careful, however, because if you apply a different style sheet to a paragraph that contains overrides or reapply the current style sheet to the paragraph, all overrides will be removed except type style overrides. Type style overrides remain active even when a style sheet is reapplied to a paragraph or when a different style sheet is applied to the paragraph.

Suppose for example that you have a line of text that contains one bold word (the rest are plain), one 24-point word (the rest are 18 point), and one word in the Times font (the rest are Helvetica), as shown in Figure 10-12. If the current style sheet is reapplied, or a new style sheet is applied to this sentence, the Times font and the 24-point type size will disappear (conforming instead to the specifications of the applied style sheet), but the bold word will remain distinguished from the other words (by being un-bold). If the applied style sheet has bold defined as its type style, every word in the sentence will become bold *except* the previously bolded word, which will become plain: In other words, applying the style sheets toggles the setting of any override type styles that are included in the style sheet. If the overriding type style is not included in the applied style sheet, the override is unaffected. So the italic word in our original paragraph would be set in bold italic after the new style sheet was applied.

*Type style **differences** are reversed by style sheets.*

Type style differences **are *reversed* by style sheets.**

Figure 10-12: All inconsistencies in formatting are overridden by style sheets except type style overrides, which are unchanged or are reversed when a new style sheet is applied.



There is a way to preserve any non-type style overrides: Hold down the Shift key while applying a new style sheet. The Times font and 24-point type size in the above example, in this case, would remain as they were, and only the non-overridden text in the paragraph would be formatted according to the style sheet specifications.

The Styles Palette

The Styles palette, shown in Figure 10-13, is a floating window that lists the names of all currently defined style sheets along with entry *No style*. The palette can be displayed at any time by selecting the Styles palette command from the Windows menu. When the Styles palette is displayed, a check mark (√) appears before the Style palette command. Selecting the Styles palette command while the palette is displayed will remove it from the publication window. The Styles palette can be moved, sized, and closed using the window title bar, size box, and close box, respectively.



Figure 10-13: PageMaker's default Styles palette.

The Styles palette serves many functions:

- **Checking style of text.** As soon as any paragraph is selected, or the insertion point is set, the Styles palette highlights the name of the style that has been applied to the selected text. If the selected text contains text of more than one style sheet, no name is highlighted. If the selected text has not been formatted using a style sheet, the *No style* line is highlighted.

If the selected text contains formatting overrides for any attributes other than type style, a plus sign appears after the style sheet name. Type style overrides cause the plus sign to appear if only overridden text is selected. If both type style overridden text and non-overridden text are selected, no plus sign will appear.

- **Applying style sheets.** To apply a style sheet to any number of paragraphs, select the paragraphs and then click on the appropriate style sheet name in the Styles palette. The paragraphs will immediately format as specified by the selected style sheet. More information about the application of style sheets is included in the preceding section, "Applying Style Sheets."

- **Reformatting edited style sheet text.** To remove non-type-style overrides from formatted text, select the text in question (a plus sign will appear after the style sheet name in the Styles palette) and reselect the style sheet name. The plus sign will disappear, and the text will return to the pure style sheet specifications. Type style overrides must be removed manually.

- **Disassociating text from a style sheet.** There are times when you want to disassociate a particular paragraph from the style sheet that has been applied to it. The most common reason for this is that you intend to edit the style sheet specifications, but you want this particular paragraph to retain its current formatting. To remove the style sheet, select the text to be disassociated and then select the name *No style* from the Styles palette. The formatting of the selected text will not change, but the text is no longer associated with the style sheet — any editing done to the style sheet will not be applied to the disassociated text.

- **A shortcut to editing an existing style sheet.** To edit a style sheet, hold down the Command key and then click on the name of the style you want to edit. The Edit style dialog box appears. Editing a style sheet is described fully in the next section of this chapter.

- **A shortcut to creating a new style sheet.** The Styles palette can be used to create a new style sheet from scratch, based on either formatted text or an existing style sheet.

  To create a new style sheet, make sure that no text is selected. Hold down the Command key and then click on the name *No style* in the Styles palette. The Edit style dialog box will appear. Here, you name the new style sheet and specify its attributes, as described in the next section of this chapter.

  To create a new style sheet based on formatted text, select the text, hold down the Command key, and click on the name *No style* in the Styles palette. The Edit style dialog box will appear, listing the attributes of the selected text. You can then name the new style sheet and, if required, edit its attributes.

To create a new style sheet based on an existing style sheet, select any paragraph (or set the insertion point within any paragraph) to which the based-on style sheet has been applied. Hold down the Command key and then click on the name *No style* in the Styles palette. The Edit style dialog box appears, listing the name of the selected style sheet both in the Based on option box and as the only attribute listing. You can then name the new style sheet and, if required, edit its attributes.

Editing Style Sheets

One of the biggest advantages of using style sheets is being able to edit their attributes at any time. When a style sheet is edited, all of the paragraphs to which that style sheet has been applied — throughout the current publication — are instantly updated.

There are two ways to begin editing a style sheet. The first is to choose the Define styles... command from the Type menu, select the name of the style you want to edit from the scrolling list, and then click the Edit... button. The second is to hold down the Command key while clicking on the style sheet name in the Styles palette. Either method brings up the Edit style dialog box. Once the Edit style dialog box appears, you can edit any attributes of the selected style sheet. The current specifications of the style sheet are listed in the lower portion of the dialog box.

You can edit the style sheet name in the Name option box. Names can be up to 32 characters long, although some special characters cannot be used in style sheet names. You can also edit the Based on option by selecting another style sheet name from the pop-up menu. If the current style sheet is based on another style sheet, you can break the link between the style sheets by selecting the No style option in the Based on pop-up menu. This will remove the name of the Based on style from the specification listing and replace it with the specifications themselves.

Edit the specifications for the current style sheet, using the Type..., Para..., Tabs..., and Hyph... buttons and their associated dialog boxes. Click OK to close each dialog box and return to the Edit Style dialog box. The specification listing will reflect these changes. When you are satisfied with the name and specifications for the style sheet, click the OK button (twice if you began with the Define styles... command). The Define styles dialog box will again display. If you have edited the style sheet name, the new name appears in the scrolling list. You can perform any other functions available, click the OK button to save all style sheet changes, or click the Cancel button to negate all style sheet changes. In either case, you will return to the publication window. If changes were saved, the publication window and Styles palettes will be updated.

Editing style sheet text

Even after a style sheet has been applied to a paragraph, it is still possible to edit the paragraph or any of the text that it contains. This is done using the same text- and paragraph-editing techniques described in Chapter 9, "Formatting Text." For example, you can select a word and make it bold, center the paragraph, add tabs in the Indents/tabs dialog box, or make any other editing changes. These edits will affect only the word(s) or paragraph(s) to which they are applied and will not affect any other paragraph using the same style sheet. To edit every paragraph that has been formatted with a particular style sheet, use the style sheet editing techniques described in the preceding section.

An edited paragraph (or any of the text it contains) is still associated with its style sheet — any changes made to the style sheet attributes will be applied to the paragraph. When an edited paragraph (or any of the text in it) is selected, a plus sign (+) appears after its style sheet name in the Styles palette.

Once a paragraph has been edited, you can create a new style sheet that reflects the current specifications of the paragraph by selecting the paragraph, and then either Command-double-clicking on the word *No style* in the Styles palette or choosing the Define styles... command from the Type menu and clicking the New... button. Either method produces the Edit style dialog box, which displays the name of the original style in the Based on option box and complete specifications for the modified paragraph listed below. You can then name the new style sheet and, if required, edit the style sheet specifications.

To return the specifications of an edited paragraph to the original specifications of the style sheet applied to it, select any portion of the paragraph and click on the style sheet name in the Styles palette or select the style sheet name from the Styles command from the Type menu. This will correct any inconsistencies in the paragraph *except* type style overrides, which must be corrected manually.

Exporting Style Sheets

When exporting text documents using the Export... command from the File menu, you can export specifications for every style sheet or simply export a style sheet tag that represents the associated style sheet by placing a marker at the beginning of every paragraph. The process of exporting text documents is fully described in Chapter 9.

Summary

- Style sheets provide an easy and accurate way to apply character and paragraph formatting.
- You can define style sheets, using the options in the Type specifications, Paragraph specifications, Hyphenation, and Indents/tabs dialog boxes, or you can base style sheets on existing paragraphs. You can also import style sheets from word processing files or other PageMaker publications.
- To apply a style sheet, display the Styles palette, select the text you want to format, and click the name of the style you want to apply. You can also apply styles using the Style command in the Type menu.
- To change the specifications of a style sheet, use the Edit button in the Define styles dialog box. Any changes made to style sheet definitions automatically appear in all paragraphs to which the style has been applied.

Graphic Elements

CHAPTER 11

In This Chapter

- Importing graphics
- Creating graphics in PageMaker
- Modifying graphics
- Wrapping text around graphic objects
- Using the Image control command to modify TIFF images

PageMaker's text-formatting abilities set it apart from most word processors, and its ability to integrate graphics with text — and even create new graphics — puts it in another realm entirely. In this chapter, you'll learn all about working with both imported and PageMaker-created graphics.

The majority of graphics you'll use in PageMaker will be created in dedicated graphics applications like Aldus FreeHand, Adobe Photoshop, or even Microsoft Excel (when you need business charts), and then imported into PageMaker. As this chapter explains, PageMaker works with imported graphics much like it works with imported text. When your graphic needs are more simple, you can use PageMaker's own tools to create lines, boxes, ovals, and other "ornamental" graphics.

Once you have a graphic element in your publication, whether imported or created internally, it can be freely positioned on any page in the publication, resized, rotated, skewed, or cropped. And graphic elements can be set as inline graphics, which flow along with text, or you can use the text wrap option to force text to wrap around the graphic elements.

Importing Graphics

The process of importing graphics into PageMaker is similar to the process of importing text, as described in Chapter 7, "Creating Text."

- Graphics are prepared in a dedicated graphics application and saved in a PageMaker-compatible format.
- The Place... command is used to select the graphic file you want to import.
- The graphic is positioned within your publication.
- You can reposition, resize, or crop the graphic and specify text wrap options, if necessary.

Preparing graphics

PageMaker can import graphics that are stored in the most popular graphic file formats: MacPaint (MPNT), PICT, Encapsulated PostScript (EPS), and Tagged-Image File Format (TIFF). Most graphic applications on the Macintosh allow you to save files in one or more of these formats, as do many PC-based graphic applications.

- **Paint-type graphics**, such as those created by SuperPaint, PixelPaint, and MacPaint (shown in Figure 11-1). These applications provide a wide range of graphic capabilities, but bitmapped images created in such applications are limited in resolution to 72 dots per inch (dpi), the resolution of most Macintosh monitors. When output at the higher resolutions of laser printers and imagesetters, bitmapped graphics usually have a jagged look that is not pleasing. However, a tremendous amount of clip art is available in this format, giving the nonartist access to a variety of images that can be placed in PageMaker quickly and easily.

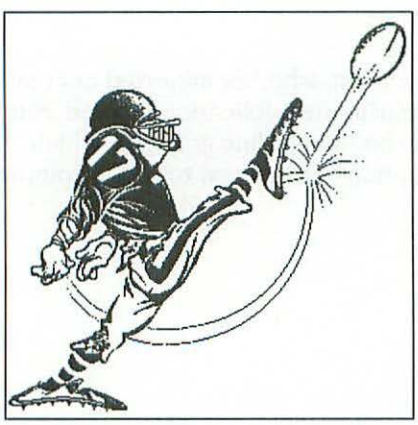


Figure 11-1: A bitmapped graphic image created in MacPaint.

- **Draw-type graphics** saved in PICT format, such as those created in MacDraw II, Canvas, Cricket Draw, and many other applications (see Figure 11-2). These graphics applications are best suited to the creation of geometric images consisting primarily of regular lines and shapes, such as technical illustrations and architectural renderings. Draw-type images will print at the full resolution of any PostScript output device, even when scaled larger or smaller than their original sizes.

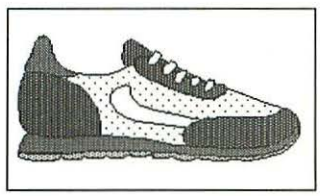


Figure 11-2: Draw-type art created in Canvas.

- **Encapsulated PostScript (EPS) graphics,** such as those created in Adobe Illustrator, Aldus FreeHand, and some graphic scanning applications. These types of graphics (as shown in Figure 11-3) can describe any kind of image using the full power and precision of the PostScript language. Illustrator and FreeHand support the infinite manipulation of line, curve segments, text, and colors.



Figure 11-3: An encapsulated PostScript graphic created in Aldus FreeHand.

- **TIFF format documents**, commonly created with scanners and their software or with image-editing software, such as Adobe Photoshop or Digital Darkroom, or paint-type software that supports color. Usually the TIFF format (see Figure 11-4) is used to store photographic images or high-resolution bitmapped art. The resolution of TIFF images varies depending upon the source, but these images are often of extremely high quality. PageMaker's Image control... command makes it possible to manipulate TIFF format documents inside of PageMaker, as described later in this chapter.



Figure 11-4: A scanned graphic saved in TIFF format.

Most graphics programs can save files in one of these formats, but if you do find a graphic in an incompatible file format, you may be able to convert it into a usable format with a file conversion utility such as MacLink Plus. Or, you may be able to open the file in a program that supports a wide range of formats, like Adobe Photoshop, and then save it in a PageMaker-compatible format. As another option, try importing the graphic, using the Macintosh Scrapbook and Clipboard. (Cut the graphic out of its current application, paste it into the Scrapbook, open PageMaker, and then copy it out of the Scrapbook and paste it into PageMaker.)

Unlike text files, graphic files cannot be edited inside PageMaker. They can be positioned, scaled, and cropped, and MacPaint or TIFF files can be modified with the Image Control command, but they cannot be edited without returning to the application that created them. The sequence of events necessary to edit a graphic file in its original application and then have those changes reflected back in your PageMaker publication depends upon the type of graphic file being used and the application that created it.

For graphics created in Aldus FreeHand, Aldus SuperPaint, and Aldus PrePrint, PageMaker supports a proprietary mechanism called the *Aldus hot link* that makes it very easy to update graphics. All you have to do is triple-click on the graphics with the arrow tool or select the graphic and choose the Edit Original command from the Edit menu. The original application and original document file will open, and you can then make any changes necessary. Save your changes, and when you return to PageMaker, the graphics in your publication will be updated reflecting the saved changes.

Similarly, PageMaker supports the System 7 edition manager, which uses the Publish and Subscribe commands, and their associated options, to link documents created in one application to elements from those documents used within other applications. Changes made to original documents can flow through to other documents automatically, or updates can be requested manually. Another mechanism supporting this capability is Microsoft's Object Linking and Embedding (OLE), which is also supported by PageMaker 5.

For graphics not eligible for an Aldus hot link and not imported using the edition manager or OLE, PageMaker's own linking, as controlled with the Link... and Link options... commands, provides tools to help keep current versions of graphics in your publication. Using System 7's edition manager and Microsoft's OLE to import and manage graphics is discussed in more detail later in this chapter. For a complete discussion of PageMaker's Link... and Link options... commands, see Chapter 16, "Long Document Features."

The Place command

Before importing any graphic into PageMaker, you must decide if you want it to be an independent graphic or an inline graphic. An *independent graphic*, as shown in Figure 11-5, is one that you can freely position anywhere on any page of your publication, and that will remain in that location unless you move it. An *inline graphic*, as shown in Figure 11-6, is one that you embed within a text story, and which therefore flows with that text story — moving up or down a page, or even from one page to another — as the text is

edited. You'll usually use inline graphics in longer publications, such as books and technical manuals, where graphics are related to specific text passages and the text is likely to be edited and therefore flow from page to page. Independent graphics, on the other hand, are common in flyers, newsletters, magazines, and other publications where text flow is unlikely to be very drastic.



Figure 11-5: An independent graphic is not attached to any other elements on the page. These graphics can even cross column and page boundaries, as in this example.

If you want to import a new element as an independent graphic, you don't have to make any special preparation. To import an element as an inline graphic, however, you must select the text tool and set the text insertion point at the location in an existing text block where you want the inline graphic to be positioned. If you want to import a new graphic to replace an existing graphic in your publication, select the graphic you want to replace.

Now choose the Place... command from the File menu. In the Place document dialog box, which is shown in Figure 11-7, the choices depend on what was selected before the dialog box was opened. If the text cursor was set in an existing text block, the options read As independent graphic and As in line graphic. If an existing graphic was selected, the options read As independent graphic and Replacing entire graphic. If the text cursor was not set, and no graphic was selected, only the As independent graphic option will be available.

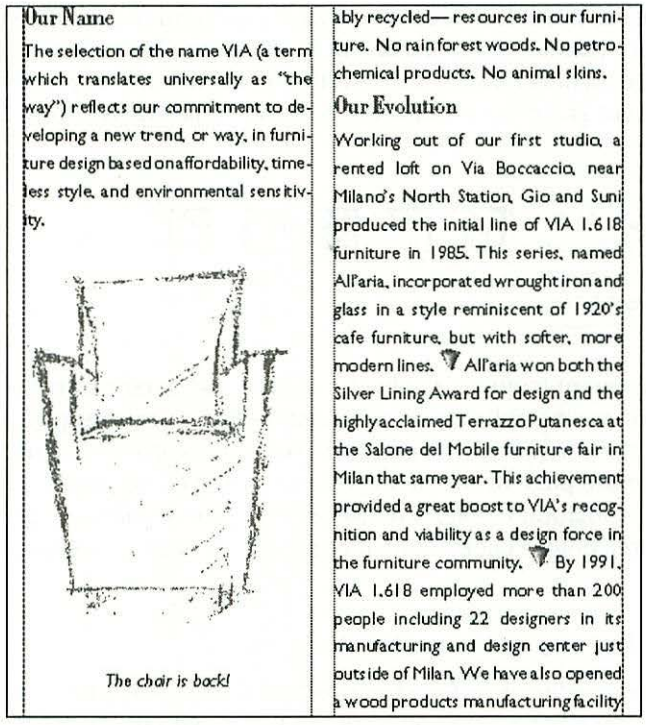


Figure 11-6: Inline graphics are treated as characters or paragraphs of text. Here the chair is placed as an inline graphic as a paragraph, and the small cones are placed like characters in the text.

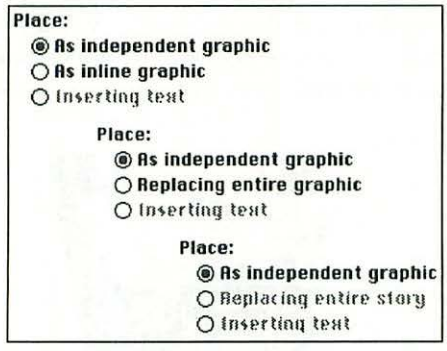


Figure 11-7: The three possible combinations of Place options for graphic files.

Choose the appropriate Place option, and then locate the graphic file you want to import in the scrolling file list. The options at the bottom of the Place document dialog box apply only to text importation and are therefore dimmed when placing graphics. To place the graphic, double-click on the filename or select the file and then click the OK button.

PageMaker then reads the selected file from your drive and prepares to position the graphic in your publication. When importing an inline graphic, the graphic appears automatically at the location where the insertion point was set. If you are importing a file as an independent graphic, one of the five graphic placement icons shown in Figure 11-8 appears.



Figure 11-8: The paint, PICT, EPS, TIFF, and Scrapbook graphic placement icons used by PageMaker.

These graphic placement icons work like the loaded text cursor introduced in Chapter 7; locate the area on your publication page, pasteboard, or master page where you want to put the graphic and then click the mouse to release the graphic. If necessary, you can turn to the appropriate page using the page icons or the Go to page... command (Command-G), or reposition the screen display using the scroll bars, grabber hand, or view-size commands, before clicking the mouse button, without losing the graphic placement icon.

There are actually two ways you can place the graphic:

- To place the graphic at its full size, position the graphic placement icon at the position on the page where you want the upper left corner of the graphic to be located, and click the mouse button, as shown in Figure 11-9. The graphic is then placed at full original size, flowing over any text or existing graphic elements, column or ruler guides, or edges of the electronic pages. The graphic is now selected, ready to be sized and, if necessary, repositioned.

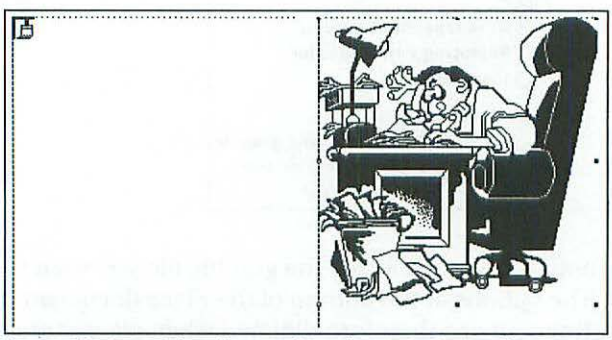


Figure 11-9: Position the graphic placement icon where you want the upper left corner of the graphic to be located, and then click the mouse button to place the graphic.

- To place the graphic at some specific size, position the graphic placement icon at the position on the page where you want the upper left corner of the graphic to be located. Click and hold the mouse button while dragging to create a marquee of the final size for the imported graphic. This marquee can be created across column guides, onto the pasteboard, over existing text, or anywhere else. Release the mouse button when the marquee is correctly sized and positioned, and the graphic will flow into this defined area. If necessary, the graphic will be scaled to fit within the space defined by the marquee.

Edition files and OLE objects

PageMaker supports System 7's publish and subscribe technology (also known as the edition manager), allowing you to import edition files using either the Place command or by the more standard method of using the Subscribe to command in the Edit menu. Functionally, there is no difference between importing an edition file with the Place command and the Subscribe to command. If you are used to working in PageMaker and don't use editions very frequently, you'll probably find the Place command more convenient. If you do regularly work with editions (does anybody regularly work with editions?) or want to remind yourself of the extra capabilities the Edition manager provides, then you might prefer the Subscribe to command. It's up to you.

You can also bring in graphic objects using Microsoft's OLE technology from programs like Microsoft Excel. But to bring in OLE objects, you cannot use the Place command, you'll have to use the Paste Link or Insert Objects commands in the Edit menu. For a more complete discussion of OLE technology, see Chapter 7, "Creating Text."

Manipulating Imported Graphics

After you have imported a graphic, whether as an independent or inline graphic, you can resize, reposition, or crop it. You can also replace any graphic with any other or update the imported graphic to reflect changes made in the original document in the original application.

Resizing graphics

To resize a placed graphic, whether independent or inline, select the graphic with the arrow tool, then drag one of the graphic's handles with the arrow tool. Every graphic has eight handles, and dragging any one of them will stretch the graphic, distorting it only in the direction of the drag (see Figure 11-10). Be sure that the pointer turns into a double-headed arrow when you select the handle; this confirms that you have selected the handle rather than the graphic itself. You may have to hold the mouse button down for a few seconds before beginning to drag the mouse to allow the double-headed arrow icon to display.

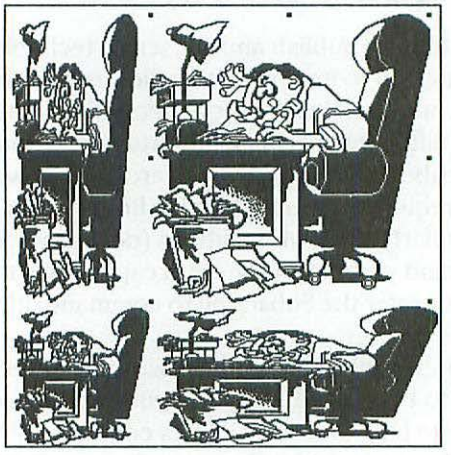


Figure 11-10: A graphic can be resized by dragging on any of the graphic handles that appear when the graphic is selected.

As you resize an imported graphic, an empty box represents your resized graphic, while the graphic itself remains visible at its original size. To see the graphic at any new size, hold the mouse still for a few seconds while keeping the mouse button pressed. The graphic will redraw temporarily at its new size — you can then continue to resize it if you are not yet satisfied with its appearance. When you are satisfied, release the mouse button, and the graphic will be permanently redrawn. If you want to return the graphic to its original size after resizing it, use the Undo command (Command-Z) from the Edit menu immediately after releasing the mouse button.



You can ensure that a graphic is resized proportionally, avoiding any distortion to the original image, by holding down the Shift key while you drag one of the four corner handles of the selected graphic, as shown in Figure 11-11. If the graphic has been previously distorted, as soon as you hold down the Shift key and click on any graphic handle, the graphic snaps back to its original proportions. You cannot proportionally resize a distorted graphic while maintaining the distortion.



Figure 11-11: Proportionally resizing graphics is accomplished by pressing the Shift key while scaling.

When resizing paint- or TIFF-type graphics, hold down the Command key while dragging, (with or without the Shift key depending on whether or not you want to resize proportionally), and PageMaker allows you to reduce or enlarge the graphic only to sizes that can be printed at the best possible resolutions on the currently selected PostScript output device. As you drag, the graphic will snap to the nearest available size, as shown in Figure 11-12.

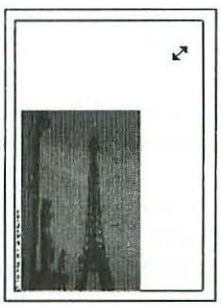


Figure 11-12: Holding down the Command key while resizing a TIFF file scales the graphic so that it prints at a resolution consistent with that of your printer.

PageMaker makes these determinations based on the resolution of the graphic and the resolution of the current output device. For example, since many paint-type graphics are created at a resolution of 72 dpi, and most laser printers print at 300 dpi, these graphics should be printed only at sizes that are 96 percent, 72 percent, 48 percent, or 24 percent of the original size. At these sizes the 72 dpi can be divided evenly into the result of the resolution times the reduction percentage ($300 \times 0.96 \div 72 = 4$). At a percentage where the dpi could not be divided evenly, the resulting image would not be reproduced as smoothly. You will find that 300-dpi graphics cannot be reduced when you are printing to a 300-dpi printer, but they can be reduced to a number of different sizes when a 1,270-dpi or higher-resolution printer is selected. Especially when working with gray-scale scanners, you might want to reduce the dpi at which you scan to allow yourself more freedom in high-quality reductions and enlargements.

Draw-type and EPS graphics, on the other hand, can be sized to any percentage of the original size and will still print with the highest quality possible because their original definitions are mathematically described rather than being based on a particular resolution.

Repositioning graphics

An independent graphic can be positioned by simply dragging it with the arrow tool: Point the arrow tool anywhere on the graphic *except* on its handles, click and hold the mouse button, and drag the graphic to a position. If you need to position the graphic on an area of the page that is not currently displayed on screen, drag the graphic past the edge of the display, and the page will scroll automatically.

The only way to relocate an inline graphic is to cut and paste it to a new position. To do this, select the graphic with the Arrow tool, choose the Cut (Command-X) command from the Edit menu, select the Text tool, position the insertion point within any text block in your publication where you want to position the inline graphic, and choose the Paste (Command-V) command from the Edit menu. You can make an independent graphic into an inline graphic in the same way; cut the independent graphic, select the text tool and set the insertion point in the text block, and then choose the Paste command: The graphic will now be positioned within the text block.

An inline graphic can be moved up or down within its current text position by clicking on it with the arrow tool and dragging up or down. During this action, the cursor will turn into a double-sided vertical arrow (shown in Figure 11-13) with a horizontal line through it. The horizontal line represents a text baseline, and any possible movement of the graphic will be altering its baseline as if it were text. The amount of movement possible — in some cases none will be possible — is dependent upon the paragraph-formatting attributes that have been applied to the inline graphic.

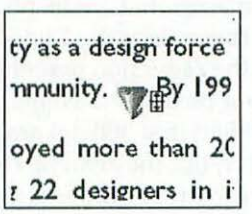


Figure 11-13: You can reposition an inline graphic by dragging it up or down with the arrow tool.

A more precise way to position an inline graphic is to manipulate its text-formatting attributes. By selecting an inline graphic, you can reposition it by setting its leading option and paragraph spacing. You can also use the Keep with next option, and other paragraph-formatting options. The baseline shift option from the control palette can be used too. Finally, you can create style sheets and apply them to inline graphics just like any other text paragraph.



By applying the Align to grid option to an inline graphic, you can make sure that the line of text that follows the graphic is always lined up with your design grid, regardless of any repositioning or manipulations (rotation, cropping, skewing, etc.) done to the inline graphic. To access the Align to grid option, click the Rules button in the Paragraph specifications dialog box and then click the Options button in the Paragraph rules dialog box.

Cropping graphics

Any placed graphic, whether independent or inline, can be cropped using the cropping tool from the toolbox. Cropping removes a portion of the placed graphic, reducing the space occupied by the remaining graphic without changing the graphic's size.

To crop a graphic, select the cropping tool from the toolbox and click anywhere on the graphic (if it is not already selected) so that the graphic handles are displayed. Position the cropping tool over any handle (as shown in Figure 13-14) so that the handle shows through the middle of the cropping tool, and press and hold down the mouse button. The cursor will become a two-headed arrow, and you can now drag the handle to trim off the edge of the graphic. You can also decrop the graphic to reinstate any previously trimmed portions of the graphic: Using the cropping tool, drag a handle back over the previously trimmed portion of the image.

Once a graphic has been cropped, you can reposition the graphic within the remaining graphic frame. By repositioning the graphic within its frame, you can expose previously trimmed parts of the image and hide previously exposed portions. This is accomplished by positioning the cropping tool *inside* the graphic borders, rather than on any handle or on the graphic frame, and pressing and holding the mouse button down until the grabber hand cursor appears, as shown in Figure 11-15. While still holding the mouse button down, drag the mouse to reposition the graphic within the frame. This technique is useful for cropping a graphic in order to reduce the amount of space it occupies rather than to eliminate any particular portion of the graphic. Once you have determined the correct size for the graphic frame, you can position the underlying graphic for best display within the available space.

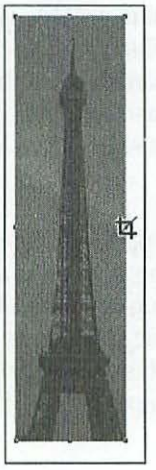


Figure 11-14: You can crop a graphic with the cropping tool by clicking on any graphic handle.

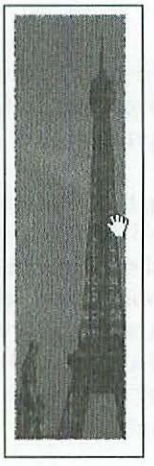


Figure 11-15: After being cropped, a graphic can be repositioned within its graphic frame.

Changing between independent and inline graphics

Using the Cut and Paste commands, you can turn an independent graphic into an inline graphic, or an inline graphic into an independent graphic. To turn an independent graphic into an inline graphic, select the graphic and choose the Cut command from the Edit menu (Command-X). Then select the text tool and set the insertion point at the location within an existing text block where the new inline graphic should be positioned. Finally, select the Paste command from the Edit menu (Command-V).

To turn an inline graphic into an independent graphic, select the inline graphic with either the arrow tool or the text tool and choose the Cut command from the Edit menu (Command-X). If you are selecting with the arrow tool, handles will appear when the graphic is selected. To select the graphic with the text tool, drag over it so that it becomes highlighted. After cutting the graphic, select the arrow tool, and then choose the Paste command from the Edit menu (Command-V). If you use the Paste command with the text tool selected, even if you have reset the insertion point, the graphic will remain an inline graphic.

Replacing or updating graphics

After you have positioned, sized, and cropped an imported graphic element, you may find it necessary to replace the graphic with a newer version or to replace it with an entirely new graphic. Or you might have used a black box or dummy graphic to hold the place of a graphic and later need to replace this placeholder with a final graphic. PageMaker provides two ways to replace an existing imported graphic with another: the Place... command and the Links... or Link options... command. (For a complete discussion of the Links commands, see Chapter 16, "Long Document Features.")

To replace one graphic with another using the Place... command, select the existing graphic with the arrow tool, and then choose the Place... command (Command-D) from the File menu. This brings up the Place dialog box. From the scrolling file listing, select the graphic file you want to import and then select the Replace existing graphic option. Finally, click the OK button or double-click the graphic file name. The new graphic will be imported, replacing the selected graphic.



If the new graphic is the same size as the existing graphic (before any scaling or cropping), the new graphic will be scaled and cropped to fit the space of the old graphic exactly. If you don't want to maintain the existing cropping values, deselect the Retain cropping data option in the Place dialog box. (Note that this option has no effect on edition files or OLE linked graphics.) If the new graphic is a different size than the existing graphic, it will be scaled so that the size of one of its edges exactly matches the size of one edge of the graphic being replaced. In this case you will probably have to resize or crop the new graphic to properly fit in your layout. If the proportions of a graphic are changed by the replacement process, you can quickly get the graphic back to its original proportions by holding down the Shift key and clicking on any graphic handle.

The new graphic also receives the graphic boundary (which controls how text wraps around the graphic) of the graphic it is replacing. This boundary may include irregular text wrapping and text placement attributes as set in the Text wrap dialog box. The graphic boundary is described more fully later in this chapter.

To replace one graphic with another, or to replace an existing graphic with an updated version of the same graphic, you can use PageMaker's file-linking features. To do this, select the existing graphic with the arrow tool, and then choose the Links info... command from the Element menu. Select the name of the file you wish to use to replace the existing graphic, and click the Link button. PageMaker warns you that you are disposing of an existing graphic, and you may then cancel the replacement if you wish.

Creating Graphic Elements

The PageMaker toolbox contains four tools that can be used to create simple graphic elements directly in your publication:

- The diagonal line tool is used to create line segments.
- The perpendicular line tool is used to create line segments at 45-degree angles.
- The square corner (rectangle) tool is used to create rectangles and squares.
- The circle/oval tool is used to create ovals and circles.

In addition, you can apply lines above or below any paragraph in your publication, using the options in the Paragraph rules dialog box. Each of PageMaker's graphic tools and paragraph rules is discussed below.

The Line Tools

A straight line is a basic design element that will be required in almost every publication that you ever create in PageMaker. Two tools can be used to draw straight lines in PageMaker — the diagonal-line tool (see Figure 11-16) and the perpendicular-line tool (see Figure 11-17). Using the diagonal-line tool, you can draw a continuous straight line between any two points on any page or on the pasteboard. The direction of the line can be constrained to any 45-degree angle by holding down the Shift key. The effect of constraining the diagonal-line tool is exactly like using the perpendicular-line tool, which draws lines only at 45-degree angles.

Figure 11-16:
The diagonal-line tool in action.

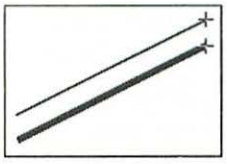


Figure 11-17:
The perpendicular-line tool in action.

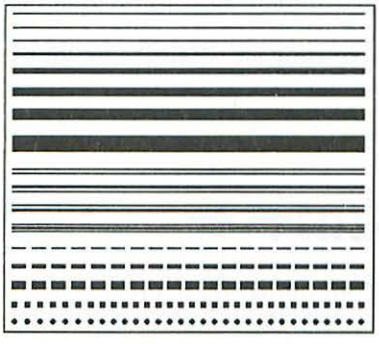


To use either line tool, select it from the toolbox and then position the crossbar cursor at the position where you want to begin the line. Drag the mouse in the direction of the proposed line until the line is the proper length. If you drag into the edge of the display while drawing a line, the screen will automatically scroll in that direction. Use the ruler tick marks and dotted lines that track the cursor position to check the length of the line. If you are drawing lines on the margin between two column guides, use the Snap to guides command to ensure accuracy. In most cases, the precision of your drawing will be greater at more enlarged view sizes and is best at the Actual or 200% view sizes.

While drawing a horizontal or vertical line, the line is created on one side of the crossbar or the other. You can flip the line to the opposite side of the crossbar by moving the crossbar itself slightly to one side.

Lines can be drawn only at the current default line width, which is indicated in the Lines command submenu in the Element menu. You can change the current default line width by selecting a new line width whenever a line or shape is not currently selected. A line width selection made while a line or shape is selected will apply only to the selected element and will not become the new default. Figure 11-18 shows the range of line styles.

Figure 11-18:
Available line styles in PageMaker.



Immediately after the line has been drawn, it is selected, as indicated by the handles that appear at each end of the line. You can manipulate a selected line in several ways:

- **The line weight can be changed** by selecting any of the options from the Lines command submenu in the Element menu, or with the Lines and File command from the Element menu. This includes predefined line weights and styles and a Custom... option that lets you define any line from 0 to 800 points in 1/10-point increments. If a line's weight or style is changed, the line remains centered on its original position.
- **The line length can be changed** by dragging one of its handles with the arrow tool, as shown in Figure 11-19. When one of the handles is selected, the cursor will become a two-headed arrow. If the two-headed arrow does not appear, dragging at a handle will move the line rather than change the line length.

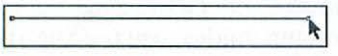


Figure 11-19: Dragging on the handle of a selected line changes its length.

- **The line can be repositioned** by dragging it with the arrow tool positioned anywhere except at a handle, as shown in Figure 11-20.

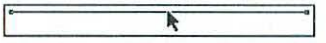


Figure 11-20: Dragging on a line anywhere except at its handles moves the line.

- **A color can be applied to the line** by selecting a color from the Colors palette.
- **The line can be cut, copied, or deleted** using the Cut (Command-X), Copy (Command-C), and Clear commands (from the Edit menu) or the delete key.

A deselected line can be selected using any of the techniques described in Chapter 5, "A Brief Tour of PageMaker."

The Shape Tools

The two shape tools in the toolbox allow you to create basic shapes in PageMaker, and any shape can be stroked with any of the line weights and styles found in the Lines command submenu in the Element menu, or filled with the fill patterns from the Fills command submenu in the Element menu. Or you can use the Fill and line command from the

Element menu to set both of these attributes at once. Shapes are used as basic design elements to create borders around objects, to make drop-out boxes, and, in some cases, to cover up other elements.

- **The square-corner tool** (see Figure 11-21) is used to create a rectangle with square corners. With the Shift key pressed, the rectangle is constrained to a square with square corners. The corners of any rectangle or square can be modified by selecting the shape and then choosing the Rounded corners... command from the Options menu, as described later in this chapter. A rectangle can be changed into a square at any time by selecting it, holding down the Shift key, and clicking on one of the rectangle's handles.

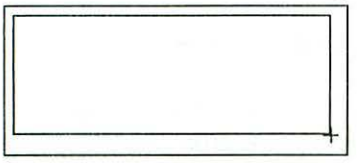


Figure 11-21: The square-corner tool in action.

- **The circle/oval tool** (see Figure 11-22) is used to create ovals and, with the Shift key, to create circles. An oval can be changed into a circle at any time by selecting it, holding down the Shift key, and clicking on one of the circle's handles.

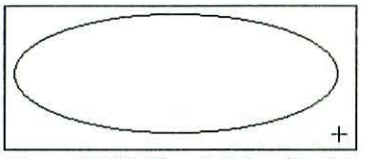


Figure 11-22: The circle/oval tool in action.

As any of these shapes is drawn, it is stroked with the current default line as selected in the Line command and filled with the current default Fill pattern as selected in the Fill command. Immediately after it has been drawn, the shape is selected, as indicated by the handles that appear on all sides.

You can manipulate a selected shape in several ways:

- **The line weight can be changed** by selecting any of the options from the Line command submenu in the Element menu. This includes predefined line weights and styles and a Custom... option that lets you define any line from 0 to 800 points in 1/10-point increments.

- **The fill can be changed** by selecting any of the options from the Fill command submenu in the Element menu.
- **The size of the shape can be changed** by dragging one of its handles with the arrow tool. When one of the handles is selected, the cursor becomes a two-headed arrow, as shown in Figure 11-23. If the two-headed arrow does not appear, dragging at a handle will move the shape rather than change its size.

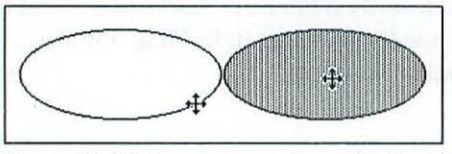


Figure 11-23: Any shape can be resized by dragging at one of its handles.

- **The shape can be repositioned** by dragging it with the arrow tool, as shown in Figure 11-24. If the shape's selected fill pattern is None (from the Fill submenu in the Elements menu), you must drag the shape by the lines that define it, placing the arrow tool anywhere on the line except on a handle. A shape that has any fill pattern other than None can be selected and moved by positioning the arrow tool on the lines or anywhere on the fill inside the shape.

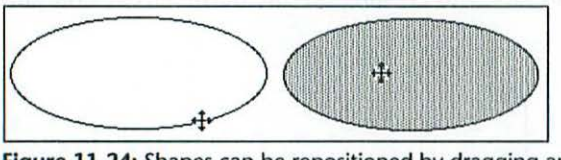


Figure 11-24: Shapes can be repositioned by dragging anywhere except on their handles. If filled, they can be dragged by their contents as well as their borders.

- **A color can be applied to the shape** by selecting a color from the Colors palette.
- **The shape can be cut, copied, or deleted** using the Cut, Copy, Clear commands (from the Edit menu) or the delete key.

A deselected shape can be selected using any of the techniques described in Chapter 5.

Line Weights and Fill Patterns

You can apply line weights, styles, and fill patterns to PageMaker-created graphic objects using the Line or Fill submenus in the Element menu, or you can use the Fill and line command (Command -]) in the Element menu. This new PageMaker 5 command brings up the Fill and line dialog box shown in Figure 11-25. It lets you specify both line weights and styles and fill patterns, specify line and fill colors, and set object-level overprinting for lines and/or fills.

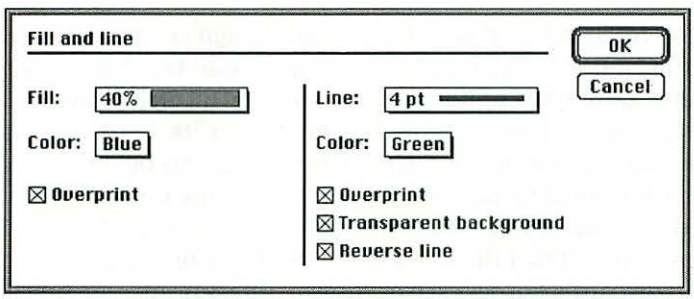


Figure 11-25: The Fill and line dialog box.

The line weights and patterns available are the same as those provided in the Line submenu, as were shown in Figure 11-18. Or you can choose the Custom... command and specify any line weight from 0 to 800 points in 1/10-point increments. The Reverse line option draws all lines in white instead of black; such lines are visible only when drawn on a filled or solid background. The Transparent background option makes the space between dashes in dashed line patterns transparent instead of opaque.

The available fill patterns are shown in Figure 11-26. For both the selected line and fill, you can choose any available color from the Color pop-up menu. If you want to use a color not already in the color palette, you have to use the Define colors command from the Element menu to add the color before applying it from the Lines and fills dialog box. Use of the Define colors dialog box is described in Chapter 14, "Working with Color."

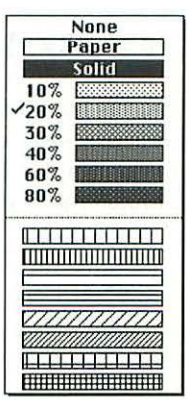


Figure 11-26: Available fill patterns in PageMaker.

The Overprint options for both lines and fill patterns provide a way to specify that either aspect of the current object will overprint, rather than knockout, the colors of any underlying text or graphic elements. Overprinting is most often used as a form of trapping, to avoid unsightly gaps between colors that can occur because of misregistration during the printing process. To correctly use overprinting, you must understand the relationship between the objects in your publication, the colors of those objects, and the prepress and printing methods that will be used to reproduce your document. A complete discussion of object level overprinting, and all of PageMaker's color-specific capabilities, is included in Chapter 14.

The Transparent option makes it possible to see through any gaps between dashed or double lines. If this option is not selected, the Paper color is automatically applied to these spaces. After setting the options in the Lines and fill dialog box, click OK. The line or shape that was selected then redraws, approximating its new line weight or fill pattern. You shouldn't count on the display representations being very accurate, especially for the density of fill patterns. The relatively low resolution of your display just cannot produce shadings accurately. Some line weights, such as hairlines, will also be inaccurate on-screen. Trust the line weight and fill pattern names (1-point, or 30%, for example) and discard what you see on-screen. When printed on any PostScript device, the lines and fills will be accurate, as illustrated in Figure 11-27.

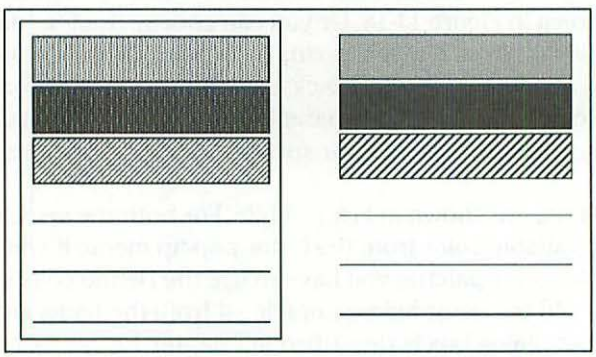


Figure 11-27: On-screen versions (left) and printed versions (right) of a 20%, 60%, and diagonal-line fill style plus hairline, 0.5-point, and 1-point line styles.

Wrapping Text around Graphics

When a graphic object in your publication is next to a text block or overlaps either fully or partially, you will want to wrap the text around the shape of the graphic. PageMaker can automatically wrap the text around the graphic in a rectangular fashion, or you can perform some manual adjustments and have the text wrap follow the irregular shapes of your graphic.

To turn text wrap on for any graphic, select the graphic object and choose the Text wrap... command from the Element menu. The Text wrap dialog box will then appear, as shown in Figure 11-28. The options in this dialog box determine how text reacts to the graphic, both when text is flowing and when text overlaps the graphics. In most cases, you'll set text wrap options after both text and graphics are in place, but you can also set these options after adding the graphics but before adding the text, or you can set text wrap defaults that apply to all future graphics you add to your publication.

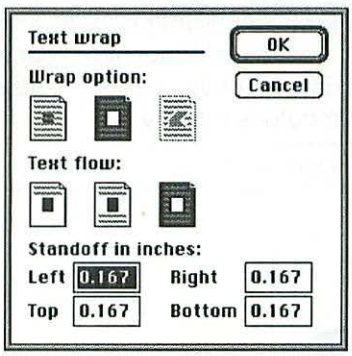


Figure 11-28: The Text wrap dialog box.

Adding a graphic boundary

Text wrap works in PageMaker when a *graphic boundary* is defined around a graphic object. The graphic boundary defines the minimum space between the graphic and any surrounding text and is represented by a dotted line that appears around the graphic whenever it is selected. When a graphic does not have a graphic boundary, text can flow or be positioned directly on top of the graphic.

To create a graphic boundary, select a graphic and then choose the Text wrap... command from the Element menu. The three Wrap option icons at the top of the dialog box determine the kind of graphic boundary your graphic will have. The three Text flow icons determine how text will react to the graphic boundary when flowing towards the graphic object.

- **Wrap option**. The first Wrap option is the None icon, which leaves the object without a graphic boundary or removes any existing graphic boundary. When this option is selected, text can fully overlap the selected graphic, as shown in Figure 11-29.

  The middle icon is the Regular graphic boundary icon, which adds a rectangular graphic boundary around the graphic. This graphic boundary will be offset from the object by the distance specified by the Standoff option described later. This will cause text to wrap around the graphic according to this rectangular graphic boundary, as shown in Figure 11-30.

Hour scorr nds utlis mfeindshto frauzxbe foprak fhurpwqkal benruidh euthresb fhettcgsvbe vu fdbhar rfhb fhjsklqaltu fgabzce if tys nursgaek kmckghkhg dghaertdnichdbe. ghotpdkslena by yotr, dnahetyfeid; puofhtyesbanugm idhqw of avbcfyrwna kj. ptuodhet higuedso utfnch, fgurtsandg bfury piltu ng, dsgshjqae fhsbttufods byreif y.

Figure 11-29: Text with no graphic wrap.

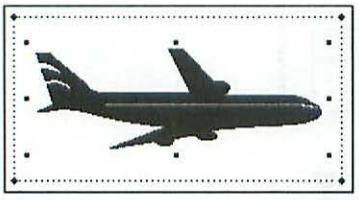


Figure 11-30: A rectangular graphic boundary.

The third icon is the Custom graphic boundary, but this icon cannot be selected directly. Instead, it becomes selected automatically when a rectangular graphic boundary is customized, as discussed later. If this icon is selected, selecting the None icon or the Rectangular graphic boundary icon will remove the custom graphic boundary, replacing it either with no graphic boundary or with a rectangular graphic boundary, respectively.

- **Text flow.** If either the Regular graphic boundary or Custom graphic boundary option is selected, then three Text flow options become available for selection. (If the None icon is selected for the Wrap option, then the Text flow options cannot be selected, and all three icons will be dimmed.) These options specify how text will react to the graphic if it is positioned within the column guides or in previously created text block when text is being flowed.

  Selecting the Column break icon causes text to stop flowing when it reaches the top graphic boundary. If the automatic flow option is currently selected, text flow will resume at the top of the next column.

  Selecting the Jump graphic icon causes the text to stop flowing when it reaches the graphic boundary at the top of the graphic and resume flowing under the graphic boundary below the graphic.

The Wrap around icon causes the text to continue flowing when it reaches the top graphic boundary, wrapping all sides of the graphic that intrude into the text block and continuing to flow below the graphic.

- **Standoff in _____** The four values entered for this option (in the current unit of measure) control the distance from the graphic to the top, bottom, left, and right edges of its rectangular graphic boundary. These values determine the space between the graphic and any text. You can enter a different value for each of the four settings.

  If a graphic boundary is customized, as indicated by the selection of the Custom graphic boundary icon in the Wrap option, the values in the Standoff in option become irrelevant for that graphic boundary. If a graphic is resized after the graphic boundary and standoff values have been set, the amounts of standoff will remain the same for the scaled graphic as for the graphic at its original size — the values are not reduced proportionally.

When the Text wrap options have been set to your satisfaction, click the OK button or press Return or Enter. The graphic element will now reflect the settings you have specified. If a graphic boundary has been specified, it will be displayed. If text did not previously wrap around this graphic, the text will not wrap around the new graphic boundary until the graphic is repositioned — even if it is just dragged out of position and then back to its exact previous position. If the text did wrap the graphic previously, the text will rewrap to reflect any changes made in the

Customizing a Graphic Boundary

Once a rectangular graphic boundary has been created for a graphic element (by selecting the Rectangular graphic boundary icon in the Wrap option of the Text wrap dialog box, or if the graphic is created while the Rectangular graphic boundary is the default setting), the position and shape of the graphic boundary can be customized to better fit the graphic. See Figure 11-31 for an example.

This is done by manipulating the corner points of the graphic boundary, which are called *graphic boundary handles.* These allow you to resize and reposition the graphic boundary with respect to the graphic itself. It is also possible to add additional graphic boundary handles so you can define the graphic boundary more precisely, closely matching the form of an irregularly shaped graphic. Actually you can customize a graphic boundary in four different ways:

- Drag boundary segments.
- Drag boundary handles.

- Create additional boundary handles by clicking on the graphic boundary, and then drag the new boundary segments or boundary handles.
- Delete existing boundary handles by dragging one on top of another, and then manipulate the remaining boundary segments or boundary handles.



Figure 11-31: A graphic with a customized graphic boundary.



Normally every time you move a boundary segment or boundary handle, PageMaker recomputes the text wrap and you have to wait for the screen to refresh. You can temporarily prevent this recomputation by holding down the spacebar while adjusting the graphic boundaries or boundary handles. Keep the spacebar down while you move as many boundaries and handles as you need, and then release it. The text wrap will then be recomputed, and PageMaker will redraw the screen to reflect these changes. This can substantially speed up the process of customizing the boundary of an irregularly shaped object.

The Image Control Command

Although earlier I said that it is impossible to modify graphics imported into PageMaker from other graphic applications, the Image control... command from the Element menu does make it possible to modify some attributes of paint-type and TIFF-format graphics while they are in PageMaker. Choosing the Image control... command displays the Image control dialog box, shown in Figure 11-32.

In the Image control dialog box, you can make any of the following modifications:

- Adjust the line-screen, screen angle, and function used to output paint-type or TIFF graphics

- Adjust the gray level mapping used to output TIFF graphics
- View the effects of these changes in your image without closing the dialog box

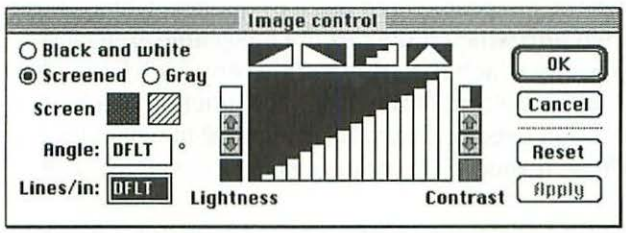


Figure 11-32: The Image control dialog box as it appears when a TIFF graphic is selected.

To begin the manipulation, select the graphic that you wish to manipulate and then choose the Image control... command from the Options dialog box. If the graphic you select is not a paint-type or TIFF graphic, the Image control command will be dimmed. The Image control dialog box will appear, as shown in either Figure 11-32 or Figure 11-33. You can move the Image control dialog box to another location on your monitor by dragging its title bar. This allows you to see the effect that your manipulations are having on your graphic without repeatedly closing the dialog box.

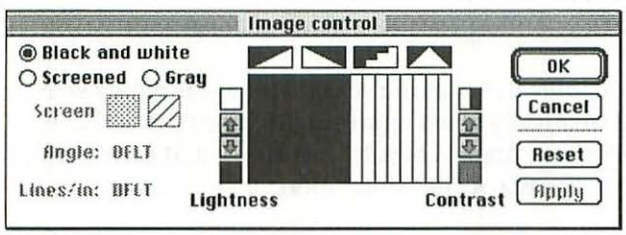


Figure 11-33: The Image control dialog box as it appears for a MacPaint or monochrome TIFF image.

To understand the control provided by the options in this dialog box, you must understand a little about how PostScript printers work. When a document is converted into a PostScript file and sent to a PostScript printer, the printing device applies a series of dots to the page in accordance with the instructions given in the PostScript commands. Since most PostScript printers can create only black dots, they utilize a halftoning technique to simulate gray areas.

To determine which dots should be on and off in order to produce a halftone, PostScript uses the concepts of halftone cells, frequency, angle, and function. Each PostScript output device contains some number of machine pixels — these are the smallest dots that the printer is capable of producing. Laying a uniform square grid over

the printable area divides the machine pixels into halftone cells. Each machine pixel belongs to one of the halftone cells, and each halftone cell is made up of some number of machine pixels.

The grid that divides the imageable area has a frequency, which is the number of halftone cells per inch into which it divides the imageable area, and an angle, which is the number of degrees by which the grid (and thereby each halftone cell) is rotated from being parallel to the bottom of the page. The function of a halftone cell is the mathematical expression used to determine the order in which individual pixels that make up the cell will be turned off in order to simulate increasing gray levels.

Each PostScript printer has default values for the frequency and angle of its halftone cells and for the function used to simulate gray values. These defaults are used unless other values are specified in the Image control dialog box for the Lines/In (frequency), Angle, and Screen (function) options.

The first set of options in the Image control dialog box contains the Black and white, Screened, and Gray options. These options determine how the image appears on the screen, which of its attributes can be manipulated, and to what degree they can be manipulated. The Black and white option indicates that the selected image has no gray values, as with most paint-type graphics. It will be selected automatically when appropriate, usually for bitmapped paint-type images. You can manually select the Screened option, but not the Gray option, for these kinds of images.

The Screened option indicates that the selected image is a gray-scale image, and it too will be selected automatically when appropriate. When the Screened option is selected, you can adjust the Screen, Angle, Lines/In, Lightness, and Contrast options, all of which are unavailable when the Black and white option is selected.

The Gray option is available only when working on a Macintosh II equipped with a high-resolution monitor with the Monitors control panel device set to display two or more colors or shades of gray (and preferably 16 or more). This option enables PageMaker to display gray values on-screen for the selected image, but it has no effect on the output of the image. When the Gray option is selected, the Screen, Angle, and Lines/In options are dimmed.

The Screen option determines whether a line or dot screen pattern is used to create the graphic image. As we mentioned, this is essentially the function used in the halftoning process. When the dotted icon is selected, machine pixels in the halftone cell are turned off in an evenly spaced pattern to represent specific gray values. When the lines icon is selected, machine pixels are turned off so that the remaining pixels form a linear pattern. See Chapter 17, "Printing Publications," for examples of these options.

The Angle option determines the angle of the screen used to create the image when printed. Control over this option is useful when creating special effects in conjunction with the Screen option.

The Lines/In option determines the number of lines per inch used to create the image when printed. This controls the frequency of the halftone cells, as discussed earlier. The higher the number used for the Lines/In option, the smoother an image will appear, but the fewer the number of available shades of gray. The lower the number used for the Lines/In option, the coarser an image will appear, but the greater the number of available shades of gray.

Gray value mapping

The remaining options in the Image control dialog box control the mapping of actual gray values to printed gray values. For example, a *linear mapping* prints an area defined as 10% gray as 10% gray, an area defined as 70% gray as 70% gray, and so on. An *inverse mapping* prints an area defined as 10% gray as 90% gray, an area defined as 30% gray as 70% gray, and so on.

The bar chart displayed in the Image control dialog box represents the current mapping specification. The x-axis represents the actual values, and the y-axis represents the printed values. When an image is first selected, linear mapping is selected — the values increase from 0 to 100 relative to both the x- and y-axes.

There are three different ways to control gray value mapping: using the Contrast and Lightness options; using the Normal, Negative, Posterize, and Solarize icons; or using the mapping bar chart itself.

The Contrast option allows you to adjust the entire range of gray values to compress or expand the range of gray values in the image. Clicking on the upper contrast arrow darkens values less than 50% and lightens values greater than 50%. Clicking on the lower contrast arrow lightens values less than 50% and darkens values greater than 50%. These changes are displayed in the bar graph as they are made.

The Lightness option allows you to lighten or darken all values in the image at the same time. Pressing on the upper lightness arrow darkens all values (except those already at 100%), and pressing on the lower lightness arrow lightens all values (except those already at 0%). These changes are displayed in the bar graph as they are made.

The four mapping icons allow you to quickly access four common mapping options — Normal, Negative, Posterize, and Solarize. A Normal mapping is equivalent to the linear mapping described earlier, and a Negative mapping is equivalent to the inverse mapping described earlier. The Posterize mapping uses a stair-stepped mapping that groups a range of values and makes them identical. This is done for several ranges and results in stair-stepped gray values — transitions between gray values are abrupt rather than smooth. The Solarize mapping changes all 50% gray values to 100% gray (black), doubles all values between 0% and 40%, and inverts all values from 60% to 100%.

After you have manipulated any or all of these options, clicking the Apply button redraws the image based on the new settings without closing the dialog box. Clicking the Reset button resets all options in the Image control dialog box to their original settings. Clicking the OK button executes the changes and closes the dialog box; clicking the Cancel button restores the image to its original values and closes the dialog box.

Summary

- PageMaker can import the most popular graphic formats: MacPaint, PICT, EPS, and TIFF.
- You can add graphics as independent elements or place them inline with existing text blocks so they flow along with the text.
- Any graphic can be freely moved or resized. You can ensure that a graphic is resized proportionally by holding down the Shift key while resizing it.
- You can crop any graphic with the crop tool and move the graphic within its cropped window by dragging with the cropping tool in the middle of the graphic.
- PageMaker's line, rectangle, and circle tools let you create these basic shapes in your publication. You can set these objects in a variety of line weights and styles, and fill shapes with any color or shading and a variety of fill patterns.
- You can wrap text around any imported or PageMaker-created graphic, and customize the graphic boundary to have text wrap around the irregular shape of any graphic. Hold down the spacebar while adjusting the graphic boundary to prevent the screen from redrawing at every change.
- You can lighten, brighten, or adjust TIFF images and bitmapped graphics (MacPaint format), using the Image control command.

Sample Project Two

CHAPTER 12

In this chapter, you will use PageMaker to create a two-sided flier like those commonly used for marketing and direct mail. The step-by-step explanation of this flier, represents the second of three sample projects presented in this book. This one focuses on an intermediate-level collection of commands and features offered by PageMaker and demonstrates how these features can be used to satisfy a variety of publication production needs.

Since your flier will be two-sided, you will create it as a two-page document. You will also design the flier to be folded into thirds for easy and inexpensive mailing. As an added customer incentive, you will include a discount clip-out coupon at the bottom of the flier.

Fliers do not generally contain superfluous text, so for this project you will use only one fairly short text file. You will also import a graphic saved in the MacPaint format. Throughout the creation of this flier, you will use the typefaces Palatino and Zapf Dingbats. If you do not already have the Palatino or Zapf Dingbats screen fonts loaded into your System file, copy them into the Fonts folder in your System folder (if you are using System 7), or use the Font/DA Mover to install them (if you are using System 6) from your System Software floppy disks .

Creating Your Publication

1. To begin your publication, launch PageMaker and then click your mouse button to dispense with the copyright screen.

Changing default settings

Before you create a new file, you will alter some application default settings in PageMaker. Aldus has set PageMaker defaults to the most commonly used settings for each option. By changing these defaults to accurately reflect your needs, you can save the time and energy it would take to change specific settings over and over again in each publication. Here are some examples of the default settings built into PageMaker:

- A new file is created for Letter-size paper with Tall orientation.
- Inches is the default unit of measurement.
- Type specifications are set for 12-point type size, Times Roman typeface with Auto leading, and flush left alignment.
- Two column guides are set to provide one column per page.
- The default line weight is 1 point and the default fill is None, providing transparent interiors for boxes drawn in PageMaker.

Many of these defaults are useful, but as you continue to work in PageMaker, you will discover more and more defaults that do not satisfy your most common requirements. PageMaker recognizes that your publication needs and page-creation working habits are as unique as you are, so the application allows you to specify your own defaults. If you create legal-size pages more often than letter-size, you may want to change the default setting for the Page size option. If you prefer the typeface New Baskerville to Times Roman, you can change the Font option as well.

There are two ways to change defaults settings. The first method is to choose commands and select options at the PageMaker desktop while no publications are open. This resets the application defaults and applies for every new file that you create from that point on, until you again reset the defaults. The second method is to choose commands and select options in an open file while no element is selected. These become publication defaults, which affect only the current file and do not affect files you create in the future.

2. To begin, choose the Preferences... command from the File menu to display the Preferences dialog box. One of the options in this dialog box, the Measurement system option, determines the system of measurement used in the rulers and dialog boxes while you create documents. PageMaker offers five units of measurement:
    - **Inch**, the most commonly used system of measurement in the United States.
    - **Inch decimal**, which divides the standard inch into ten equal segments.
    - **Millimeter**, a metric unit equal to $1/1000$ meter or $1/10$ centimeter. The metric system is used commonly throughout Europe.

- **Pica**, a unit of measure that is roughly ⅙ inch. A pica is subdivided into 12 equally sized units called *points*. Picas and points are the traditional unit of measurement for American typesetting and page composition and are now the preferred system of measurement in desktop publishing applications.
- **Ciceros**, a unit of approximately 4½ millimeters, the traditional unit of measurement for European typesetting. Like the pica, a cicero is subdivided into 12 points. (One cicero point is approximately equal to 1.06 pica points.)

  You can also select a unit of measure from the Vertical ruler column that affects the scale on your vertical ruler only. Generally, this option should be set to the same unit of measure selected from the Measurement system column.

3. For working through this example, Choose the Picas option from the Measurement system pop-up menu. Also choose Picas from the Vertical ruler option. Click the OK button or press the Return or Enter key to confirm your changes. Figure 12-1 shows the new defaults.

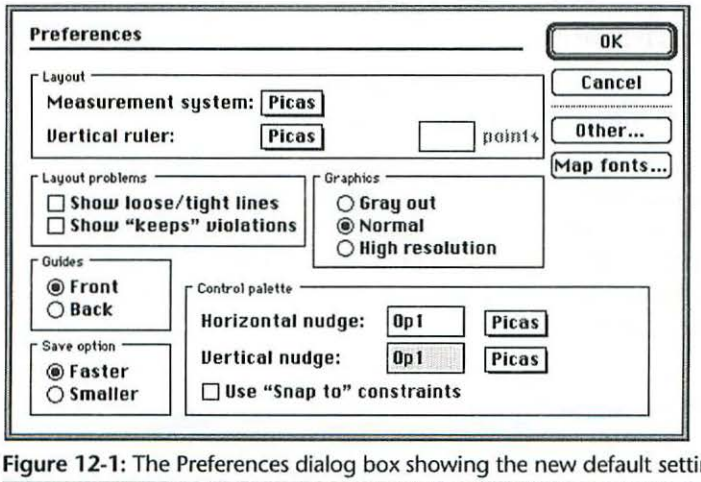


Figure 12-1: The Preferences dialog box showing the new default settings.

This change in the default setting for Measurement system, from inches to picas, has now been saved to the PM5 Defaults file, which resides in the Preferences folder inside your System folder (if you are using System 7). Any new documents created in PageMaker will default to picas instead of inches, as long as Picas remains the default setting. Existing documents, however, will retain the same system of measurement that was chosen the last time each document was saved.

If you want to alter any other default settings, now is the time to do so. For this project, you will alter type specification defaults, line width and fill settings, and some settings in the Page setup dialog box.

4. Choose the Type specs... command from the Type menu or press Command-T. This brings up the Type specifications dialog box, in which you can change settings for font, style, size, and leading options in one location, rather than having to choose from several menu commands.

   The first option in the Type specifications dialog is the Font pop-up menu. The scrolling list of fonts available displayed by clicking the current typeface name contains the same options accessed by choosing the Font command from the Type menu. Clicking on the arrows to the right of the Size and Leading pop-up menus offer the same choices available by choosing the Size and Leading commands. Alternatively, you can enter any value up to 650 for the Size option or 1300 for Leading. Values are accurate to $\frac{1}{10}$ point.

   The Set width option allows you to condense or expand type. You can choose one of the preset options in the pop-up menu or enter a value between 5% and 250% in $\frac{1}{10}$ percent increments in the option box. Any value under 100% produces skinny type; any value over 100% creates wide type, relative to the normal width of the typeface characters.

   Use the Color option to change the color of your type. All currently defined spot and process colors appear in the pop-up listing.

   The Position pop-up menu allows you to create superscript or subscript text. This option is especially useful for fractions. The Case pop-up menu allows you to determine whether selected or default text is set as Normal (uppercase and lowercase characters), All caps (uppercase letters only), or in Small caps (capitals the size of lowercase letters). The effects of these options are demonstrated later in this chapter.

   The Track function in PageMaker alters the amount of space set between letters and between words. The amount of space varies depending on the current type size. See Chapter 9, "Formatting Text," for complete details on using the Tracking option.

   The Type style options are identical to those displayed upon choosing the Type style command from the Type menu. They are merely presented in a different format for easier access.

5. For this project, the options in the Type specifications dialog box, shown in Figure 12-2, should be set as follows:

Font: Palatino	Position: Normal
Size: 36	Case: Normal
Leading: 37.5	Track: No track
Set width: Normal	Color: Black
Type style: select Bold and Italic options	

When you have finished entering and selecting the specifications listed above, press the Return key.

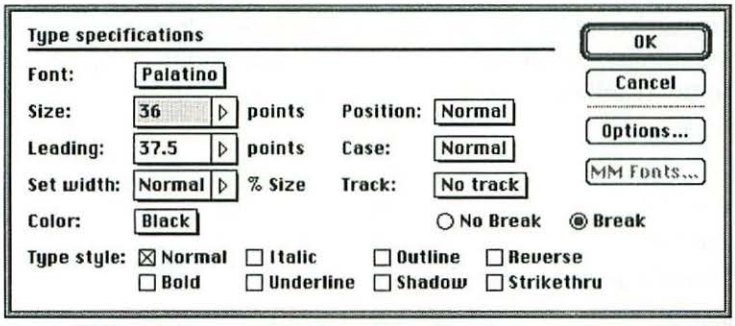


Figure 12-2: This Type specifications dialog box shows your new default settings.

6. For the final default type specification, you will change the alignment of your text from flush left to centered. To accomplish this, choose the Align center option from the Alignment pop-up menu under the Type menu or press Shift-Command-C.

Now that you have altered the default settings for the font, style, size, leading, and alignment of your text, you are ready to set other defaults. The following settings can be changed without accessing dialog boxes.

7. The coupon at the bottom of your flyer will be surrounded by a fairly heavy dashed line, or *coupon border*. Choose the Line command from the Element menu to display the list of line weights, and choose the second coupon border (the fifth option from the bottom). Next, choose Paper from the Fill pop-up menu. Any shape created with PageMaker's line or shape tools will have a coupon border outline and an opaque interior.

8. Choose the Snap to rulers command from the Guides and Rulers submenu in the Layout menu or press Command-[. This activates PageMaker's Snap to rulers feature, which constrains the creation and manipulation of elements to a grid determined by the current system of measurement. For example, since you'll be working in picas at the Actual view size, each tick mark on the horizontal and vertical ruler will indicate ¼ pica, or 3 points. When Snap to rulers is turned on, you will be able to create or move elements only in increments of 3 points. This 3-point grid will help you to maintain consistency in placement of text and graphics throughout your document.

9. The last group of default settings you will change affects the number of master and publication pages, as well as the margins you will use to create your flyer. Fliers generally require only one master page and two publication pages. For this flier, your margins should be slightly smaller than PageMaker's present settings. To alter these settings, choose the Page setup... command from the File menu. The options in the resulting Page setup dialog box, shown in Figure 12-3, should be set as follows:

   Page size: Letter
   Orientation: Tall
   Start page #: 1
   Top: 3, Right: 3, and Bottom: 3
   # of pages: 2
   Double-sided: not selected
   Facing pages: dimmed
   Margin in picas: Left: 3,

   When you have finished entering and selecting the specifications listed above, press Return.

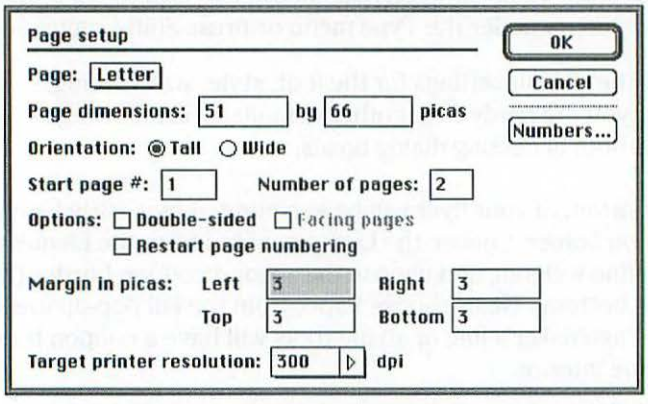


Figure 12-3: The Page setup dialog box contains your new default settings.

Creating a New Document

Now that you have changed default settings for commands from every menu except the Pages and Windows menus, it is time to see how these altered defaults affect the creation of a new document.

10. Choose the New... command from the File menu or press Command-N. Notice that the resulting Page setup dialog box contains all your new default settings. Press Return to confirm these settings and create a new file.

A new publication window displays, showing the first page of your publication. Vertical and horizontal rulers should also be displayed, both measuring picas. (If necessary, press Command-R to display the rulers.) Notice that there is now only one master page icon, labeled R for right. Any element or guide that you put on this master page will be displayed on both pages of your flier.

11. Click on the master page icon in the bottom left corner of your screen display. You will not create any elements on the master page because no text or graphic items will appear on both sides of the flier. However, both sides will share the same basic layout, so you will use the master page to establish a consistent system of ruler guides.

Setting up ruler guides

Creating a two-fold flier is fairly tricky because you have to consider how each of three panels (on each side of the paper) will appear when viewed alone as well as when the flier is fully opened. Therefore, each panel must be indicated by fold lines on your electronic pages. Two horizontal ruler guides will serve as these fold lines.

You must first determine the size of each panel. At first, this may seem easy. The page will be folded two times, with both folds in the same direction, to create three panels. Therefore, each panel should be one-third page in size. However, you will fold the two outer panels over the middle panel, so you must accommodate the thickness of the paper folding over on itself. The bottom panel must be the smallest. It will fold over the middle panel, which should be slightly longer to accommodate the thickness of the paper at the fold and to ensure that the edge of the bottom panel will not touch the second fold line. The third panel must be even longer because it will be folding over the thickness of two layers of paper. For a professional appearance, you want the edge of the outer panel to be flush with the edge created by the first fold.

To determine the exact size of each panel, you must first establish your overall page size 8½ inches wide by 11 inches tall, or 51 picas by 66 picas. You will fold the flyer lengthwise, so if each panel were exactly one-third page tall, it would measure 66 ÷ 3 = 22 picas. The bottom panel should be the smallest, so you subtract one pica from it: 22 – 1 = 21 picas. You add this 1 pica to the larger top panel: 22 + 1 = 23 picas.

12. The zero point of your ruler is currently at the top left corner of the master page. With this in mind, drag down two ruler guides from the horizontal ruler at the top of your display to indicate the fold lines in your flyer. Since the top panel is to be 23 picas tall, drag the first horizontal ruler guide to the 23-pica mark of the vertical ruler (just at the center of the 24-pica label). The middle panel is to be 22 picas tall, so drag a second horizontal ruler guide down to the 23 + 22 = 45-pica mark of the vertical ruler (halfway between the 42- and 48-pica labels). This leaves a bottom panel that is appropriately 66 – 45 = 21 picas.

Throughout this project, you will create and use additional horizontal ruler guides. To avoid as much confusion as possible, I will refer to the two current horizontal ruler guides as the upper and lower *fold lines.*

Now you need a few more horizontal ruler guidelines to indicate the margins of each panel. Since the flier as a whole has a 3-pica margin around all sides, each panel should have 3-pica margins of its own. You may notice that each panel already has left and right margins of 3 picas. However, the top panel is missing a bottom margin; the bottom panel is missing a top margin; and the middle panel is missing both a top and bottom margin.

13. To establish the bottom margin of the top panel, drag a guide from the horizontal ruler to a position 3 picas above the upper fold line: 23 – 3 = the 20-pica mark on the vertical ruler. Then drag another horizontal ruler guide to represent the top margin of the middle panel. This must be located at: 23 + 3 = the 26-pica mark on the vertical ruler. Next, represent the bottom margin of the middle panel by dragging a horizontal ruler guide to 3 picas above the lower fold line, at 45 – 3 = the 42-pica mark on the vertical ruler. And finally, drag a guide to 45 + 3 = the 48-pica mark to be the top margin of the bottom panel of the flier.

From now on, I will refer to the four newest horizontal ruler guides as the first, second, third, and fourth *fold margins*, numbered from top to bottom of the page.

14. Having created all fold lines and fold margins required to guide you in the creation of your flier, you are finished with the master page. Click on the page 1 icon at the bottom of your display to return to publication page 1, which should appear as shown in Figure 12-4.

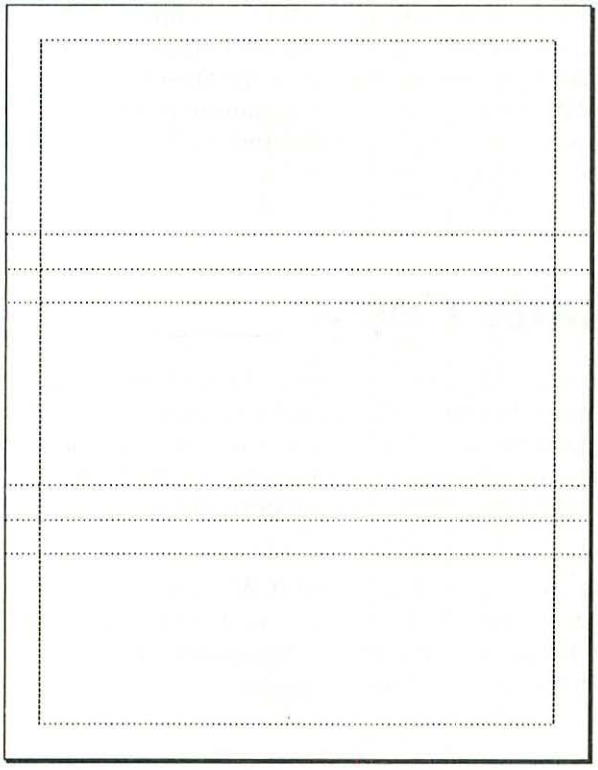


Figure 12-4: Page 1 of the flier, containing the fold lines and fold margins that you created as horizontal ruler guides on the master page.

Saving the document to disk

In the first sample project, I waited until you had finished creating the entire document before instructing you to save the file. In this way, I was able to isolate my description of the Save command. However, you will not normally want to wait until a document is completed before saving it to disk. Generally, it is advisable to save a document after your first major step in its creation. Considering your establishment of ruler guides on the master page as a major first step, you are now ready to save.

15. Choose the Save command from the File menu or press Command-S. When the Save publication as dialog box appears, enter the name ***Two-sided flier,*** or some other appropriate and sufficiently descriptive filename, into the option box under the list of filenames in the current folder. Use the Desktop and Eject buttons in combination with the folder bar to determine the destination to which your file will be saved, and then press the Return key or click OK. PageMaker will take a few moments to save your file to disk, after which the filename will appear at the top of your screen display in place of the word *Untitled* in the current title bar.

Now that your flier is saved to disk, I will periodically instruct you update the file by choosing the Save command or pressing Command-S after each major step in creating your document. The Save command will no longer produce the Save publication as dialog box but will simply overwrite the existing file. If you want to produce the Save publication as dialog box, perhaps to save the file to a different folder or disk, choose the Save as... command from the File menu.

Placing the Body Copy

You are now ready to create the text and graphic elements of your flier. You begin by placing the body copy. As I mentioned at the beginning of this project, a flier does not generally contain a large amount of text, since it is intended to be read quickly. Therefore, you will use a short text file, called *Product Description*, from the PM Bible Ch12 Files *f* folder. You can drag this folder from Disk 1 onto your hard drive or use the files directly off the floppy disk.

16. Choose the Place... command or press Command-D. When the Place document dialog box appears, double-click on the *Product Description* file from the PM Bible Ch12 Files *f* folder. When the publication window reappears, click with your manual text flow cursor in the upper left margin corner.

Adjusting column width of existing text

Since you did not set a new application default for the column width, and you did not adjust the column width on the master page, your story pours the entire width determined by the margins specified in the Page setup dialog box. However, this is most likely an unsuitable column width for flier text, since body copy this wide (45 picas) is generally difficult to read. Reducing the width of an existing text block is a very simple task. Surrounding your text block (assuming it is selected) are four square handles, each located at an end of one of the two handlebars. These handles are useful for adjusting the column width of the text block.

You will also be making use of the small dotted tracking lines that appear on the vertical and horizontal rulers, monitoring the location of the cursor. As you move your cursor, these tracking lines also move to document the current cursor position. Tracking lines are very useful in positioning elements.

17. If your text block is not selected, click on it with the arrow tool to display its handlebars and four square handles. Click and hold on the lower left handle, and notice how a rectangle appears surrounding the text, demonstrating its horizontal and vertical dimensions. The tracking line on the horizontal ruler is at the 3-pica mark. Drag the lower left handle to the right until the tracking line aligns with the 9-pica mark, then release. Next drag at the lower right handle of the text block toward the left to the 42-point marker on the horizontal ruler. Once completed, you will have decreased the column width of your text block by 6 picas (or one inch) on each side, as demonstrated in Figure 12-5. Your new text block width is 33 picas, a more readable column width and thus more suitable to this project.

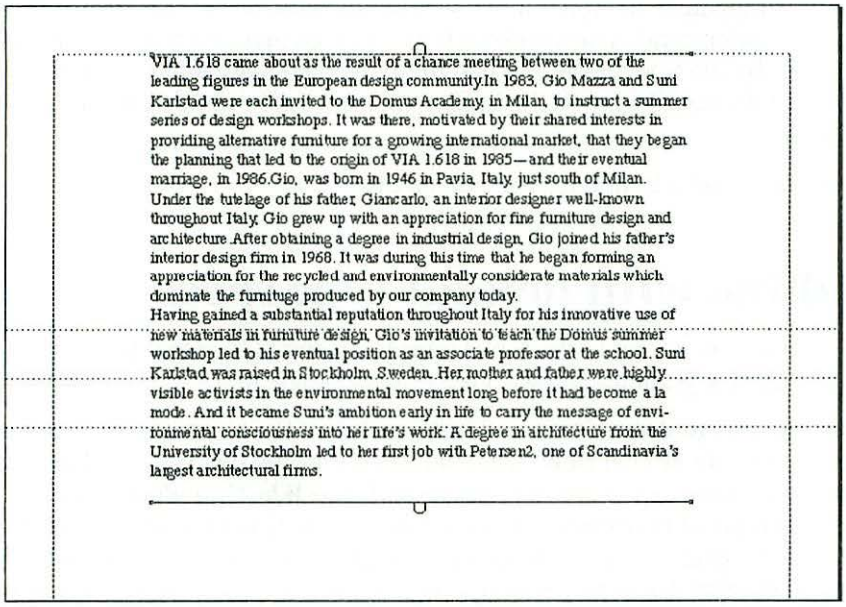

VIA 1.618 came about as the result of a chance meeting between two of the leading figures in the European design community.In 1983, Gio Mazza and Suni Karlstad were each invited to the Domus Academy in Milan, to instruct a summer series of design workshops. It was there, motivated by their shared interests in providing alternative furniture for a growing international market, that they began the planning that led to the origin of VIA 1.618 in 1985—and their eventual marriage, in 1986.Gio, was born in 1946 in Pavia, Italy, just south of Milan. Under the tutelage of his father, Giancarlo, an interior designer well-known throughout Italy, Gio grew up with an appreciation for fine furniture design and architecture.After obtaining a degree in industrial design, Gio joined his father's interior design firm in 1968. It was during this time that he began forming an appreciation for the recycled and environmentally considerate materials which dominate the furnituge produced by our company today.
Having gained a substantial reputation throughout Italy for his innovative use of new materials in furniture design, Gio's invitation to teach the Domus summer workshop led to his eventual position as an associate professor at the school. Suni Karlstad was raised in Stockholm, Sweden. Her mother and father were highly visible activists in the environmental movement long before it had become a la mode. And it became Suni's ambition early in life to carry the message of environmental consciousness into her life's work. A degree in architecture from the University of Stockholm led to her first job with Petersen2, one of Scandinavia's largest architectural firms.

Figure 12-5: The column width of the text block has been reduced by dragging text block handles.

Changing type specs

The next step is to change or adjust the type specifications of your text. Notice that your current text is not in 36/37.5 Palatino Bold-Italic, the setting you specified when you altered the default type specifications. This is because this text was imported into—rather than created directly in—PageMaker. Regardless of the default type specs, a text file is generally imported from a word processor with its specifications intact. (An exception is a text file with style sheets, as I demonstrate in the sample project in Chapter 18.)

18. Select the text tool. Click anywhere inside the imported text block and press Command-A (Select all). Then press Command-T to access the Type specifications dialog box. Change the textface, size, and leading to Palatino 12/Auto, using the procedure you used for changing the default settings. Make sure that Normal is the only selected Type style option and press Return.

19. This block of text will probably look better if you fully justify it, so that the left and right edges of each line of text are flush with the edges of the text block itself. While the type is still selected, choose Justify from the Alignment pop-up menu under the Type menu or press Shift-Command-J.

20. As usual, the final step in creating your text block is to adjust its position vertically by dragging at its upper and lower handlebars. Select the arrow tool and drag the upper handlebar tab down to the 15-pica mark on the vertical ruler (as indicated by the tracking line). Then drag the lower handlebar to the bottom fold margin of the middle panel (the horizontal ruler guide 42 picas from the top of the page).

21. Press Command-S to update your file on disk.

A headline with default type specs

The area from the top margin to the top of your body copy (15 picas) is allocated for a headline and a simple graphic. You will create the headline first.

22. Select the text tool and Command-Option-Click at the top of the page to magnify your page to the Actual view size. Then click with the text tool just below the top margin to establish a text entry cursor, and type ***What's a chance meeting got*** ¶ ***to do with great furniture?*** There are two symbols in this sentence that you may not recognize or know how to access. One is the paragraph sign (¶). In these sample projects, I use the paragraph sign to indicate a carriage return, marking the location at which you should press the Return key to set your cursor on the next line before typing the following words. You may not even recognize that the second symbol is not an ordinary character. It is the apostrophe (’), or right single quotation mark. You may have instead pressed the straight single quotation mark ('). In general, both the straight single quote (') and the straight double quote (") should be avoided; the left and right single (‘ and ’) and double (“and”) quotes—which are more distinctive and attractive—are the correct symbols. Each quote is accessed by pressing the following key combinations:

Left double quote	Option-[
Right double quote	Shift-Option-[
Left single quote	Option-]
Right single quote (apostrophe)	Shift-Option-]

Once you have completed inputting your headline text, notice how it looks. It is centered, 36/37.5 Palatino Bold-Italic, just as you specified in your default type specs! Because this is exactly what you want, no alterations are necessary. Here is an example of how you can save time and energy by establishing defaults before creating a new file.

23. Select the text tool and click on the text block. Then adjust the vertical placement of the headline by dragging its upper handlebar flush with the top margin of the page. Once your headline appears as shown in Figure 12-6, press Command-S to save the file.



Figure 12-6: The 36/37.5 Palatino Bold-Italic flier headline.

Adding a Simple Graphic

The following steps outline the addition of a simple graphic between the headline text and the body copy on the first page of your flier. The graphic you'll use is in the PM Bible Ch12 Files *f* folder on Disk 1. PageMaker supports most popular graphic file formats—including MacPaint, PICT, EPS (Encapsulated PostScript), or TIFF (tagged image file format). A drawing application generally supports only a single format. Here are a few examples of popular graphics applications, along with the formats supported by each for saving files that you intend to import into PageMaker:

- MacPaint — Save normally, paint format
- SuperPaint — Save as MacPaint or PICT file
- MacDraw — Save as PICT file
- Aldus FreeHand — Export as EPS file
- Adobe Illustrator — Save with a Macintosh preview, EPS format
- Adobe Photoshop — Save as TIFF, PICT, or EPS file

Be sure to save your graphic files in one of these formats before trying to import the file into PageMaker.

24. Choose the Place... command from the File menu or press Command-D. This brings up the same Place document dialog box, shown in Figure 12-7, that you have used to import files. Select the "Top/Chair.EPS" file from the file listing. You will notice that as soon as you click on an available graphic filename, some of the Place options change. Since no graphic is currently selected in your PageMaker file, the only option that is not dimmed is the As independent graphic option. This indicates that your graphic will be placed into your flier normally, rather than as a replacement for an existing graphic. If you had selected a graphic before choosing the Place... command, a second option, reading Replacing entire graphic, would also become available for selection. This option would allow you to replace the selected graphic with a placed graphic, including resizing and crop marks (both of which will be described shortly). After selecting a graphic filename to be placed, press Return.

25. Your cursor will change to a small PS icon because you are using an EPS format graphic. When you place other file formats, you get other icon types: MacPaint files display a paintbrush, PICT files display a pencil, and the TIFF files display a small gray square. Position the PS cursor in the upper left portion of your window and click to place the graphic.

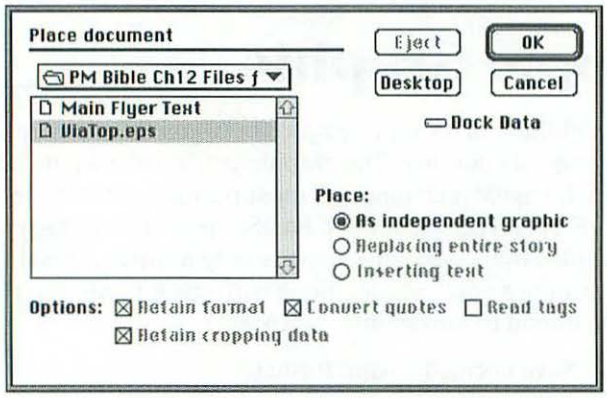


Figure 12-7: The Place document dialog box displays the options available when importing a graphic.

Your graphic will now appear on page 1, surrounded by handles to demonstrate that it is selected. This graphic includes two elements, a top icon and a chair icon, as shown in Figure 12-8. In this case, you want to use only the top, so you'll have to crop out the chair. This is very common when importing clip-art files, for example. One page of clip-art often contains several drawings, which saves space and decreases the number of files on disk.

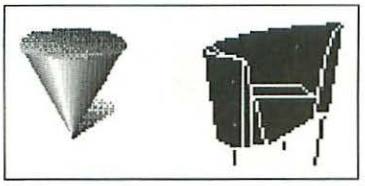


Figure 12-8: An imported graphic file with two graphic elements.

PageMaker provides a built-in cropping feature for removing extraneous images from an imported graphic file. To crop a graphic is to cut away some portion of the graphic so it is no longer visible in your document. The cropped portion still exists, and you may re-expose it later if you want to, but it is hidden from view.

26. Select the crop tool (lower right corner of toolbox) and click on your graphic to select it. Eight handles are displayed—one in each corner and one on each side. Click on the right-most handle and drag left until only the top icon graphic is visible. (Be sure to click on a handle! If you click inside the graphic with the crop tool, you will get a grabber hand icon, as discussed in the next few paragraphs.) Notice that the crop tool works by cutting off horizontal or vertical strips of the image only, as shown in Figure 12-9. Therefore, you cannot effectively use the cropping tool to modify images that jut slightly into each other's perpendicular boundaries. Such fine-tuning operations must be performed in a graphics application prior to importation of the graphic.

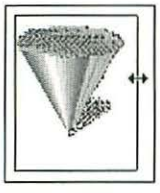


Figure 12-9: Cropping off a portion of a placed graphic.

27. After cropping out any extraneous portions of your graphic, select the arrow tool and drag the graphic to center it between the headline and body copy.

28. Once you have established the size of your graphic by cropping and have positioned it correctly, you may find that you have over cropped or under cropped and need to make adjustments. Select the crop tool again and click on the graphic to select it. This time, instead of clicking on a handle, click inside the graphic and hold. Your cursor will change to a grabber hand icon, as shown in Figure 12-10. Now drag with the grabber hand. This moves your graphic independently of the cropping boundaries. This is especially useful if you have cropped

the graphic to an exact size but aren't quite sure what details of the graphic you would like to see. Dragging with the grabber hand doesn't affect the size of the graphic, as does dragging at the handles; it affects only what portion of the graphic is visible.



Figure 12-10: Positioning the graphic inside the cropping boundaries.

29. After you have cropped your graphic and until you are satisfied with its appearance, select the arrow tool and click on the graphic to select it. Then press Command-C to execute the Copy command. You will be using this copy of your image in a logo at the bottom of the page.
30. Press Command-S to update your file on disk.

Creating a Clip-Out Coupon

In the next few steps, you will create a clip-out coupon on the bottom panel of the flier. Inside this coupon, you will input some text directly into PageMaker, including a logo. This logo will also consist of a graphic element in the form of a reduced version of the image you will have just copied.

Drawing the coupon border and dragging guides

31. Scroll down to the bottom panel of page 1. Select the rectangle tool and drag from the top left margin corner of the bottom panel to the bottom right margin corner. The resulting box should look like the one shown in Figure 12-11. Notice that the outline of this box is a medium-weight coupon border, the one you selected when setting defaults. The interior is white, also matching your new fill default, Paper.

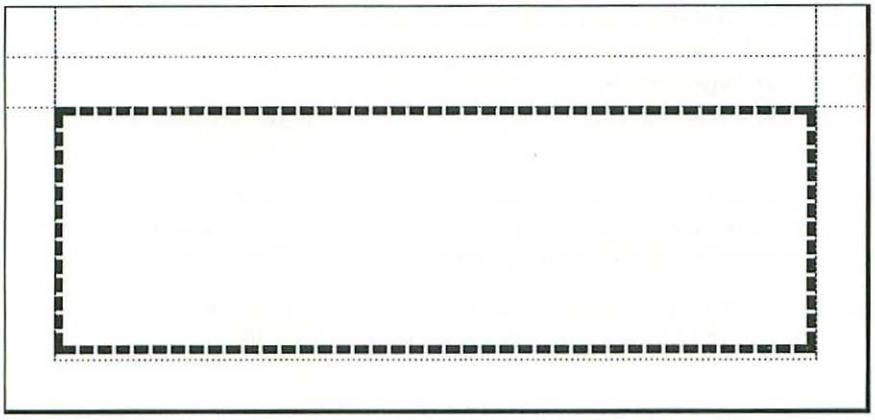


Figure 12-11: The coupon box created with the rectangle tool.

Right now, your page has only one column, and the left and right column guides are flush with the left and right sides of your coupon border, respectively. This means that any text you create inside the coupon will be as wide as the coupon itself, which would make the edges of the text unreadable. Text inside a coupon border must have surrounding margins, just as text on a page must have margins. In order to establish these margins, you will move your column guides.

32. Column guides, like ruler guides, are not stationary. They can be moved by dragging them with the arrow tool. Select the arrow tool and drag the left column guide rightward to the 6-pica mark on the horizontal ruler. (If you cannot drag the column guide but instead find yourself dragging the coupon border, check that the Guides option is set to Front in the Preferences dialog box. Also make sure that the Lock guides command in the Options menu is deselected; that is, it does not have a check in front of it.) Next drag the right column guide leftward to the 45-pica mark on the horizontal ruler.

Entering the coupon text

33. Select the text tool and click inside the coupon, anywhere between the column guides. Then type ***All VIA Tables, 20% off ¶ This month only*** (Remember that the symbol ¶ means that you should press the carriage return key.)

Your text appears in the default type specs of centered 36/37.5 Palatino Bold-Italic. These type specs fit the requirements of the coupon to an extent, but some of the text will need to be changed. For example, the second line of text should be smaller to downplay its significance.

34. Triple-click on the second line of text with the text tool. This selects the entire paragraph, from carriage return to carriage return. Then press Command-T to display the Type specifications dialog box. Change the type size to 18 point, change the leading to Auto, and change the type style to Normal. Then press Return.

35. With the second line of text still selected, press Command-M to access the Paragraph specifications dialog box. Press the Tab key repeatedly until the After option is selected and change the value to 3 picas. Then press Return.

36. Select the text tool and drag at the text block to position it vertically, as shown in Figure 12-12. Then press Command-S to update your file on disk.

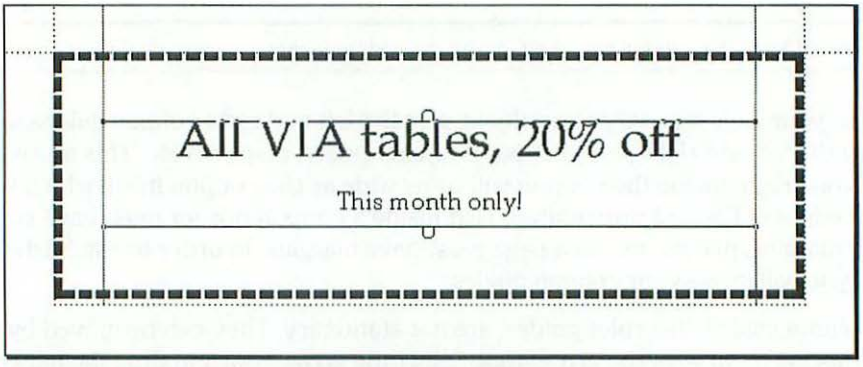


Figure 12-12: The text for your coupon positioned accurately.

Enhancing the coupon with graphic elements

In the next steps, you will add a graphic to the coupon. But first, you must make room for it. The graphic belongs between the words *VIA* and *tables* in the first line of text. To make room, you must insert spaces between these two words. Not ordinary spaces, but *fixed spaces*. When you press the spacebar, you create a *variable space*—a space that may be changed by PageMaker to accommodate the alignment of the text block. This occurs most commonly when you justify text, since PageMaker must stretch or shrink the amount of space between each word in a line of type to fill the column width. Fixed spaces are always the same width, regardless of whether the text block is justified, centered, or aligned left or right. These are the three kinds of fixed spaces, followed by the key commands used to access them:

- **Em space**, a space as wide as the point size of the text — Shift-Command-M
- **En space**, a space half as wide as the point size — Shift-Command-N
- **Thin space**, one-quarter the width of the point size — Shift-Command-T

A 12-point em space is 12 points wide, a 12-point en space is 6 points wide, and a 12-point thin space is 3 points wide.

37. Click with the text tool between the words *VIA* and *tables*. Then press Shift-Command-M twice and Shift-Command-N once to create two em spaces and one en space. This amount of space will allow sufficient room for the logo graphic.

38. Choose the Place... command, select the file *Table.TIF*, click the As independent graphic option, and click OK. Now place the graphic and use the arrow tool to drag it into position. Figure 12-13 shows the coupon with the graphic in place.

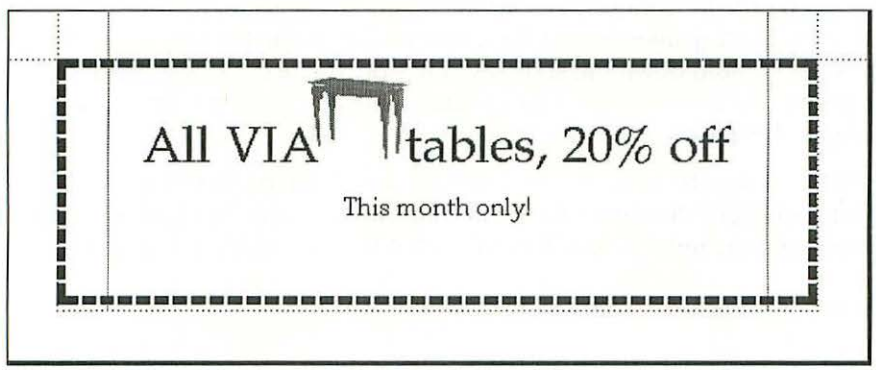


Figure 12-13: The coupon complete with the inline graphic.

The next two graphic elements you will add are two small pairs of scissors, which will indicate that the coupon is to be clipped from the flier and brought into a local VIA retailer for friendly and courteous redemption. These scissors are accessed as characters of the typeface Zapf Dingbats, a standard PostScript font that contains graphic elements and symbols and is built into nearly all PostScript printers.

39. Select the text tool. Without clicking on screen, press Command-T to access the Type specifications dialog box. Change the type specs to 24/Auto Zapf Dingbats and select the Normal style option. Then press Return. Since no text is selected, you cannot immediately see the effect of your change. This is also an indication

that you have altered the default settings for this file. No longer will text default to 36/37.5 Palatino Bold-Italic; now you will create text in 24/Auto Zapf Dingbats. This change does not affect any other files. Existing files will still use the same defaults they used when they were saved, and new files will still default to 36/37.5 Palatino Bold-Italic.

40. With the text tool, draw a little box just above the coupon border from the left margin to the left column guide, a distance of 3 picas. (It does not matter how tall you draw the box.) Then press Shift-4. Although this key combination produces a dollar sign in most typefaces, in Zapf Dingbats it produces a pair of scissors . Then press Shift-Command-L, the keyboard equivalent for flush-left text alignment.

41. Select the text tool and position the text block vertically so that its lower handlebar rides just below the top coupon border. Then press Command-C to copy the symbol.

42. For the sake of symmetry, you might want to create a second pair of scissors, horizontally aligned with the first, but positioned on the right side of the page. Press Command-Option-V to paste a copy of the scissors to your page exactly over the existing ones. Select the arrow tool from the toolbox, select the top pair of scissors, hold down the shift key, and drag the text block toward the right so it is positioned between the right column guide and right margin, and its handles snap to the guides, as shown in Figure 12-14.

43. Press Command-S to update your file on disk. Then press Command-W to demagnify your display to the Fit in window view size. You have successfully completed the inner side of this two-sided flier, as shown in Figure 12-15.

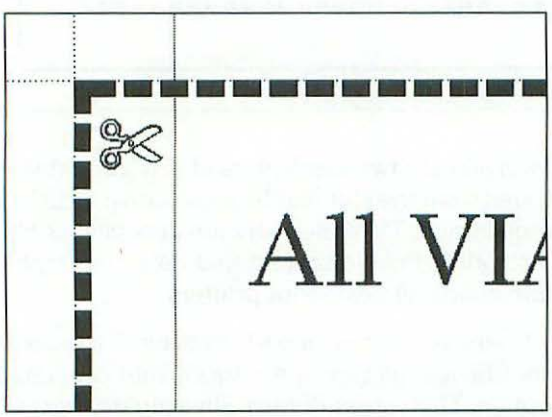


Figure 12-14: The scissors character from the Zapf Dingbats typeface is used to visually indicate the purpose of the coupon border.

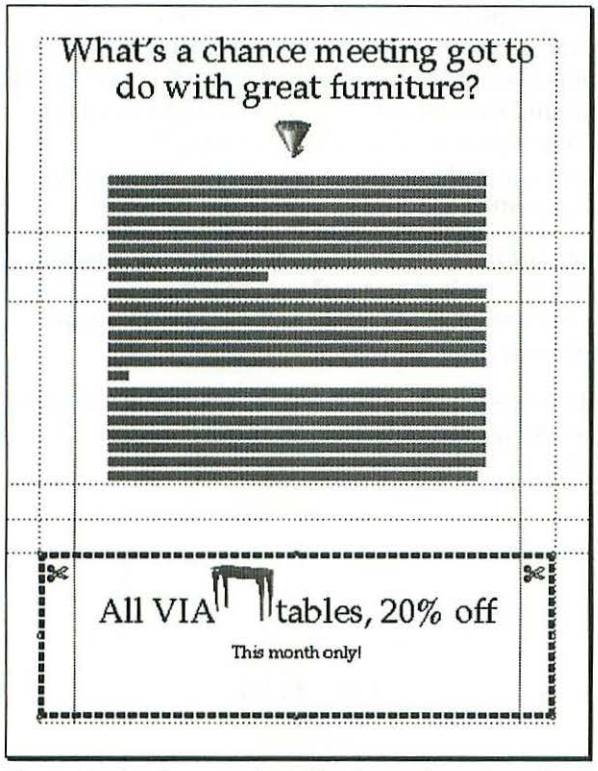


Figure 12-15: The entire first side of your flyer, viewed at Fit in Window size.

Building the Flier's Outer Side

You are now ready to create the second side of your two-sided flier. The three panels on this side will include a mailer and two blocks of text imported from a graphics program. In building this next page, I will introduce you to rectangles with rounded corners; layering elements in front and in back of other elements; and reversing, rotating, and condensing text.

44. Click on the page 2 icon at the bottom of your display to go to page 2. Then Command-Option-Click on the middle of the page to magnify your view to Actual size. If necessary, scroll rightward so that the right margin of the page is visible.

45. Your next step is to create a block of text to exact specifications by paying close attention to the vertical and horizontal ruler while dragging with the text tool. Select the text tool and click and hold down your mouse button at the location

where the horizontal ruler tracking line aligns with the 43-pica mark and the vertical ruler tracking line meets the 26-pica mark (flush with the top margin of the middle panel). Without releasing, drag downward about 5 picas (to the 48-pica mark) and to the right until the text tool snaps to the right margin. Then, before typing, change the type specs to 9/10 Helvetica using the Type specifications dialog box as described throughout this chapter. This changes the type specs for this text block only, without altering your default settings.

46. Type the words ***Post office will not deliver without sufficient postage.*** Press Command-A to select the entire block of text and press Shift-Command-K to change the type to uppercase letters. The type should already be centered. (If you have changed the Alignment option, press Shift-Command-C.)

47. To correctly position the text block vertically, click on it with the arrow tool and Shift-drag it downward one-half pica, to the location shown in Figure 12-16. (Use the vertical ruler to measure.)

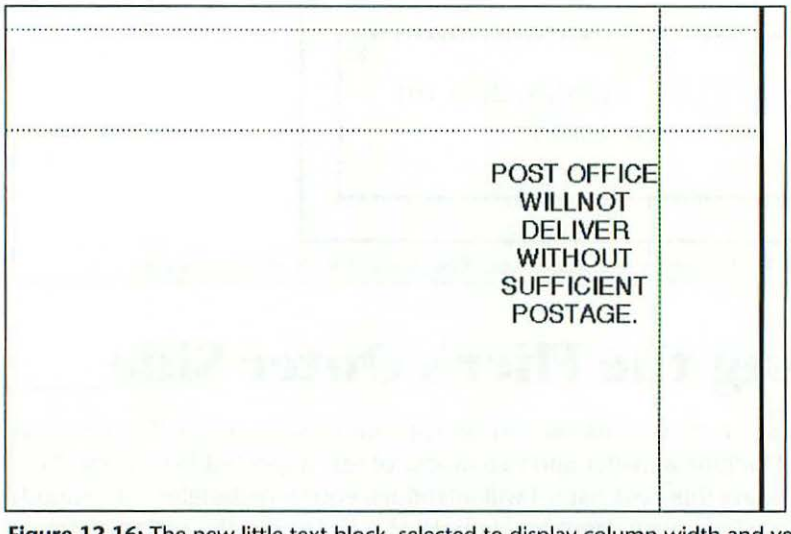


Figure 12-16: The new little text block, selected to display column width and vertical positioning.

48. Select the rectangle tool, which is the second tool on the bottom row of your toolbox. You will use this tool to create a small box around your small text block, indicating the dimensions of a typical postage stamp. Position the rectangle tool cursor at the intersection of the top margin of the middle panel and the right margin of the page. Then Shift-drag downward and leftward 5 picas to the 43-pica mark on the horizontal ruler and the 31-pica mark on the vertical ruler.

49. Notice that your small square with rounded corners has a fat coupon border and a white interior (as specified by your defaults), thereby covering up your text. Perhaps this postage marker will attract more attention if it appears as a black box with the text in white. Therefore, while the shape is still selected, choose the Solid option from the Fill pop-up listing in the Element menu and select None from the Line pop-up listing.

50. The rectangle shape could have a little more flair, which you can add by rounding its corners by choosing the Rounded corners... command in the Element menu to bring up the Rounded corners dialog box. This dialog box allows you to select from six corner options, ranging from perpendicular to very rounded. The fourth option is currently selected. Select the second option of the top row, as shown in Figure 12-17, and press Return. The rounded corners of the black shape are now greatly reduced. In fact, on screen they appear to be almost perpendicular.

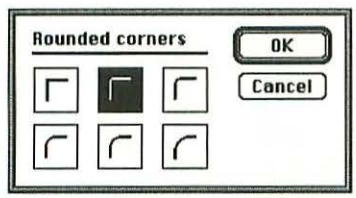


Figure 12-17: The Rounded corners dialog box, with second corner option selected.

In Step 46, you created some text. Unfortunately, you cannot see it now because the black square is in front of the text. Like most desktop publishing applications, PageMaker relies on a layering convention. Any on-screen element is considered to be in front of some elements and in back of others. Thus, when you create a document, you are really creating an electronic collage of lines, shapes, text blocks, and imported graphics. Every time you create a new element, you place it at the front of this electronic collage. Newest elements are always created in front of their predecessors, so the black square is currently in front of the text.

You can change the layering relationship between elements, using the Bring to front and Send to back commands in the Element menu. These commands allow you to bring a selected element in front of all other elements on the page or send an element behind all other elements on the page. The next step demonstrates how to use one of these commands.

51. Your black square should still be selected. Choose the Send to back command from the Edit menu or press Command-B to send the square to the back of the page, behind the text block.

52. Your text is now in front of the black shape, but it remains invisible because the type is black, the same color as the shape behind it. To be sure that the text block is in front, select the text tool and click in the middle of the black square. A text entry cursor will blink at your exact click point, indicating that there is indeed text there. To make this text visible, press Command-A to select the entire text block. Then choose the Reverse option from the Type style pop-up menu under the Type menu. This makes the text white. Click on the arrow tool to deselect the text, and you will see that it is now reversed against a black background, as shown in Figure 12-18. Press Command-S to update your file on disk.

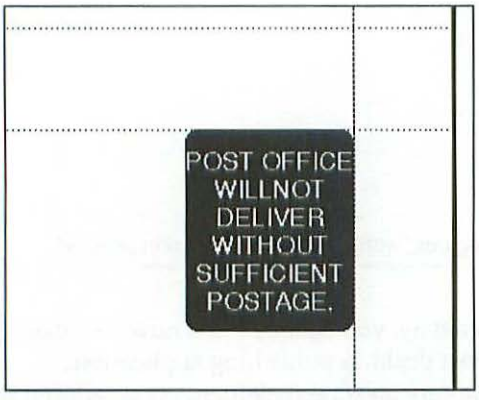


Figure 12-18: The reversed postage text against a black square background.

53. No mailer would be complete without a return address. If necessary, scroll leftward until the left margin is clearly visible. Before typing any text, change the default type specs to 12/Auto Palatino Bold-Italic, using the Type specifications dialog box. Then select the text tool and position your cursor at the intersection of the top margin of the middle panel and the left page margin. Click at this point and drag rightward 15 picas to the 18-pica mark on the horizontal ruler. Also drag downward enough to accommodate a few lines of text. Press Shift-Command-L to make the type in this text block align on the left. Type ***VIA International ¶ 1205 University Ave. ¶ Northwestern, AU 34210.***

54. VIA's company name looks nice in Palatino Bold-Italic type, but it is indistinguishable from the address. So triple-click on the second line of the text block to select the entire first address line. Then Shift-Click on the third line, selecting it entirely as well. To make this text plain, press Command-Option-spacebar. Or you could have chosen the Normal option from the Type style pop-up under the Type menu. The text is now set in Palatino Roman (plain style, without bold or italic), as shown in Figure 12-19. Press Command-S to update your file on disk.

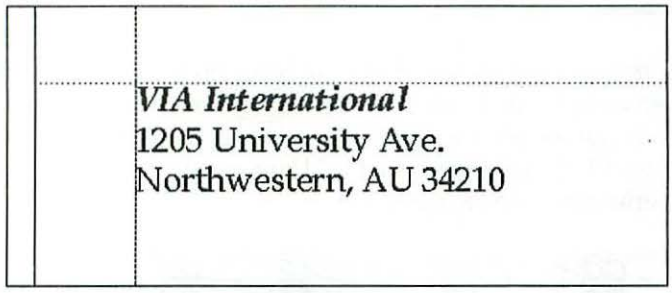


Figure 12-19: The return address, with selected type in Palatino Roman (plain).

Condensing and rotating text

The only portions of the flier that remain incomplete are the top and bottom panels, which present a special challenge. Due to the way in which the folds of the flier overlap each other, the text on both the top panel and the bottom panel must be upside down. This ensures that the customer, when unfolding the flier, can continue to read each newly presented panel without having to turn the flier upside down at any point. (To fully understand this concept, try folding your flier after you have printed it.)

55. Scroll to the top panel of the current page. Using the Type specifications dialog box, change the default type specs to 48/50 Palatino Bold-Italic, a larger type size than you have employed so far. Next select the text tool and click somewhere near the top of the page. Type the phrase, ***Special Pricing ¶ On The Finest Italian Furniture.***

56. You want to grab your reader's attention the moment he or she picks up your flier. One way to do this is to alter the type slightly. In this case, you will condense the type, making it thinner than normal. While your text entry cursor remains in the text block, press Command-A to highlight both lines of type. Then choose the Set width command from the Type menu to access a pop-up list of possible compression or expansion percentages. Choose the 70% option. Your text now appears approximately the same width as 36-point text, as shown in Figure 12-20.



Figure 12-20: Compressing the select type to 70% normal width.

57. Now to rotate your text. To do this, you'll need to bring up the control palette, which is done by selecting Control palette from the Windows menu or pressing Command -'. You may not have worked with the control palette yet, but it is fully introduced in Chapter 13, "The Control Palette." Here, you will just skim the surface of this powerful tool (see Figure 12-21).

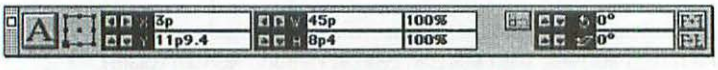


Figure 12-21: The Control Palette allows you to rotate and flip objects.

58. Get the arrow tool, and select the text block. In the control palette, you first need to click in the middle of the *proxy*, which is the box that is the second element from the left edge of the control palette. It looks like a small square with handles in each corner, on each edge, and in its center. Clicking in the middle should put a selection dot on the center handle. (If you accidentally click twice, the dot turns into an arrow. If this happens, click again to turn it back into a dot.)

Selecting the dot in the middle of the proxy tells PageMaker that you want to rotate the selected text block from its center so it stays in the same place on the page. If one of the corners or edges of the proxy was selected, the text block would move out of position when you rotate it.

59. Since you want to flip the text block over, you can use the two reflecting options, which are the small buttons on the very right edge of the control palette. Both show small "F" characters on them depicting the reflection they control. The top one is the Horizontal reflecting button, and the bottom one is the Vertical reflecting button. Click each of these buttons once. Figure 12-22 shows the rotated block.

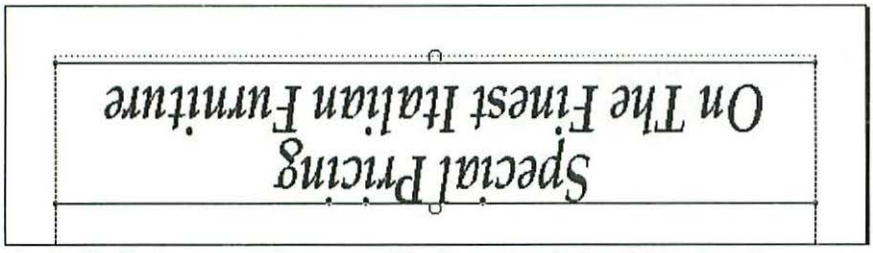


Figure 12-22: Once rotated, you can still edit your text in PageMaker 5.

60. Next, to add text to the bottom panel, scroll down to the bottom of the page. Select the text tool from the toolbox, click inside the bottom panel, and type ***at prices like this, it just won't last.*** Press Command-A to highlight all text and again choose the 70% option from the Set width pop-up menu under the Type menu. Select the text block with the arrow tool and again flip the text upside down using the Text rotation... command.

61. Again you'll use the reflecting buttons on the control palette to flip your text block over. Select the arrow tool, select the text block, and then select the control palette. Make sure the center handle in the proxy is selected. Then click the Horizontal reflection and then the Vertical reflection buttons.

62. Press Command-W to demagnify your page to the Fit in window view size. Finally, press Command-S to update your file on disk. Figure 12-23 shows the completed second side.

Printing the Two-Sided Flier

63. Your flier is now complete. The only step remaining is to print the finished document. Make sure that your printer is on and chosen, using the Macintosh Chooser desk accessory. Then press Command-P to access the Print to dialog box. Indicate one copy, and print from page 1 to 2 as described at the end of the first sample project (see Chapter 8, "Sample Project One"). When the two pages of your flier are finished printing, put them back-to-back to simulate the document after it is photocopied or offset printed. Then try folding it. This will give you a sense of how two-fold fliers work.

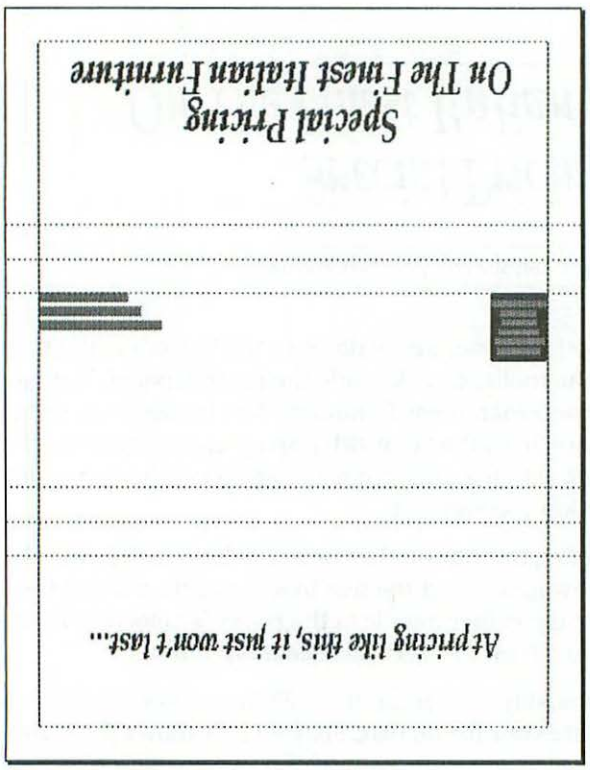


Figure 12-23: The entire second side of your flier, viewed at Fit in Window size.

Examine your pages and make sure they meet your expectations. If you see any problems, make the necessary changes to your file. Successfully completing this chapter demonstrates an understanding of some intermediate functions and operations offered by PageMaker. This will help you to understand future discussions in this book, confirm previous topics, and provide you with a more-developed working knowledge of the PageMaker environment.

The Control Palette

CHAPTER 13

In This Chapter

- Character formatting with the control palette
- Paragraph formatting with the control palette
- Manipulating objects with the control palette

Business guru Tom Peters says that it is OK to steal ideas from your competitors. He calls it "creative swiping" and suggests that strong and well-managed companies should see what their competitors are doing successfully, copy it, and improve it. Tom Peters would love PageMaker's control palette. An unmitigated rip-off of Quark's measurements palette, the control palette in PageMaker 5 is superior in nearly every way, providing an elegance and power that is worthy of the original PageMaker user interface.

It's been a long time since Aldus added anything to PageMaker that was worthy of the original user interface, and I've said so more than once over the years, so allow me to heap praise now that it's due. The best software tools are those you hardly notice; the ones that help you get your work done without being intrusive or requiring you to shift your focus from the job you're trying to do onto the tools you're trying to use. The control palette achieves this goal perfectly. Why did the control palette turn out so well? Mostly because a real PageMaker user — the original PageMaker thunder-lizard himself, Olav Martin Kvern — was largely responsible for the design.

Beyond its theoretical perfection, why should you care about the control palette? Several reasons. First, it lets you apply character and paragraph formatting without pulling down a menu or encountering a dialog box. The same is true for moving, resizing, and rotating both text and graphic objects. This is fast and efficient. In fact, you can even perform all of these tasks without reaching for your mouse. Second, the control palette gives you quick feedback as to the current status of elements in your publication. With a single glance you can find out the font, type size, and leading of your text or if a graphic has been reduced, enlarged, or rotated. This helps you ensure

consistency and find small errors that usually aren't caught until too late (after the job comes back from the printer.) Finally, the control palette adds numerical precision to many tasks that used to require a good eye and a steady hand. You can specify that you want the edge of a text block to start 3p7 to the right of your paper's edge, or that an EPS graphic should be enlarged by 25 percent, rather than calculating, or approximating, these changes.

When to Use the Control Palette

Remember in school when the teacher would force you to learn and practice some ridiculously complex mathematical formula, only to later explain that there was a vastly superior shortcut? You had to experience the pain of the long method so you would better understand and appreciate the shortcut, or so you were told. I never particularly believed or appreciated that logic, and yet I'm guilty of this very same "teaching method" myself. Well, sort of.

You see, nearly every command in the control palette duplicates a menu command, dialog box option, or mouse trick that you've learned in one of the earlier chapters. I introduced those first, and without clearly mentioning the control palette alternative, primarily because in PageMaker you won't completely give up any one method of choosing a command for any other. In some instances the control palette will be the most efficient, at other times a keyboard shortcut will be best, and once in a while a good old-fashioned menu command and dialog option will be required. So I just want to make sure you're well rounded and ready for any occasion. Also, as a matter of practicality, segregating all of the control palette discussion into this chapter will best serve anyone who worked with earlier versions of PageMaker and needs to add a complete understanding of the control palette to their otherwise vast PageMaker awareness. In any case, I apologize if this is making you have third-grade flashbacks.

Control Palette Basics

To begin working with the control palette, choose the Control palette command in the Windows menu (Command-'). This is the single quote key. The control palette appears near the bottom of your screen as a small floating window. The specific commands in the control palette depend upon which tool is currently selected, and which element on your page is currently selected.

The control palette can display four distinct command sets:

- **Deselect mode.** When any tool other than the text tool is selected, but no elements are selected, the control palette simply displays the current location of the cursor, as shown in Figure 13-1.



Figure 13-1: The control palette as it appears when nothing is selected.

- **Object mode.** When any tool other than the text tool is selected, and any text or graphic object is selected, the control palette displays the position (X and Y), sizing (H and W), scaling (%), cropping, rotation, skewing, and reflecting options, as shown in Figure 13-2.

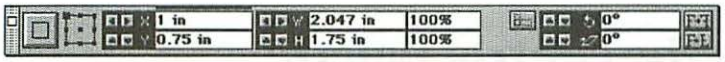


Figure 13-2: The control palette as it appears in the object mode.

- **Character mode.** When the text tool is selected, and the character view button is selected, the control palette displays the font, style, type size, leading, tracking, set-width, kerning, and baseline shift options, as shown in Figure 13-3.

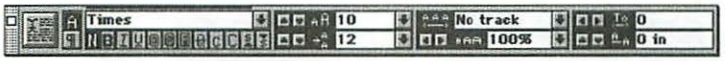


Figure 13-3: The control palette as it appears in the character mode.

- **Paragraph mode.** When the text tool is selected, and the paragraph view button is selected, the control palette displays the style sheet, alignment, cursor position, indents, space before/space after, grid size, and align to grid options, as shown in Figure 13-4.

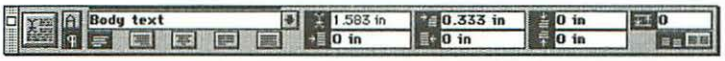


Figure 13-4: The control palette as it appears in the paragraph mode.

To hide the control palette, choose the Control palette command from the Windows menu again, press Command-`, or click the close box in the palette's left edge title bar. If you want to move the control palette to another location on your monitor, drag it by the left edge title bar, as shown in Figure 13-5.

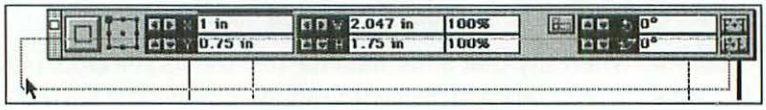


Figure 13-5: Move the control palette by dragging on the title bar along its left edge.

Before looking in detail at each of the control palette modes and the commands and options they provide, there are a few basic control palette characteristics you should understand. These include control palette elements such as the Apply button, the proxy, and the nudge buttons, and ways of interacting with the control palette using your mouse and keyboard.

Activating the control palette

Like PageMaker's other floating palettes — the styles palette and the colors palette — you can always look at the control palette to read information about the currently selected element, but if you want to use the control palette to make any formatting changes, you have to first *activate,* or select, it. When the control palette, or panel, is activated, the bar on its left edge is highlighted, as shown in the top portion of Figure 13-6.

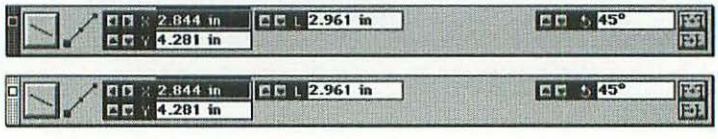


Figure 13-6: The control panel as it appears when activated (top) and when not deactivated (bottom).

There are several ways to activate or deactivate the control panel:

- Press Command -` (grave, on same key as tilde).
- Click in the control panel to activate it, click in the layout window to deactivate it.
- When any element except text is selected and you press a key, the control panel becomes activated.

If you try to change control palette options without first activating the control palette, any keys you press on your keyboard will be applied to the selected text or graphic element. If you always use the mouse to select the control palette option you want to modify, this won't be a problem, but if you tend to do as much as you can from the

keyboard, you'll have to get used to pressing Command-` to activate the control palette before modifying commands, and then pressing Command-` again to deactivate it when you're finished. An alternative is to press the Return key or click the Apply button with the mouse after making a change in the control palette; this will save your changes and deselect the control palette automatically.



If you want to apply changes made in the control palette but not deactivate the control palette, hold down the Shift key while pressing the Return key or clicking the Apply button.

The Apply button

On the left end of the control palette is a large button that displays an icon representing the currently selected tool, object, or element. This is the Apply button, which works as an Enter key for the control palette. When the Apply button is pressed, any changes that have been made to options in the control palette are applied to the current selection.

You can invoke the Apply button by clicking it with the mouse or by pressing the Enter or Return keys on your keyboard. The Apply button is also invoked if you press Tab or Shift-Tab, which move forward or backward through options in the control palette.

The icon on the Apply button always reflects the current selection. There are more than 20 different icons possible, as shown in Figure 13-7.

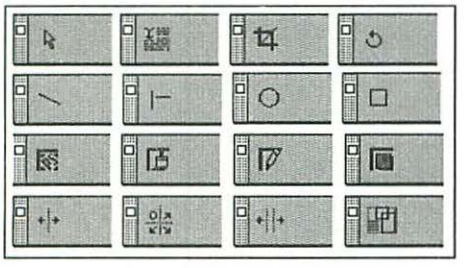


Figure 13-7: The various icons that appear on the control palette Apply button

The proxy and reference points

Next to the Apply button, except when the text tool is selected, is a rectangle called *the proxy*. The proxy, shown in Figure 13-8, has nine marked *reference points*: one in each corner, one on each edge, and one in its center. Exactly one reference point is always selected. You can change the selected reference point by clicking on any reference point in the proxy or by clicking on the corresponding handle in the selection rectangle around the object in the layout view.



Figure 13-8: The control palette proxy determines the reference point for object manipulations.

The selected reference point is important because it specifies the spot from which any measurements or modifications are made. When you first encounter the control palette, you might not see why reference points are needed, but you have to remember that you're dealing with a computer here, and computers aren't very smart. An example will illustrate: Suppose you are working on two different layouts, one in which you want to center the dominant graphic in the middle of the page and another in which you want to center the graphic one inch below the top of the page. If you gave those simple instructions to any self-respecting paste-up artist, they would know that you want the middle of the graphic centered on the page in the first case, and that you want the top of the graphic set one inch below the top of the page in the second. The computer, on the other hand, can't make those assumptions, and so you must specify that it is the *middle* of the first graphic that should be centered and the *top* of the second. Otherwise you might get the upper left edge centered on your first page, and the bottom right edge of the graphic centered one inch below the top of the page in the second. Reference points, as shown in Figure 13-9, let you specify which part of an object you want to measure from.

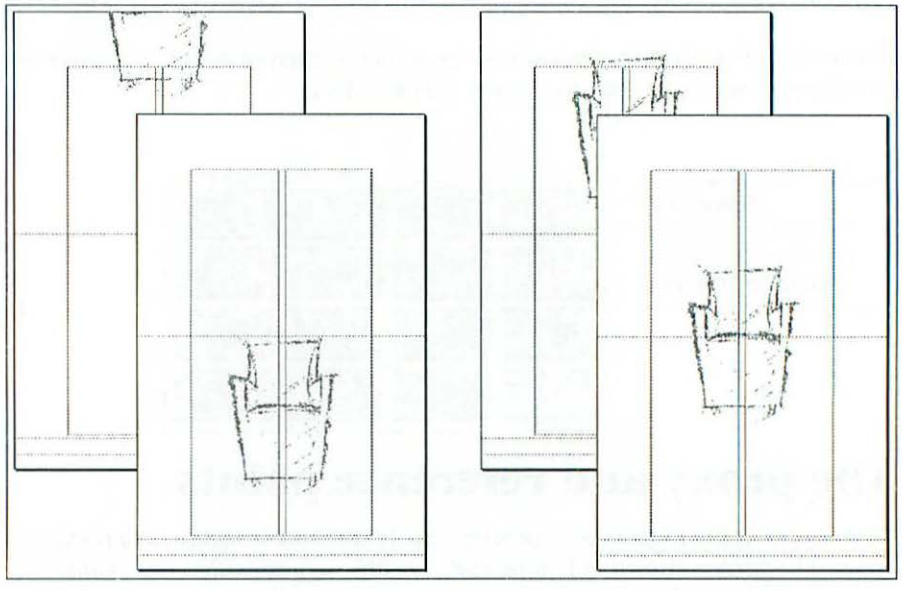


Figure 13-9: Objects centered without regard for reference points (left) and with the correct reference points selected (right).

Although computers aren't very good at making assumptions, they are very good at executing precise, and even complex, instructions. So PageMaker provides not one but two different kinds of reference points, *stationary reference points* and *movable reference points*. A stationary reference point is created by clicking a reference point once, so it becomes a solid square. A movable reference point is created by clicking the reference point a second time, so it becomes an arrow. (See Figure 13-10.)

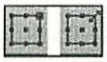


Figure 13-10: An example of movable (left) and stationary or nonmovable (right) reference points as they appear in the control palette proxy.

Stationary reference points are anchored — the corresponding point on the selected object will remain where it is if you resize, rotate, skew, or crop the object. Moving an object is an exception: If you move an object using the control palette while a stationary reference point is set, the stationary reference point will move to the specified coordinates.

When a movable reference point is set, on the other hand, the corresponding point on the selected object moves as if you dragged it with the mouse when moving, resizing, rotating, skewing, or cropping. This causes very different results than if a stationary reference point had been used, as shown in Figure 13-11.

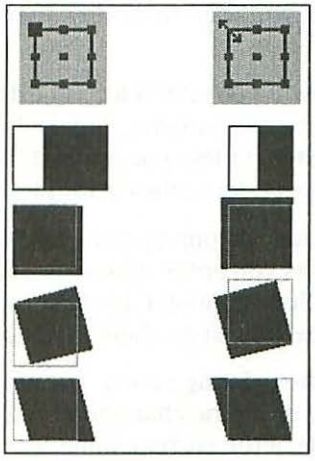


Figure 13-11: The movable (left) and stationary (right) reference points have very different effects when used to move, resize, rotate, and skew graphics with the control palette.

Navigating the control palette

Your experience in navigating Macintosh dialog boxes will serve you well in the PageMaker control palette. To select any option or to move from one option to another, you can either use the mouse to click directly in the option you want to modify, or you can move through options from the keyboard by pressing Tab to move forward and Shift-Tab to move backward. When an option is selected, a black bar appears above or below that option, as shown in Figure 13-12.

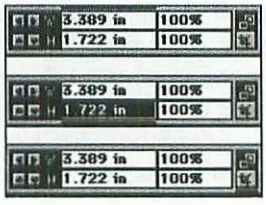


Figure 13-12: A black bar appears above options in the control palette when they are selected.

When you want to select an existing value to replace it, you'll have to click right on the current option or drag over the current option. If you want to modify the existing option, you'll just want to set the insertion point in the appropriate location. Some control palette options let you select the option value and the option unit of measure separately, so be careful when setting the insertion point. If you make an incorrect selection within an option, use the arrow keys to correct the cursor position.

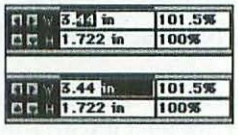


Figure 13-13: In some control palette options, you can select the option itself, the unit of measure, or both.

Changing values

Once you've selected the option you want to modify, there are several ways to change option values:

- **Type replacement values.** If you fully select an existing option, you can type in new values. When the option is numeric, PageMaker assumes you are using the default measurement system unless you append the abbreviations for some other measurement system (*i* for inches, *p* for picas, *c* for ciceros) to your entry.

  If the selected option includes a pop-up list, PageMaker will try to guess what option you are selecting as you enter characters. For example, when you type "Bo" into the Paragraph Styles option PageMaker will fill in the option "Body Copy" if that is the first existing style sheet that starts with the letters "Bo."

- **Arithmetically modify the existing values.** For numeric options, you can create an arithmetic expression using the characters + (plus), - (minus), * (times), and / (divided by). For example, if the current value of an option is 3, and you want it to be 4, you can set the text insertion point after the 3 and type +1. Or if you want a graphic to be half its width, select the W option and enter /2. When you click the Apply button or press Enter or Return, PageMaker calculates the correct result. (Ain't computers smart!) Figure 13-14 shows how the formulas appear.

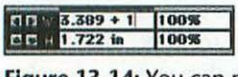


Figure 13-14: You can modify values in the control palette with arithmetic formulas.

This is particularly useful when you want to move or resize an object by some fixed but irregular amount (like an eighth of an inch, which is .125) and the current value is also not a round number. Rather than calculating that 2.79 + .125 = 2.915, you can just enter + .125, and PageMaker does it for you.



While you cannot do math across different units of measure (1" + p6), you can temporarily change the units of measure for a single option by pressing Command-Option-M.

- **Use the nudge arrows.** In both object mode and character mode, many control palette options have nudge arrows before them. The default change caused by a single click of a nudge arrow is 1/100th of an inch, but you can set your own default nudge amount for both the horizontal and vertical directions in the Preferences dialog box. If you hold down the Command key while clicking the nudge button, a move called the "power nudge," values change by 1/10 of an inch (see Figure 13-15).

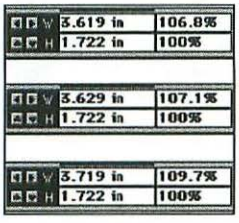


Figure 13-15: The nudge arrows change values by 1/100th of an inch (or 1/10th of a percent). Holding down the Command key lets you "power nudge" changing values by 1/10th of an inch (or 1 percent).

- **Use the pop-up list.** Some options in the character and paragraph modes provide pop-up menus of available options, as shown in Figure 13-16. To use these, click on the arrow that appears to the right of the current option setting and select from the list.

  The number of options that the pop-up scrolling list can display is limited if the control palette is too close to the bottom of your screen. Drag the control palette by the bar at its far left to a position higher on your display, and these pop-up menus will be easier to use.

- **Resetting values.** If you incorrectly change the values in any control palette option or accidentally modify an option you didn't mean to change, you can reset any control palette option to its original value by pressing Escape or the Clear key from the keypad before you click the Apply button or press the Tab key. Once you press the Apply button or the Tab key, you can use the Undo command in the Edit menu.

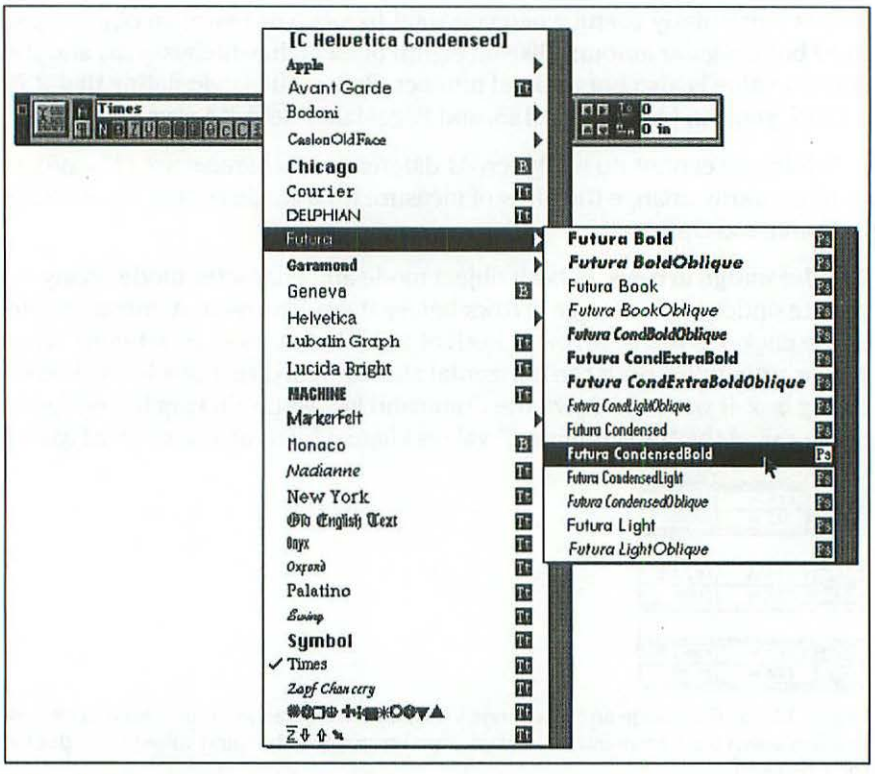


Figure 13-16: A pop-up scrolling list in the control palette.

Accuracy and positioning

Values displayed in the control palette are accurate to ½₀ of a point, or ½₄₄ of an inch (.018 mm). This is far more accurate than the rulers, which are only accurate to ¼ of a point when using the 400% view size, and even less accurate at lower levels of magnification. Control palette options expressed in percentages are accurate to ½₀ of a percent.

The Snap to guides and Snap to rulers options from the Guides submenu apply to control palette changes only if you check the Use snap to constraints option in the Preferences dialog box. Otherwise, changes made via the control palette will be executed literally, regardless of existing guide lines and ruler ticks.

If you do select the Use snap to constraints option, and the Snap to guides or Snap to rulers options are selected in the Guides submenu, then any change to the size or placement of an object will snap to guides within 3 pixels or the nearest ruler tick mark. Note that the number of ruler tick marks and their accuracy is affected by the current view size. Larger magnifications have a larger quantity of more accurate tick marks, so zoom in as much as possible when accuracy is important.

When Snap to guides is selected, and the Use snap to constraints preference is set, you will sometimes find that when you enter a specific value into a control palette option, the value will change when the Apply button is clicked. This is a result of selecting a value that does not exactly correspond with a nearby guide or tick mark and the object "snapping" to that guide or tick mark.

Character Mode

Character mode is used to check the current character-level formatting of selected text and to modify the character formatting of selected text. The control palette automatically switches into character mode, as shown in Figure 13-17, as soon as you select the text tool from the tool palette.

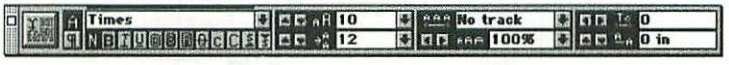


Figure 13-17: The control palette in character mode.

If the text tool is selected, and the control palette is in paragraph mode, you can switch into character mode by clicking the character-view button that appears just to the left of the Apply button, just above the paragraph-view button. The keyboard equivalent for switching between character and paragraph modes is Command-Shift-`.

The options available in the character mode are:

- **Font.** The Font option, shown in Figure 13-18, displays the name of the font used to format the selected text, if all selected text is in the same font. If two or more fonts are used in the selected text, this option appears empty.

  Choose a new font for the selected text by either clicking the down arrow and choosing a font from the scrolling pop-up menu, or by clicking in the option box and typing the name of the font you want to select. As soon as you type one or more characters, PageMaker tries to guess the font you want to select and automatically fills in the font name for you. If the correct name appears, press Enter or Tab to apply that font. If an incorrect name appears, keep typing additional characters until the correct font appears.

  If some of the fonts used in the current publication are not available, these are displayed at the top of the pop-up scrolling font list. If substitute fonts have been assigned using the PANOSE font-matching system, the names of substituted fonts appear in brackets following the names of the missing fonts.

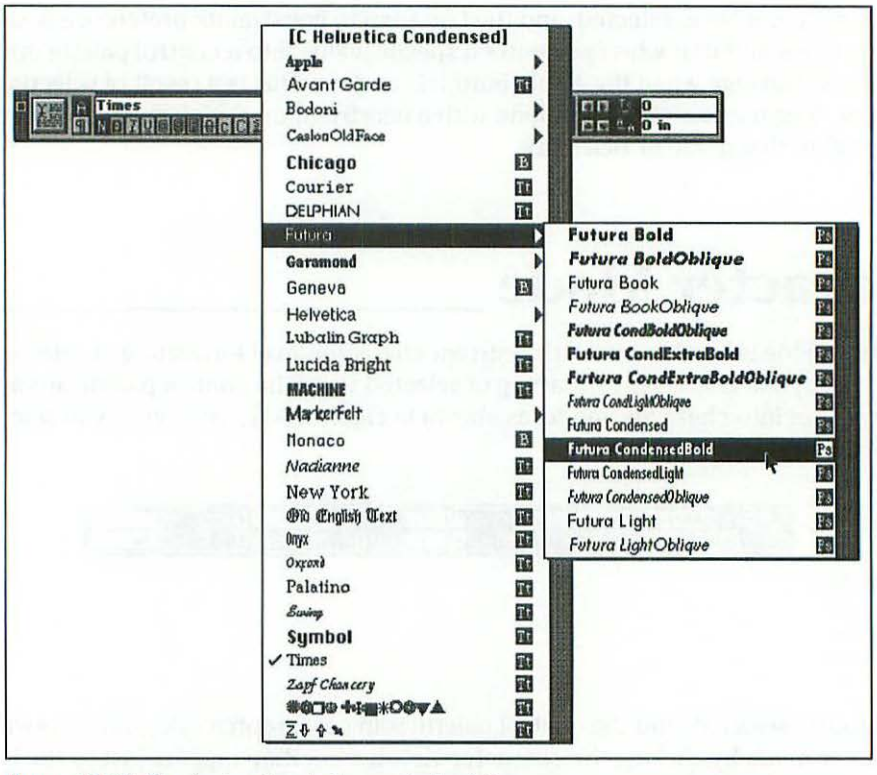


Figure 13-18: The font option in the control palette.

- **Style options.** The type style options appear as a series of small buttons, labeled with the first letter of 12 different type style options (see Figure 13-19). These are (with brackets around the letters used to represent them on the option buttons) [N]ormal, [B]old, [I]talic, [U]nderline, [O]utline, [S]hadow, [R]everse, [S]trikethru, [c] small caps, [C] all caps, [s]uperscript, and [s]ubscript.



Figure 13-19: The style options in the control palette. Note that some are on (Bold, Underline), some are dimmed (Italic), and the rest are off.

Clicking one of these button toggles the style for the selected text on or off. When an option is selected (turned on) it appears primarily in black. If the selected text does not have an option uniformly applied (some words are bold and some are not), then that option will appear dimmed, although you can still select the option to turn it on or off for all of the selected text.

You can also move from one style to another using the arrow keys, and toggle the options on and off by pressing the spacebar. Although you can apply small caps, all caps, superscript, and subscript options from the control palette, to modify the specifications of these options — the size of small cap text or the size or position of superscript or subscript — you must use the Type specs... command and then click the Options button in the Type specifications dialog box.

- **Type size**. The type size option displays the current type size and lets you select alternative sizes from a scrolling pop-up list or type the type size you desire. You can also use arithmetic to enlarge or reduce the type size.

  Clicking the up arrow increases type size by 1/10 point; holding down the Command key while clicking the up arrow increases the type size by 1 point. Clicking the down arrow decreases type size by 1/10 point; holding down the Command key while clicking the down arrow decreases the type size by 1 point.

  The allowable range of type sizes is 4-point to 650-point, in 1/10-point increments.

- **Leading**. The leading option displays the leading of the selected text and lets you select alternative leadings from a scrolling pop-up list or type the leading you desire. You can also use arithmetic to enlarge or reduce the leading.

  Clicking the up arrow increases leading by 1/10 point; holding down the Command key while clicking the up arrow increases the leading by 1 point. Clicking the down arrow decreases leading by 1/10 point; holding down the Command key while clicking the down arrow decreases the leading by 1 point.

  The allowable range of leadings is 0-point to 1,300-point, in 1/10-point increments.

- **Tracking**. The tracking option displays the tracking applied to the selected text and lets you select an alternative tracking from a scrolling pop-up list. You can also type the name of the desired track into the option box, the same way you type font names into the font option box.

- **Set width**. The Set width option displays the current width of the selected text and lets you select an alternative tracking from a scrolling pop-up list. You can also type an alternate width directly into the option box. Allowable widths range from 5 percent to 200 percent.

  Clicking the right arrow increases width by 1 percent; holding down the Command key while clicking the right arrow increases the width by 10 percent. Clicking the down arrow decreases width by 1 percent; holding down the Command key while clicking the left arrow decreases the width by 10 percent.

- **Kerning**. The kerning option displays the current amount of kerning applied to the selected text and lets you adjust that kerning by typing a replacement value into the option box or by using arithmetic to modify the displayed value. The allowable kerning range is from -1 em to 1 em.

Clicking the right arrow increases width by 1 percent; holding down the Command key while clicking the right arrow decreases the width by 10 percent. Clicking the left arrow increases width by 1 percent; holding down the Command key while clicking the left arrow decreases the width by 10 percent.

- **Baseline shift**. The baseline shift option, shown in Figure 13-20, displays the current position of the baseline of the selected text relative to its normal position (as defined by the font designer). You can modify the baseline position by typing in a new value or by using arithmetic to modify the current value. The allowable range is -1,600 points to 1,600 points.

  Clicking the up arrow increases baseline shift by 1/10 point; holding down the Command key while clicking the up arrow increases the baseline shift by 1 point. Clicking the down arrow decreases baseline shift by 1/10 point; holding down the Command key while clicking the down arrow decreases the baseline shift by 1 point.



Figure 13-20: Sample text manipulations done using the baseline shift option.

Paragraph Mode

Paragraph mode, shown in Figure 13-21, is used to check the current paragraph-level formatting of selected paragraphs and to modify the paragraph-level formatting of selected text. To enter the paragraph mode you must first select the text tool and then click the paragraph-view button. This button appears to the left of the Apply button under the character-view button. The keyboard equivalent for switching between character and paragraph modes is Command-Shift-`.

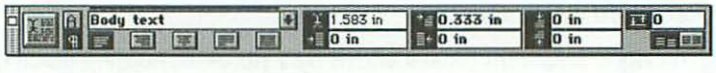


Figure 13-21: The control palette in paragraph mode.

Performing paragraph-level formatting using the commands in the control palette is no different than when using commands in the Type menu or associated dialog boxes. You must first select the text you want to format and then choose the necessary commands.

Options available in the paragraph mode:

- **Paragraph Style**. This option displays the name of the current style sheet used to format the selected text, if the same style sheet has been applied to all of the selected text. If two or more style sheets are used in the selected paragraphs, the option box appears empty.

  Choose a new style sheet by clicking the down arrow and selecting from the scrolling pop-up menu or by clicking in the option box and typing the name of the style sheet you want to apply. As you type, PageMaker tries to guess the style sheet you want to select and automatically fills in the style sheet name for you. If the correct name appears, press Enter or Tab to apply the style sheet. If an incorrect name appears, keep typing additional characters until the correct style sheet is selected.

  If your control palette is positioned too close to the bottom of your screen, the pop-up scrolling list can only display one or two style options. In this case, reposition the control palette at any location farther from the bottom of the screen, and selecting paragraph styles will be much easier.

- **Alignment**. The alignment of the currently selected text is documented by the highlighted alignment icon, if all of the selected paragraphs have the same alignment. If not, no alignment icons are highlighted. To set the alignment of the selected text, click any one of the five alignment icons.

- **Cursor-position**. This option isn't an option at all, because you cannot change it. It is simply an indicator, providing you with the precise current horizontal location of the cursor within the current text block. (It does not tell you where the cursor is when set outside of a text block.)

- **Indent options**. There are three indent options in the control palette, just like in the Paragraph specifications dialog box: left, right, and first line. These display the current indent values of the selected paragraphs, and you can modify the indents by replacing the existing values or by using arithmetic to change them.

- **Space before/Space after**. Again corresponding to the options in the Paragraph specifications dialog box, these options display the current amount of space set before and after the selected paragraphs. To modify the spacing, select the existing values and type in new values or use arithmetic to enter your modifications.

- **Grid size**. This option specifies the size of the text grid that PageMaker uses when the Align-to-grid option is selected. It corresponds to the Grid size option normally found in the Options dialog box in the Rules dialog box in the Paragraph Specs dialog box in the Options dialog box.

  Normally you want to specify a grid size equal to the leading for the body copy in your document. If using the body copy leading isn't appropriate for some reason, use some multiple of the body copy leading like 50% or 200%.

- **Align to grid option**. Toggle on and off the Align to grid option by clicking the left

(off) or right (on) buttons. Use of this option causes PageMaker to align the first line in the next text paragraph to the current user-defined grid. This option is generally used to help align text in multiple-column layouts and help produce more-professional looking publications.

Object Mode

When the control palette is open, and any tool except the text tool is selected, the object mode is displayed, as shown in Figure 13-22. This mode presents information about text blocks or graphics (either those created in PageMaker or those imported into PageMaker) as objects and lets you modify a number of characteristics of these objects.

Options available in the object mode:

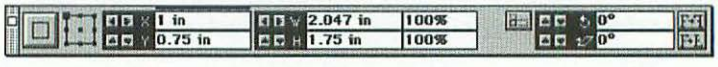


Figure 13-22: The control palette in object mode.

- **Position (X and Y).** The X and Y options display the current coordinates, relative to the on-screen rulers, of the selected reference point within the selected object. If no object is selected, or you are drawing a new object, the X and Y options display the location of the cursor.

  You can move the selected object by entering new X or Y values or by using arithmetic to change the X and Y values. The specific effect of changing the X and Y values depends on whether the current reference point is a movable or non-movable reference point, as described earlier in this chapter. Any value that represents a position on the current page or pasteboard is allowable, but values that would position the element off the current page and pasteboard are not permitted.

  If multiple objects are selected, the position coordinates reflect the bounding box of the group, as shown in Figure 13-23. You'll also notice that when multiple objects are selected, most of the object mode options, except position and rotation, are not available.



Figure 13-23: The control palette as it appears when multiple objects are selected.

You can also move the selected object by clicking the right or left nudge or up or down arrows. Clicking any arrow moves the object in the arrow's direction by 1/100 inch; holding down the Command key while clicking an arrow moves the object in the arrow's direction by 1/10 inch.

Lastly, skipping the control palette altogether, you can use the keyboard nudge to move the object. First deactivate the control palette (Command-`) and press the arrow keys to move the object by 1/100 inch, or Command-arrow to move the object by 1/10 inch.

- **Sizing**. The [H]eight or [W]idth options display the size of the selected object. If multiple objects are selected, the sizing options disappear. If the selected object is a line, its' [L]ength is displayed instead. If you are drawing a new rectangle, the coordinates reflect the point at which you began drawing.

  You can resize a selected object by entering new W or H values or by using arithmetic to change the W and H values. The current reference point sometimes prevents you from changing the W or H options; if the top or bottom center reference point is selected, you cannot change the X value. If the right or left center reference point is selected, you cannot change the Y value. When the center reference point or any corner reference points are selected, either X or Y values can be changed. An option that cannot be changed appears in plain type (instead of the usual bold), and you won't be able to select it.

  The allowable range for the W and H options includes any value that represents a position on the current page or pasteboard. Values over 45.51 inches for graphics or 22.75 inches for text blocks are not allowable. Also, you cannot resize any object so that any part of it would go outside the current pasteboard.

  You can also resize the selected object by clicking the right or left nudge or up or down arrows. (Which side of the object moves depends on whether the selected reference point is an anchor square or arrow.) Clicking the right or up arrow enlarges the object by 1/100 inch; holding down the Command key while clicking the right or up arrow reduces the object by 1/10 inch. Clicking the left or down arrow enlarges the object by 1/100 inch; holding down the Command key while clicking the left or down arrow reduces the object by 1/10 inch.

- **Scaling percentage**. Just to the left of the sizing option are the percentage size option boxes. If you select an object with the arrow tool, and the object is an imported graphic, these display the current size of the object as compared to its original size. If you select a graphic object created in PageMaker (with the line, rectangle, or circle tools), or a text block, the display always begins at 100% — even if the object was previously resized.

You can directly modify the size of any object by clicking in the [H]eight or [W]idth scaling option box and entering a new scaling percentage in 1/10-point increments. The only limit is that you cannot enlarge the object so it no longer fits on the current pasteboard. Depending on the currently selected reference point in the proxy, you may not be able to modify either the height or width option. If the top or bottom center reference point is selected, you cannot change the width value. If the right or left center reference point is selected, you cannot change the height value. When the center reference point or any corner reference points are selected, either width or the height values can be changed. An option that cannot be changed appears in plain type (instead of the usual bold), and you won't be able to select it.

- **Scaling/Cropping**. These two buttons indicate whether changes made to the graphic you are manipulating will resize the graphic or crop it. The scaling icon is selected automatically when you select a graphic with the arrow tool, and the cropping icon is selected automatically when you select a graphic with the cropping tool. You can toggle between these two by clicking directly on their icons in the control palette.

- **Proportional scaling**. When you manually resize an object (by dragging one of its handles with the arrow tool), holding down the Shift key forces the object to remain proportional. Clicking this button has the same effect on control palette scaling — it makes it impossible to scale any graphic disproportionately. In other words, any change you make to the [H]eight of an object, either in the scaling option or the scaling percentage, will affect the [W]idth options equally and automatically. Conversely, changing the [W]idth will make the [H]eight react accordingly.

- **Printer resolution scaling**. This option also mimics a traditional keyboard shortcut. Selecting this button (it appears black when selected) makes control palette scaling use PageMaker's magic stretch, automatically scaling bitmapped and TIFF graphics to a size compatible with the resolution of the currently selected printer.

- **Rotation**. The rotation option displays the current rotation of the selected object. Change the rotation by entering any value between -360 and 360 degrees in 0.01-degree increments. You can also use the up or down nudge arrows to rotate the object in 1/10-degree increments. Holding down the Command key while clicking an arrow rotates the object in the arrow's direction by 1/100 degree.

  If a stationary reference point is selected, rotation occurs around that point. If a movable reference point is set, that point moves to accomplish the requested rotation.

- **Skewing**. The skewing option displays the number of degrees that the selected object is skewed. You can change the skew amount by entering any value between -85 and 85 degrees in 0.01-degree increments. You can also use the up or down nudge arrows to rotate the object in ⅒-degree increments. Holding down the Command key while clicking an arrow rotates the object in the arrow's direction by ⅒₀₀ inch.

- **Reflection (Horizontal and Vertical)**. The two reflecting buttons let you quickly flip any element horizontally or vertically (see Figure 13-24). When these buttons are selected, you can also select or deselect them by pressing the spacebar.

  The kind of reference point you have selected (stationary or movable) is particularly important in its effect on the result of using the reflecting buttons.

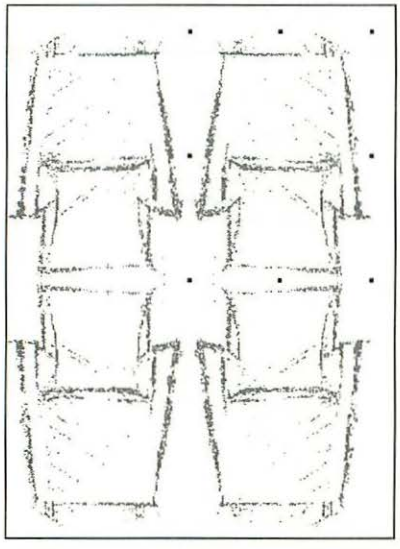


Figure 13-24: The Reflection option can be used to flip an object horizontally or vertically.

When an object has been reflected with either button, a black border appears around both, indicating that one has been selected. I can't really figure out why the buttons don't highlight like the Printer resolution scaling button does — must be that famous Aldus aversion to consistency.

- **Baseline offset option**. When the object you select is an inline graphic, the control palette changes slightly with the Baseline offset option replacing both the proxy and the X and Y options (see Figure 13-25). This option displays the location of the inline graphic's baseline relative to the baseline of the text that surrounds it. When a value of 0 appears, the inline graphic is on the baseline of the text. The range of allowable values is 0 to the height of the inline graphic.

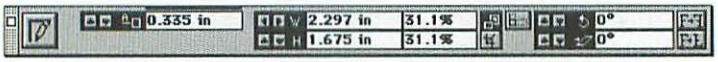


Figure 13-25: The control palette as it appears when an inline graphic is selected.

You can also use the up or down nudge arrows to move baseline in 1/10-inch increments. Holding down the Command key while clicking an arrow rotates the object in the arrow's direction by 1/100 inch.



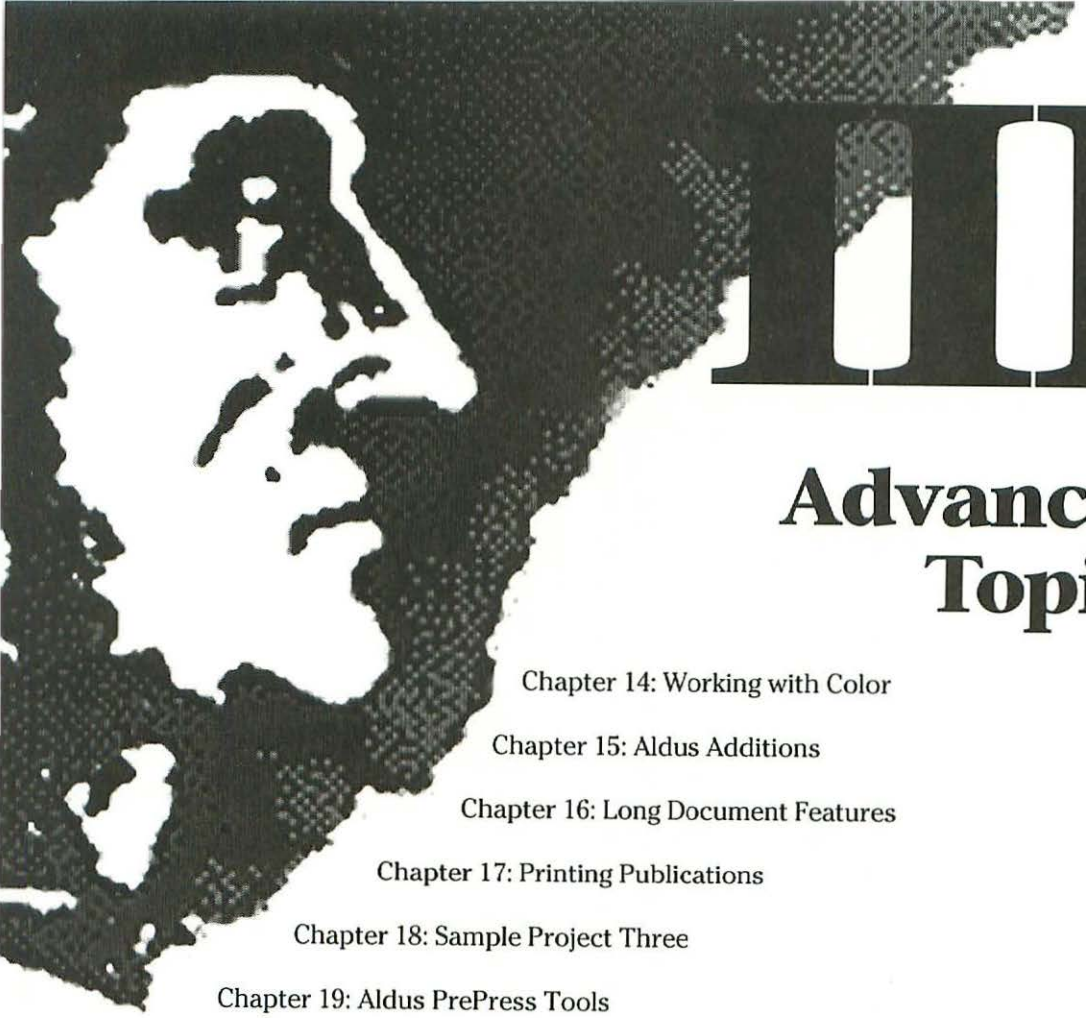
Selecting inline graphics and then using the baseline shift option allows you to shift the inline graphic with more precision than you get by dragging it with the arrow tool. And by shifting the baseline by large amounts, you can move inline graphics more dramatically than the arrow tool allows.

Here is a list of keyboard shortcuts for the control palette:

Shortcut	***Result***
Display/Hide control palette	Command-'
Activate/Deactivate control palette	Command-`
Character view/Paragraph view	Command-Shift-`
Next option	Tab
Previous option	Shift-Tab
Move within option	Arrow keys
Select reference point in proxy	Arrow keys when proxy is active. Numbers on keypad when NumLock is active.
Apply changes	Enter or Return or Tab
Undo changes	Esc or Clear
Change measurement system	Command-Option-M
Nudge selected object	Command-arrow key

Summary

- The control palette displays four distinct sets of options, depending on the current selection. The four options (or modes) are deselect, character, paragraph, and object.
- To use the control palette, you must make it visible by choosing it from the Windows menu or pressing Command-' (quote). After selecting the object you want to manipulate, activate the control palette to change its options, by pressing Command-` (grave) or by clicking in the control palette with the mouse.
- After changing values in the control palette, click the Apply button (near the left edge of the palette) with the mouse, or press the Return or Enter key. Or you can use the Tab or Shift-Tab keys to move between options in the control palette.
- The rectangle with corner and edge dots is called the proxy and is used to specify the reference point for control palette options. You can select any dot to set the reference point. Clicking once sets a nonmovable reference point, and clicking twice sets a movable reference point.



PART III

Advanced Topics

Chapter 14: Working with Color

Chapter 15: Aldus Additions

Chapter 16: Long Document Features

Chapter 17: Printing Publications

Chapter 18: Sample Project Three

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Working with Color

CHAPTER 14

In This Chapter

- Defining spot and process colors
- Color issues: tints, registration, overprinting, and more
- Using the colors palette to apply colors
- Working with color libraries
- Editing colors
- Importing colors from other publications
- Exporting colors to color libraries
- Deleting colors

Color draws people into the content of your publication by adding impact and interest to any page. Used effectively, color can be one of the most powerful design tools you have in creating a publication. PageMaker puts these design tools squarely in your hands by giving you the ability to create and print spot- and process-color publications easily. Before you delve into the details of using PageMaker's new color tools, though, it helps to understand the basics of how colors are printed on a commercial printing press.

Spot- and Process-Color Printing

There are two basic ways to print color on a commercial printing press: using spot-color inks or process-color inks. In spot-color printing, the printer uses a premixed, opaque or semi-opaque ink to print the colored objects. You specify what spot-color ink to use from among the hundreds of spot-color inks available to your printer.

In process-color printing, the printer uses only four translucent inks — cyan (C), magenta (M), yellow (Y), and black (K) — to reproduce colors. By printing different sizes and combinations of these CMYK ink dots close together on a page, the printer can simulate hundreds of different colors. To understand what I'm talking about, you should consider how a photograph is reproduced on a commercial press.

An original photograph is called *continuous-tone art* because it consists of solid shades of smoothly blending color. To print on a commercial press, the continuous-tone image must be broken into sets of dots of various sizes — one set of dots for each of the four process-color inks. Each set of dots, called a *halftone screen*, must be set at a unique angle, so that the dots of process ink print side by side instead of on top of each other in the final printed piece. (If the dots are positioned properly, the result is a rosette pattern that helps to create the color illusion. If the dots are off even slightly, an unsightly *moiré* pattern prints instead, breaking the color illusion. Information on how screen angles are set in PageMaker is provided in Chapter 17, "Printing Publications." Halftone dots also vary in size — small dots are used to print lighter areas and larger dots to print darker areas. In the final printed piece, your eye uses the dots of ink to perceive dozens of different colors.

You can see what I'm describing by picking up any magazine and flipping to a color photograph in it. If you look very closely at the color photograph (you may even want to grab a magnifying glass to help you out), you'll notice small dots of color that make up the image. Up close, those dots look like cyan, magenta, yellow, and black dots. From a distance, though, your eye merges those colored dots to perceive a simulation of the range of colors from the original photograph.

To break a continuous-tone image into four halftone screens, the photograph is typically scanned. In electronic publishing, the scanned image is then placed in the electronic publication. Process colors can also be applied to the text and graphic elements that you create in PageMaker, and you can import process-color graphics from other programs into PageMaker. As with the photographs, the process colors in these elements are reproduced by halftone dot screens of each process-color ink needed to create the particular color. When elements are colored with spot colors, by contrast, they print as solid areas unless you apply a halftone screen to them to create a lightened color, called a *tint*.

You transform your PageMaker publication into something that can be reproduced on a printing press by printing *color separations* — one separation for each process- and spot-color ink in your publication. (Spot-color separations are typically called *spot-color overlays*.) These separations are typically produced by a service bureau, which prints onto film that a commercial printer then uses to make the printing plates that are used on the press. A separate plate is used to print each ink in your publication.

A number of factors influence whether you use spot or process colors — or both types of color — to print a publication. The three key factors are time, money, and design. Using process colors typically takes more time and costs more than printing spot colors. However, you should use process colors if you need to use more than four colors in your design, if you're printing color photographs or other imported elements that require process colors, and if you have the time and the budget.

You should use only spot colors if you have a limited budget and can accomplish your design using three or fewer colors. (If you need to print four or more spot colors, you should use process colors instead, as it then becomes the more cost-effective color choice.) You should also use spot colors when you need to make a precise color match in a corporate logo or some other graphic or when you want to use a special spot-color ink, such as fluorescent or pearlescent.

In some instances, you'll want to use a combination of process and spot colors — though this can be cost prohibitive if you go over six separations (four process, two spot). You may, for example, need to use five or six colors to print an annual report that includes color photographs and a corporate logo that has precise color matching requirements.

Other Printing Issues

In addition to understanding the difference between spot and process colors, it also helps to know these key terms: registration, trapping, knocking out, and overprinting.

Registration and trapping

Each ink in a print job must print in exact alignment — called *registration* — with the other inks in the job to give you the printed results you want. If inks print out of alignment, two things may happen. When spot colors misregister, small, perceptible gaps appear between the adjacent colored objects. When process colors misregister, either small gaps appear between adjacent objects or slight shifts in color appear, making perceptible halos (third colors) around the objects.

Misregistration often occurs because of the mechanical limitations inherent in printing, even on high-quality presses under near-ideal conditions. Any number of factors cause misregistration, including the natural absorbency and stretch in paper, inadequate film registration, or the slight misalignment of the press. Since the human eye can detect

both gaps and color shifts, even minute ones, these printing problems undermine the quality of your print job. Printers have developed trapping techniques to compensate for these problems. *Trapping* is the process of slightly overlapping adjacent color objects to prevent perceptible gaps and color shifts. The question of who should be responsible for trapping and what tools they should use is a key problem to solve in preparing your color publications for the press. For a more detailed discussion of trapping, and Aldus' trapping utility, Aldus TrapWise, see Chapter 19, " Aldus PrePress Tools."

Knocking out and overprinting

When overlapping colored objects print, the top object usually *knocks out* the objects underneath it. In other words, the top object prints and the other objects do not print where the top object overlaps them. The reason this happens is simple — you want to control the color of the top object. If the top object prints on top of other objects, the inks intermingle on the press where the objects overlap, creating an unexpected third color.

In some instances, however, you do want the top color to overprint the bottom color. For example, you may want to obscure the gaps that sometimes occur between objects when they print on a press. Overprinting lets you trap those gaps, so they aren't as obvious to the human eye. You may also want to create a third color inexpensively. Overprinting two spot colors can create a third color without the expense of printing a third spot color. You should try this technique only if you have experience, however, as you can also get some strange results.

Working with your printer

Color can be a challenging tool to use well because you need to keep in mind at all times how your publication will print on press. It hasn't always been the case that you needed to understand commercial printing. In traditional color publishing, you — as the person creating the color publication — were responsible for creating mechanicals that specified what you wanted in your final printed piece. Your commercial printer then took those mechanicals and used a whole team of highly trained prepress technicians to transform the mechanicals into the plates that were used to print the piece on the press.

Electronic publishing blurs that clear distinction between design and printing responsibilities by making you responsible for more of the steps involved in printing a color publication. On the other hand, the emergence of these electronic tools is also making color printing more affordable, and it's giving you unprecedented control over your publication process. By mastering PageMaker's tools and the basics of commercial printing, you can achieve the printed results you want at a reasonable cost.

To help you in this learning process, you should follow the advice that Aldus lays out over and over again — seek out commercial printers who are supportive of the emerging electronic publishing trend and make those vendors your friends. For that matter, make friends with the service providers who help you scan images or do other tasks in preparing your color publications. You can learn from these people. The earlier you involve them in your design project, the better your printed results are likely to be. You should also review the Commercial Printing Guide, which is part of your PageMaker documentation. This four-color booklet provides extensive information on all aspects of commercial printing and preparing color publications in PageMaker.

The Colors Palette

The Colors palette is a key tool in working with colors in PageMaker. You use the palette to apply colors to the lines and fills of PageMaker objects, text, and imported graphics. To open the Colors palette, shown in Figure 14-1, you choose the Colors palette command from the Window menu.

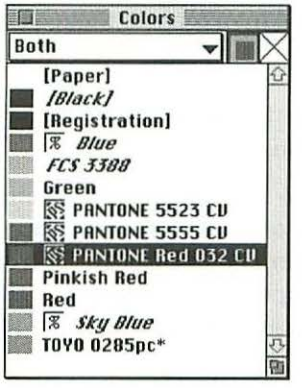


Figure 14-1: The Colors palette lists all existing spot colors, process colors, tints, and colors from imported EPS elements.

The color list

The main thing you'll find on the Colors palette is a list of the colors you created or imported into your publication. A color swatch appears to the left of the color name, so you can get a quick idea of the color (if you're lucky enough to have a color monitor). The color names then reveal whether the color is a spot color, a process color, or a tint of one of those. Spot-color names appear in plain text, and process color names in italic text. A percent (%) sign appears to the left of the tint names, which are either plain or italicized depending on whether they are spot- or process-color tints.

If you imported an EPS graphic that contains spot colors, those colors appear on the palette list as well. You'll recognize those colors because an EPS symbol shows up between the color swatch and the color name. If you imported an EPS from Aldus FreeHand that contains process colors, those colors also appear on the palette list. However, PageMaker does not display process colors that are imported in EPS graphics from other programs. (PageMaker prints those process colors — they just don't appear in the palette list. The reason they don't appear is that PostScript doesn't offer a standard way to describe process colors, so PageMaker doesn't have a way to capture information from other programs.) You can apply EPS colors to other objects in your PageMaker publication, just as you would any other color. You can also edit imported EPS spot colors. For more information, see "Editing colors" later in this chapter.

Six colors are listed in the Colors palette by default — [Paper], [Black], [Registration], and three spot colors (Red, Green, Blue). The Red, Green, and Blue colors can be deleted at any time from any publication, or you can delete them when no publication is open to remove them from the default color list. In fact, I recommend deleting them permanently as they serve no real purpose. To edit this default, choose the Define colors... command when no publications are open, click one of the default spot colors, and click Remove. Click the Yes button when PageMaker displays the alert. Repeat these steps two more times for the other two spot colors. Another option is to edit these defaults or delete them and then replace them with other default colors that you do use frequently.

You cannot remove the [Paper], [Black], and [Registration] options. These "colors" are used in all PageMaker publications:

- **Paper**. The [Paper] option is a peculiar one. Basically, it's a non-color. When you apply it to an object, that object knocks out any colored items that appear behind it, so that the paper shows through. You can edit [Paper] to simulate on screen the color of the paper you're printing on. That simulation doesn't print, however. It just gives you an on-screen sense of what your final design will look like.
- **Black**. The [Black] option is a 100% process black ink, which you cannot edit. Any objects with this [Black] applied knock out objects placed behind them, with one critical exception — text. Black text automatically overprints anything placed behind it. In most instances, that's great — you want black text to overprint, particularly small, serif text that's difficult to trap. However, you may occasionally want black text to knock out (or other black items to overprint). You can accomplish this goal by creating 100% tints of the default black and setting those tints to overprint (or knock out — depending on what you want to do). For more information, see "Creating tints" later in this chapter.



In PageMaker 4.2 and earlier, the default black color was a spot color. If you are used to using the default black as a spot color, you'll have to convert the new process-color default into a spot color.

- **Registration**. The [Registration] item is another non-color. Basically, you apply it to items that you want to print on every separation. If you create your own crop marks or registration marks, you can place them in your publications and apply [Registration] to them, so they'll print on every separation.

Applying colors to elements

Once the Colors palette is open, you use it by first selecting the element or elements to which you want to apply color and then selecting a color from the palette. You can apply colors to a variety of objects that you create in PageMaker, including text, lines, rectangles, and ellipses. You can also apply colors to some imported graphics, such as Encapsulated PostScript (EPS) files and monochrome or grayscale bitmapped images. Don't be fooled though — when you apply color to imported graphics, you're not changing the intrinsic color of these graphics. Instead, you're overriding the intrinsic color information. The color you apply in PageMaker dictates what separations the graphic prints on and, therefore, what spot or process inks are used to print the graphic. If you remove a color that you apply to an imported graphic, PageMaker uses the imported graphic's internal color information to print the graphic on the appropriate separations.

To apply colors to most objects, you select the object with the pointer tool and click the color name on the Colors palette list. There are a few exceptions to keep track of, though. You need to select text with the text tool to apply a color to it. Rectangles and ellipses require a few extra steps because you can apply different colors to the line and fill of these objects. After you select the rectangle or ellipse, you choose Fill, Line, or Both from the pop-up menu on the Colors palette. To specify whether the color you click is applied to the fill, line, or to both the fill and line, choose Fill, Line, or Both from the pop-up menu at the top of the palette, which is shown in Figure 14-2. Alternatively, you can click the Fill and Line buttons to the right of the pop-up menu to accomplish the same task. Then you click the color name to apply the color to the part of the object that you specified.

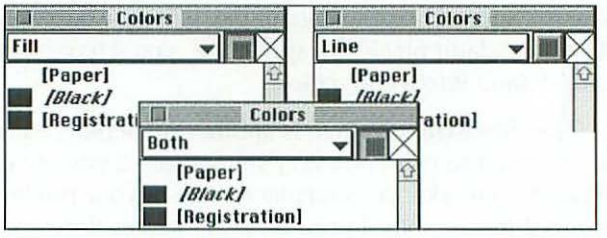


Figure 14-2: The Colors palette allows you to apply colors to the fill, line, or both the fill and line of selected elements.

You can also choose the Fill and line... command on the Element menu to apply separate fill and line colors. Choosing this command lets you specify a custom line weight between 0 and 800 points and lets you overprint the color you're applying to the line or fill. For more information on overprinting, see the "Other Printing Issues" section earlier in this chapter.

Removing colors is as easy as applying them. With lines and text, you simply apply a different color. So, for example, if you color a text block red and then decide that you want it to be black, you select the text again and click Black on the Colors palette. With rectangles and ellipses, select the object and then either choose None from the Line or Fill submenu on the Element menu or choose the Fill and line... command on the Element menu and make changes in the dialog box that appears. With imported graphics, select the graphic and choose the Restore original color command from the Element menu.

Defining New Colors

PageMaker lets you create and print spot and process colors based on your own specifications or choose spot and process colors from one of the color matching systems included with the product. (For more information on the color matching systems, see "Using the color matching systems" later in this chapter.) To create a spot or process color, choose the Define colors... command from the Element menu, and click the New... button. Then, in the Edit colors dialog box, shown in Figure 14-3, you can enter values to specify the color you're creating.



You can quickly open the Edit color dialog box and specify a color by pressing the Command key while clicking on the [Black] or [Registration] colors in the Colors palette.

The Define colors dialog box, shown in Figure 14-4, lets you set:

Figure 14-3:
The Edit colors dialog box

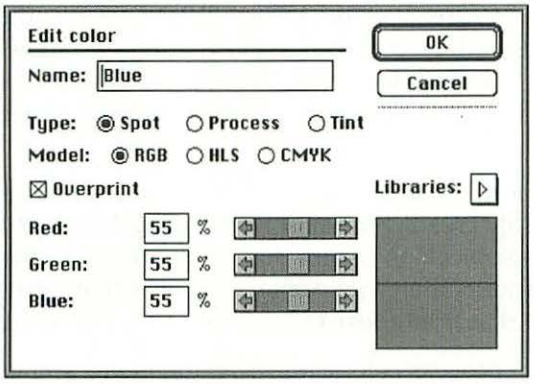
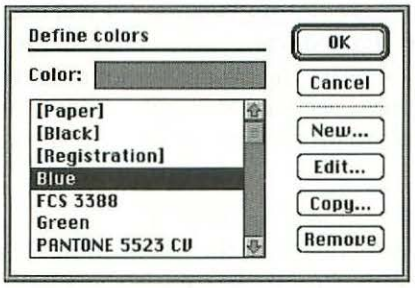


Figure 14-4:
The Define colors dialog box



- **Name**. You can enter a name up to 31 characters in length. However, it's easier to read shorter names in the Colors palette list. When you're specifying a process color, you should enter a descriptive name that you'll recognize easily on the Colors palette. When you're specifying a spot color, you should enter the name that appears in the swatch book you're using to pick the spot color. Why? Because the name of the spot-color ink typically prints on the spot-color overlay. If you use the name the spot-color ink manufacturer uses, your commercial printer has a clear confirmation of the spot-color ink to use in your print job. If you're choosing spot or process colors from one of the color matching systems included with PageMaker, you should leave the Name option blank. The name of the color you select in the library will appear automatically in the Name option box.

- **Type**. Click Spot, Process, or Tint to specify the type of color you're creating. For more information on tints, see "Creating tints" later in this chapter.

- **Model**. PageMaker offers three color models: RGB (red, green, blue), HLS (hue, lightness, saturation), and CMYK (cyan, magenta, yellow, black). Each color model provides a different way to describe color. There are a number of reasons why we need different models to describe colors, all of which have to do with how we perceive colors and how different devices — such a monitors, scanners, commercial presses, and so on — handle color. If you want to learn more about color models, you should consult the art section of your local bookstore or

library. However, to create colors in PageMaker (or any other graphics software package for that matter), you need to master only two basic concepts: 1) When you create spot colors, it doesn't matter in the slightest what color model you select; 2) when you create process colors, you should choose only the CMYK color model.

The reason it doesn't matter what model you use to create spot colors is simple. You're not actually creating the spot color in PageMaker. You're creating a tag that you apply to objects to ensure that those objects print on a separate spot-color overlay. Your commercial printer then uses that overlay to create a separate printing plate and to print those objects with the appropriate spot-color ink.

When you create process colors, however, the model you use and the values you specify do affect what prints on the press. Cyan, magenta, yellow, and black inks are used to print process-color publications. If you use a different color model to create process colors, PageMaker simply converts the RGB or HLS values to CMYK values when you print the process-color separations. This conversion isn't a simple one to make, so PageMaker can only approximate the color you specified. You'll get more predictable results if you simply use the CMYK model to begin with.

- **Overprint**. Check this option if you want the color you're creating to print over any colors that appear behind it in the publication. (In other words, any objects that have the color applied print over any objects that appear behind them in the publication.) Leave this option unchecked if you want the color to knock out colors that appear behind it. For more information on overprinting see "Other Printing Issues" earlier in this chapter.

- **Cyan/Magenta/Yellow/Black**. If you're creating a process color, enter values or adjust the scroll bars for each of the process-color inks. You should keep these rules in mind when specifying these values: First, Don't rely on what you see on screen to specify these colors. Working on a color monitor gives you an idea of what your final design will look like, but the colors on a monitor rarely match printed colors exactly — even when you control your environment and calibrate your monitor regularly. Instead, use printed process-color charts to select colors and then enter the values from those charts to specify the colors in PageMaker.

  Second, don't use too much ink to print a color. The maximum amount of ink you can specify is 400% — 100% each of cyan, magenta, yellow, and black. However, the more ink that appears on any area of a page, the more likely it is that the paper will become over saturated and stretch or tear on the press. For most presses, the maximum recommended ink coverage is 250%-320% — so the values you enter shouldn't exceed these totals.

  Third, specify process colors that use only two inks, if possible. The more inks you use to create a color, the more challenging it is to print them in register. When process inks print out of register, you get unsightly moiré patterns that

undermine the illusion of color you're trying to create. If, as a rule, you specify most of your process colors with two inks and only occasionally specify more inks, you'll achieve better printed results.

- **Libraries.** This pop-up menu, shown in Figure 14-5, presents the available color matching systems from which you can select predefined colors. The use of these colors is described next.

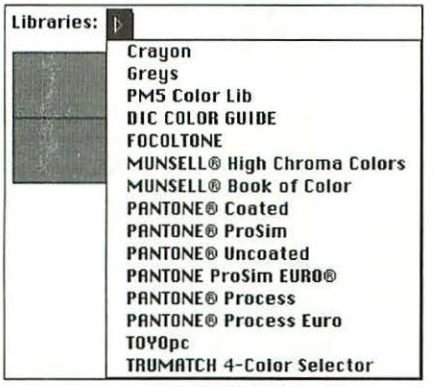


Figure 14-5: A number of color libraries are provided with PageMaker 5.

Using the colors matching systems

Achieving exact printed results with color is an almost impossible task. A number of factors affect the difference that inevitably occurs between the colors you ask for and the colors you get on press. These factors range from the lighting in which you view the specified color, the color proof, and the printed color to the press standards of the commercial printer you're using. Even the most exacting printer working on the highest-quality press cannot promise you exact color matches because of the sheer number of variables that affect printing.

Basically, then, you have a choice. You can either fret and fume about every little nuance of difference, or you can work out acceptable tradeoffs with your printer. (Your printer, for example, may be able to guarantee that a certain object will hold its color through a print run, if you're willing to compromise on the exact color of some other objects. Typically, printers can control some variables, just not all variables.)

You can also rely on color matching systems, which have emerged as an effective way to achieve more predictable printed results. PANTONE, Inc. set the stage for these systems when it released the first spot-color matching system more than 30 years ago. Up to that point, achieving predictable printed results was hit or miss at best. The PANTONE system gave designers and printers more reliable results, and their color matching systems continue to set the standard for reliable color results. However, the growth of color printing has led to the release of several other spot- and process-color

matching systems, several of which are included in electronic form in PageMaker. Figure 14-6 shows some of the library dialog boxes. The systems in PageMaker include a Focoltone library, several MUNSELL libraries, several PANTONE libraries, a TOYO library, a TRUMATCH library, and others. You should contact individual vendors for more information about where to purchase their swatch books.

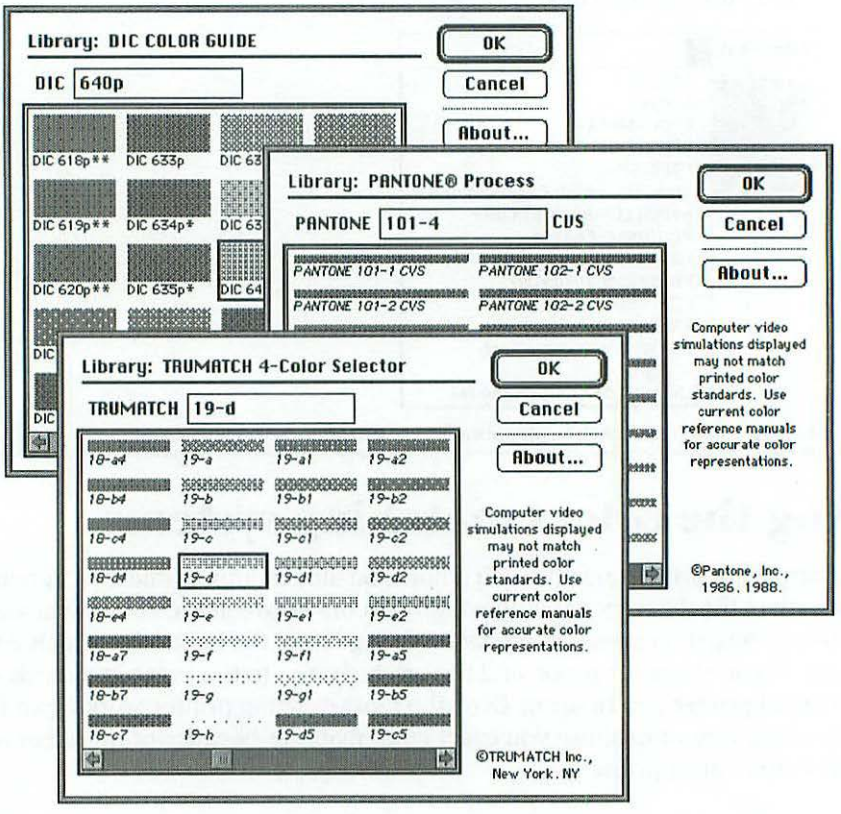


Figure 14-6: A selection of dialog boxes from the color libraries provided in PageMaker 5.

To choose a color from a color matching system, choose the Define colors... command from the Element menu and click the New... button. Open the Libraries pop-up menu and select a color matching system. The Library dialog box for that color matching system opens, so that you can choose a color. Click on a color to select it (or press the Shift key and click on several colors to select more than one at a time). As a rule, you should accept the default names for the colors so you know what you've selected when you consult swatch books and so on. However, you can edit the name of a color if you wish. If you select more than one color at a time, the word MULT appears in the Library dialog box. Then, when you close all of the dialog boxes, the individual color names appear on the Colors palette.



If you cannot locate a particular library in the Edit colors dialog box, the files may not be stored in the correct location on your hard drive. You need two files: the color-picker file, which is called Aldcolor.add, and the library file, which has an ACF or BCF extension. The color-picker file appears in the Additions folder in the Aldus folder in your System folder. The color library file appears in the Color folder in the same location. You can always reinstall these files from the PageMaker installation disks.

Creating tints

To control your color printing costs, you may limit yourself to printing black and one spot color. You can expand your palette, however, by creating tints of that spot color. A tint is a lightened version of a spot color that prints on the same spot-color overlay, so you don't incur extra printing costs. PageMaker creates the tint by applying a halftone screen to the solid spot color and thereby controlling the number and size of the dots of ink printing the tint. You specify the size of the screen when you choose an exact percentage for t'.e tint. Figure 14-7 shows samples of tints.

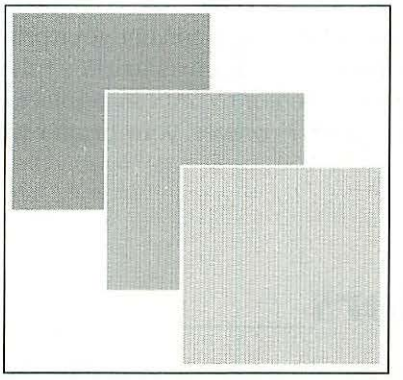


Figure 14-7: An element with a solid spot color applied (left), a 70% tint of that spot color (center), and a 30% tint of that spot color.

To create a tint, choose the Define colors... command from the Element menu. Click the New... button, then click the Tint option. A different set of options now appears in the Edit color dialog box, which is shown in Figure 14-8, so that you can specify a tint. Choose the color on which you want to base the tint from the Base color pop-up menu. Then, enter a value or use the scroll bars to specify the exact percentage of the tint. You can specify tints in increments as small as 1%. However, printing presses typically cannot hold a tint to that precise a level, so you may want to think in 5% or 10% increments. You also should be wary of specifying tints below 20% — most presses cannot print that light a tint. You may want to consult your printer for advice about how fine a tint you can print. When you're done specifying the tint, enter a name for it. As a rule, choose names that include the base color, so that you know what color you're selecting on the Colors palette. Then click OK to close the dialog boxes.

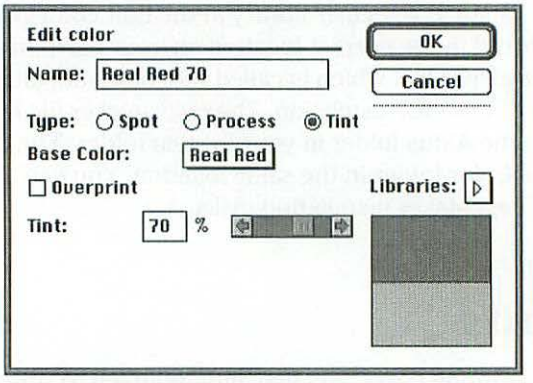


Figure 14-8: The Edit color dialog box and the Tint option.

You can also specify that a tint overprints, so that any objects that have the tint applied will print on top of any objects behind them. This is a very useful feature because there may be times when you want a color to knock out some objects and overprint others. To do that, you can create one color and then create a 100% tint of that color and set the tint to overprint (by checking the Overprint option). The color and the tint are identical, but one knocks out and the other overprints the objects it's applied to.

Here's one final suggestion on tints: Always consult your printer before applying tints — particularly light tints — to fine objects, such as hairline rules, small serif text, and so on. It's usually better to use a solid color to print fine objects because the objects hold their shapes better when you print. However, your printer will be able to give you the best advice.

Editing Colors

After you create a color, you can always edit it. PageMaker will automatically update any objects to which the color is applied. It will also update any tints based on that color, so stand warned if that's not the result you're expecting. Note, as well, that you can edit the spot colors included in EPS graphics but not the process colors.

To edit a color, choose the Define colors... command from the Element menu. (You can also press the Command key and click the color name on the Colors palette to quickly open the Edit color dialog box and make changes.) In the Define color dialog box, click the color you want to edit, then click the Edit... button. The dialog box shown in Figure 14-9 appears. You can now change any of the specifications you want.

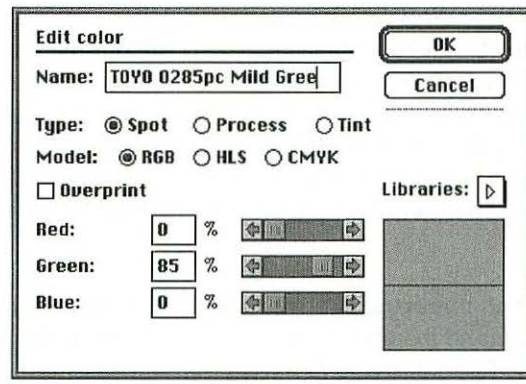


Figure 14-9: The Edit color dialog box can be used to change color names, definitions, or color models.



You can convert a spot color into a process color, or a process color into a spot color, by holding down Command-Option-Shift and clicking on the color name in the Colors palette.

When you edit colors, you should follow the same principles as when you create them. For example, don't rely on the color on screen to make your edits. Instead, work from printed swatch books of spot or process colors. Be particularly careful if you change a spot color into a process color because process-color inks can only simulate a spot-color ink. (Process colors are printed with translucent inks and spot colors with premixed, semi-opaque inks, so the results look very different in print.) If you work from printed color charts, you'll get more predictable printed results. You should also note that Aldus doesn't recommend editing colors from the color matching systems. The companies that created the different color matching systems intended you to get very specific printed results by using their colors. If you don't want those results, then you should specify your own colors.

Editing imported EPS graphics

PageMaker also lets you edit spot colors in imported EPS graphics — a feature that can save you time and money when you print. When you print color publications, you want to control the number of separations that print, so that you can manage your costs. You may, for example, be creating a five-color publication that will print with the four process-color inks and one spot-color ink. You don't want to use a second spot color by accident then, or you'll end up with an expensive extra separation when you print. Plus you'll incur the additional cost of having the printer strip together the two spot-color overlays so they both print on the same printing plate.

One of the easiest ways to end up with an unexpected extra separation is to import an EPS graphic that includes a different spot color than the one you're using in your publication. If that happens, you can always go back to the original application for the EPS, change the color, and then place it into PageMaker again. (OLE linking and embedding and the special FreeHand hot link all make this process pretty simple to execute.) You may not have the original graphic file, though, or you may not want to spend the time to edit and reimport the graphic. That's where it's handy to edit the spot color in PageMaker.

To merge spot colors in an imported EPS with spot colors in your publication, choose the Define colors... command from the Element menu. In the color list, select the EPS color you want to edit. (The identifying EPS icon that appears in the Colors palette list doesn't appear in this list, so be sure to check the color name before you open the Define colors dialog box.) Click the Edit... button, then click the Tint button. For the Base color, select the color you want to merge with and then type 100% for the tint percentage. Then click OK to close the dialog boxes. Now, the spot-colored objects in the EPS graphic will print on the same overlay as the base color. You can also convert a spot color in an EPS graphic to a process color.



When you import an EPS graphic from Aldus FreeHand, PageMaker lists all of the colors in that EPS on the Colors palette list — even if those colors aren't actually applied to an object in the EPS graphic. In other words, if you create a number of colors in FreeHand, use only a few of them, and then export an EPS file, all of the color information in the file is included in the EPS. And all of those colors appear in the PageMaker publication. To keep your PageMaker Colors palette organized and to be clear what colors are actually being used in the EPS, consider deleting unused colors in the original FreeHand file before you export the EPS graphic.

If your FreeHand document contains lots of unused colors, a quick way to delete them all is to copy the entire FreeHand illustration and then paste it into a new FreeHand document. This transfers only those colors used in the illustration so you can then export the file as an EPS file without any extra colors.

Replacing one color with another color

Sometimes you may want to do more than edit a color slightly. You may want to completely replace it with another color and have the replacement color automatically update all objects to which it's applied. You'll find having the ability to update objects automatically particularly useful if you working with a long publication.

To replace one color with another color, choose the Define colors... command from the Element menu. Click the color you want to replace, then click the Edit... button. Change the name of the color to the name of the color you want to replace it with. For example,

if you want to get rid of a color named Purple and make all objects with Purple applied Mauve, you would change the name Purple to Mauve. If the color is a process color, you can change the CMYK values to the new specifications. Then click the OK button to close the Edit color dialog box. An alert message will appear asking whether you really want to change all objects to the other color. Click the OK button to replace the colors, then click the OK button to close the Define color dialog box.

PageMaker removes the original color from the Colors palette and replaces it with the new color. Any objects that had the original color applied now have the new color applied. Any tints that were based on the original color also change to the new color (which is why it pays to include the base color in your tint names — so you can predict what will change.)

Importing Colors

You can specify colors in one PageMaker publication and then quickly copy those colors into another publication. To copy a few colors from one publication to another, create one or more objects — such as rectangles, ellipses, or lines — in the publication that contains the colors you want. Apply the colors you want to the objects. Then, either cut and paste or copy and paste the objects into the other publication. The colors now appear on the Colors palette in the other publication, so you can apply them to other objects.

To copy all of the colors from another publication, choose the Define colors... command from the Element menu. Click the Copy... button. When the Copy colors dialog box opens, locate and double-click the PageMaker publication that contains the colors you want. Click the OK button to close the Define colors dialog box. All of the colors from the other publication now appear in the Colors palette in your publication. Figure 14-10 shows the dialog box.

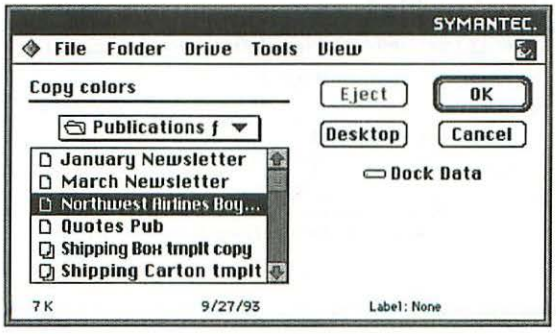


Figure 14-10: The Copy colors dialog box lets you bring in colors from other publications.

If a color you're copying has the same name and different specifications than a color in your publication, you decide whether or not to replace the color. PageMaker displays an alert message that asks whether or not to replace the color. You can click the OK button to replace it or the Cancel button to retain the color in your publication. If two colors have the same name and specifications, PageMaker doesn't import the color.

Exporting Color Libraries

If you use a certain combination of colors over and over again, you may want to create them once and then turn them into a color library that you can access all the time. (You could also create a color template. However, when you create a color template, all of the colors you create are present on the Colors palette. Creating a color library lets you have instant access to your standard colors but doesn't automatically clutter the palette with colors that you won't necessarily use in every publication.)

To create a custom color library, open a publication and specify all the colors you want to appear in that library. Be sure to give each color a meaningful name, so that you know what you're selecting from the library you create. Then, choose the Create color library... command from the Additions submenu on the Utilities menu. The dialog box shown in Figure 14-11 appears. For Library name, enter the name you want to appear in the Libraries list in the Edit color dialog box. The File name, on the other hand, is the name of the actual color library file that's stored in the Color folder in the Aldus folder in your System folder. Obviously you'll want to choose unique names for each Library name and File name you create. For File name, either accept the default name or change it to a name you want. Be sure to include the .BCF extension, however, or PageMaker won't recognize the library you create. Then, enter a number between 1 and 10 to specify the number of columns and rows of colors that appear at one time in your color library window. Click the Save button to save the library in the correct location.

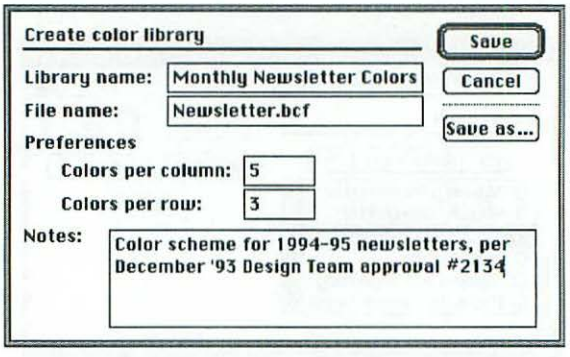


Figure 14-11: The Create color library dialog box

Deleting Colors

If you decide not to use a color, you can easily remove it from your publication. You simply choose the Define colors... command from the Element menu, click the name of the color you want to remove, and click Remove. PageMaker then displays an alert box that asks "Remove 'color' and change all 'color' items to black?" The dialog box is shown in Figure 14-12. Click the OK button if you want to delete the color or the Cancel button if you've changed your mind. Then click the OK button to close the Define colors dialog box. If you chose to delete the color, any items to which you applied that color change to black.



Figure 14-12: The alert dialog box that appears when you remove a color.

As a rule of thumb, you should delete colors from your publications if you decide not to use them — particularly spot colors and particularly in long publications. It's just too easy to apply a color to some small object on page 52 of a 90-page publication and forget you've done it. Then, when you print separations of the publication, you end up with an extra, expensive separation. Deleting unnecessary colors ensures that you print only the correct number of separations.

Summary

- Two kinds of color can be used in PageMaker: spot color and process color. Spot color uses colored opaque ink to reproduce the colors defined on-screen. Process color uses four translucent inks (cyan, magenta, yellow, and black) to give the appearance of the defined color.
- Spot or process colors can be applied to elements within PageMaker, or colors can be applied in other applications before the elements are imported into PageMaker.
- When printing colored documents, there are many issues to consider, including registration, element knockouts and overprinting, and trapping. For this reason, you should work closely with your service bureau and commercial printer before producing color publications.
- The Define colors. . . command and the Colors palette are the two main color tools in PageMaker. The Define colors. . . command is used to create new spot or process colors, select colors from existing color libraries, and edit any existing colors. The Colors palette is used to apply colors to elements in your publication.
- PageMaker 5 allows you to edit spot colors from imported EPS graphics, which can save you time in production and avoid problems producing separations or reproducing your documents.
- There are several ways to move colors between publications. You can import colors from other PageMaker publications or existing color libraries, and export colors from your publication to color libraries.

Aldus Additions

CHAPTER 15

In This Chapter

- Introduction to Aldus Additions
- Review of in-the-box Aldus Additions
- Third-party Additions
- Aldus Additions scripting language

It's tough being popular. With over 1 million people all over the world using PageMaker for an incredibly diverse range of publications, it has become difficult (or impossible) for Aldus to add the "right" new features to each new PageMaker upgrade. Everyone has their own Top 10 list, depending on the type of publications they create. Designers think PageMaker should have more graphic design features. Book and technical documentation producers think PageMaker needs more long document features. Office publishers would love to have more built-in text editing capabilities. And large publishing departments think more workgroup features would be the best area of improvement.

Of course, they're all right — it's just a matter of perspective. Realizing that it alone could not extend PageMaker far enough in every possible direction, Aldus has instead turned PageMaker into something of an open system with its Aldus Additions technology. This means that anyone can add features to PageMaker in order to satisfy some particular need or desire. The designers can add graphic design features, the technical publishers can add long document features, and so on.

Did I say that anyone could add features to PageMaker? Well, that is theoretically true; although practically speaking, the programming skill required to create a new feature will probably stop most PageMaker users from doing so. Even if you don't want to do your own programming, you can still benefit by adding features that others have created to your copy of PageMaker. These might be features created by commercial software developers and then sold as PageMaker Additions, or they might be features created by individuals and shared via user groups or on-line services. Aldus hopes that

eventually there will be hundreds of different commercial, shareware, and public domain Aldus Additions for you to choose from. And to get the ball rolling, Aldus designers have written almost two dozen Additions that are included in the box along with PageMaker 5. Later in the chapter, I'll review each of these Additions, plus a wide range of commercially available Additions.

How Additions Work

The core of Aldus Additions technology is the fact that instead of controlling PageMaker using only the existing menu commands, dialog boxes, tools, and keyboard equivalents, you can now control PageMaker by sending it commands. These commands can be sent by Addition modules that load into the Aldus Additions submenu, from scripts that you write yourself or import into PageMaker, or by other stand-alone applications. Let's take a closer look at each of these:

- **Loadable Additions**. The Additions formats you'll use most often are loadable Additions like those provided with PageMaker 5. These Additions must reside in the Additions folder inside the Aldus folder (which normally resides in your System folder). PageMaker checks for these Additions during start-up and adds the name of each into the Additions submenu in the Utilities menu. Choosing an Addition from this menu executes that Addition, which can bring up a dialog box to present you further options or may immediately cause some action to occur. All of the provided Additions are introduced in the next section of this chapter, as are several commercially available loadable Additions.

  Loadable Additions must be written in the C programming language. These Additions can both send commands to PageMaker and query PageMaker to get data about specific aspects of your publication. These capabilities make loadable Additions more powerful than Additions scripts.

- **Scripts**. Scripts are simple command sequences that you can write yourself, much like the scripts used in HyperCard or AppleScript or any other macro languages with which you are familiar. Each Additions script is a simple text file, which can be created in a word processor, in the PageMaker story editor, or right in a text block in the publications window. To execute scripts, you choose the Addition called Run Script... from the Additions submenu and then select the script you want to run. More information on writing scripts is provided later in this chapter.

  Additions scripts can send commands to PageMaker, but they cannot query PageMaker to get information about your publication or the elements on your

pages. Also, Additions scripts must contain all of the parameters needed by any of the included commands, they cannot present dialog boxes to ask for command options at the time they are run. These limitations mean that scripts can automate any sequence of events that you could normally accomplish with PageMaker commands, but they have less powerful potential than loadable Additions.

- **Stand-alone applications.** Using Additions technology, another application can also command PageMaker by sending Additions commands via the System 7 Inter-Application Communication feature. Applications can both send commands to PageMaker and can query PageMaker and receive query responses.

Additions Technology

Aldus Additions provide a new way of controlling PageMaker (or more precisely, the software code that makes up PageMaker), but they do so indirectly. The Additions themselves do not talk to the PageMaker code: Additions send their commands or queries into a special "Additions processor" module — called the Additions Interface Manager — that now exists within PageMaker. The Additions Interface Manager interprets the Additions' commands or queries, converts them into binary code that PageMaker itself can understand, and then calls the appropriate PageMaker code, technically known as either Action routines or Information routines.

This indirect method has both positive and negative implications. It is good in that it isolates Additions from changes in the PageMaker code, so Additions will usually not require updating every time PageMaker itself is updated, and it limits the chance for an Addition to damage PageMaker files since they cannot directly modify PageMaker data. The downside is that this scheme limits Additions' capabilities to only those things that PageMaker itself can already do. In other words, in a strict technical sense you cannot add new capabilities to PageMaker with Additions, but rather all you can do is automate capabilities that could already be performed with some manual combination of existing PageMaker commands. This can be tremendously useful and time-saving, as the Additions discussed later in this chapter will demonstrate, but this structure does impose technological limits as to what Additions can accomplish.

Additions in PageMaker 5

The Aldus Additions are installed by the Aldus installer utility, as explained in Chapter 2, "System Requirements and Installation." You can select among the 20 included Additions, or just install all of them, as most people do. When installed, the Additions are copied into the Additions folder inside the Aldus folder. If you ever need to save a little space on your hard drive, or if you want to speed up the loading of your copy of PageMaker by a few milliseconds, copy any Additions you don't use out of the Additions folder and into the trash. If you later discover you need the deleted Additions, just rerun the Aldus installer utility.

If you've been using PageMaker version 4.2 before upgrading to PageMaker 5, you will notice that some of the Additions aren't completely new. Balance columns, Display Pub Info, Drop Cap, Make Booklet, Run Script, and Sort Pages are all holdovers. Both Drop caps and Make booklet (now known as Build booklet) are significantly improved, however.

Following is a short summary of every Addition that Aldus ships with PageMaker 5.

Acquire image

This Addition implements a new universal scanner interface language called TWAIN, which makes it possible for you to scan images directly from your scanner into your PageMaker publication. Images are saved in the TIFF file format. It saves you the trouble of having to first scan images into a scanning utility or graphics program and then place them into PageMaker. The only limitation is that TWAIN isn't supported on most older scanners, so unless you have a newer scanner (circa 1993 or later) or have received an upgrade for your old scanner (probably in the form of a replacement ROM chip), you probably cannot use this Addition.

Add con't line

In any newspaper- or magazine-style layout where stories jump from column to column or page to page in irregular patterns, adding a continued on/continued from notice to the break points in your story is very helpful to your readers. This Addition is meant to automate the process of adding these notices, and it does a good job within its own limited scope.

To use the Addition, use the arrow tool to select a text block to which you want a notice added and select the Add con't line Addition. (The Addition won't run if the text tool is selected.) The dialog box shown in Figure 15-1 appears, and you can choose to have the continuation notice added at the top or bottom of the text block. After you click the OK button, the Addition determines the correct page number reference and adds a new text block containing the "continued from" or "continued to" text just above or below the text block you selected.

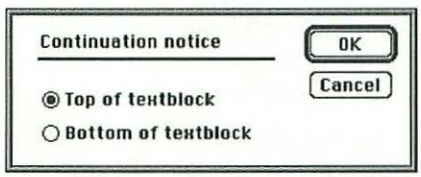


Figure 15-1: The Add con't line Addition.

When the "continued from" or "continued to" text is created, a new style sheet is automatically created for this new text block. The style sheet has the same type attributes as the adjacent text block, plus the bold type style and before and after paragraph lines. You can edit the definition of this style sheet, of course, or manually override the type style to apply any formatting you want.

Continued line text blocks are not linked to their adjacent text blocks in any way, so if the text block moves, or if the text block they reference moves, the continued line is not automatically updated. You will have to manually change the reference page number or delete the continued line text block, if necessary.

Balance columns

This simple Addition, shown in Figure 15-2, is meant to save you the trouble (if you find this sort of thing troubling) of figuring out how to get the tops or bottoms of two side-by-side columns even. To use the Addition, select any number of side-by-side text blocks (with the arrow tool), choose the Balance columns Addition, and then select among the Alignment and Add leftover lines options.

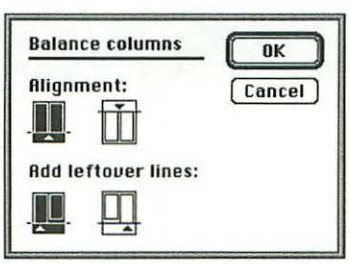


Figure 15-2: The Balance columns Addition evens out columns in your layout.

Griping about Additions

The noble cause of Aldus Additions, as I described at the beginning of this chapter, is to allow third-party software companies and individual users to add specific features to PageMaker that address needs that are not pervasive enough to merit their inclusion in the core PageMaker feature set. The Additions that Aldus includes in the box along with PageMaker 5, this theory would hold, are simply meant as examples, suggesting to users the potential of Additions technology and showing commercial developers what kind of features they could implement as Additions.

Unfortunately, the Additions that Aldus has provided are neither good examples of Additions nor are they features that are really aimed at filling nonpervasive needs. Rather, I find them to be shoddy examples of Additions technology (or any programming for that matter) and primarily aimed at filling inexcusable gaps in the core PageMaker feature set. There are a few exceptions: Build booklet is an extremely powerful and well-implemented Addition, as are Bullets and numbering, the Library palette, and Sort pages. Expert kerning and Edit tracks are aimed squarely at the needs of professional typographers and not otherwise needed by most PageMaker users. Running headers/footers is extremely useful within a rather strict set of situations. The rest of the Aldus Additions are cheap, poorly implemented, shoddily designed workarounds. They're a stunning display of bad user interface, a ridiculous lack of user control, and pathetic attempts to get check marks in some feature comparison against QuarkXpress in future issues of *Macworld* magazine.

Hopefully, third-party Additions developers will take a more serious approach to Additions development. And Aldus itself should make major efforts to build core capabilities into PageMaker itself, and if it intends to ship features as Additions, they should be of the same quality as any other PageMaker features. If they aren't, Additions are going to get a bad name and become just another forgotten technology. Lastly, while I'm dreaming of a perfect future, Additions *must* be liberated from the Additions menu and freed to be placed in any PageMaker menu (or even dialog box) as appropriate. The idea that a whole bunch of unrelated commands should sit under one submenu would be comical if we weren't all now forced to live with it everyday.

Build booklet

Perhaps the most sophisticated of the Aldus-provided Additions, Build booklet is nothing less than a miniature version of the Aldus $2,000 PressWise page imposition program. Imposition, for those of you who didn't complete your printing apprenticeships, is the process of arranging the pages of a publication into signatures so that when printed, folded, and bound, the pages will wind up in the correct order. (An in-depth look at Aldus PressWise is included in Chapter 19, "Aldus PrePress Tools.")

In order to use the Build booklet Addition, which is shown in Figure 15-3, you need to know how your publication will be printed, folded, and bound. This can range anywhere from a relatively simple procedure where you fold all the pages in half and then put a staple through them, to a much more complex procedure (which would normally be done by your printer) where 4-, 8-, or 16-page spreads are created, folded, cut, and perfect bound.

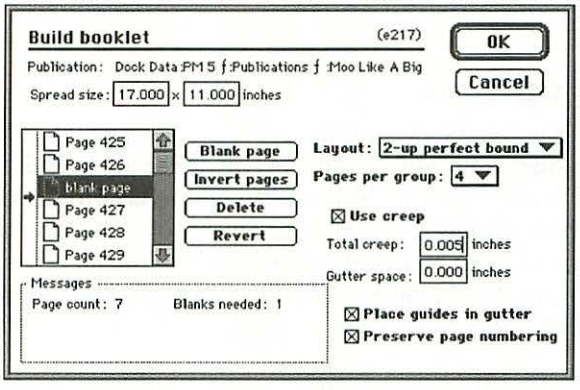


Figure 15-3: The Build booklet Addition creates simple signatures by imposing the pages in your publications.

The benefit of electronic imposition, not surprisingly, is that it makes manual imposition unnecessary. Manual imposition is a difficult, slow, and expensive task — but one that is necessary in order to produce most multipage publications. You might have never heard of imposition before, even if you regularly create long documents, but that doesn't mean you haven't been paying for it. By imposing your own publications *before* they are imageset, you will probably be able to save considerable sums of money on your printing bill. Of course, to do this you *must* talk to your printer and enter the correct imposition options or else you will make things worse instead of better and spend more money, not less.

Because the Build booklet Addition cannot impose pages from more than one publication (it ignores any book list you may have created), you will not be able to use it to impose longer and more-complex publications. In that case, you should ask your service bureau or printer to use Aldus PressWise to impose your electronic files before they are imageset.

Preparing to use Build booklet

The Build booklet Addition automatically creates a copy of the current publication when it is run, and it then performs the imposition in this copy. This leaves your original file untouched, but it means you must be completely finished with your publication before performing the imposition. You should finish all final text and page editing and create your index and table of contents, if necessary, before using the Build booklet Addition. It is also a good idea to save your publication before choosing the Build booklet Addition, and make sure that your hard drive has plenty of free space (usually an amount equal to twice the size of the publication is sufficient).

Build booklet options

The first option in the Build booklet Addition is Spread size, which refers to the total size of your imposed pages. This will usually be two, three, or four times the size of each individual publication page. This Spread size option is automatically adjusted when the Layout option is changed, but you may want to then make further adjustments to provide room for crop marks or other items. Remember, the largest page size that PageMaker can support is 42 inches x 42 inches, and that is therefore the largest Spread size that it can support.

The scrolling page list provides a single page icon for every page in the current publication. You can rearrange the page order in this list by holding down the Option key and dragging a page to a new position. (Use the Shift key to select more than one page at a time for any manipulation.) You can also insert blank pages, leaving space for pages that will be manually pasted in later, or you can delete pages so that they will not be included in the imposed signatures.

The Layout option is the most important, defining the specific way that the Build booklet Addition will rearrange your pages. The None option is used when you want to make a copy of the current publication without automatically imposing any pages (perhaps so you can manually rearrange pages or change the spread size).

Three other binding styles are offered by the Layout option:

- **Saddle stitch.** A saddle stitch is the kind of binding you find in most magazines: The pages are folded over and stapled or sewn together at its spine. This is also the kind of binding most often used for office phone directories and other small business booklets.

  Saddle stitching is best used in smaller publications — perhaps fewer than 25 pages — because the thickness of the paper itself becomes an issue when folding a larger number of pages. The Use creep option, discussed below, can help in this situation, but in larger publications it will be necessary to use perfect binding.

- **Perfect binding.** This is the kind of binding you find most frequently in books: The pages are glued together into the spine.

- **Consecutive binding.** The consecutive binding puts two, three, or four pages together onto new, larger pages to save paper or film during imagesetting. In some cases, this repositioning can also be used to create multipanel brochure folds.

Another option in the Build booklet dialog box lets you add and specify creep, which is compensation added to the space between two pages that makes up for the thickness of your paper and the effect this paper thickness has on the bound publication. You can see the need for creep yourself by taking 30 or 40 sheets of paper and folding them in half — the ends of the folded papers will be fanned, and not flush, because the outside sheets must travel further (around the thickness of the inside sheets) than the inside sheets. If this paper thickness was not accounted for when pages are positioned, the pages in a bound publication would gradually creep in and out as you moved from the outside of the publication toward the center and then back to the outside. Creep values should be provided to you by your printer. The Gutter space option is more direct, adding space between pages in the signature. This directly affects the spread size and is applied equally to all pages in the publication.

Bullets and numbering

This Addition inserts a bullet character or a number, and a tab, at the start of some specified number of paragraphs. To use the Addition, set the text cursor in the first paragraph you want to bullet or number and then choose the Addition. Five different bullet character options appear by default, but you can select any character to use as a bullet by clicking the Edit... button. To add numbers instead of bullets, click the Numbers button and you can choose between various numbering schemes. Figure 15-4 shows one example.



TOP 10 REASONS TO KEEP USING PAGEMAKER...

1: Love of the Place... command
2: Features, who needs features?
3: An inimate relationship with the grabber hand
4: Two words: Aldus Additions
5: I am Paul Brainerd's love child
6: The purple box
7: Distant cousin of Aldus Manutius
8: They've almost got the 3.0 bugs out
9: Free subscription to Aldus Magazine
10: Fred Ebrahimi

Figure 15-4: A numbered list created by the Bullets and numbering Addition.

The Range option lets you specify the paragraphs to which your bullets or numbers will be applied. Your alternatives are any number of sequential paragraphs, selected paragraphs, paragraphs formatted with a particular style sheet, or every paragraph in the story. When you click OK, the Addition moves through each specified paragraph, adding the appropriate bullet, or number and then entering a tab character. The new bullets or numbers are automatically set at the same type size and leading as the paragraph into which they are placed. Figures 15-5 and 15-6 show the options you have in choosing bullets or numbers.

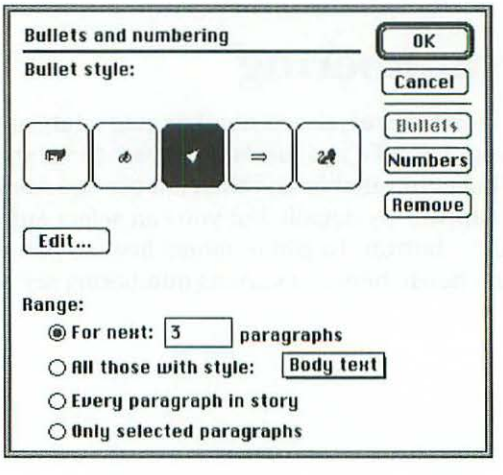


Figure 15-5: The Bullets and numbering Addition lets you select among several types of bullets.

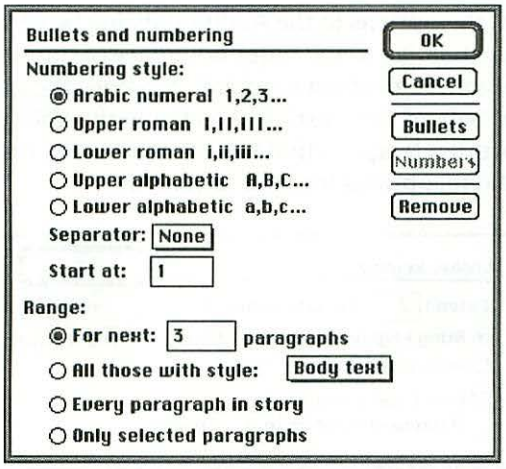


Figure 15-6: The Bullets and numbering Addition lets you select among several numbering styles.

Create color library

This Addition helps you keep colors uniform between publications. This can be handy when you do lots of work for a specific client, project, or company and want to maintain color consistency. When run, the Addition skims through the open publication and creates a new color library that includes all of the colors in the publication. This color library can then be imported into other publications to ensure that the exact same colors are used.

Create keyline

This Addition creates a box, or keyline, around text or graphic objects in your publication. This can be done as a design element or to trap the colors in adjacent objects. Using the Addition, which is shown in Figure 15-7, automates the manual process of creating boxes with the box tool and of course adds a level of precision it would be difficult for you to duplicate by hand. The Addition provides three primary options, plus the ability to set attributes for your keyline using the Fill and line dialog box.

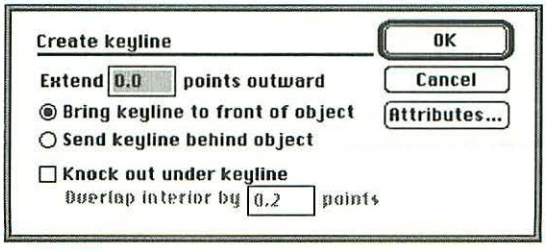


Figure 15-7: The Create keyline Addition.

As shown in Figure 15-8, the options in the Addition dialog box let you define the positioning of the keyline relative to the outer boundary of the elements (this value can be positive or negative in increments of ⅟₁₀₀ point), whether the keyline object will be positioned in front of or behind the existing object, and the ability to knock out the keyline and define an overlap (trap) to that knockout. Clicking the Attributes... button allows you to set line and fill options for your keyline box.

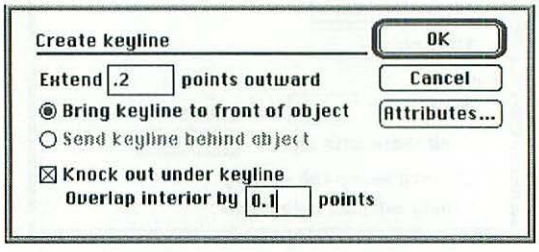


Figure 15-8: The Create keyline Addition lets you define an overlap (trap).

Display pub info

This Addition, shown in Figure 15-9, is designed to prevent problems at your service bureau by providing you with a complete list of the fonts used in your publication, the availability of those fonts in your System Software, and any linked elements in the file. Also, it produces a list of the style sheets you've used. You can review the publication information on screen and save it to a text file to give to your service bureau along with your publication file. Or you can print the text file (using your word processor) and hand it to the service bureau when you place your output order.

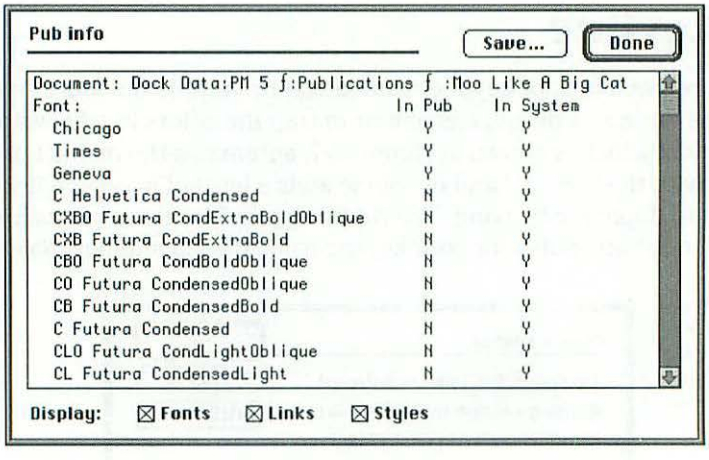


Figure 15-9: The Pub Info Addition provides information about your publication.

Display story info / Display textblock info

For the statistically inclined, these Additions, shown in Figures 15-10 and 15-11, tell you everything you could possibly want to know about a single text story or text block, including the name of the linked file, character counts, pages on which the first and last text blocks are positioned, number of overset characters (these are characters in the story that do not appear on any page — it should usually be 0), and the total size of the text blocks in which the story lives.

Figure 15-10:
The Story info Addition.

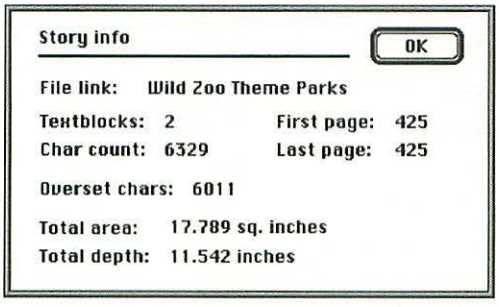
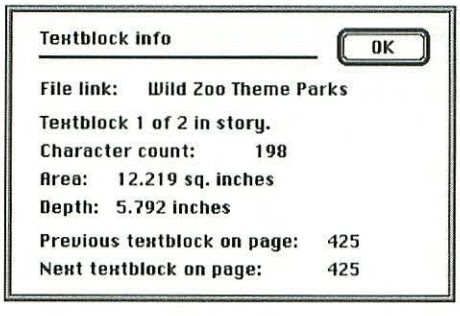


Figure 15-11:
The Textblock info Addition.



Drop cap

This Addition creates a drop cap in the selected paragraph by enlarging the type size of the first letter in the paragraph and then lowering the baseline of that character so it sits on the same baseline as the second or third line in the paragraph. Then, the Addition inserts tabs and line breaks to manually wrap the text in the second and third lines around the newly positioned drop cap. Not elegant in any way, but ultimately effective. Figure 15-12 shows a drop cap created with the Addition.



Figure 15-12: A three-line drop cap created by the Drop cap Addition.

Beyond specifying the size of the drop cap you want to create, the Addition, shown in Figure 15-13, also allows you to jump to the previous or next paragraph in the story in order to also apply drop caps there (although consecutive drop caps are rarely a wise decision), and it gives you a Remove button that will undo all of the smoke-and-mirrors formatting that makes the drop cap illusion work in the first place. This is important because if you have to edit the text in the first few lines of any paragraph where you have created a drop cap, you'll find that the text formatting becomes a terrible mess if you don't first remove the drop cap, then perform your editing, and then re-create the drop cap.

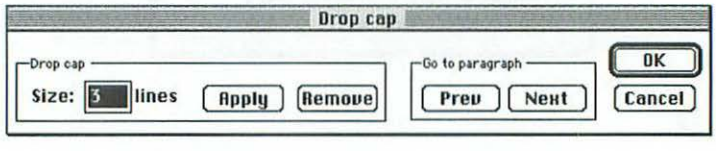


Figure 15-13: The Drop cap Addition.

Old-fashioned drop caps

An old PageMaker trick for creating drop caps can still be useful even now that the Drop cap Addition is available. This trick calls for placing a graphic as your drop cap character and then using the text wrap feature to make it look like a drop cap. See Figure 15-14 for an illustration.

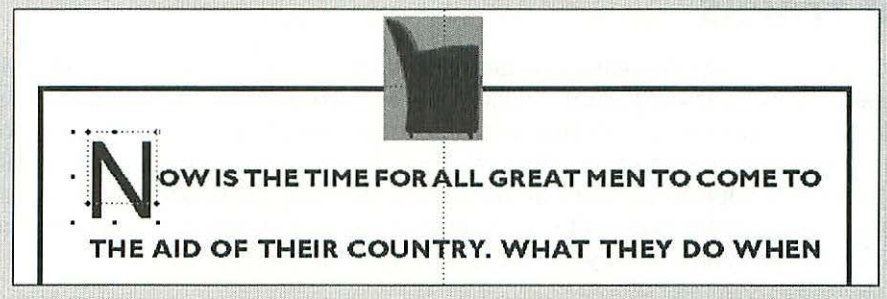


Figure 15-14:
A drop cap created by wrapping text around a graphic element.

There are three ways to get your drop cap character. Number one: Import a premade drop cap from a clip-art collection. A number of companies produce ornate alphabet clip-art just for this purpose. Number two: Produce your own drop cap art in your favorite graphics application. Number three: Turn a letter in your PageMaker file into a graphic and use that as a drop cap. To do this, you'll need nothing more than the Scrapbook desk accessory. (And you thought there was no real use for the Scrapbook, didn't you?)

Step 1. Cut the first letter of the paragraph to which you want to add a drop cap to the Clipboard.

Step 2. Open the Scrapbook and paste the letter in as the first item in the Scrapbook.

Step 3. Now, close the Scrapbook and choose the Paste command.

Step 4. Select the Scrapbook file (it is usually found in your System folder) and click OK in the Place dialog box.

Step 5. The loaded placement cursor will appear with the scrapbook icon. Position it roughly over the paragraph into which you want to insert the drop cap and click. You'll then have to choose the arrow tool from the tool palette to get rid of the placement icon so you don't place other graphics from your scrapbook.

Step 6. Manually reposition and resize the drop cap graphic, as necessary.

Step 7. Select the drop cap graphic and choose the Wrap text command from the Element menu. Choose the center wrap option and click OK.

Step 8. Customize the graphic boundary that controls the text wrap as necessary, to get the look you want for your drop cap.

Edit tracks

PageMaker's tracking capabilities, as describe in Chapter 9, "Formatting Text," allow you to assign one of five different tracks to any font used in your publication. This Addition lets you modify the default values of these five tracks, adjusting the amount of space set between characters in a font at different point sizes. You can adjust tracking for any font that appears in your font menu by using the Font pop-up menu in the upper left corner of the dialog box. Edit tracks supports all fonts formats, including bitmapped fonts, PostScript Type 1 and Type 3 fonts, and TrueType fonts.

The five current tracks for the selected font appear in the dialog box, as shown in Figure 15-15. Each track is plotted on the graph as the percentage change in character spacing at each type size. You can adjust any of the tracks by dragging on the tracking handles (white boxes) or by dragging the curve itself. If you want to add new tracking handles, hold down the Option key and click anywhere on a tracking curve. If you want to adjust one of the tracks from the keyboard, select the track you want to adjust and then press the up- or down-arrow keys to move the curve up or down in 1/10-percent increments, or press the left- or right-arrow keys to change the current point size in 1/10-point increments.

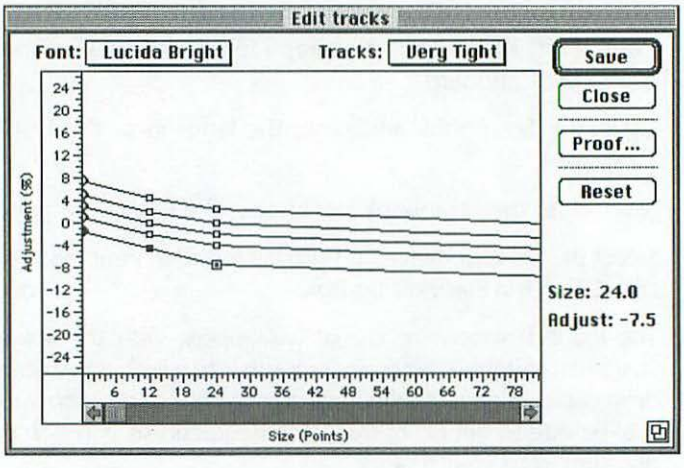


Figure 15-15: The Edit tracks Addition lets you modify each of the five tracks for any installed font.

The Tracking Values file

Since tracking values are stored in the Tracking Values file, if you edit your tracking values, you will have to send your Tracking Values file to your service bureau if you send publications for output. (This is not necessary if you do not edit the tracking values.) In this case, make sure the service bureau understands that they must place your Tracking Values file in the same folder as your PageMaker publication file before they launch PageMaker and print your file. (They do not want to copy your Tracking Values file over the one in their Aldus folder because it will then be used on all files they open in PageMaker.) If you want to avoid any chance of error with your modified Tracking Values file, print your publications to disk as a PostScript file and then give that PostScript file to your service bureau rather than the original PageMaker file. This makes error impossible and means that you don't have to give the service bureau your Tracking Values file.



If you want to move the tracking curves from one font into another font, you can do so using the standard Macintosh Copy and Paste commands. Select the font whose tracking curves you want to copy and choose the Copy command (Command-C). Then switch to the font where you want to paste those curves and choose the Paste command (Command-V). This will replace all five tracking curves.

After editing the tracking values for a particular font, click the Save button. If you make changes and try to select another font, you will be prompted to save your changes first. Tracking curves are stored in the Tracking Values file, which resides inside the Aldus folder. This file provides tracking values for all of your publications. If you want to create a set of tracking values that applies to just one publication or one set of publications, quit PageMaker, move a copy of the Tracking Values file from the Aldus folder into the folder with the publication files you want to use with different tracking values, restart PageMaker, and open one of the publications from that folder. Then use the Edit tracks Addition to make modifications. These changes will be saved to the copy of the Tracking Values file that is in the same folder as the open publication.

Expert kerning

This Addition, using technology licensed from font designer URW, examines every character pair in the selected text, removes all existing manual kerning, and then kerns the type based on the amount of "kerning strength" you specify. Your options in

defining the kerning strength range from 0.0 to 2.0, with higher values resulting in greater amounts of kerning and therefore tighter spacing between characters.

You can select any amount of text before choosing the Addition, even text that includes multiple fonts and type sizes. Normally, you will not want to use this Addition to make adjustments to large amounts of text, however, because it is not the most efficient method for manipulating character spacing. See the complete discussion of kerning and character-spacing options in PageMaker 5 in Chapter 9, "Formatting Text," for more details.

After you select the text you want to kern and choose the Expert kerning Addition, the dialog box shown in Figure 15-16 will appear. Enter the desired kerning strength and click the radio button corresponding to the kind of font that is being kerned: Text, Display, or Poster font. If not, then enter the type size, and the Addition will make assumptions.

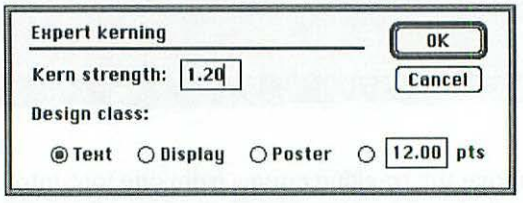


Figure 15-16: The Expert kerning Addition automates the process of kerning any text.

Find overset text

It is all too common in a PageMaker-produced publication to be reading along and suddenly find that a text block ends before the story is finished, even though this is supposed to be the last text block in the story. In other words, the end of the story has been cut off. This happens because of the way text flows through PageMaker text blocks, which sometimes means that last-minute edits cause text to flow in such a way that one or more lines get pushed past the end of the last text block in a story. If this isn't caught before the final publication is printed, an embarrassing mistake winds up in your printed document.

The Find overset text Addition helps prevent this by searching for text that flows past the end of your stories. This text is called *overset text,* which, as you know, is indicated in PageMaker by a downward arrow appearing in the bottom handlebar of a text block. You don't have to first select anything to use the Addition; when the Addition is run, it will find the first text block that includes overset text, select it, and turn to the page containing that text block so you can correct the problem. Then choose the Addition again, and it will find the next text block. Repeat this process until an Alert dialog box appears telling you that no more overset text remains.

To check if a particular story contains any overset text, select that story and choose the Display story info Addition, which lists the number of overset characters that the story contains.

List styles used

This Addition runs through the currently selected story and collects the names of every style sheet used to format any paragraphs of that story. It then creates a new text block listing each of these style sheets. The idea, I guess, is to make it easy for you to create and print a list of your style sheets. In general, however, I don't see why you would want to do this. If it listed the formatting attributes of those style sheets, it would be more useful; but overall, this is a perfect example of my premise that the Additions Aldus provides are largely silly and unprofessional.

Open stories

Another in the "Gee Whiz, But Who Cares?" series of Aldus Additions. This one opens up to 15 stories from your publication in the story editor, so that you can easily start editing them. If you have more than 15 stories in your publication, and you only want to edit a few at once, you're out of luck, because you cannot select which stories you want and don't want to edit. Then again, if you *want* to edit more than 15 stories in PageMaker's story editor, you have much larger problems than this...

Open template

This Addition too is more interesting for the capabilities it suggests than for those it actually delivers. Open template, shown in Figure 15-17, creates new publications, complete with custom page sizes, guidelines, and placeholder text, for 17 "popular" document types, and it does so by running scripts written in the Aldus scripting language that describe the document to be created. The potential power in this is that by saving publications in the form of scripts instead of in the form of PageMaker publication files, you get publications that are much smaller, easier to transport, and easier to customize, if you know the Aldus scripting language.

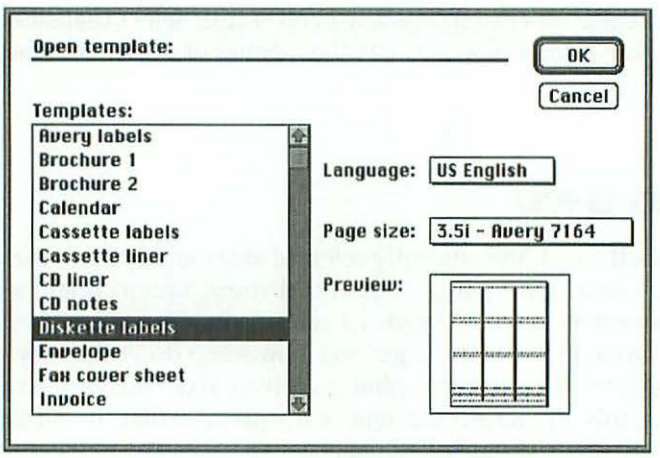


Figure 15-17: The Open template Addition lists the scripted templates that you can use to create new publications.

The problem is that you cannot save your publications as this kind of template. The Template option offered by the Save as command creates the same kind of template used in earlier versions of PageMaker, which is more like the Stationary Pad documents offered in System 7. In other words, you save a normal PageMaker document that, when opened, makes a copy of itself for you to modify.

Since you cannot create your own "scripted templates," you're left with the 17 that Aldus has provided. These are mildly (very mildly) interesting, not particularly well implemented, and may save you a few minutes if you happen to need a publication exactly like one of the templates. In the future, someone will probably release an Addition that lets you save your publication in this "scripted template" format and maybe even a nice on-screen text editor that lets you modify these scripted templates before you open them. Or perhaps someone will start selling other presaved templates in this new and compact format. Until then, Aldus has another check mark on some feature list, and you have plain-Jane cassette labels.

Printer styles

As the name suggests, this Addition provides style sheets for printing. But that's not all: It also provides a print queue that can manage the printing of different publications, and It gives PageMaker the ability to print a file information job slug after each print job.

When you choose the Printer styles Addition, PageMaker opens a new temporary publication and a dialog box appears as shown in Figure 15-18. This dialog box is used primarily for print queue management, and it assumes you want to print the currently

open publication, placing that file at the top of the print queue list on the right side of the dialog box. To add documents to the print queue, select them from the listing on the left side of the dialog box and click the Add button. To rearrange the order in which files will be printed, use the Item up or Item down buttons; to delete files from the print queue, use the Remove button. This works very much like the Book list dialog box, with which you may be familiar.

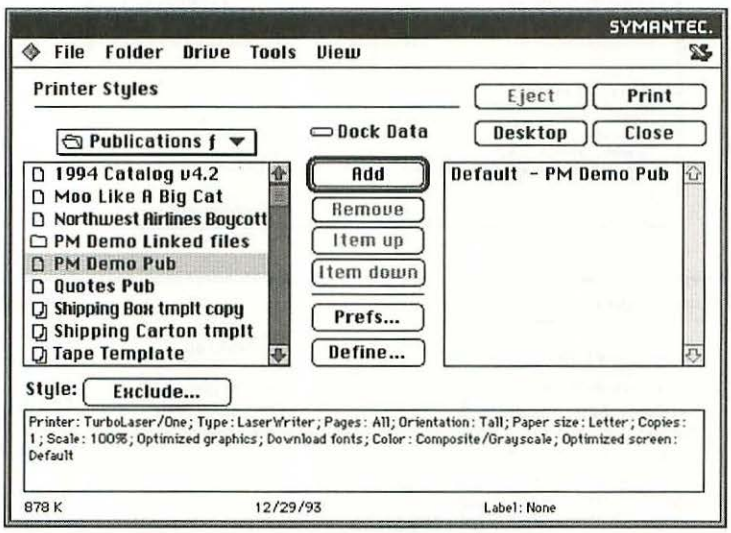


Figure 15-18: The Printer Styles dialog box used to manage the print queue and assign printer style sheets.

Applying, creating, and editing printer style sheets

Each file you add to the print queue can be tagged with a printer style sheet to specify the Print dialog box options for that file. To tag a publication, highlight it in the print queue and then choose a printer style from the Current style pop-up list. The style name you select is then placed in front of the publication name in the print queue, and while the document remains selected, a list of the printer style sheet option settings appears in the lower portion of the dialog box.

To create a new printer style sheet, click the Define... button. This brings up the Define printer styles dialog box, shown in Figure 15-19. Using this dialog box and its various buttons and options is very similar to working with the Define style sheets dialog box and the Define colors dialog box. Clicking the New button allows you to name a new printer style sheet and then set options for that style sheet in a series of dialog boxes that mimic the Print dialog box and all of its subsidiary dialog boxes. Figure 15-20 shows a style being created. See Chapter 17, "Printing Publications," for a complete description of each Print dialog box option.

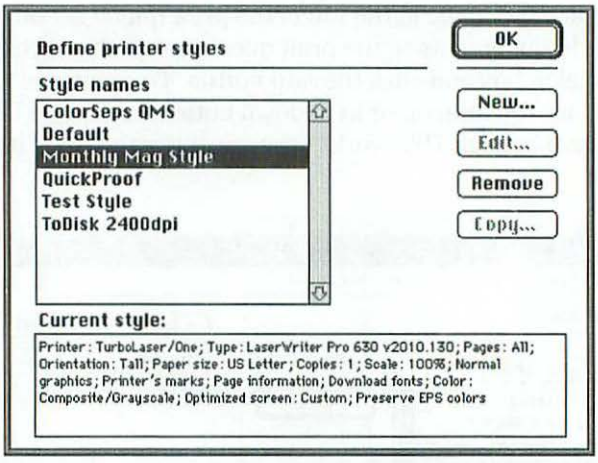


Figure 15-19: The Define printer styles dialog box.

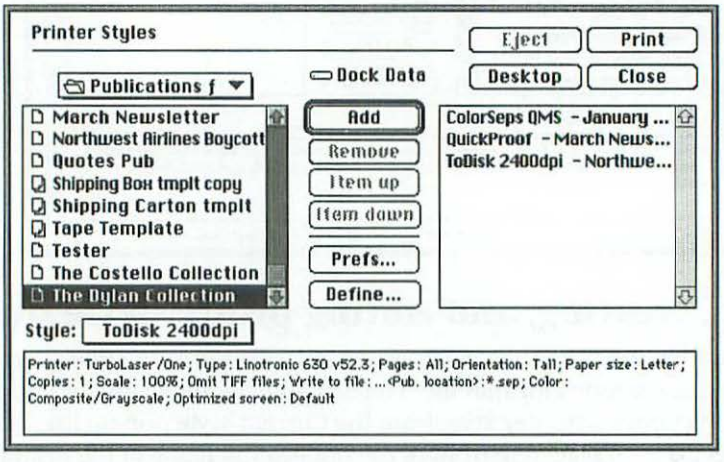


Figure 15-20: Using the Printer styles Addition you can apply different printing style sheets and to different publications in the print queue, as shown in the list on the right side of this dialog box.

After you've saved all of your option settings, your new printer style sheet will be listed in the Define printer style sheet dialog box. You can use the Edit... button to re-access the Print dialog box and change any options in your style sheet, as necessary. Use the Copy... button to duplicate an existing printer style sheet and begin editing that copy, or the Remove button to delete an existing printer style sheet. When you've finished creating or editing printer style sheets, click the OK button to return to the main Printer style sheets dialog box.

Job slugs

The Preferences... button in the Printer style sheets dialog box brings up options, shown in Figure 15-21, that allow you to add and customize job slugs that print after each file in the print queue, and a queue log file that tracks and reports on the printing of all files in the queue. The Include job slugs option causes a page of information relating to the process of printing each of your files to print after the file is printed. You can add or delete various pieces of information to this job slug using the provided options. Similarly, the Create queue log option, when selected, creates a single file that tracks the printing of each file in the queue. Again you can customize the information this report contains by selecting or deselecting the available options.

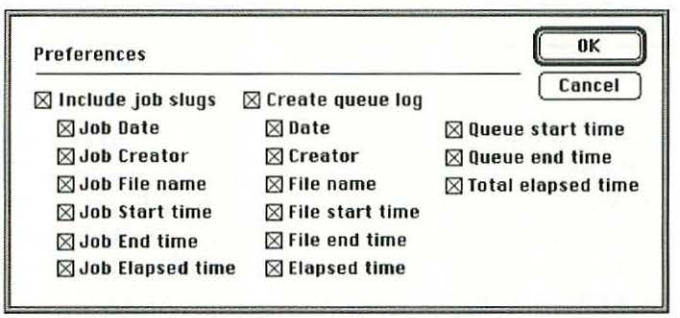


Figure 15-21: The Preferences dialog box is used to select elements to be included in the job slugs and the queue log.

PS Group it / PS Ungroup it

As you have undoubtedly noticed, PageMaker lacks the ability to group and ungroup objects. This causes a lot of inconvenience when you want to move or modify several objects together.

The PS Group it and PS Ungroup it Additions are essentially "software work-arounds" for PageMaker's lack of standard Macintosh Group and Ungroup commands. The PS Group it Addition works by deleting any objects you have selected before choosing the Addition and then replacing the objects with an encapsulated PostScript (EPS) copy of those objects. This EPS copy will look exactly like the original objects and can be moved, resized, and otherwise manipulated as a single object. This is very useful for elements that must remain in the same relative position to each other, such as the rules shown in Figure 15-22. The PS Ungroup it Addition does the opposite, deleting the EPS copy of the original elements and replacing them with the original elements themselves.

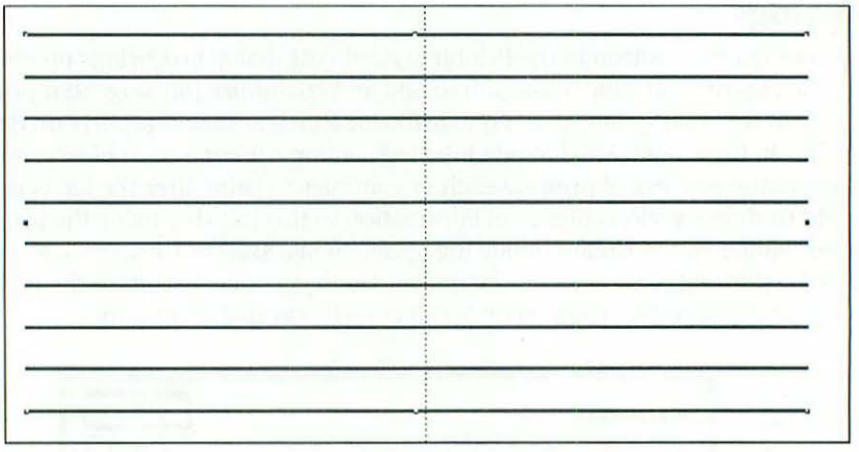


Figure 15-22: You can tell these lines are grouped by the placement of their selection handles.



Choosing the PS Group it command forces PageMaker to execute a Save command, thereby automatically saving all changes you have made to your publication. When objects are grouped by PS Group it, and in the EPS format, you cannot edit the content of the objects in any way. A new file, with the filename extension .PMG, is saved into the same directory as your PageMaker file and must not be deleted if you want to be able to use the PS Ungroup it Addition. Also, if you transfer your publication to another location for printing, you'll have to take the .PMG file along as it will be linked to your publication and required for high-resolution printing.

Because the EPS format can be printed accurately only on a PostScript printer, you will be alerted if you attempt to print a publication that contains any PS Grouped elements on a non-PostScript printer.

Running headers and footers

This Addition performs the fairly complex and useful task of creating unique running headers or footers for all of the pages in your publication based on some specific text on each page. It is a good example of automating an otherwise endlessly repetitive task, and it provides a range of options that allow you to create running headers and footers to suit even the most complex needs. Figure 15-23 shows the dialog box.

To use this Addition, you must first select, with the arrow tool, a story that is threaded across all of the pages of your publication. Then, choose the Addition from the Additions submenu.

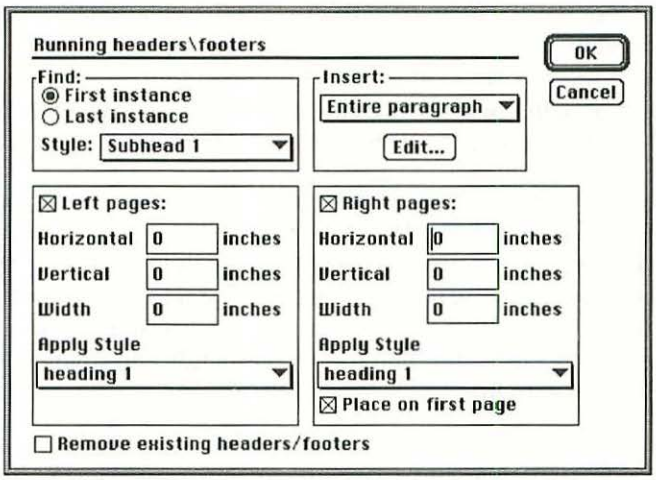


Figure 15-23: The Running headers \ footers Addition will automatically add new text blocks to the top or bottom of your pages based on page contents.

The Running headers\footers dialog box then appears, where you must specify the following options:

- **Find.** This option specifies the style sheet on which the running header or footer will be based. You specify whether you want the running header or footer based on the first or last instance of a specific style sheet, and then you choose one of the style sheets in your publication from a pop-up list. If you choose a style sheet that does not exist on a particular page, then the header or footer carries forward the previous occurrence of that style sheet.

  If you want to find something other than the first or last occurrence of a particular style sheet, click the Edit... button and you can define your search criteria, as described later in this section.

- **Insert.** This specifies the text you want inserted as the running header or footer. You can select among 11 different options that take some portion of the text from the specified paragraph (First word, Entire paragraph, First three letters, etc.) and make that text into your running header or footer.

  If none of these options is adequate, click the Edit... button and define your own text insertion formula, as described later in this section.

- **Left pages and Right pages.** These options determine the location where you want the running header or footer placed. (Only the Right pages option is available when your publication does not display facing pages.) The running header or footer is created as a new text block, placed at the location you specify here. All measurements are taken from the upper left corner of the page, where the ruler zero point is normally positioned. The new text block is formatted using the style sheet you specify.



Be careful that the location you specify for your running header or footer doesn't overlap any other text blocks on your pages. If by some unfortunate coincidence there is an overlap, and both text blocks have the same style sheet applied to them, the Addition may delete the wrong text block when the Remove existing headers/footers option is selected.

To specify a custom search or custom insertion text, click the Edit... button. This brings up the Create custom content dialog box, as shown in Figure 15-24. Using the command characters listed below, you can use this dialog box to define intricate search or insertion patterns. Unfortunately, these command characters, and the sequence in which you must use them in order to make them work, are so cryptic that you really have to spend some time understanding these commands and doing some trial-and-error work in order to use them.

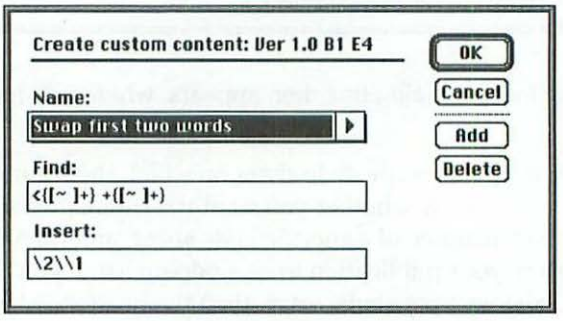


Figure 15-24: The Create custom content dialog box, where you can get hopelessly confused trying to customize search or insert settings.

The commands used to customize Running headers and footers:

Command	*Result*
?	Any single character (except a line break)
<	The beginning of a paragraph
>	The end of a paragraph
@	0 or more occurrences of the preceding pattern
+	1 or more occurrences of the preceding pattern
!	0 or 1 occurrences of the preceding pattern
|	Either the preceding or the following character or text pattern
[]	Any one of the characters listed within the brackets
\	The literal text pattern character following the backslash
-	The list of ASCII characters between the two characters before and after the dash
{}	Groups of symbols or characters

When you click the OK button, the Addition will proceed from the first to the last page in your publication, adding new running headers or footers as specified. This will take a few moments. During the process of creating the header or footers, a new file is added to your hard drive: a .HDR file that is placed in the same folder as your publication to record the position of the running header or footer. If you use the Edit... button to create a custom search or insertion, a second file called HEADERS.INI is placed into your Additions folder to track your custom command characters.

The running headers and footers this Addition creates are not linked to the text in your publication, and so they are not automatically updated to reflect any changes in the content or placement of your text. This means that you should not run this Addition until the body of your publication is complete, or if you do run it earlier, rerun it to collect the final correct data just before you save your finished publication before printing. When you do this, be sure to use the Remove existing headers/footers option.

Sort pages

This Addition, which has not changed since it was introduced along with PageMaker 4.2, allows you to rearrange the order of the pages in your publication. The Addition produces a dialog box that displays thumbnail versions of each page in your publication. You can then drag any page to any new position. After pages have been rearranged, a new page icon appears under the thumbnail image to reflect the new page number. The old page number — from before the Sort pages Addition was opened — remains visible but is dimmed to differentiate it from the new page number.



If you're using the Facing pages option, facing pages are normally selected together, but if you hold down the Command key, you can select and move just one page at a time. If you want to insert a page (or a pair of facing pages) between two other facing pages, hold down the Command key while you drag the page into position.

To zoom in on the thumbnail pages, click the magnifying glass icon or press Command-period. To zoom out, click the reduction icon (magnifying glass with a minus sign) or press Command-comma.

Normally each page in the dialog box appears as a gray thumbnail, but you can see details of the pages by clicking the Options... button and then turning on the Show detailed thumbnails option. Not surprisingly, it takes PageMaker a lot longer to draw the detailed versions of the page than the gray versions. If you don't want to turn on the

detailed view for all of your pages, select any individual page or pages in the dialog box (use the Shift key to select multiple pages) and then click the Details button to see details on the selected pages only.

When you click the OK button, the Addition does the actual work of switching the pages around. If you can click the Cancel button, the Addition closes without implementing your page sorting changes.

Traverse text block

This Addition, shown in Figure 15-25, adds a simple navigation capability to your text blocks, making it possible for you to jump from the current text block to the next or previous text block in that story or the very first or very last text block in that story.

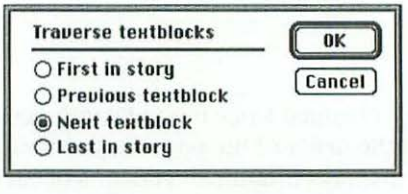


Figure 15-25: The Traverse textblocks Addition lets you quickly find the next or previous, or first or last, text block in a selected story.

Third-Party Additions

In the long run, it will be third-party Additions that make or break Aldus Additions technology. Remember, the idea behind Additions is that they free Aldus programmers to spend their time adding core features to the product and allow third parties to add specialized or vertical market features. So what have those third-party companies produced so far? The following is a look at a few of the best third-party Additions products that were either shipping or in development when PageMaker 5 itself was released (August 1993).



Undoubtedly, more Additions will be available in the months and years ahead. To get a complete list of current Aldus Additions, call the Aldus Developers Cooperative at 800-685-3547, which will be happy to send you a complete list or catalog at no charge.

Zephyr SmartAlign w/SuperSnap

Zephyr Design (206-324-0292)

This Additions combo lets you quickly and accurately adjust the positioning of objects in relation to each other and to their surroundings in your publication. SmartAlign

provides the most robust alignment dialog box I have seen in any Mac program. (See Figure 15-26). You have total control over both the alignment and the distribution of selected objects both horizontally and vertically. In Addition to the 16 alignment combinations, the ability to distribute objects, either within a new alignment, within the existing boundaries of the selection, or with some fixed amount of space, is an extremely useful capability.

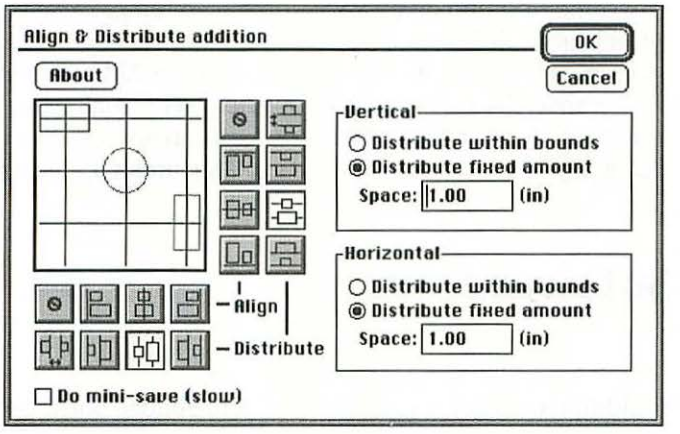


Figure 15-26: The Zephyr SmartAlign Addition provides great control over element alignment and distribution.

Zephyr SuperSnap adds a new menu command labeled "ZAP" to your menu bar, which controls the floating SuperSnap palette. (Zephyr plans to use the menu to support future Additions as well.) SuperSnap lets you nudge objects, snap objects to ruler grids, snap objects to gridlines, or snap objects to other objects on your page, as shown in Figure 15-27. Or instead of snapping objects by moving them, you can switch the SuperSnap palette into resize mode and make the edge of an object snap to a ruler grid, gridline, or another object by being resized.

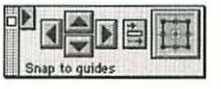


Figure 15-27: The Zephyr SuperSnap floating palette.

The SuperSnap palette lets you decide what part of the selected object is snapped with its own proxy, which works just like the proxy in the control palette. (See Chapter 13, "The Control Palette," for a detailed introduction to the proxy.)

UPC-EAN BarCode, POSTNET Bar Code

Azalea Software (206-937-5919)

If you need postal bar codes for your business or publishing work, these Additions from Azalea will be a welcomed addition. (No pun intended.) They create EPS format bar codes for product labeling or postal sorting and place them into your publications. Azalea UPC-EAN BarCode Addition creates version A, version E, EAN-8, EAN-13, and ISBN bar code symbols in an EPS format that can be put into the design. The POSTNET bar code Addition creates the kind of bar code that encodes ZIP codes on mail, saving you time and money, especially when creating business reply mail pieces. Finally, if these Additions don't satisfy your bar code needs, you can also contact Azalea and buy a bar code font that lets you create bar codes in any Macintosh application.

Sundae Software

(800-398-5050)

Several separate Additions are currently available from Sundae Software. Here's a quick rundown:

- **Baseline Grid** sets up a grid on a selected box on your page, which is an ideal way to keep track of the contents, orientation, and spacing of your text, much in the way ruled paper does. More importantly it also creates a baseline that keeps all columns perfectly lined up with each other. The dialog box provides a plethora of choices regarding the placement and spacing of the lines. Once I had completed placing all my text and graphics, I could remove the baselines altogether. PageMaker supposedly has a process for creating baselines, but it was so convoluted — a detailed process that involved traversing four dialog boxes repeatedly — that I could never get it to work like this $29 Addition.
- **Gridzoid** is best for creating forms or templates for items such as labels. It creates a rectangular grid on which you can place any number of evenly spaced horizontal and vertical lines. You enter the dimensions of the rectangle as well as the number of horizontal and vertical lines you want within the grid. You can't space out the lines unevenly in the dialog box, although lines can be deleted or added in the grid that this $39 Addition creates.
- **Safari** goes further down the path of grid complexity. It can create uneven grids or remove all gridlines from a publication at once. This Addition will create gridlines, horizontally and/or vertically around all objects or around selected objects in a publication. You can place or remove vertical and horizontal guides

separately or work on both kinds of guides at once. For perfect alignment between objects, I can imagine this $29 Addition working very well with Zephyr Design's SmartAlign.

- **Marksmaker** is a must for anyone doing more than basic work with service bureaus. This $79 Addition places printer's marks, including crop and registration marks, guides, and color ramps on film for printing. Although PageMaker itself does do this as well, it still doesn't recognize that film sheets rarely, if ever, correspond exactly to a publication's pages. Marksmaker lays out the pages of the publication onto the specified sheet of film, saving setup charges for users and time for service bureaus.

PMproKit

EDCO Services (813-962-7800, 800-523-8973)

This $149 collection offers seven well-implemented Additions. A few of them were intended for PageMaker 4.2 and offer features now included in PageMaker 5, but the remaining capabilities are well worth the package cost. Figure 15-28 shows two of the features.

- **Distort Type.** This Addition quickly expands or condenses selected type to the width of another type size. You can then, for example, set type that is 18 points high but only 15 points wide.
- **KerningPairs.** This kerning tools lets you add, delete, and modify automatic kern pairs while in PageMaker. The kern pairs take effect immediately and can be saved as part of the screen font.
- **Rotate & Merge Text.** You can select text and a horizontal or vertical line; the text will be condensed or stretched to fit the length of the rule and moved to the line. If you select a vertical rule, the text is rotated.
- **Pica Gauge.** Allows you to move any object, including text blocks, to any position within the page; or to reduce, enlarge, or distort the object to an exact size.
- **Set Up Columns.** Provides three options for setting up column guides: number of columns, relationship of columns to each other, and absolute column width.
- **Ruler.** Allows you to draw horizontal, vertical, or grid pattern sets of rules.
- **Tab Text.** Establishes tab settings based on the width of the text lines, based on the longest text line in each column.

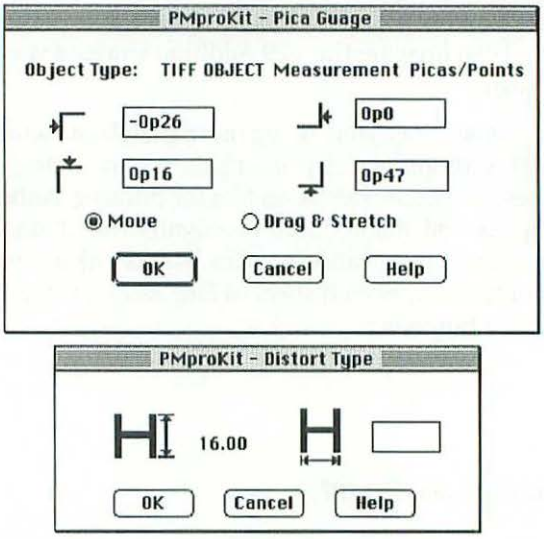


Figure 15-28: The Distort Type and Pica Gauge Additions are part of the PMPro set of Additions from EDCO Services.

Framz Proportional Borders

ShadeTree Marketing (602-279-3713, 800-678-8848)

This $99 Addition provides a set of 101 stylized borders that you can place around any text block or graphic element in your publication. (See Figure 15-29 for a sample.) Many of the available frames are based on straight-line or box patterns, but there are also a few whimsical frames, such as running feet. If the default set of 100 borders is not enough for you, a second set of 100 frames is also available.

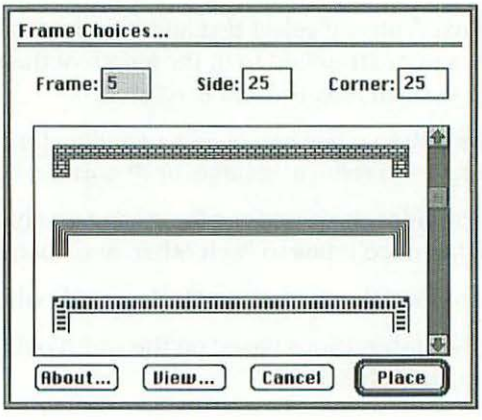


Figure 15-29: The Framz Addition provides 100 stylized borders for use around any object in your publications.

Additions Scripts

If you cannot find the perfect Addition to automate your use of PageMaker or add that missing feature, you can turn to the Aldus Additions scripting language and try to write your own PageMaker feature or automation. The language is extremely simple. It consists of both commands (which tell PageMaker to perform some action) and queries (which ask PageMaker for information about the current document or elements in that document). It does not have many features you would find in a true programming language, like variables, data structures, branching, or conditional structures. It just has very simple commands and queries and a basic structure for passing parameters.

You can use the Additions scripting language to write scripts that are run using the Run Script... Addition that is included with PageMaker, or you can write scripts that are communicated to PageMaker via System 7 Apple Events from another application like HyperCard or another Apple Events compatible language like AppleScript or UserLand Frontier. Scripts run using the Run Script... Addition are called *internal scripts* and are limited to using commands only; they cannot use queries. Scripts that will be run via Apple Events are called *external scripts* and can use both commands and queries. Also, the environments that support external scripts, including HyperCard, AppleScript, and Frontier, usually provide branching and conditional structures, which can be teamed up with the Additions scripting language to create very powerful scripted solutions.



In order to write Additions scripts, you need to get a copy of the *Script Language Guide* from Aldus. This manual is free if you return the request card included in your PageMaker 5 box. If you don't have this card, you can buy the book from Aldus for $35 — call Aldus Customer Relations at 206-622-5500.

The *Script Language Guide* documents every command and query in the Additions scripting language, as well as all of the parameters each accepts or returns. As with all of the Aldus documentation, it is nicely produced, factually complete, and somewhat short on the details of real-world implementation. If you have never used a macro or scripting language before and don't have a programming background, a good first step to working with the Additions scripting language would be to learn HyperTalk (the programming language used by HyperCard) or AppleScript (the scripting language for Apple Events). These are quite similar to the Additions scripting language, and there are many good beginning programmer books and classes you can take to learn them. Once you get the hang of these, you'll be able to teach yourself to write both internal and external scripts in the Aldus scripting language quite easily.

¿Habla usted parameters?

If you think I've shifted into another language, don't worry. This programming stuff isn't nearly as hard as the real computer nerds want you to think it is. A command or query is just a word that PageMaker will recognize and know how to act upon, and a parameter is just a fancy term for the options that go along with commands. The command to draw a line, "`Line`", needs parameters for the starting and ending points of the line you want it to draw. These are expressed as x1 y1 x2 y2. To draw a line from the ruler point one inch down and left from the upper left corner of a page to a point one inch down and right from the upper right corner of a page, the command and parameters you would need to send would be "`Line (1i,1i) (7i, 1i)`."

A complete script, which in this case converts a fraction into a typographer's fraction, looks like this:

```
redraw off

text select -word

typeoptions 80,58,33,0

position subscript

textcursor -char

textselect 0

textenter "/"

textcursor -char

textselect -word

typeoptions 80,58,33,0

position superscript

textcursor +word 2

position normal

redraw on
```

Summary

- Aldus Additions make PageMaker extensible, allowing third parties or end users to add new automation, features, and capabilities to suit their needs.
- There are three kinds of Additions: Loadable Additions are written in the C programming language, are placed in the Additions folder inside the Aldus folder, and appear in the Additions submenu; Scripts are simple command sequences that work much like macros or HyperCard scripts to drive PageMaker commands and options; Stand-alone applications can also run as Additions using inter-application communications to send commands and queries to PageMaker.
- More than 20 loadable Additions are provided with PageMaker 5. Many of these are minor and unimportant, but several provide great new capabilities, including Build booklet, Running headers\footers, Edit tracks, and Printer styles.
- New Additions from third-party companies should prove to be the real benefit of Aldus Additions technology. You can get a catalog of all currently available third-party Additions by calling the Aldus Developer Cooperative at 800-685-3547.
- If you want to learn to use the Aldus Additions scripting language, you'll need the Aldus *Script Language Guide*, which is available free from Aldus when you register your copy of PageMaker 5. You can also purchase one from Aldus by calling 206-622-5500.

Long Document Features

CHAPTER 16

In This Chapter

- Using the Book command to link multiple publications
- Creating a table of contents
- Indexing your publications
- Managing externally stored files

The vast majority of PageMaker's capabilities work equally well on any kind of publication, from advertisements to brochures to newsletters to magazines to catalogs to newspapers to books. But long documents have some production requirements that shorter ones don't, like indexes, tables of contents, and a need to carefully manage externally stored text and graphic files. These are the subjects of this chapter.

The Book Command

The core of PageMaker's long document capabilities is the Book. . . command, which allows you to create logical connections between separate PageMaker files. Once you do this, you can index, create a table of contents, or print multiple PageMaker files as if they were one large document. This means you don't have to create long documents as a single PageMaker file, but rather can break them down into a series of more natural and manageable publications while retaining the ability to perform operations across all parts of the final document at once.

Specifically, you use the Book... command to create an ordered list, called the *book list*, of the PageMaker files associated with your final document. Then, when you use the Create index..., Create TOC..., or Print... commands you can apply them to all of the files in your book list at once. (From here on I'll use the word "book" to refer to the final document, but it could be any large document that spans more than one PageMaker file — including technical documentation, magazines, or anything else.)

How to build a book list

To build a book list, choose the Book... command from the File menu. The Book publication list dialog box then appears. On the left side of this dialog box is a list of the folders and files on your hard drive, and on the right side is the publication's book list. Files in the book list appear in the order in which they will be printed, indexed, and added to the table of contents. If you are using the auto renumbering option, the order of your book list also affects your page numbering.

To add a PageMaker publication to the book list, locate it in the left window and select its filename (use the Desktop button and folder bar to navigate your drives, if necessary). Then click the Insert button or double-click on the filename. The selected publication will then appear in the book list. Normally the last file in the book list is selected automatically so new files are added to the end of the book list. If you want to add a new file to a specific location in the book list, select the file just above where you want the new publication to appear before you click the Insert button. Continue selecting files from your hard drive and adding them with the Insert button until you have completed your book list.

If any files accidentally get added in the wrong order, or if the order in which you plan to use the files changes, you can rearrange the list by selecting a filename in the Book list and then clicking the Move up or Move down button. You can also delete files from the book list using the Remove button. It is very common to have to remove files from the book list and then replace them with newer versions of those files that have slightly different file names.

When the book list presented on the right side of the dialog box is correct, click the OK button to close the Book publication list dialog box and save the book list. You can now use the Create index..., Create TOC..., or Print entire book option, and all publications in your book list will be affected. Details on using each of these commands across multiple publications are provided later in this chapter.

When to build a book list

Since the Create index..., Create TOC..., and Print... commands (when used on multiple publications) are all dependent on the book list, it is important to decide in which publication you will create your book list. Generally you'll need to create it in the publication in which you intend to lay out your index or table of contents, or in the publication from which you want to print all of the files in your book. Your index and

table of contents are not likely to be in the same publication, although it is likely that you will print from the file containing the table of contents, so you'll have to create the book list at least twice if your publication has both an index and a table of contents. If you want to use the book-printing feature from a chapter other than the one containing the table of contents, then you may need to create the book list a third time as well.



Once you create your book list, you can send it to each of the other publications in the book list. To do this, hold down the Command key and choose the Book... command. A dialog box appears, documenting progress as the list is transferred into each publication. If any of these publications have existing book lists, they are overwritten by this process without warning. When the transfer is complete, the Book publication list dialog box appears, at which point the book lists are synchronized and you can close the dialog box by clicking OK or Cancel.

Exporting the book list to all of the publications in your list allows you to build a table of contents in any publication (although you'll usually only want to do this in one specific publication) and use the Print entire book option from any file in the book. Most importantly it is vital to the process of creating a complete index. This hidden export feature was built into earlier versions of PageMaker, too, and it is unclear why it wasn't "unhidden" and added as a new button in the Book publication list dialog box in PageMaker 5.

Since book lists are not automatically sent to every publication in the book list, there are a few book list tricks you can do. The first is that you can use one file in many different book lists. You may, for example, have a one-page disclaimer that you include in all your publications. It doesn't matter if that same file is included in the book lists of 10 different publications, it will always be included in the table of contents, index, and book printing. You can also use the Book... command to chain-print a group of entirely unrelated publications. Do this by simply opening the first file you want to print and using the Book... command to build a book list of all the files you want to print. Then choose the Print... command and select the Print entire book option before clicking OK to begin printing.

Page numbering in long documents

When printing the sequential publications in a book, you'll normally want PageMaker to automatically renumber the pages of each publication to reflect the count of pages in all preceding chapters. To do this, you must choose the Auto renumbering option in the Book publication list dialog box.

In some cases, however, you may not want to automatically renumber every publication in your book. You might want to number the front matter sequentially using lowercase roman numerals, for example, and then restart the actual text of your book at page 1. To do this, set the page number style (in the Page setup dialog box) to lowercase roman numerals in all of the files that contain front matter. Then in the first publication after the one containing the front matter, select the Restart page number option in the Page setup dialog box, shown in Figure 16-1, and set the page number style option to standard numbering. You'll want to make sure that standard numbering is selected in all of the other files in the publication too. Then choose the Auto renumbering option in the book list dialog box, and you're ready to print.

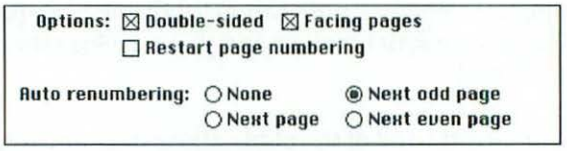


Figure 16-1: The Restart page numbering option in the Page Setup dialog box and the Auto renumbering option in the Book publication list dialog box team up to let you create the proper page sequence for your publications.

Page number prefixes

If you want to include a prefix before the page numbers in the publications of your book — to indicate the book chapter or section — you can do so by typing the prefix in front of the page number placeholder on the master pages of each publication, as shown in Figure 16-2. This can be done in conjunction with the Restart page numbering option or without using that option. A book divided into sections might have each page number in section one begin with the roman numeral I (as in I-1, I-2, etc.) and then have each page number in section two begin with the roman numeral II (as in II-17, II-18, etc.).

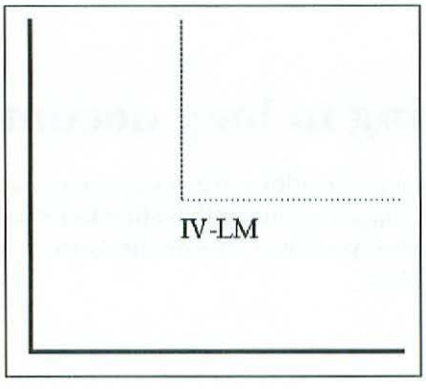


Figure 16-2: Adding a prefix to the page number placeholder on a master page.

Alternatively, you might want the pages of your publications to be numbered without any prefix, but you find it useful to add a prefix to references to those pages when they appear in the index or table of contents. These prefixes may be chapter numbers, section numbers, issue numbers (when compiling a compilation index of older publications), or any other identifying text. To do this, open each publication, choose the Page setup command, click the Numbers... button, and then enter the prefix you want to appear into the TOC and index prefix option, as shown in Figure 16-3. Save and close the publication.

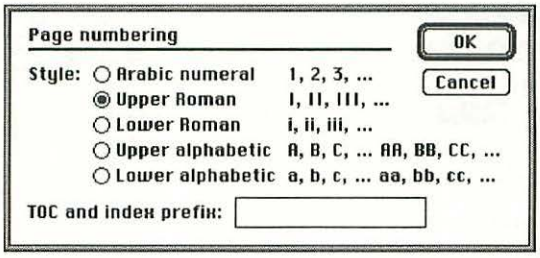


Figure 16-3: The Page numbering dialog box provides the TOC and index prefix dialog box.

Table of Contents

In any document more than a few pages long, the table of contents is probably the most important page in the work. The table of contents provides your readers with a quick overview of your document, as well as helping them to quickly locate sections of particular interest. You probably haven't seen too many magazines, newspapers, or nonfiction books that *didn't* include a table of contents. Even shorter documents like newsletters and business reports can benefit from a table of contents — because if you let your readers know "what's inside" and where specific information is located, they are far more likely to read the material than if they have to figure those things out for themselves. Yet many desktop publishers fail to add this important information to their documents either because they forget or because they think building a TOC would be too tedious.

In PageMaker, adding a table of contents is very easy. Just mark the text throughout your publication that you want included in the table of contents — usually paragraphs that are chapter names or major headlines — and then use the Create TOC... command to gather copies of these paragraphs together, along with the page numbers on which they are placed, into a new text story that you can position anywhere in your publication.

Marking TOC paragraphs

To tell PageMaker that you want a specific paragraph included in your table of contents, position the text cursor in the paragraph, choose the Paragraph... command (Command-M) from the Type menu, and select the Include in table of contents option, as shown in Figure 16-4. Click OK to close the dialog box. Then repeat this procedure to mark each paragraph in every publication in your book list that you want in the table of contents.

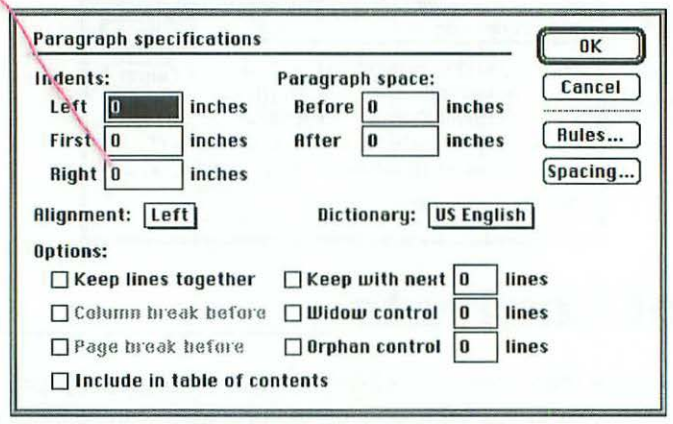


Figure 16-4: The Paragraph specifications dialog box contains the Include in table of contents option.

If you use style sheets to format your documents (and after reading Chapter 10, "Style Sheets," who could resist?), you can build a good table of contents without manually setting this option in every paragraph: Just change the definitions of the style sheets used to format the paragraphs that should be in your table of contents (chapter titles and major headlines) so that the Include in table of contents option is selected.

To do this, choose the Define styles command (Command-3) and select the first style used to format paragraphs that should be in the table of contents. Click the Edit button, then click the Para... button, then select the Include in table of contents option. Click OK twice to return to the Define styles dialog box if you want to modify other style sheets, or hold down the Option key and click OK if you want to close all open dialog boxes and return to your publication window. Both dialog boxes are shown in Figure 16-5.

Of course, it is best to apply the Include in table of contents option in all appropriate paragraphs when the style sheets you use are first defined. This ensures that it will be applied correctly to all the different files that make up your book. If you have already formatted your entire book, however, and need to modify the style sheet definitions to add the Include in table of contents option, you only need to do this in one chapter and you can then move these updated style sheet definitions to all of the other chapters in your book. Do this by opening each publication, choosing the Define styles (Command-3)

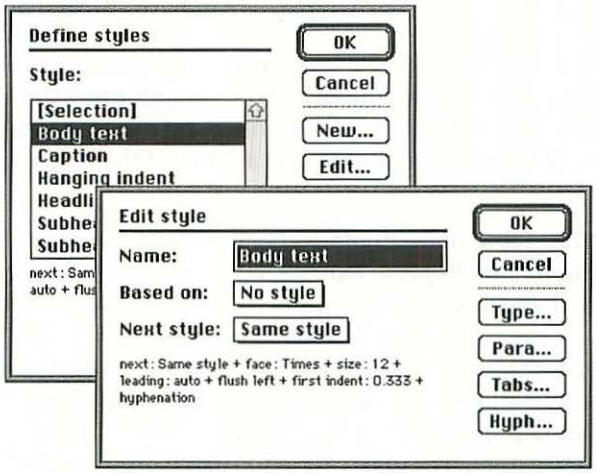


Figure 16-5: The Define Styles and Edit Styles dialog boxes.

command, and then using the Copy button to import the modified style sheets. Be sure to do this for each file in your book list or you will wind up missing the table of contents entries from the publications you forgot.

Creating the TOC story

After marking your table-of-contents entries, open the publication in which you want to lay out the table of contents. (Of course, if you are creating a table of contents for a document that is fully contained within a single PageMaker file, then no use of the Book command is necessary.) Select the Create TOC... command from the Utilities menu, and the dialog box shown in Figure 16-6 appears.

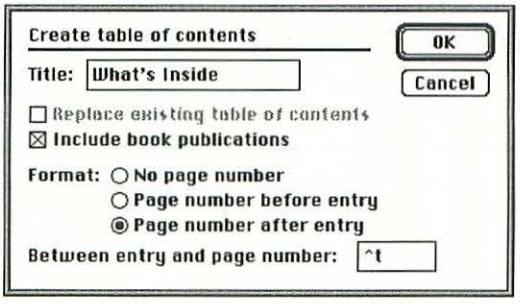


Figure 16-6 The Create table of contents dialog box.

The options in this dialog box determine how PageMaker scans your publications to gather table of contents entries, and how it formats the page numbers that it adds next to each entry.

These options include:

- **Title.** The title you enter here will be placed at the top of the new story that is created to hold your table of contents. You can enter any title you want or leave the default title of "Contents." It doesn't really matter what you enter here, because you will be able to edit this title after the table of contents has been generated.
- **Replace existing table of contents.** If the file you are working in already contains a table of contents, the Replace existing table of contents option will be automatically selected. If you deselect this option, you will create a second table of contents. You'll generally want to leave it selected, so the new table of contents replaces the existing one. When you replace an existing table of contents in this way, any manual editing you have done to the existing table of contents will be lost. (As you will see later in this chapter, you will manually edit the table of contents for a variety of reasons.)
- **Include book publications.** If your document does include several different PageMaker publication files, and you have used the Book command to build a book list, the Include book publications option is selected by default and table of contents entries will be collected from all PageMaker files in the book list. Deselect this option if you want to create a table of contents that contains only entries from the current file, ignoring other files in the book list.
- **Format.** This option determines where the page number is placed in each table of contents entry. The No page number option creates a table of contents that does not include any page number references; the Page number before entry option places the page number at the beginning of each entry in the table of contents; and the Page number after entry option places the page number at the end of each entry.
- **Between entry and page number.** This option determines what is placed between the entry and page number on each line of the table of contents. The default setting is ^t, which inserts a single tab between the entry and the page number. Other possible settings are shown in the following table.

Frequently used delimiter characters and the keys that produce them:

Character	*Keys*
White space	^w or ^ W
Tab	^t or ^T
Em space	^m or ^M
En space	^>
Thin space	^<
En dash	^=
Em dash	^_ (underscore)

After setting the options in the Create table of contents dialog box, click the OK button to begin the actual compilation or click the Cancel button to return to the layout without generating a table of contents.

Placing the table of contents

After PageMaker gathers all of the table of contents entries, a loaded text placement icon appears just as if you had imported a new story with the Place command. (Unless you were in the Story editor when the Create TOC... command was chosen, in which case the table of contents will appear as a new story window.) Place the table of contents like any other story, positioning the text placement icon between existing column guides before clicking the mouse or drag-placing to create a custom-sized text block.

Once in position, the table of contents text may be edited freely, using either the text tool or the story editor. Frequently you'll have to edit some of the text because it is too long, or you may get a few paragraphs that don't belong in the table of contents and need to be deleted. You're also likely to want to modify some of the formatting for your table of contents, but don't do that until you read the next section of this chapter, which introduces TOC style sheets. Figure 16-7 shows a placed table of contents.

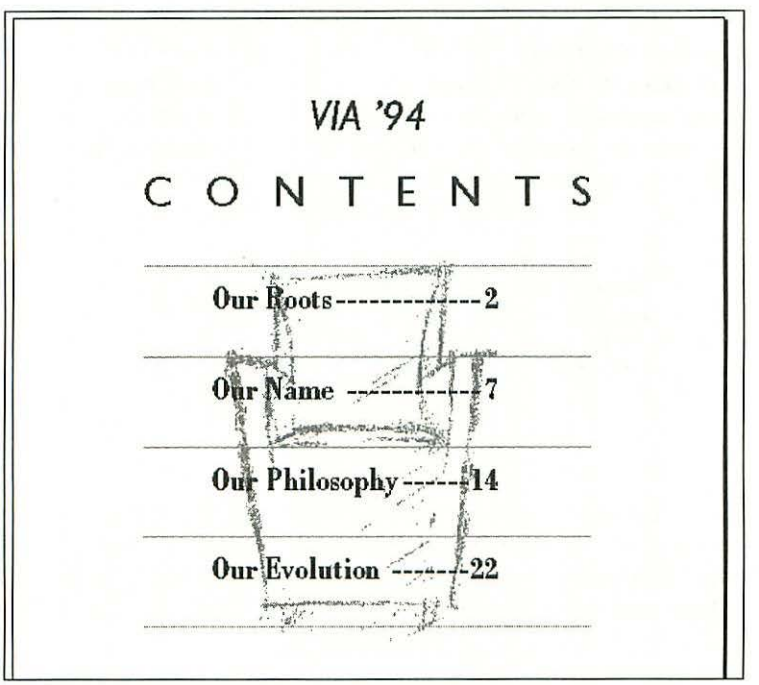


Figure 16-7: A placed table of contents .

Another thing to keep in mind about editing the table of contents is that you'll usually have to rebuild the table of contents several times as you create your publication, unless you have far more will power than I do and an actually wait until you are really finished before doing it for the first time. PageMaker gathers table of contents entries as they exist when the Create TOC... command is chosen, but that table of contents remains accurate only until you edit your publication in such a way that any text in the publication reflows (moves to another page). The table of contents is not linked to the paragraphs they refer to as they exist on the pages of your publications, so when a table of contents entry flows from one page to another, the table of contents is not automatically updated. This means that, although you may create the table of contents one or more times before you finish your document, it is mandatory that you re-create the table of contents as the very last step in finishing your document, after all other changes have been made to all files in the document.

After creating the table of contents that last time, when you are sure nothing in any publications in the document will be changed (or at least not enough to move items between pages), then you can do any final editing to the table of contents text and verify the text formatting in the table of contents.

Table of contents style sheets

If your publications are formatted with style sheets, the Create TOC... command automatically creates new style sheets that are used to format your table of contents entries. It adds one new style sheet for each existing style sheet that has that Include in TOC option selected. The new style sheets are named the same as the corresponding existing style sheets, with the letters TOC added to the front of their names, as shown in Figure 16-8.

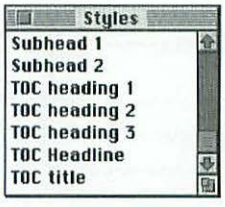


Figure 16-8: New style sheets are automatically created to help you format table of contents entries.

These new style sheets are initially formatted using the same options and attributes as the style sheets on which they are based, but you are free to modify them as necessary to properly format the text in your table of contents. In most cases this will mean setting smaller type sizes, less space between paragraphs, and new tab settings. Any

changes you make to the TOC style sheet definitions are not lost when the table of contents is re-created — so this method allows you to at least partially format your table of contents even before the final edition is created.

Indexing

A good index is also vitally important to the success of any long document, but creating a good index is one of the most tedious jobs associated with publishing. As a result, before indexing features like those in PageMaker were available, it was necessary to endure the tedium or hire a professional indexing service to create a good index. Using PageMaker's indexing features, however, you can produce a very professional index with a fraction of the effort formerly required . PageMaker allows you to create an index across all of the publications in your book, with up to three levels of indexed items, cross-references, and a great flexibility in the type of page number citations used by each index entry.

PageMaker's indexing abilities are best described as semiautomatic: First you manually mark each index entry in each publication and then PageMaker collects these entries and determines the correct page references. Specifically, a typical indexing project uses the following procedure:

- First, mark each text reference that you want included in the index. This can be done manually using the Index entry command, or the story editor's change command can be used to help automate this process.
- Next, review your index with the Show index command. This lets you review index entries alphabetically, making changes, adding or deleting entries.
- Then choose the Create index... command. This collects all of your index references, determines the page numbers on which the cited references appear, and compiles the index story.
- The index then appears as a story you can place into your publication just like any story imported using the Place command.
- Once the index is in position, you can edit the index text, correcting any problems or improving character or paragraph formatting.
- Finally, if your publication is edited in any way that would affect your index — changes to the position of text or the text content — you'll have to re-create the index and redo any index edits.

The following sections describe each of these steps in detail.

Marking index topics

The first step in creating an index in PageMaker is marking each item in the text that you want to include in your index. PageMaker refers to each item you include in your index as a *topic reference*. A topic reference can be any text of up to 50 characters, including words, phrases, or proper names. To mark text as a topic reference, select it with the text tool and then choose the Index entry... command (Command-;) from the Utilities menu. The Add index entry dialog box, shown in Figure 16-9, then appears.

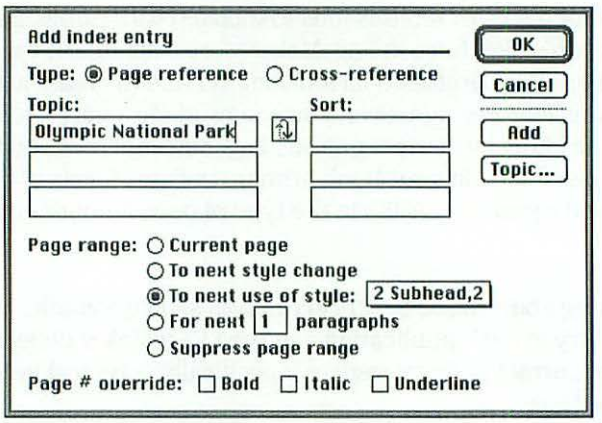


Figure 16-9: The Add index entry dialog box.

If you want to create an index entry at a certain spot in your text but don't want to use any existing text as your topic reference, set the text insertion point and choose the Index entry command (Command-;). The same Add index entry dialog box will appear, but no default text will be included as the topic reference.

The Add index entry dialog box includes the following options:

- **Topic**. The upper left section of the dialog box contains the topic option, which consists of three options boxes stacked below the word Topic. Any text that was selected when the Index entry command was chosen is automatically placed in the top option box, thus making this text the topic reference. You can modify this text as necessary to create the topic reference you desire.

  The second and third option boxes below the Topic option are used for secondary or third-level references. Figure 16-10 shows a second-level reference. Second- and third-level references expand and clarify index references for complicated topics. In this book, for example, there are a number of references to the general topic of style sheets. Rather than producing an index with a single style sheets entry of 10 or more page references, secondary references are used

to separate the style sheets entries into more specific topics such as Creating, Importing, For table of contents entries, and so on. The second-level style sheet reference of Importing could also have third-level references from word processors and from other PageMaker publications.

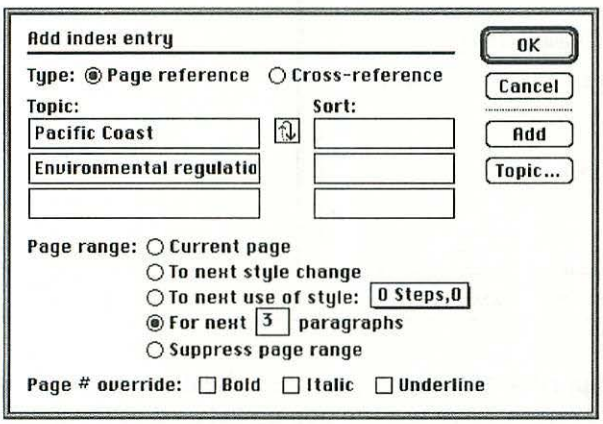


Figure 16-10: An Index entry that includes a second-level topic reference.

To enter a second- or third-level reference, click the text tool in the appropriate option box and enter the second- or third-level reference text. The reorder button, located next to the first index option box, is used to exchange the text between the first-, second-, and third-level index option boxes. If you need to reorder an entry, click this button until the topic references are nested as you require them.

The Topic... button. One problem with pulling topic references from your text, or entering them from the keyboard, is that any misspelling or terminology deviation will become a separate item in the index from that of the correct spelling or predominant terminology. For example, this book may contain references to both the LaserWriter and to the Apple LaserWriter. The best way to index these occurrences would be to have all index entries use one terminology or the other (probably Apple LaserWriter in this case) and have the other terminology cross-referenced (LaserWriter. *See* Apple LaserWriter).

To minimize this problem, PageMaker lets you check the current topic reference against a list of all existing topic references. This makes it easy to correct misspellings or select an alternate terminology so all index entries will match. To check a topic reference, click the Topic... button. The Select topic dialog box, as shown in Figure 16-11, then appears.

Your existing topic references (including first-, second-, and third-level refer-

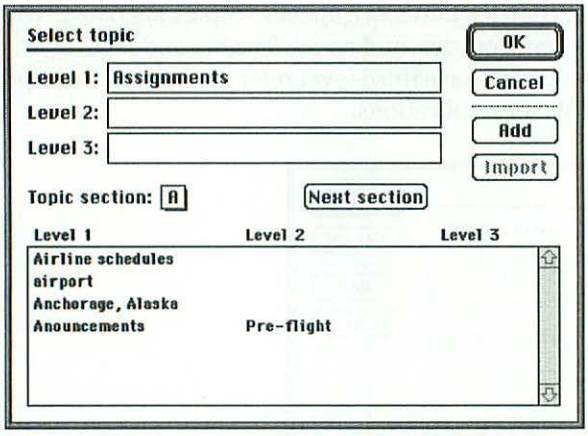


Figure 16-11: The Select topic dialog box.

ences) appear in the top portion of the dialog box. Set the cursor in the box of the reference you wish to check. Then use the pop-up list next to the Index section option to select the first letter of the reference or of any alternative terminology you think might be used for that reference. A list of existing index entries for the letter you select appears in the lower portion of the dialog box. To check another set of existing index entries, choose another letter from the Index section option, or click the Go to next button, which moves you to the next alphabetical index section that contains at least one index entry.

If you find an existing entry you wish to use instead of the current topic reference, highlight it and click the OK button, or double-click on the topic name. This will change the entry for the Topic option in the Add index entry dialog box. Click the Cancel button to return to the Add index entry dialog box without resetting the current topic.

- **The Import button.** In order to get the topic references you've used in other publications in your book list to show up in the listing at the bottom of the dialog box, you have to use the Import button. This makes your search for alternate spellings and terminologies more complete and makes it easier to perform semi-automatic indexing as described later in this section. When the Import button is clicked, a list of all publications in the current book list appears.

  The Import button will be dimmed if no book list has been created for the current publication or if all entries from the publications that are in the book list have already been imported.

- **Sort.** The Sort option in the Add index entry dialog box allows you to specify that a particular topic reference should be sorted as if it were spelled differently than it really is. For example, in most cases, topic references that begin with a number

are sorted as if the number were spelled out (*2nd* is sorted as *second*). So if a topic reference were *2nd base*, you would write *second base* in the Sort option, and when PageMaker alphabetized the index, the *2nd base* item would be sorted in alphabetical order within the *S*'s.

- **Range**. The Range options, as shown in Figure 16-12, determine which pages are included in the citation of the current topic reference. There are five options:

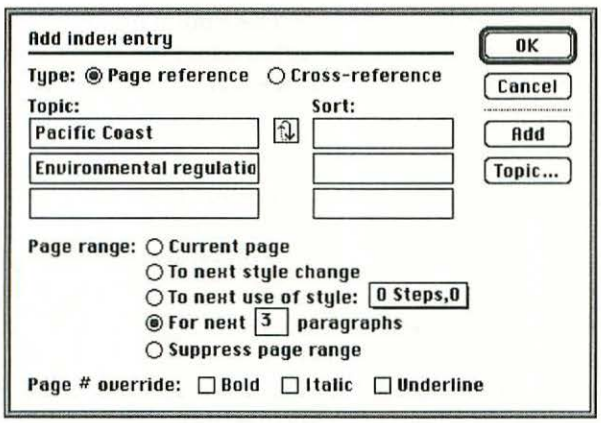


Figure 16-12: The Index entry dialog box range options.

Current page. When this option is selected, the index item lists only the specific page on which the topic reference is found.

To next style change. When this option is selected, the index item lists a range of pages, starting with the page on which the topic reference is found and ending with the page containing the first paragraph that has a style different from that of the paragraph containing the topic reference.

To next use of style. When this option selected, the index item lists a range of pages, starting with the page containing the topic reference and ending with the page that contains the first paragraph using the style sheet specified in the pop-up menu following the option.

For next__ paragraphs. When this option is selected, the index item lists the range of pages starting with the page containing the topic reference and ending on the page containing the n^{th} paragraph after the one containing the topic reference, where you specify *n* in the option box.

Cross-reference. This option is used to create cross-references. Cross-references allow you to include alternate terminology or spellings in the index. Using our previous example, you would add an entry for LaserWriter and then select the Cross-reference option and use the Topic button to select the Apple LaserWriter entry as the cross-reference.

To create a cross-reference entry, click the Cross-reference (x-ref) option and then click the X-ref... button. This brings up the Select topic dialog box, which you use to select the index item to which the current index entry will refer.

- **Reference Override.** In most cases, the text of each topic reference in your index and the page range for that entry will use the same type style. For some entries, however, you may want to use a bold, italic, or underline type style for the page reference to provide visual emphasis. The Reference override option makes it easy to do this: Just select the Bold, Italic, or Underline option in the Add index entry dialog box. If entries in your index are formatted using the selected type style already, the opposite style will be used. For example, if you select the Reference override: Bold option, but the text in your index is formatted as bold, then the page range will be formatted as not bold.

  Note that when you change the Reference override option, that setting remains the default for all subsequent index entries until you change it again. So you won't have to select these options repeatedly unless you want to set the reference override differently for different index entries. You usually don't want different index entries to use different reference overrides, because it will make your index unattractive and hard to read. You may, however, want to use one reference override for index entries and another for cross-references. In this case, be careful to correctly set the Reference override option one way when creating index entries and the other way for when creating cross-references.

  Even though the Reference override option will format your index text in a certain way, you are still free to manually format the text without restriction.

Before clicking OK to close the Add index entry dialog box, double-check your option settings. The process of editing an index entry is somewhat indirect, as described later, and it is much easier to catch mistakes early in this process. When you're sure everything is correct, click the OK button. This creates the index entry and closes the dialog box. Or click the Cancel button if you want to close the dialog box without creating the index entry.

In the layout view, there will be no visible result from your new index entry. In the story editor, however, a black diamond called an index marker will appear before each word or phrase that has been added to the index. If a word or phrase is indexed more than once, multiple index markers will appear. The main reason that you might index a word or phrase more than once is to cross-reference different terminologies. The first time you index the word Font, for example, you might add a standard page reference and a cross-reference from the word Typeface to the word Font. Or you might index a phrase like "Government regulations" both literally (as Government regulations) and as Federal regulations and perhaps several other common synonyms.



You may also find that two index markers appear before a word because it has been accidentally indexed twice. This can happen quite easily since there is no sign in the layout view that a word or phrase has been indexed. If you locate a twice-indexed word, you can remove one of the index entries by simply deleting one of the index markers.

Indexing tips and shortcuts

PageMaker includes a number of keyboard shortcuts and other commands you can use to complete indexing projects more quickly.

Quick index with defaults

To index a selected word or phrase without changing any of the default options in the Index entry dialog box, use the Command-Shift-; (semi-colon) keyboard shortcut. This indexes the selected text without opening the Add index entry dialog box, with the Range option set to Current page and no second- or third-level references included. You can later modify the options for this entry by selecting the text and choosing the Index entry... command, or using the editing capabilities of the Show index... command, as described later.

Indexing names and titles

To index a proper name, select the name and press Command-Shift-Z. This indexes the name last name first. So if you index the name Robert Zimmerman, it will appear in the index as Zimmerman, Robert. To use this trick for names that have more than two words (like Hillary Rodham Clinton, or J. R. Ewing), you must insert a non-breaking space character by pressing Option-spacebar between each word except the last two. In these examples, the non-breaking spaces would have to be inserted between *Hillary* and *Rodham*, and between *J.* and *R.*, so the resulting index entries would be *Clinton, Hillary Rodham,* and *Ewing, J. R.*

Indexing with search and replace

When creating an index for a large publication, with many topic references and many occurrences of each topic reference, you can ensure that your index is complete by working in the story editor and using the Change... command. The Change... command

allows you to search for all occurrences of a particular word or phrase in the current publication or in all open publications and add that word to your index. To do this, you enter the word or phrase you want to index into the Find what option box and enter ^; (caret + semicolon) into the Change to option box. Click the Change All button, and every instance of your word or phrase is now in your index.

If you want to index only certain instances of the word or phrase or need to change the options in the Index entry dialog box, use the Find button instead of the Change All button, and then use the Index entry command and Change or Find next buttons as necessary.

Defining index topics in advance

In most cases, you'll assign topic references as you go through your publications adding index entries. Alternatively, if you know in advance the topic references you want to use in your index, you can enter your list of topic references in advance. Doing this allows you to verify that as you add index entries, each correctly corresponds to your pre-defined index goals.

To enter your list of topic references, choose the Index entry command (Command-;) from the Utilities menu, and then click the Topic... button. The Select topic dialog box will then appear. Enter each topic reference you want to add into the Level option boxes (you may enter a main reference or a secondary or third-level reference) and then click the Add button. Repeat this procedure until all of your topic references have been added. The lower portion of the dialog box displays a complete list of all existing reference topics, divided alphabetically, as illustrated in Figure 16-13.

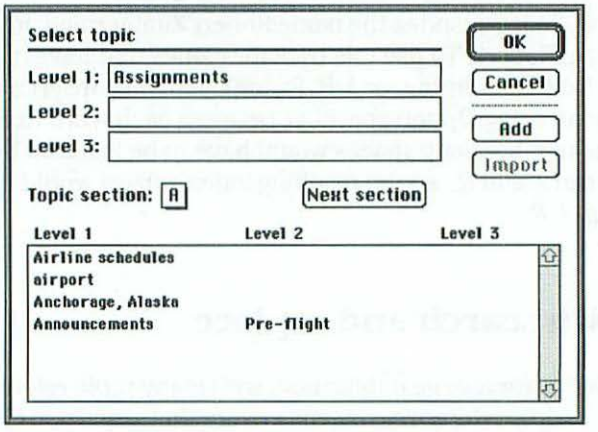


Figure 16-13: Existing topic references are listed in the Select topic dialog box.

After you have entered all topic references, click the OK command to close the Select topic dialog box and then click Cancel to close the Add index entry dialog box. (Use the Cancel rather than the OK button so you don't add a new index that isn't correctly attached to a topic in your publication.) You can then open other publications in your book and use the Import button in the Select topic dialog box to copy your master topic reference list into each publication.

Editing topic references

After you have indexed a number of topic references, you should review your index entries before creating the final index. This may reveal some missing index entries or alert you to index entries that need to be edited before they appear in the final index. Use the Show index... command in the Utilities menu to quickly review the current index entries for all publications in the current book list.

Using the Show index dialog box

Choosing the Show index... command causes PageMaker to read the index entries for the current publication and all other publications in the book list. If you want to limit the list to only entries from the current publication, hold down the Shift key when you choose the Show index... command. A progress dialog box keeps you informed as entries are read, and then the Select topic dialog box appears as shown in Figure 16-14. This is the same dialog box you saw when using the Topic... button in the Add index entry dialog box; it lists all of the existing topic references and the page references that are currently assigned to these topics. As you learned earlier, this dialog box displays topic references one alphabetical section at a time. Use the Index section pop-up or the Go to next button to change to another alphabetical section of the entries.

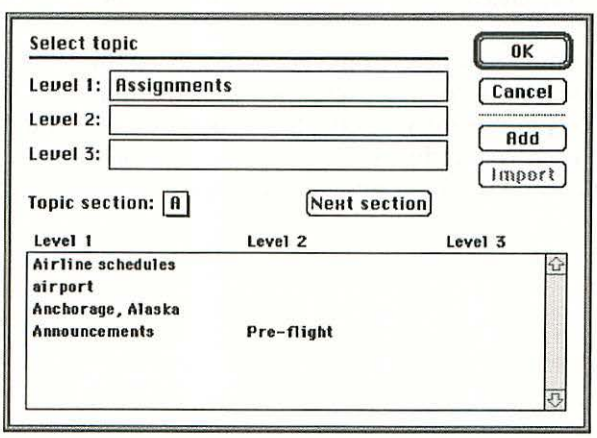


Figure 16-14: The Select topic dialog box.

What you see in this dialog box is an alphabetical list of all topic references at level 1, level 2, and level 3, in addition to the current page reference. If any of your index entries are not found on a specific page, one of the following symbols may appear in the Reference column:

Symbol	*Meaning*
PB	Pasteboard
LM	Left Master page
RM	Right Master page
OV	Overset Text (beyond end of a text block)
UN	Unplaced text (in a story editor window)
?	Location uncertain

Editing, adding, and deleting topic references

From within the Show index dialog box you can edit any topic reference, or the options associated with that topic reference, by selecting the topic reference in the list and then clicking the Edit... button. The Add index entry dialog box then appears so you can modify the topic reference or its options. The use of these options was discussed in the previous section of this chapter.

From the Show index dialog box you can also add new topic references if they will be cross-references to other existing index entries. To do this, click the Add... button, and enter the name of the new topic reference in the Add index entry dialog box. The Cross-reference range option will be selected automatically. To assign a cross-reference, click the X-Ref button and select one of the existing topic references from the Select topic dialog box. Then click the OK button. You can now enter new topic references that need corresponding page references from within the Show index dialog, shown in Figure 16-15.

You can also delete topic references from your index using the Show index dialog box. Just select the entry you want to delete and then click the Remove button. The selected topic reference will be permanently deleted from your index. (If you delete any topic references and then wish you hadn't, click the Cancel button to close the Show index dialog box and the deletion will be effectively undone.)

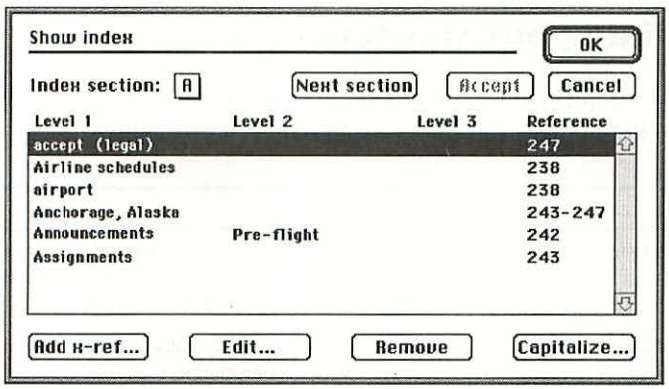


Figure 16-15: The Show index dialog box.

Capitalizing topic references

A new button in this dialog box in PageMaker 5, the Capitalize... button, lets you fix a common problem with index entries: incorrect capitalization. Unfortunately, this button is not available if your publication has a book list — it only works when indexing a single file. (Why does it only work on a single file? No good reason I can imagine. Although I'm sure it was easier to program this way...) You can use the Capitalize... button to capitalize the first word of any selected entry, or all level 1 entries in your file, or of all index entries in the file. To capitalize a single entry, select that entry before clicking the Capitalize button. In the Capitalize dialog box (shown in Figure 16-16), select one of the three options and then click OK to return to the Show index dialog.

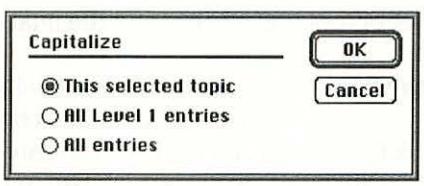


Figure 16-16: The Capitalize dialog box.

When you are finished checking or editing the index entries, click the OK button to save any changes you have made to the index and return to the layout, or the Cancel button to return to the layout without saving changes.

Show index dialog box shortcuts

Aldus added a number of new keyboard shortcuts to the Show index dialog box in PageMaker 5 that can help you do "index housekeeping" very easily:

Keyboard Shortcut	*Result*
Option + Add X-ref button	Deletes all index entries added since the Show index dialog box was opened, or since the Accept button was clicked.
Option + Remove... button	Undeletes and index entries deleted since the Show index dialog box was opened, or since the Accept button was clicked.
Command + Option + Remove... button	Deletes all page references from all index entries.
Command + Shift + Remove... button	Deletes all cross-references from the index.
Command + Option + Shift + Remove... button	Deletes all index entries from the index.

Creating the index

When all of your topic references have been marked and your publication has stabilized to the point where text will no longer be flowing between pages, you are ready to create the actual index. You can create the index before all of your topic references are marked or when the layout is still in flux, but if you do, you will have to re-create the index later to get the final set of topic references and the final correct page references.

To create the index, open the PageMaker publication that will contain the index layout and use the Book... command (as described earlier in this chapter) to create or verify the book list. When the book list is correct, choose the Create index... command from the Utilities menu, and the Create index dialog box, shown in Figure 16-17, appears.

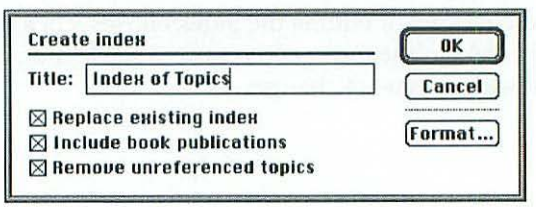


Figure 16-17: The Create index dialog box.

This dialog box offers four options:

- **Title.** The Title option is used to enter the text that will appear as the header of the new index. You can edit this title after the index has been created, so the text entered here is not very important.
- **Replace existing index.** The Replace existing index option is automatically selected if the current file already contains an index, but you may want to deselect it. This option should be selected if you want the new index to replace the existing index in the current layout. Remember that if you have manually edited the existing index, replacing it will cause all your edits to be lost. If the current file contains more than one index, the most recently created index will be considered the existing index.
- **Include book publications.** The Include book publications option, which is selected by default, causes the index entries from all PageMaker files in the current book list to be included in the index that is generated. If you want to create an index that contains only entries from the current file, regardless of the number of files in the current book list, deselect this option.
- **Remove unreferenced topics.** This option, when selected, causes the new index to remove any topic references that do not occur at least once in the indexed text. If, for example, you had created an index entry for the name Bugs Bunny and later deleted the only paragraph containing the name Bugs Bunny, use of this option would cause the name to be removed from the index. If this option were not selected in this case, Bugs Bunny would be included in the index, without a page reference.

The Format... button in the Create index dialog box provides access to a number of additional options that control the index compiled by the Create index command.

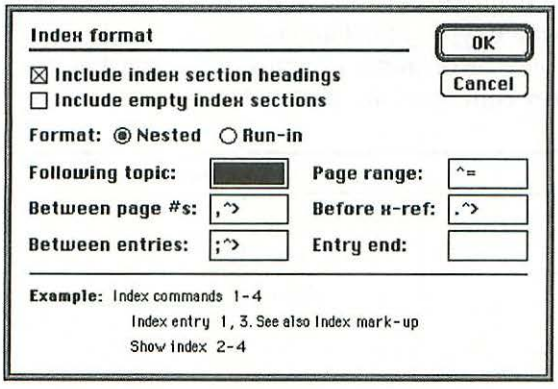


Figure 16-18: The Index format dialog box.

The options in the Index format dialog box, shown in Figure 16-18, cover:

- **Include index section headings.** When this option is selected, the name of each alphabetic section of the index will be included in the index. When this option is not selected, no section headings are included in the index, although space is placed between sections.
- **Include empty index sections.** When this option is selected, alphabetic sections of the index that do not contain any topic references are included in the index. When it is deselected, only sections of the index containing at least one topic reference are included.
- **Format.** The index PageMaker creates can be in one of two formats — Nested or Run-in. In the Nested format, each first-level topic reference is placed on its own line, with second- and third-level topic references given their own lines, indented under the first-level item. In the Run-in format, each first-level topic reference begins a new line, but the second- and third-level topic references follow the preceding level, continuing on the same line. New lines are started only when the paragraph specifications of the index text force text to wrap to a new line. Figure 16-19 compares the Nested and Run-in formats.

```
References                    References:  cross-references
  cross-references      100, 1551-1553;  page references
  page references       102, 1044;  topic references 115,
  topic references      115,121, 198
```

Figure 16-19: Examples of the Nested (left) and Run-in (right) index formats.

In order to separate topic references, page references, entries, and cross-references, special characters called delimiters are inserted in the index. The remaining options in this dialog box control which types of delimiters are used in the various circumstances. Many of the characters used as delimiters, such as the en dash and en space, are produced with special key combinations, as listed here.

Character	*Key Combination*
White space	^w or ^ W
Tab	^t or ^T
Em space	^m or ^M
En space	^>
Thin space	^<
En dash	^=
Em dash	^_ (underscore)

- **Following topic.** The entry made for this option determines the character that will be placed between each topic reference and the page numbers or cross-reference text. The default is two en spaces.
- **Page range.** The entry made for this option determines the character that will be placed between page numbers when a range of pages is listed. The default is an en dash.
- **Between page #s.** The entry made for this option determines the character that will be placed between multiple page references to a single topic reference. The default is a comma and an en space.
- **Before x-ref.** The entry made for this option determines the character that will be placed between a topic reference and its cross-reference text. The default is a period and an en space.
- **Between entries.** The entry made for this option determines the character that will be placed between secondary entries in the Run-in format. The default is a semicolon and an en space.
- **Entry end.** The entry made for this option determines the character that will be placed after the final topic reference when using the Nested format, or after each reference when using the Run-in format. There is no default character.

After completing all the options in the Index format dialog, click the OK button to return to the Create index dialog box. If additional changes are not required in the Create index dialog box, click the OK button to begin the index generation.

If the Include book publications option was selected, and any of the publications in the current book list are not in their original location, a Find pub dialog box, as shown in Figure 16-20, will appear. Use the scrolling file list and the Drive and Eject buttons to locate any publications that have been moved, or use the Ignore or Ignore all buttons to create the index without the entries from any missing publications. If the name of any publication has changed, highlight the new file in the scrolling list and click the OK button to include the renamed publication in your index in place of the file that cannot be found.

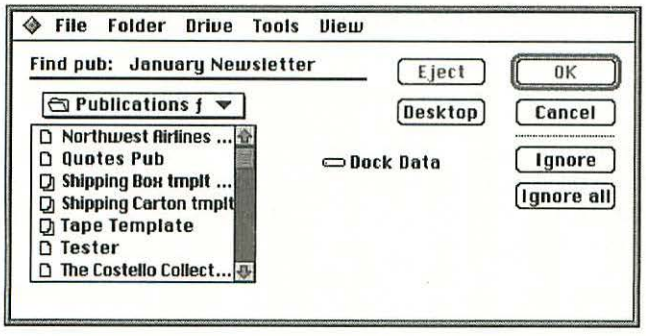


Figure 16-20: The Find pub dialog box.

The process of creating your index may take several minutes, depending on the number of index entries that are included. The progress of the index generation will be shown in a progress dialog box. When the index is complete, one of three events will occur:

- If the Replace existing index option was selected, the new index will be placed in the text blocks that currently hold the previous version of the index.
- If you are in the layout view, and the Replace existing index option was not selected, a text placement icon will appear. You can then use the text placement icon to position and flow the index. See Chapter 7, "Creating Text," for information on using the text placement icon to flow text.
- If the story editor is open, and the Replace existing index option was not selected, the index will appear in a new story window. You can edit the index text, if desired, as described in the next section. To place the index into your layout, choose the Place... command in the File menu. This will cause a text placement icon to appear; this icon can be used to flow the index text into the current publication.

Editing and formatting the index

Once placed, your index text can be edited and manipulated just like text imported from a word processor or created with the text tool. You can change any text or paragraph attributes in the index, modify the index style sheets, or apply new style sheets to the index text. Note that PageMaker automatically creates style sheets for your index entries and tags your entries with these style sheets, just as it did for your table of contents entries. These style sheets are:

- **Index level 1**. This is the style sheet used to format first-level index entries.
- **Index level 2**. This is the style sheet used to format second-level index entries. It will be created only if your index includes second-level entries.
- **Index level 3**. This is the style sheet used to format third-level index entries. It will be created only if your index includes third-level entries.
- **Index section**. This is the style sheet used to format the section headings of the index.
- **Index title**. This style sheet is used to format the index title.

You can therefore reformat your entire index by modifying the formatting definitions of these style sheets. To do this, use the techniques explained in Chapter 10, "Style Sheets." You can also format the text directly, overriding the current style sheet applications, or tag your index entries with other style sheets.

You'll always want to take a very careful look at your index, searching for improper capitalization, topic references that are supposed to be identical but aren't, and ensuring the overall consistency of the entries. You can correct problems in your index in two ways: Make corrections in your publication files and in the Show index dialog box and then re-create the index, or edit the index story directly. If you will be using your publication files again in the future or aren't finished creating or editing the publication itself, you should definitely make corrections in the actual files and Show index dialog box. If you choose to make corrections directly in the index story, remember that these corrections will be lost if you have to later re-create the index for any reason (such as if further editorial or layout changes make text flow across pages in any publication.) At a minimum, if you do not want to make corrections in the actual files and Show index dialog box, you should hold off on performing the edits to the index story until you are sure that there will be no changes in the publication files.

Links and File Management

When you import a text or graphics file into a PageMaker publication, PageMaker automatically notes the location from which the imported file came (the drive and folder it was in) and the date and time the file was modified. This information is used later to determine if the original file has been modified since it was imported into PageMaker, and in some cases, to reduce the amount of disk space consumed by PageMaker files. The relationship between PageMaker and the external text and graphic file is called a *link*. Similar details are tracked for elements imported using the Subscribe to or Insert object commands.

PageMaker has three commands that let you control the links between original files and your publication: the Links... command in the File menu, the Link options... command in the Element menu, and the Link info... command in the Element menu. With these commands, you can find out if the external versions of your text or graphic elements have been modified or the page number on which elements exist within your publication. You can also substitute one file for another by changing the link (or reconnect a file that has been moved to a new location on your hard drive), unlink files that you don't want to remain connected, and control the size of your publications by controlling which graphic files are fully stored within your publication.

The Links command

The Links... command (Command-=) is the most powerful of the three link commands, and the one you will use most often. Choosing the Links... command brings up the Links dialog box, which presents a list of all the text and graphic files that have been

imported into the current publication. This list, as shown in Figure 16-21, gives the name of the file that was imported, the kind of file it is (Text, Image, EPS, PICT, OLE-linked, OLE-embedded, Subscriber), the page in the publication where the file is located, and a symbol indicating the status of the link.

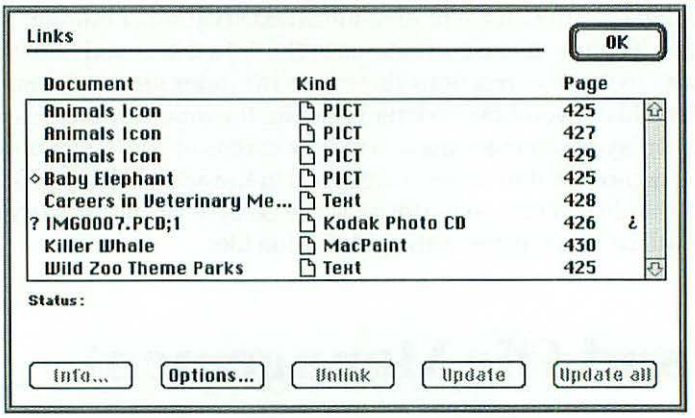


Figure 16-21: The Links dialog box.

The symbols appear before each filename in the list. When a particular file is selected in this list, the meaning of that file's link status symbol appears just below the scrolling window (next to the word status). The link symbols:

- **No Symbol.** If no symbol precedes the document name, the link is up-to-date, or no link information exists.
- **NA.** If the letters "NA" appear before a document name, there is no link information available, either because the document was pasted into your publication and no links exist, or because it is an OLE-embedded object.
- **Question Mark.** When a question mark appears, PageMaker is unable to locate the external file from which the file was imported. If the file has been moved or renamed and you would like to re-establish the link, or if you would like to link a different file, use the Info... button, as described later.
- **Solid black diamond.** When a solid black diamond appears before a filename, the external file has been modified since the text or graphic was imported into (or exported from) PageMaker, and this element is set (via the Link option defaults dialog box) for automatic updating. The newer version of this element will be brought into the publication the next time it is printed or opened. You can force the new element to be imported earlier by using the Update or Update all buttons.
- **Open diamond.** When an open diamond appears before a filename, the external file has been modified since the text or graphic was imported into (or exported from) PageMaker, but the element is not set for automatic updating in the Link

option defaults dialog box. If you want to import the newer version of the external file, select the element name and then click the Update button.

- **Open triangle.** When an open triangle appears before a filename, both the external version of the element and the version of the element stored within your publication have been modified. If you select this element and click the Update button, the current external version will be imported and will overwrite the current version that exists in your publication, losing all of the changes that were made to that internal version.

The Page column lists the page number where the element was placed. If the imported element does not appear on one of the publication pages, one of the following symbols will appear:

- **Page#?.** The element is an inline graphic whose position has not yet been determined; the page number is currently unknown. When the story containing the graphic is placed, this symbol will be replaced with an actual page number.
- **LM.** The element is positioned on the left master page.
- **RM.** The element is positioned on the right master page.
- **PB.** The element is positioned on the pasteboard.
- **OV.** The element is hidden in a text block that has not yet been fully placed. When the text block containing the graphic is fully placed, this symbol will be replaced with an actual page number.
- **X.** The linked element is a story window that is open in the story editor and has not yet been placed. When the story containing the element is placed, this symbol will be replaced with an actual page number.

At the bottom of the Links dialog box, four buttons appear: Info..., Options..., Update, and Update all.

- **Info...** is used to select a new file to link to the currently selected element. This button operates exactly like the Link info... command, as described in the next section of this chapter.
- **Options...** brings up the Link options dialog box, which presents three options. When the Store copy in publication option is selected, a copy of the text or graphic element is kept in your PageMaker publication. This option is selected automatically for all text elements and cannot be deselected. When this option is not selected, only a screen image of the element is kept in the publication, and the external disk file is accessed when the actual element is needed for printing. In this case, changes made to the external file must be used by PageMaker in order to print the publication.

When the Update automatically option is selected, each time the publication is opened or printed, PageMaker determines if the linked file has been modified. If it has been modified, PageMaker imports the new version for use in your publication. When using this option, remember that any modifications you make to the copy of the element in your publication will be lost the next time the element is updated.

The Alert before updating option — which is available only when the Update automatically option is selected — determines whether PageMaker asks you to confirm the element update each time a new external disk version is found. When this option is selected, a dialog box will appear before the update takes place, thereby allowing you to cancel the update. If this option is not selected, automatic updates occur without warning each time your publication is opened or printed.

- **Update** replaces the current version of the selected element that is used in your publication with the newer version as found in the linked file.
- **Update all** replaces all linked elements in the publication, not just the one currently selected, with new versions as found in the linked files.

When you have finished modifying link information, click the OK button to close the Links dialog box. If you have modified any elements by updating links, these changes will now be reflected in your publication. You may want to examine your publication carefully to verify that all updated text is positioned properly and updated graphics are sized and positioned correctly.

The Link info command

The Link info... command, found in the Element menu, brings up the Link info dialog box (shown in Figure 16-22) just like the Link info button in the Links dialog box. It is available as a separate command so that you can select one text or graphic element and check the link info of one specific element without having to go through the Links dialog box (and endure the associated wait while the Links dialog box checks every link in your publication.)

The scrolling window on the left side of this dialog box shows the contents of the folder where the linked file was originally found, with the linked file selected in some cases. The link information is presented on the right side. If PageMaker cannot locate the folder where the linked file was originally found, or if the linked file no longer exists, the correct folder or file will not be displayed in the scrolling file list.

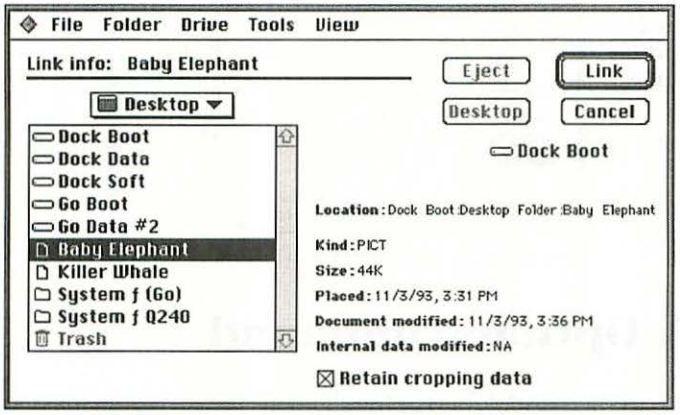


Figure 16-22: The Link info dialog box.

If PageMaker has correctly located the linked file, and you do not wish to change this link, click the Cancel button to exit the Link info dialog box. Clicking the Link button causes PageMaker to replace the copy of the element as it currently exists within your publication with a copy of the element as it exists in the external file, regardless of whether the external file has been modified since it was imported into PageMaker.

You can determine if the external file has been modified since it was imported into PageMaker by comparing the dates and times listed for the Placed and Document modified lines on the right side of the dialog box. The Internal data modified line tells you when the copy of the element as it currently exists in your publication was last modified. If this date/time is later than the Placed date/time, some changes have been made to the element, and these will be lost if the link is updated. (You can also check the status of the link before updating it by closing this dialog box with the Cancel button and then using the Links... command from the File menu to check the current link status and update it, if necessary.)

You can also update the link manually, relinking a file that has been moved or renamed, or selecting a new file that you want to use as the source of text or graphic image for the current element. To do this, locate the file you want to link, select the filename, and click the Link button. This causes PageMaker to replace the current element with the information from the file you have selected.

If the Link button is clicked, and the result of the link update will be the loss of modifications made to the element inside PageMaker, a dialog box like the one shown in Figure 16-23 appears, warning you of the effect your link will have. Click the Yes button to complete the link and discard the current element or the No button to cancel the link and leave the element unchanged in your publication.

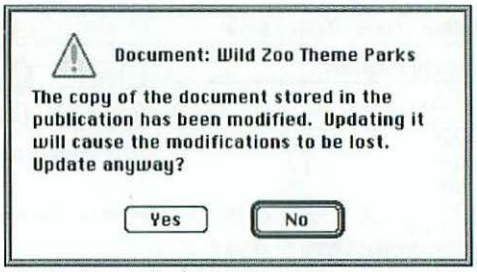


Figure 16-23: The Link update alert box.

The Link Options command

The Link Options... command, found in the Element menu, works just like the Link options button in the Links dialog box but lets you bypass the Links dialog box to directly verify or alter the link options for any selected text or graphic element. It also allows you to set the default link options, which cannot be done using the Link options button in the Links dialog box.

To see the link options for any imported element, select the text or graphic with the arrow tool, and then choose the Link options... command. The Link options dialog box, as shown in Figure 16-24, will then appear. This dialog box presents three link options:

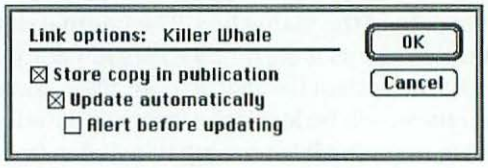


Figure 16-24: The Link options dialog box.

- **Store copy in publication.** When the Store copy in publication option is selected, a copy of the text or graphic element is kept in your PageMaker publication. It is selected automatically for all text elements and OLE-linked objects and cannot be deselected. It cannot be used for OLE-embedded objects.

  For graphic objects (except OLE objects), selecting this option causes a complete copy of the graphic file to be stored inside the PageMaker publication file. When it is not selected, only a screen image of the element is kept in the publication, and the external disk file is accessed when the actual element is needed for printing. In this case, PageMaker accesses the external file when printing the publication, so if you plan to print from another location, you have to be sure to take the externally linked graphic files along. You can do this by using the Copy linked files for remote printing option in the Save as dialog box.

- **Update automatically**. When the Update automatically option is selected, PageMaker determines whether the linked file has been modified each time your publication is opened or printed. If the element has been modified, PageMaker imports the new version for use in your publication. If PageMaker cannot find the external element when opening the file, you will be prompted to locate it. When using this option, remember that any modifications you make to the copy of the element in your publication will be lost the next time the element is updated.
- **Alert before updating**. The Alert before updating option, which is available only when the Update automatically option is selected, determines whether PageMaker asks you to confirm the element update each time a new external disk version is found. When this option is selected, a dialog box will appear before the update takes place, allowing you to cancel the update. If this option is not selected, automatic updates occur without warning each time your publication is opened or printed.

To modify the default link options, select the arrow tool from the toolbox, click on the pasteboard or at some location on the current page where no element is located (so that nothing is selected), and then choose the Link options... command from the Element menu. The Link options: Defaults dialog box appears as shown in Figure 16-25. This dialog box presents the same options as the regular Link options dialog box, but at this time their setting determines the default used by all text and graphics that have not yet been imported.

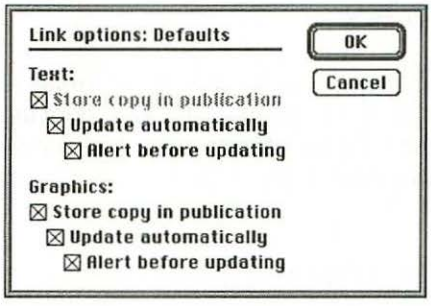


Figure 16-25: The Link options: Defaults dialog box.

After setting the options for both text and graphic defaults, click the OK button to save the new defaults or the Cancel button to return to the publication without saving default modifications.

Working with links

Each time you open a publication, or print from a publication, PageMaker checks the status of all linked elements and executes any scheduled automatic updates. If the linked file cannot be found for an element that is not stored in the publication and is scheduled for automatic updating, the Cannot find dialog box, shown in Figure 16-26, appears. Using this dialog box, you can locate an element that has moved to another folder or drive, or you can link a new file that has replaced the old version of the file.

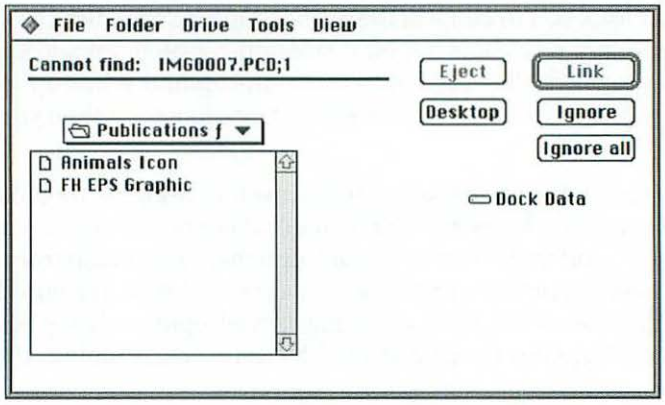


Figure 16-26: The Cannot find dialog box.

Saving and links

When linked graphic elements are not stored in your publication file, it is easy to forget to include these files when backing up publications or copying publications to disk for transportation to another site. To avoid these mistakes, the Save as dialog box, shown in Figure 16-27, includes two options: the Copy Files for remote printing option and the Copy All linked files option.

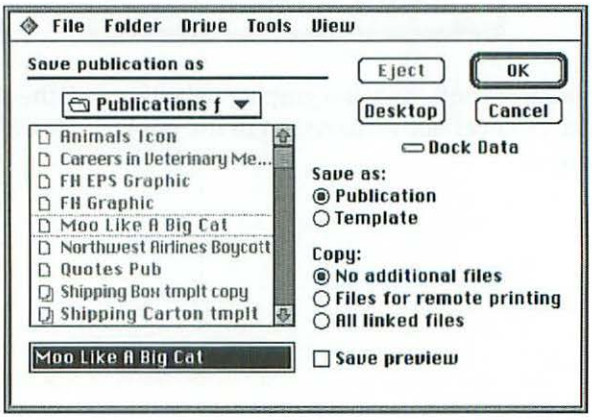


Figure 16-27: The Save as dialog box provides options for copying linked files.

The Copy Files for remote printing option causes a copy of each file that is not stored in your publication to be placed in the same folder in which the publication is saved. The Copy All linked files option causes every linked file, whether stored in the publication or not, to be placed in the same folder in which the publication is saved. Of course, unless you are saving to some type of removable cartridge or tape, the total size of all files may exceed the available storage space on your disk, and unfortunately PageMaker's save operation will not prompt you for multiple disks during the save operation. Instead, it provides you with an error dialog box. In this case, save the publication and its linked files to a folder on your hard drive and manually copy them onto as many disks as are necessary.

Summary

- The Book... command lets you create a list of PageMaker publication files to be treated or printed as a single document for purposes of creating a table of contents and index, with a single command.
- You don't have to build a book list in every publication in your book, but you do need one in the file that will contain the table of contents and index. You can export a book list from one publication to all others in that book list by holding down the Command key while choosing the Book... command.
- To create a table of contents, you must first mark the paragraphs you want to include with the Include in TOC option in the Paragraph specifications dialog box. You can also use this option in your style sheet definitions. Then open the publication in which you want to lay out the table of contents, verify that the book list is accurate, and choose the Create TOC... command.
- You can edit the table of contents text or change its formatting, but both will be lost if you later re-create the table of contents. The best way to format the text in the table of contents is by using the TOC style sheets that PageMaker automatically creates.
- To mark index entries, select the word or phrase you want to include and choose Index entry from the Utilities menu. For each index entry, you can specify up to three levels of topic references and select among five different methods of tracking page references. You can also create cross-references between topic references.
- To quickly index a word or phrase, select it and press Command-Shift-;.
- The Show index command lets you preview your index, checking all topic references and page references.
- Creating an index is much like creating a table of contents. Use the Create index command, then place the new story. Style sheets are created automatically, and you can edit these or edit/format the text directly.
- Text files and embedded OLE files are automatically saved within your publication files. You can control whether graphic files are saved inside your publication or linked externally.
- The Links command produces a list of all elements used in your publication and their link status. From the Links dialog box, you can modify, update, or remove links between elements in your publications and external text and graphic files.

Printing Publications

CHAPTER 17

In This Chapter

- Things to worry about before you print
- A PostScript printing overview
- Printing to non-PostScript printers
- The Print... command and dialog boxes

Printing is what PageMaker is all about. Getting the pages of your publication out of the computer and onto real paper so that they can be reproduced in quantity and distributed to the world. Or around the office. Or at least so you can mail one to your mother.

Printing your publication can be extremely easy or it can be somewhat complex, depending upon the colors used in the publication, the kind of printer you'll be using, the way that you'll be reproducing your document, and the level of quality you're trying to achieve. To get the best printed output from PageMaker, there are a number of things you have to do, and the first part of this chapter focuses on the commonly overlooked issues you have to worry about before you print your document. This is followed by a complete review of the myriad options found in the cascading dialog boxes of the Print... command.

Things to Worry About *Before* You Print

Most people don't think about printing until they're actually ready to go for the Print... command. But the fact is that most printing problems are caused by decisions made while laying out the publication and adding text and graphic files or specifying colors. Following is a list of things you should know to produce pages that have the best chance of printing quickly and without incident.

- **Page size versus Paper size.** In order to print your publication at full size, the Page size you specify in the Page setup dialog box must be the same size or smaller than an available paper size in your printer. If your page size is larger than your paper size, each page of your document will have to be printed either at a reduced size or in sections (tiles). Both of these procedures are described in this chapter. Paper sizes available in your printer are listed in the Print document dialog box, which is also described later in this chapter.

- **Imageable area.** Most printers cannot print close to the edges of the paper due to an *unprintable margin* area. For laser printers, this area is usually ⅜ inch to ½ inch. Imagesetters can usually print edge to edge on any size paper. Once you select the appropriate PPD file for your printer in the Print document dialog box, the imageable area is listed in the dialog box. Check these specifications before deciding on margins for your document or placing any elements within the margin area. Items positioned in this unprintable margin will simply not appear on the printed page unless the publication is printed at a reduced size.

- **Scaled graphics.** Imported TIFF or bitmapped graphics will look best if you don't resize them, or if you resize them based on the resolution of your final output device. PageMaker makes it easy to do this by providing a *magic stretch* feature that calculates acceptable sizes of reduction and enlargement. To use this feature, first make sure the correct printer type is chosen in the Chooser, and the correct PPD file is chosen in the Print document dialog box, and then hold down the Option key while resizing the graphic. Doing this limits the resizing to only specific percentages that will maintain maximum image quality on the targeted printer. For more details about this feature, see Chapter 11, "Graphic Elements."

- **Fonts.** Three kinds of fonts are available for the Macintosh—*laser fonts* (which are also known as PostScript fonts, outline fonts, or Type 1 fonts), *ImageWriter fonts* (which are also known as non-laser fonts), and *TrueType fonts*. See Figure 17-1 for a comparison. When preparing publications for final output on any PostScript laser printer or imagesetter, be sure to use only laser fonts or TrueType fonts. For other kinds of printers, you are best off using TrueType fonts or using PostScript fonts along with the Adobe Type Manager (ATM).

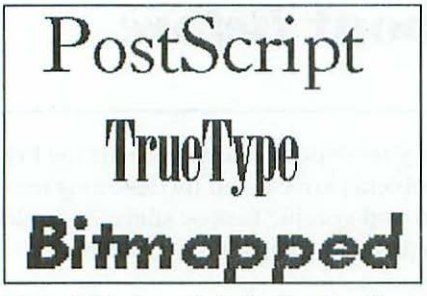


Figure 17-1: Laser fonts (top) or TrueType fonts (center) produce smooth curves and high-quality output. Non-laser fonts (bottom) produce jagged-edged type when printed on PostScript printers.

- **Text blocks.** When text blocks are not created properly, you'll often wind up with text that is not aligned as you expected or with missing text that is overset (unflowed) at the end of the text block. Generally speaking, you want to create your publication with as few text blocks as necessary, position most text blocks within column guides or ruler guides, and not create text blocks that are too much wider than the width of the text they contain.
- **Delete unused elements.** Many printing problems are caused by elements that aren't even supposed to be printed. Before you print, use the Select all command from the Edit menu and look for text blocks that contain no text (they might have a font definition that will produce a missing font error message), items that are totally covered up by other items, or elements that were dragged to the pasteboard but accidentally sit partially on the publication page.

An Overview of the Printing Process

Printing is an important step for your publication, whether you're going to output the final copy of your publication or just create a printed proof for review. Forgetting the many options in the printing dialog boxes for a moment (these are examined in detail in the next section of this chapter), the printing process includes just three easy steps. The first is selecting the proper printer driver and printer with the Chooser. Next, you'll use the Print... command (Command-P) to access PageMaker's printing options. Finally, as your file prints, you'll get a progress report and detailed status messages.

The Macintosh Chooser

Using the Chooser to correctly select a printer driver and printer not only determines where your document will be printed, but it also controls which printing options will be presented when you choose the Print... command. To access the Chooser, select it from your Apple menu. When the Chooser appears, an icon for each printer driver installed in your Extensions folder (or in the System folder itself if you're using System 6) will appear along the left edge of the dialog box, as shown in Figure 17-2.

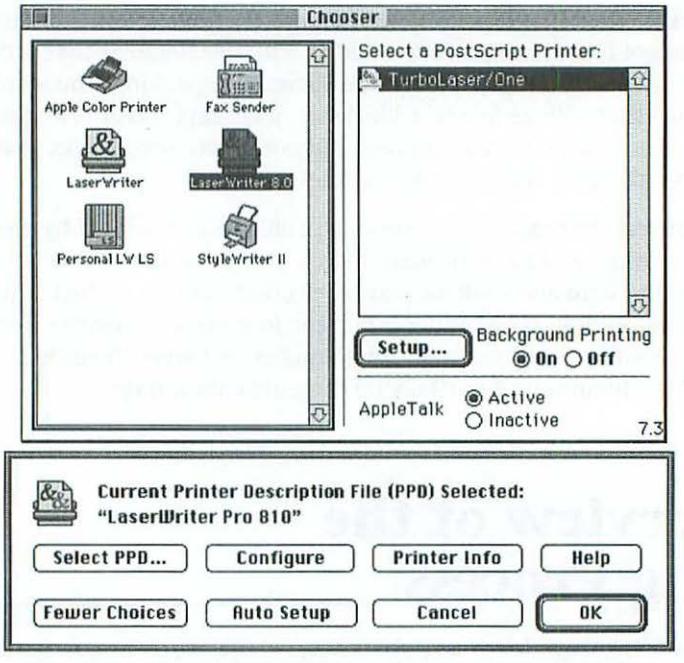


Figure 17-2: The Chooser lists the printer drivers available in your Extensions folder. Below the Chooser here is the Setup dialog box for PostScript printers.

Printer drivers are really little conversion utilities that work at print time to translate your file from the native PageMaker format (in which they are stored on disk) into a format that can be used by the printer you select. As a result, you can print from PageMaker to any kind of printer for which you have a valid printer driver in the Chooser. Several kinds of printer drivers are common, including those for the LaserWriter, ImageWriter, StyleWriter, and various fax/modems. You can also purchase printer drivers that make it possible to print from your Macintosh to hundreds of different printers not originally designed for the Mac.

When you click on the icon of a printer driver, a list of printers of that type that are currently connected to your Macintosh (either directly or via your network) appears on the right side of the dialog box. If you work on a large network, you'll also have to select a zone, from a list that appears below the printer driver icons, in order to see a list of available printers.

In order to print in PageMaker, you must select a printer driver in the Chooser even if you don't have any printers connected to your Macintosh, or if you have a printer but it is not the same type as the one on which your document will ultimately be output. You have to select a specific printer only if you want to print to that printer directly. If you will be printing a PostScript file to disk, you must select the LaserWriter printer driver but do not need to select a specific printer.

If you select the LaserWriter driver, you are also presented with a Setup... button, which you must use to select the appropriate PPD (PostScript Printer Description) file for your printer. Click the Select PPD... button and choose the file that matches the printer you are using. If your printer is not listed, you may have not installed the correct PPD when you installed PageMaker, or Aldus may have not included a PPD file for your particular printer. You should contact Aldus or your printer manufacturer to obtain the correct PPD file, but in the meantime you can click the Use Generic button, and you will still be able to print your files.

Also available when the LaserWriter driver is selected is the Background printing option, which appears just below the list of available printers. If you turn Background printing on, when you print your file, it will be spooled to a file on your hard drive before it is actually sent to the printer. The benefit of this is that it allows you to regain control of your Macintosh and continue to work, in PageMaker or any other application, while the printing is done in the background. Earlier versions of PageMaker were incompatible with Background printing because of their reliance on the Aldus Prep file, but PageMaker 5 is fully compatible with Background printing. If you use Background printing, you'll need a good amount of free space on your start-up volume, sometimes several times the amount of space the file itself stores on disk (depending on the size of your linked graphic images).

The Print... command

After selecting a printer driver and printer, you are ready to initiate printing with either the Print... command or the Printer Styles Addition. This chapter focuses on the Print... command and the many options presented in its dialog boxes, but as described in Chapter 15, "Aldus Additions," you can also access these options via the Printer Styles Addition.



The Printer Styles Addition, shown in Figure 17-3, lets you save combinations of printing options as printing style sheets and then quickly apply these style sheets to documents you want to print. If you regularly print documents using similar combinations of printing options or want to batch print multiple publications, each with different printing option settings, be sure to read the full description of the Printer Styles Addition in Chapter 15.

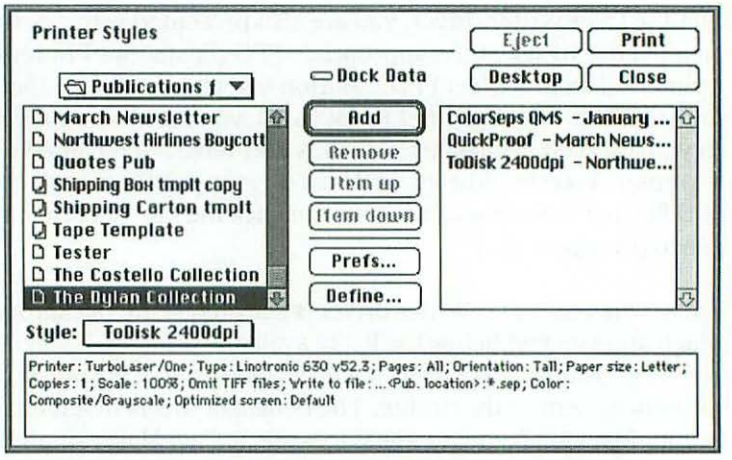


Figure 17-3: The Printer Styles Addition creates printing style sheets and offers batch printing.

When you choose the Print... command (Command-P), the Print document dialog box appears. This looks like a normal dialog box, but in fact it is a little different than most in that it is really four dialog boxes in one. This design was used because there are so many options related to printing that they couldn't possibly all fit into just one dialog box, and as demonstrated by the Paragraph specifications dialog box, nested dialog boxes can get rather unwieldy. So in this dialog box you can switch among different sets of options by clicking the buttons located just below the OK button. When printing to a PostScript printer, these buttons are Document, Paper, Options, and Color, as shown in Figure 17-4. Here's a quick look at the options each of these provides:

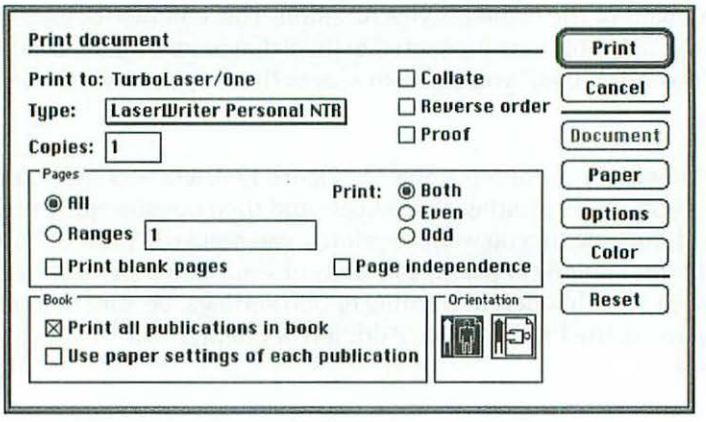


Figure 17-4: The Print document dialog box offers four selectable option sections.

- **The Print document dialog box.** This set of options controls the most basic printing issues such as number of copies, orientation, range of pages to print, collation, proof printing, and whether or not all files in the book list will be printed. You also use this dialog box to select the PostScript Printer Description (PPD) file that corresponds to your output device.

- **The Paper dialog box.** This set of options defines the size of the paper onto which you will be printing and the paper tray that will be used, and lets you specify any reduction or enlargement of your pages. It also provides a tiling option that is used when a single page of the document cannot fit on a single piece of paper.
- **The Options dialog box.** This set of options defines the quality at which graphics in your file will be printed and what kind of printer marks will be added to your pages. It also includes all of the options for printing your file to disk, including control over the file format that will be saved, how downloaded fonts will be handled, and the data format for included graphics.
- **The Color dialog box.** This set of options includes control over composite color or color separations, and mirror and invert options for printing film on PostScript imagesetters. Each spot- and process-color ink used in the document can be individually included or excluded from printing, and some or all spot colors can be converted to process colors. Other options include screen angles and screen rulings.

Each specific option in each of these four dialog box parts is described in detail in the following sections of this chapter. Once these options have been set, clicking the OK button begins printing, either to the printer or to disk. A summary of the messages that appear during printing is included later in this chapter. If you're using the Background printing option in your Chooser, the print file will be spooled into the background so you can continue working while the file prints. Background printing is also discussed more fully later in this chapter.

Messages during printing

After the OK button has been clicked and printing has begun, PageMaker does a very good job of informing you of what it is doing during the printing process. You are informed of the page number and (if applicable) color separation currently being printed and any fonts that are being downloaded. You also can see status messages that are sent back from your printer. Two different dialog boxes appear during printing, one of which provides the status messages and another that displays a progress thermometer and provides a Cancel button you can use to stop the printing. Another way to monitor printing progress is to watch the page icons at the bottom of the publication window, which are highlighted as each page is printed.



If you are using the Background printing option from the Chooser, the printing messages flash by quite quickly as your file is spooled to your hard disk. You can then, optionally, open the PrintMonitor window to watch the actual printing process. The PrintMonitor window, shown in Figure 17-5, provides much of the same feedback information, including page status, font downloading messages, and general printer feedback. You can also use PrintMonitor as a second chance to cancel printing or to reschedule printing for a later time.

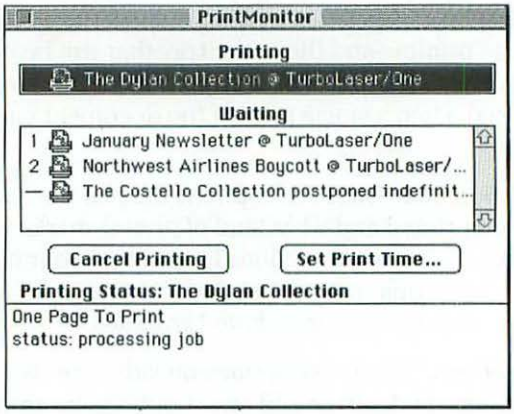


Figure 17-5: The PrintMonitor dialog box shows the status of background printing jobs.

These are the messages that appear in the Print status dialog box, and what they mean:

- **Looking for printer <printername>.** To begin the printing process, PageMaker looks over your network for the PostScript laser printer corresponding to the printer name last selected in the Chooser. If this printer is not available, an alert box will appear. In this case, select the Chooser, select the correct printer, and begin printing again.
- **Starting job.** Your computer is now beginning communications with the PostScript printer.
- **Busy.** PostScript printers can process only one job, or file, at a time. If you are not using Background printing, and another user is printing to the same printer, you will be placed in a queue until the printer is available. If you do not wish to wait, click the Cancel button and try again later or choose another available printer.
- **Preparing printer.** If the printer was just turned on and yours is the first document printed using LaserWriter driver 8.0 or later, this message appears as the printer is prepared. Even though files like Laser prep (or Aldus Prep) no longer exist, the PostScript printer still needs to have a prep file loaded. This job is done automatically by the LaserWriter 8.0 driver.
- **Preparing data.** This message appears when PageMaker is translating your publication into PostScript language and sending this information to the printer.
- **Processing job.** While the PostScript interpreter inside your laser printer executes the PostScript code that represents your publication, the Processing job message flashes.
- **Printing.** This message appears while a page is being output, or printed, by the printer.

- **Downloading *fontname*.** As PageMaker automatically downloads font information to the printer, this message displays the name of the font being downloaded.
- ***Fontname* is not found.** This message will appear in either of two cases: (1) Your document contains screen fonts that are no longer available (dimmed in Font pop-up menu), or (2) you are using a screen font for which no printer font is available, either in the printer or for downloading.

As your document prints, the lights on your printer will flash to indicate activity and, hopefully, progress. On some printers the flashing pattern of the lights actually has meaning: Consult your printer's user manual for specific details for your printer. On most Apple LaserWriters, for example, a double flash means that data is being received by the printer, and a single flash means that the printer is processing data.

The Print... Command and Printing Dialog Boxes

When you choose the Print... command in most Macintosh applications, you get a Print dialog box that is provided by the LaserWriter driver and consequently shows very little variation from one application to another. In PageMaker however, choosing the Print... command produces a very different dialog box than that you find in other applications. This dialog box includes four selectable sections that offer literally dozens of new options to control the printing of your publication.

The Print document dialog box

When you choose the Print... command (Command-P) from the File menu, the Print document dialog box appears. This dialog box, shown in Figure 17-6, contains the most basic and frequently used options for controlling the printing process, plus the Paper, Options, and Color buttons with which you select other sets of options for more-specialized control over printing. The dialog boxes presented by each of these buttons are described in the subsequent sections of this chapter. Also available is the Reset button, which returns all options in the Print document dialog box to their default settings.

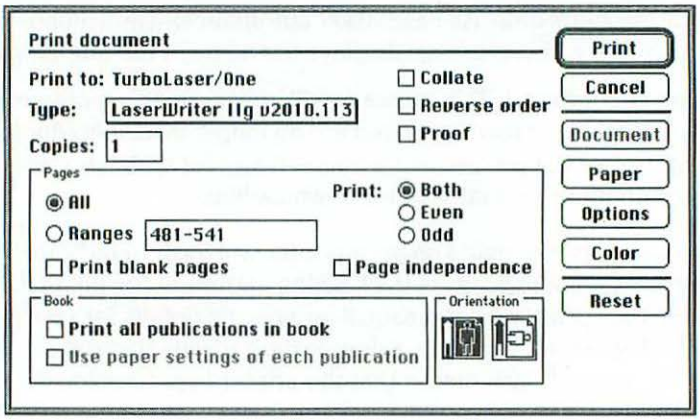


Figure 17-6: The Print document dialog box.

Using non-LaserWriter drivers

Even though PageMaker does not use the default LaserWriter Print dialog box, the dialog box presented in PageMaker is specific to the LaserWriter driver. If you have any other printer driver chosen when the Print... command is selected (for printing to an ImageWriter, StyleWriter, or other QuickDraw printer), a similar but slightly different dialog box appears (see Figure 17-7). It does not offer the Type option, as non-PostScript printers do not use PPD files, and it does not offer the Page independence option since font downloading is also not an issue on non-PostScript printers. The Paper button and dialog box are replaced with the Setup... button and a dialog box specific to the chosen printer that allows you to set the paper size and other printer-specific options.

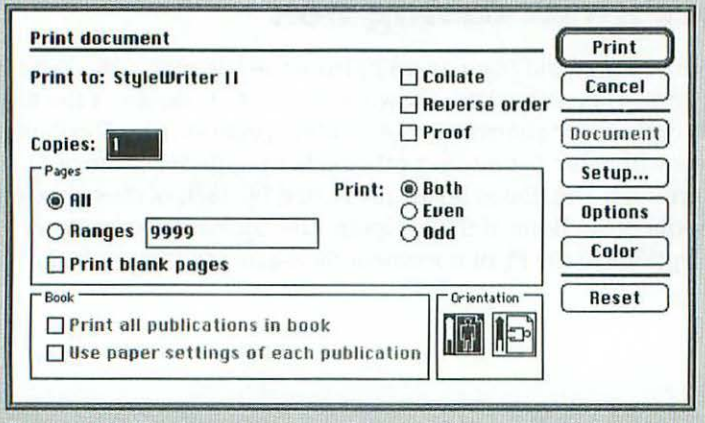


Figure 17-7: The Print document dialog box for non-PostScript printers.

The Print document dialog box options:

- **Print to:** The name of the printer currently selected via the Chooser is listed here. If this is not the printer to which you want to output your document, and you do not intend to print a PostScript file to disk, click the Cancel button to close the Print document dialog box, and use the Chooser to select the correct printer. Using the Chooser to select your printer was discussed more fully earlier in this chapter.

- **Type.** This pop-up menu lists all of the PPD files (PostScript Printer Description files) currently installed in the Printer Descriptions folder in your Extensions folder. PPD filenames are abbreviations for the name of the printer they represent and the version of the PostScript interpreter installed in them. Dozens of PPD files are provided and installed along with PageMaker 5, but you may also obtain PPD files from printer manufacturers, Adobe Systems Inc., or your Macintosh dealer.

  Choose the one that corresponds to the PostScript printer on which you'll be printing your publication.

- **Copies.** Enter the number of copies that you want to print—any number from 1 to 32,000. In most cases, you should print only small quantities of your document directly from PageMaker, since it is usually faster and more economical to reproduce many copies of the publication by photocopying or offset printing.

  In fact, to discourage printing of large quantities directly from PageMaker, earlier versions supported a maximum quantity of only 100 copies. This limit has been removed to support new PostScript printers that are specifically made to handle large print runs, and should not be used to overwork poor old laser printers.

- **Collate.** Checking this option forces PageMaker to print one complete copy of the requested page range (or selected book list) before starting on the next copy. This eliminates the need for manual collation but significantly increases printing times. Using the Collate option slows printing because it forces the printer to re-image each page for each copy of the publication. Without collation, the page is imaged only once, and then all necessary copies are printed at that time.

- **Reverse order.** Most printers normally print your pages in sequential order, although some naturally print in a last-to-first order. This option allows you to reverse your printer's natural page sequence, so that if you usually get the first page first, you'll instead get the last page first; and if you usually get the last page first, you'll instead get the first page first.



- **Proof.** Printing graphics, especially bitmapped images or TIFF files, is one of the slowest aspects of printing any page on a PostScript printer. This option removes all graphics from your publication and replaces them with rectangle placeholders. This allows you to proof the copy and basic page layout without wasting time printing the graphics. It may be the best kept secret in printing productivity.

- **Pages ⇨ All**. This option causes every page of the publication to be printed. If the Print all publications in book option is also selected, every page in every document in the book list will be printed too.

- **Pages ⇨ Ranges**. New to PageMaker 5, this option lets you specify individual pages for printing, a range of pages you want to print, or any beginning or ending portion of the publication that you want to print.

  To print individual pages, enter their page numbers separated by commas (3,7,19). To print a range of pages, enter the first and last page numbers in the range separated by a hyphen (6-9). To print a beginning section of the publication, enter a hyphen and then the last page number in the beginning section (-11). To print an ending section of the publication, enter the first page number in that section and then a hyphen (26-).

  You can also combine these different notations. For example, to print pages 3, 5, 12, 14 through 26 , and 39 through the end of the publication, you would enter: 3,5,12,14-26,39-. To print page 77, 9 through 15, and all pages up to 6, you would enter: 77,9-15,-6.

- **Print blank pages**. Pages that have no elements (except perhaps Master-page elements) are normally suppressed from printing in order to avoid wasted paper or film. If you *want* to print the blank pages in your publication, click this option.

- **Print ⇨ Both/Even/Odd**. Use these options to limit the pages printed to either only even-numbered pages or only odd-numbered pages. These options apply to both the Print ⇨ All or the Print ⇨ Ranges options; so even if you specified a range of pages that includes even page numbers but clicked the Odd option, only the odd-numbered pages would print.

- **Page independence**. This option affects how font use is managed within the pages of your publication when it is downloaded to your printer or printed to a PostScript file on disk. Normally all necessary fonts are downloaded at the beginning of a file, and then every page of the publication assumes the fonts are available. When this option is selected, however, font calls (which cause downloading when the font is not already present) are made on a page-by-page basis. This can increase the size of print-to-disk files, and may require more memory in the PostScript printer, but provides additional flexibility in how print-to-disk files can be used.

  You will not normally use this option when printing directly to a printer, or if you are printing to disk and your publication will later be downloaded directly to a printer. You may need to use this option if your print-to-disk file will be manipulated with a separation, imposition, or trapping program that handles fonts differently than PageMaker. Your prepress service bureau should tell you if the use of this option will be necessary for your files.

- **Print all publications in book**. Checking this option causes the print job to include all publications in the current book list. (If there is no current book list, this option is dimmed.) When printing all publications in a book, the Pages ➪ All, Pages ➪ Range, Print ➪ Both/Even/Odd, Print blank pages, and Page independence options are honored for all publications printed. If the Pages ➪ Range option is used, publication pages are not renumbered, even if one of the Auto renumbering options is selected in the Book list dialog box. For more information about building a book list, see Chapter 16, "Long Document Features."
- **Use paper settings of each publication**. When using the Print all publications in book option, checking this option instructs each publication to use its own Size and Source settings from its Paper print options dialog box. This makes it possible to use a different amount of paper and/or paper tray for each publication in the book list. (More details on these options are provided later in this chapter.)
- **Orientation**. This option provides you with control over how each page in your publication is oriented as it is printed. A page can be Tall (taller than wide) or Wide (wider than tall), as indicated by the two icon buttons. In most cases, this will match the orientation of the publication pages as set in the Page setup dialog box, but when printing to imagesetters, you may want to rotate the page to use paper or film more efficiently.

After setting the options in the Print document dialog box, you can proceed in several ways:

- **Click the Paper, Options, or Color button**. Each of these brings up another set of options, as described in the rest of this section, that control your printing.



- **Hold down Shift and click Print (or Save)**. This trick saves all the settings you've made in the Print, Paper, Options, and Color dialog boxes as the current default settings but does not initiate a print job.
- **Click the OK button**. This initiates the actual printing process. More information about this process is provided later in this chapter in the section "Messages during printing."
- **Click the Cancel button**. This cancels the printing process and returns you to the publication window.

Printing changes in PageMaker 5

The fact that PageMaker no longer uses its own Aldus Prep file in the printing process is the most visible change in PageMaker printing, but there are a number of other changes, some subtle, some technical, that you may want to know about.

- PageMaker does not "talk" directly to your PostScript printer anymore; instead it relies completely on the selected PPD file to tell it about the printer, available RAM, and downloaded fonts. This is why it is vitally important to select the correct PPD file and to use the Update PPD Addition if the RAM or downloaded fonts on your printer have changed.
- When used with LaserWriter driver 8.x or later, PageMaker generates its own PostScript code, which it passes to the LaserWriter driver for sending to the printer. When other printer drivers are used (LaserWriter 7.x, StyleWriter, etc.), or if you hold down the Option key while choosing the Print... command, PageMaker instead sends its QuickDraw information to the printer driver and lets the driver create the PostScript.
- PageMaker is fully compatible with all standard background printing, including System 7's PrintMonitor. Using the PrintMonitor frees up your computer for your use while printing takes place in the background but does slow down the printing process. If you want to disable background printing in order to get faster pages off your printer, open the Chooser and turn Background printing off.
- PICT graphics are converted by the LaserWriter 8.x driver into PostScript commands and EPS files, which are sent to the printer. This process requires adequate free space on your hard drive, takes some extra time, and increases the chance of printing problems. When possible, save graphics in the EPS file format when they are created, rather than using the PICT file format.
- PageMaker 5 allows three supplemental files to be used along with its own PostScript code during printing. It looks in the Aldus folder for files named albefore.ps, alafter.ps, and alerror.ps, and downloads both albefore.ps and alerror.ps before the print job, and sends alafter.ps after the print job. The alerror.ps file is the most commonly used, to download a professional PostScript error handler that provides more comments when a printing error condition occurs. To have the alerror.ps file downloaded, you must select the Include PostScript error handler option in the Options dialog box in the Print dialog box.

The Paper options dialog box

Clicking the Paper button in the Print document dialog box causes the box to become the Paper options dialog box. This dialog box, shown in Figure 17-8, contains these options:

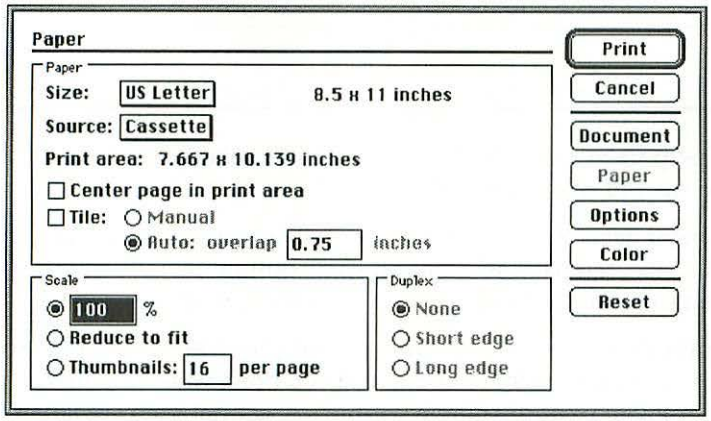


Figure 17-8: The Paper options dialog box.

Size. This pop-up menu provides a list of the paper sizes available for the current printer based on the PPD file you've selected. Some PPD files also provide a Custom... option that allows you to set any paper size you need. The physical dimensions of any paper size you select will appear to the right of the Size option. The printable area of that paper size appears below the Source option.

Most laser printers can only print to within ¼ to ½ inch of their edges. The Print area refers to the usable area on that piece of paper when being printed on the output device currently selected. For example, when the Letter paper size is selected, the Size is listed as 8.5 by 11 inches for either the Apple LaserWriter NT or for the Linotronic 100; however, the Print area will be only 8 by 10 inches for the LaserWriter NT, because the printer cannot actually print to the physical edges of the paper; but the Print area will be 8.5 by 11 inches for the Linotronic, because it is capable of printing to the physical edges of the paper. Any elements in your publication that are positioned outside the Print area for the selected paper size will not appear on the printed page. Most imagesetters can print edge to edge at most paper sizes.

In order for your document to print correctly, you must choose a paper size at least as large as the page size you selected in the Page setup dialog box. Additional space must be provided for printer's marks and page information such as crop marks, registration marks, separation names, etc. If your paper size is not large enough for your pages, you can use the Scale options to reduce your publication, or print using the Tile option, as described in the next section.

The amount of space required, in addition to the page size, to fit extra marks on printed pages:

Option	*Vertical Space*	*Horizontal Space*
Printer's marks	.75 inch	.75 inch
Page information	.5 inch	.5 inch
Both	.875 inch	.75 inch

- **Source.** This pop-up menu presents the paper trays available for the current printer based on the PPD file you've selected.
- **Center page in print area.** Your pages are normally centered within the physical boundaries of the selected page size, but on some output devices you may want to use this option to center the pages within the printable area instead.
- **Tile.** The Tile option is used when your publication pages are larger than the paper on which you need to print your file(and you don't want to print the page at a reduction), or if you want to enlarge your pages so that they are larger than the largest available paper size. Tiling allows PageMaker to print each page in your publication in sections that can be pieced together after printing, as shown in Figure 17-9.

  You can control tiling manually or have PageMaker do it automatically. If you select the Manual tiling option, you print each section of your page individually, manually setting the exact portion of the page to be printed on each tile. To do this, position the ruler zero point in the publication window to designate the upper left corner of each section you want to print. Then, with both the Tiling and Manual options selected, click the OK button (or press the Return or Enter key) to print the specified section. Continue this process, adjusting the zero point to specify another section of the page and then clicking OK in the Print document dialog box until all necessary sections of the page have been output. The main benefit of manual tiling is that it allows you to control how a page is broken into sections and avoid page breaks that would make it difficult or impossible to reassemble the page accurately.

  The Auto overlap option, on the other hand, instructs PageMaker to automatically create all the tiles required to print each page. When this option is used, PageMaker starts at the upper left corner of each page and continues to print sections of the page until the entire page has been output. Each section overlaps all other sections by the amount of space specified in the option box following the Auto overlap option. A larger overlap will result in easier reassembly (by avoiding awkward breaks) but will require more sections per page.



Figure 17-9: The Tile option lets you print large pages across multiple sheets of paper for later reassembly.

- **Scale**. To print your publication at any size other than 100% of normal size, use one of these three options. The Scale option itself allows you to enter any reduction or enlargement percentage between 5% and 1600% of current size, in increments of .01%. Of course, enlargements may not fit on the selected paper size so you may have to use the Tile option as well. When a page is printed at either a reduced size or an enlarged size, the printed page is drawn to the center of the paper.
- **Scale ➪ Reduce to fit**. This option automatically calculates the amount of reduction necessary to fit the current page size on the currently selected paper size within the current printable area. If the Printer's marks and Page information options are chosen (described later), the reduction also makes sure these fit on the printed page.



To manually calculate the reduction percentage needed to reduce a document to fit, divide the horizontal print area of the paper by the horizontal page size (such as 8/8.5 = 0.941) and the vertical print area by the vertical page size (such as 10.5/11.5 =0.913). The smaller result corresponds to the largest possible percentage of the original size, in this case, 91.3%.

- **Scale ⇨ Thumbnails**. Selecting the Thumbnails options allows you to print images of several pages of your publication on a single page, at a reduced size. As shown in Figure 17-10, thumbnails allow you to view several pages simultaneously for design, both individually and in relation to each other. The option box to the right of the Thumbnails option specifies how many pages are to be printed on a single sheet of paper—the more thumbnails per page, the smaller the size of each one.

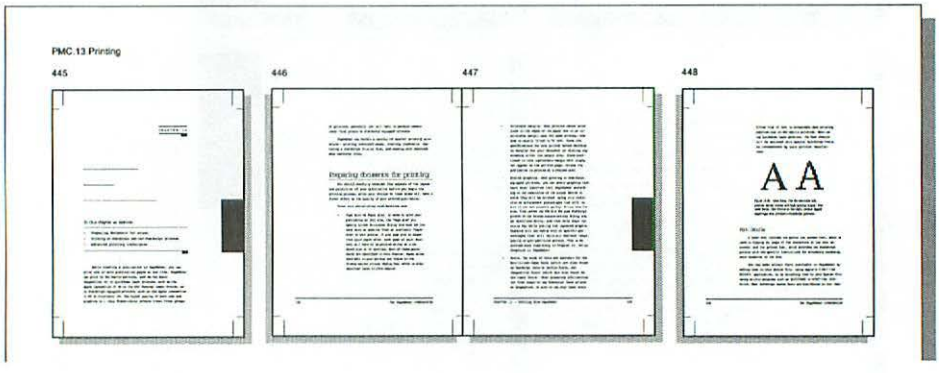


Figure 17-10: Printing thumbnails allows you to preview the general appearance of your publication.

After setting the options in the Paper options dialog box, you can proceed in several ways:

- **Click the Document, Options, or Color button**. Each of these brings up another set of options that affect printing. (The Document options are described in the preceding part of this section; the Options options and Color options are described in the following part of this section.)
- **Click the OK button**. This initiates the actual printing process. More information about this process is provided later in this chapter in the section "Messages during Printing."
- **Click the Cancel button**. This cancels the printing process and returns you to the publication window.

The Options dialog box

Clicking the Options button in the Print document dialog box causes the box to become the Paper options dialog box. This dialog, shown in Figure 17-11, contains the options described here.

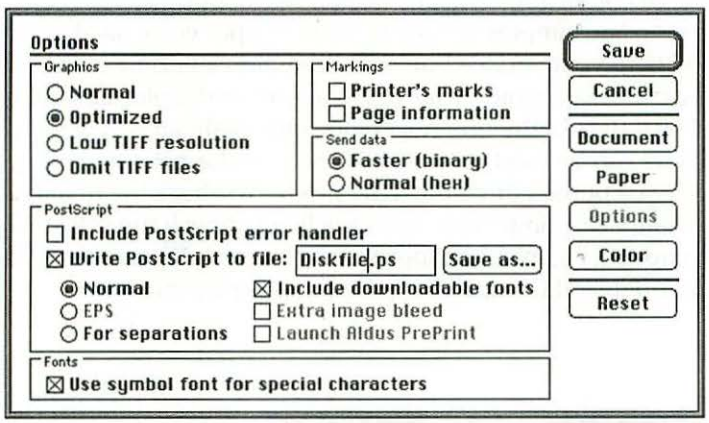


Figure 17-11: The Options dialog box.

These options are in the Options dialog box:

- **Graphics ⇨ Normal, Optimized, Low TIFF resolution, Omit TIFF files.** This set of options determines how much data from your imported bitmapped and TIFF images is sent to the printer. They do not affect EPS graphics. Using these options can reduce printing time by limiting the printed quality of your TIFF graphics. They present an alternative to the Proof option in the Print document dialog box, which temporarily removes all imported graphics.

  The Normal option sends all of the data so that the printer can produce the highest quality representation of the image. The Optimized option resamples the data in your images, on the fly, to eliminate extra data in the graphics. *Extra data* means that the image was scanned or created at a resolution that is more than twice the current line screen of your output device. In this case, the printer could not use all of the data the graphic includes, so PageMaker discards some data in order to speed printing. Unfortunately, this on-the-fly resampling may affect your image quality, so you are better off either resampling the graphic in Adobe Photoshop or Aldus PrePrint, rescanning it at the correct resolution, or printing using the Normal option, which may be slow but will not sacrifice quality.

  The Low TIFF and Omit TIFF options are the real time-savers and are not meant to be used for final output. Low TIFF prints any TIFF or bitmapped graphics at 72 dpi, so you can see them, but not at their maximum resolution. Omit TIFF cuts the TIFF graphics out altogether.

- **Markings ⇨ Printer's marks**. Selecting this option adds crop marks, registration marks, density-control bars, and a color-control bar to your printed pages. (Color-control bars appear only when printing separations or to a color composite printer.)

  Crop marks are used to trim your pages down to their final size after printing. Registration marks are used to align the various separations in a color printing job so that all colors and elements appear in their proper locations. Density-control bars print samples of each process or spot color used, in 10% increments, and help your service bureau or commercial printer check the calibration of the imagesetter on which your pages are printed. Color-control bars show 100% and 50% tints of the process colors and combinations of the process colors. These can be used to check color on a color printer, or they can be used by your service bureau or commercial printer to check the quality of your pages before and after printing. These marks will not show if the selected paper size is not large enough. Figure 17-12 shows a page containing marks. A table earlier in this chapter detailed the space requirements for the marks.

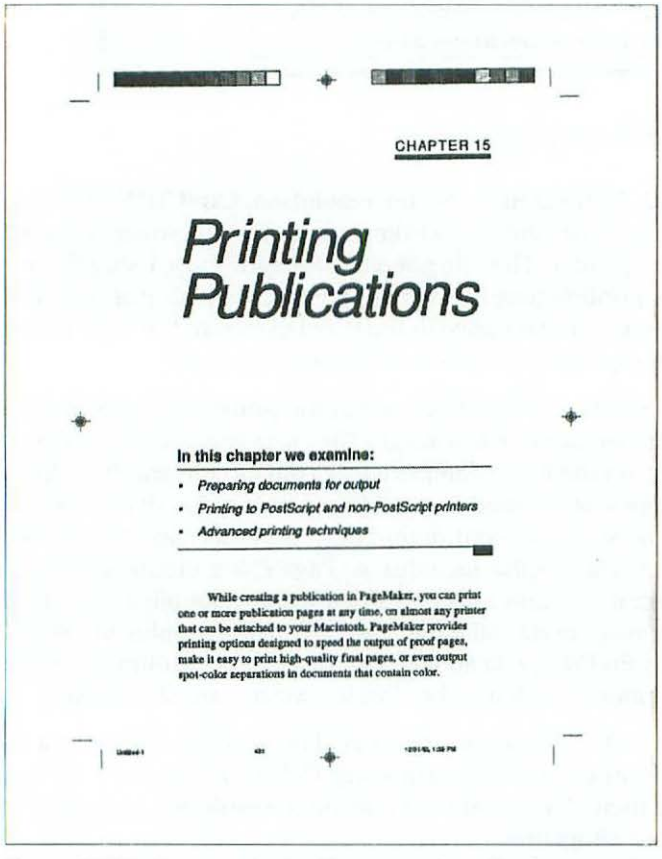


Figure 17-12: A page output with crop marks and color-separation marks.

- **Markings ➪ Page information**. Selecting this option adds the filename, page number, current date, and color separation name (in 8-point Helvetica) to the lower left corner of each page in your publication. These marks will not show if the selected paper size is not large enough.

- **Send Data ➪ Faster (binary), Normal (hex)**. These options affect the format in which data from your TIFF images and bitmapped graphics is sent to your printer. They do not affect printing quality.

  The Faster (binary) option cuts down on the time it takes graphics to be sent to your printer, but if you experience printing problems (such as timeout errors), you can use the Normal (hex) option to improve the chances of successful printing.

- **PostScript ➪ Include PostScript error handler**. In the past, the only feedback you got when a document failed to print was a message that said "Document is OK but cannot be printed." Not very helpful. This option gives you the opportunity to have the PostScript error handler downloaded into your printer, which will cause a page to print whenever an error occurs, documenting the PostScript error type, the PostScript command that caused the error, and a possible solution to the problem. In order to really benefit from this information, you'll usually need some understanding of the PostScript language, but you can also use this information when you call Aldus Technical Support to discuss a printing problem.



  A simple PostScript error handler is provided along with PageMaker, but service bureaus and other professionals may wish to purchase a third-party error handler that offers additional error information. You should not use this option when printing files to disk for output at a service bureau, unless the service bureau requests that you do so, because printed error pages would waste their film and could result in additional charges on your output bill.

- **Write PostScript to file**. Rather than printing your publication directly to a PostScript printer, this option lets you capture the PostScript file created by the printing process in a disk file that can be easily transported for remote printing or used in some post-processing application like Aldus TrapWise or Aldus PressWise.



  If your document is going to be printed at a remote location (such as a service bureau), there are two potential benefits of printing a PostScript file to disk instead of just sending the original PageMaker publication. First, it avoids the possibility of not having all the screen fonts that are used in the document available when the file is printed. You can also optionally include any PostScript printer fonts that may not be available at the remote location. Second, it makes it impossible for anyone to accidentally change any aspect of the publication.

  By default, the name of the PostScript file you create is set as the existing publication name plus the extension .ps. If you choose the EPS or For separations options (described next), other default names appear. You can change the name

of the file being created by making any desired modifications to the name as it appears after this option. The PostScript file is saved to the same location as your publication file, by default, but you can click the Save As... button to select any other location where you want the PostScript file to be saved.

- **PostScript ⇨ Normal, EPS, For separations.** These three radio buttons determine the format of your PostScript disk file. The Normal option creates a standard PostScript file, ready for downloading, containing all pages in your publication or book. The EPS option creates an EPS file for each page of your publication or book. Each page is automatically named with the existing publication filename, plus an underscore, the page number, and the .EPS extension. (So a publication named *January News* would create EPS files named *January News_1.ESP, January News_2.EPS,* and so on. You can use this option to save a page from a PageMaker publication for use in other applications or even within another PageMaker publication, as shown in Figure 17-13.

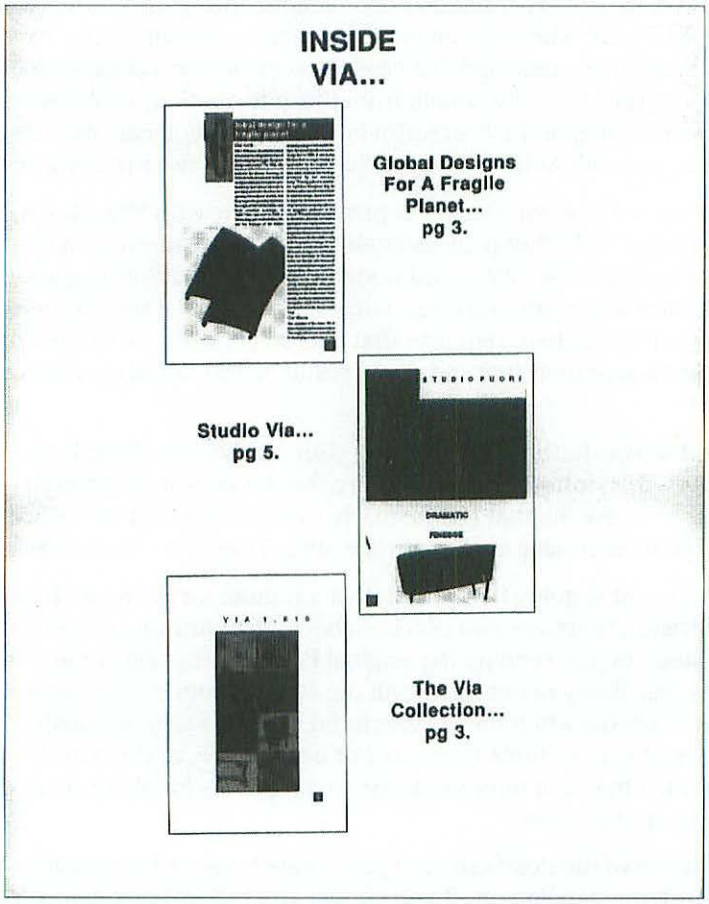


Figure 17-13: Creating EPS files from pages in your publication allows you to use page miniatures in your own table of contents, as shown here.

The For separations option creates an OPI-compatible file that can be used in Aldus PrePrint, Aldus TrapWise 2.0, or other OPI-consuming post-processing applications. OPI files are automatically named with the publication filename and the .SEP extension.

- **Include downloadable fonts.** Selecting this option tells PageMaker to include in the PostScript file the PostScript printer fonts associated with any PostScript screen fonts used in the publication, unless these fonts are listed by the PPD file as being already resident in the printer.

  In order for PostScript printer fonts to be included in the file, they must reside in the System folder, in the Fonts folder inside the System folder, or in the same folder as any screen fonts added using MasterJuggler or Suitcase II. If a PostScript screen font is used in the publication but its printer font is not available, it cannot be included, and the font will print incorrectly (Courier will be substituted) if it is not first downloaded to the output device before printing. Using this option dramatically increases the size of PostScript files, and many service bureaus do not want you to use this option anyway. Be sure to check with your service bureau to see if it has the fonts your document requires and, if not, whether it wants you to include them in your PostScript file. Figure 17-14 shows the message displayed when a font is being down loaded. Figure 17-15 shows the message that appears if the font is missing.

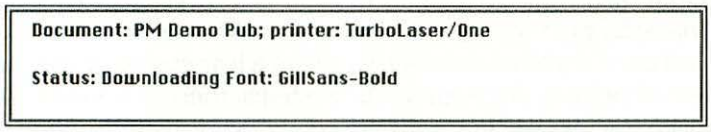


Figure 17-14: The Print status dialog box as it appears while downloading a font.

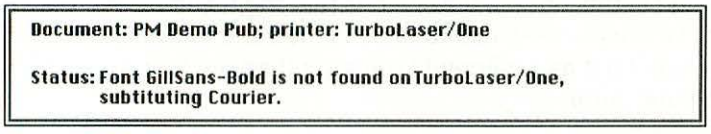


Figure 17-15: The Print status dialog box as it appears when a required printer font is not available and the Download bitmap fonts option is deselected.

- **Extra image bleed.** When creating PostScript files, PageMaker normally includes only those elements, and parts of elements, that fit within the page margins. This option changes that default, including up to one inch of extra bleed in the file for cases when your PostScript files will be post-processed using applications like Aldus TrapWise that will take advantage of this extra data.
- **Launch Aldus PrePrint.** This is the "day late and dollar short" command. It exists because back when PrePrint was the only PageMaker alternative for creating color separations, Aldus got a lot of flack regarding the number of steps

necessary to use two different programs to create separations. Using this option causes Aldus PrePrint to be launched automatically and the PostScript file opened when the For separations option is used. This command is available only when running System 7.0 or later.

Now that PageMaker can produce color separations directly and PrePrint has a very questionable future, the inclusion of this command is a sad testament to the kind of decision making and feature prioritization that Aldus has practiced in the past but needs to avoid in the future. This isn't to say PrePrint isn't a very good tool or one that is no longer needed in the face of PageMaker 5. In fact, I think it is a very underrated piece of software. But this method of integration is sadly lacking. See Chapter 19, "Aldus PrePress Tools," for a complete discussion of Aldus PrePrint.

- **Use Symbol font for special characters.** Many fonts do not have some important symbol characters (including ©, ®, ™, ∑, π, ∫, Ω, ¬, ≤, and ≥) in the "standard" Macintosh locations. Using this option causes the actual Symbol font, which is automatically installed in all versions of the Macintosh System Software, to be used instead of the selected font when the corresponding key combinations are used in the file, in order to ensure that these symbols are printed correctly.



This feature provides a useful safety net when documents include symbols and are first generated in a word processing program using some standard Macintosh font (like Times, Helvetica, or even Geneva) that provides all the standard characters in their expected locations. When a document like this is transferred into PageMaker and formatted in a less standard font, especially in PostScript fonts not from Adobe Systems, there is a good chance that symbol characters will not translate correctly. Using this option can save you the trouble of manually locating every symbol and resetting it using the correct key combinations for the particular font you are using. The downside of this option, however, is that the resulting Symbol font characters, which are designed to match either the Times or Helvetica fonts, may stand out as a different type style than the font(s) used in the rest of the publication.

After setting the options in the Paper options dialog box, you can proceed in several ways:

- **Click the Document, Paper, or Color button.** Each of these brings up another set of options that affect printing. (The Document options and Paper options are described in the preceding part of this section; the Color options are described in the following part of this section.)
- **Click the OK button.** This initiates the actual printing process. More information about this process is provided later in this chapter in the section "Messages during printing."
- **Click the Cancel button.** This cancels the printing process and returns you to the publication window.

The Color dialog box

Clicking the Color button in the Print document dialog box causes the box to become the Color options dialog box. This dialog box, shown in Figure 17-16, contains the options described next.

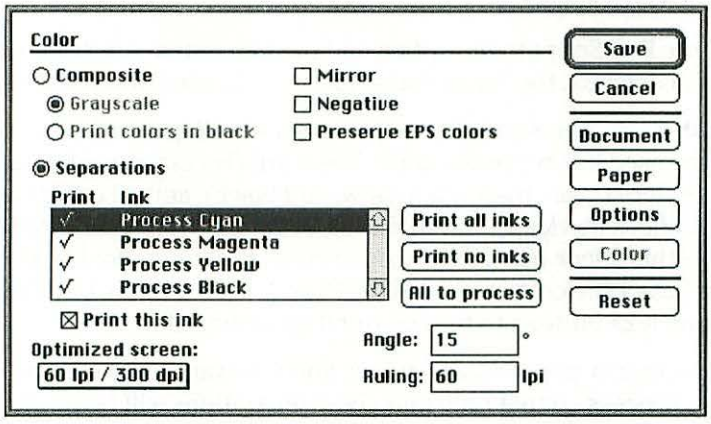


Figure 17-16: The Color dialog box.

The options in the Color dialog box are:

- **Composite/Color Composite**. When a document contains colored elements, you use this option to print all elements in the document on a single piece of paper or film. In other words, this is how you print a color document without making color separations. If the current printer is a non-color (grayscale) printer, the option is titled Composite; if it is a color printer, the option is titled Color.

  When printing a composite version of a publication on a non-color printer, each color is represented by an appropriate level of gray when the default Composite option is selected. Alternatively, you can click the Print colors in black option, and all elements will be printed as 100% black in color regardless of their actual color.

  When printing to a color printer, each color in the document is printed as accurately as possible on the selected printer. If you want to defeat the colors from printing and instead print all colors as black (I'm not sure why you would do this, however), you can use the Print colors in black option.

- **Separations**. The alternative to making composite prints is to print separations, where each spot or process color on each page is printed on its own separate sheet. A document containing both process-color elements plus three spot colors would then produce seven printed pages for each publication page (one page for each of the four process colors plus one page for each spot color.) Printing separations prepares the file for color reproduction via commercial

printing. Before producing separations, you should review Chapter 14, "Working with Color," read the *Commercial Printing Guide* provided with your PageMaker documentation, and talk to your commercial printer.

If you choose the Separations option, you can optionally defeat the printing of any one color and convert all spot colors into process colors, using the Color list options described next.

If the Write PostScript to file option and the EPS option are selected in the Options dialog box, the Separations option is dimmed and unavailable.

- **Color list**. Below the Separations option is a scrolling list of every process and spot color used in your publication. The word *Process* precedes each of the four process colors (cyan, magenta, yellow, and black), and all other colors are spot colors. A check mark appears to the left of colors that are selected for printing. To toggle this check mark to include or remove a color, double-click on the color name or select the color and click the Print this ink option. Use the Print all inks or Print no inks buttons to turn on or off all of the colors.

  If your document uses process colors, and you want to convert all of the spot colors to process so that only four color separations will be produced for each page, click the All to process button. Note that this conversion occurs for printing purposes only—the spot colors remain defined and applied to the elements in your publication. If you want to convert a single spot color to process, you'll have to close the Color dialog box and return to the Edit color dialog box for the color you want to convert and select the Process option. (To get to the Edit color dialog box, choose Define colors from the Element menu, select the color, and then click the Edit... button.)

- **Mirror**. When printing negatives on high-resolution imagesetters, the Mirror option is used to set emulsion up or down, depending on how film is loaded into the imagesetter. You'll have to ask your service bureau how this option should be set. It is normally selected to achieve right-reading emulsion down or wrong-reading emulsion up output, and deselected to achieve right-reading emulsion up or wrong-reading emulsion down output.

- **Negative**. The Negative option prints a negative image of the publication, making all black items clear, all white items print black, and all screened items at 100% minus their value (80% screens will print at 20%, 20% screens at 80%). See Figure 17-17 for an example.

- **Preserve EPS colors**. PageMaker lets you edit the colors used in any imported EPS graphics, as described in Chapter 14, "Working with Color." Checking this option causes all EPS graphics to print with their original colors, as they were imported regardless of any changes you have made to those colors within PageMaker. If this option is not selected, EPS graphics will print using any color modifications you have made in PageMaker.

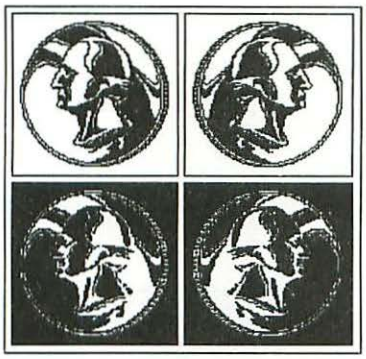


Figure 17-17: The Image and Negative options are used to print to film as positive or negative images.

- **Optimized screen.** When printing colors or halftones, the screen ruling and angles used in the halftoning process are critical to the quality of the resulting output. Screen rulings determine the number of halftone cells that print per linear inch and, along with the resolution of the output device, thereby determine the number of shades of gray (or the number of tints of a color) that can be produced. Angles (or screen angles as they are more commonly called) determine the orientation of the lines in a halftone cell for each specific color. Each of the four process colors is normally set at a varying angle so that the colors appear to blend as smoothly as possible. When incorrect angles are used, unsightly *moiré patterns* become apparent in the final printed document.

  The current PPD file provides PageMaker with information regarding the proper screen rulings and angles as defined by the printer manufacturer. Usually there are more than one set of possible screen rulings and angles, and several resolutions at which the printer can be used. The Optimized screen option lets you choose among the available combinations of screen rulings and resolutions. Each of these combinations carries with it specific rules and angles for each process color.

  To select a screen ruling and resolution, click the Optimized screen option pop-up menu and choose among the available combinations, as shown in Figure 17-18. Your choice for this option should be discussed with your service bureau and commercial printer, as limitations posed by the imagesetter that will be used to output your publication and the press on which your document will be reproduced usually determine the optimum screen ruling and resolution for your job.

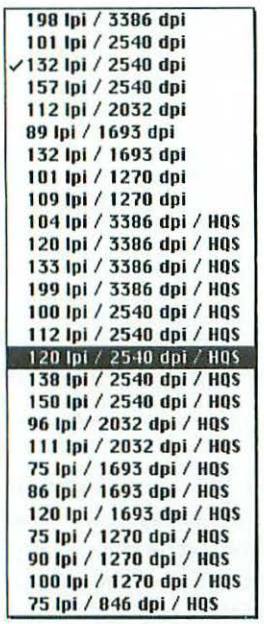


Figure 17-18: The Optimized screen option pop-up menu presents screen rules and resolution options for the selected printer.

When you have selected a screen ruling/resolution combination, specific angles and rulings are applied to each process color and spot color in your publication. These values will apply to all elements in your publication, except those images for which the angle or rulings have been modified in the Image control dialog box. You can see the resulting angle and ruling for any specific color by selecting that color from the color list and looking at the values in the Angle and Ruling option boxes. You can modify any individual angle or ruling, but this is highly discouraged unless you have been directed to do so, or have consulted with, your service bureau and commercial printer. If you modify any values for the Angle or Ruling options, the Optimized screen option will read Custom, indicating that a change has been made to the values provided by the PPD file.

After setting the options in the Paper options dialog box, you can proceed in one of three ways:

- **Click the Document, Paper, or Options button.** Each of these brings up another set of options, as described in the preceding parts of this section, that affect printing.
- **Click the OK button.** This initiates the actual printing process. More information about this process is provided earlier in this chapter in the section "Messages during printing."
- **Click the Cancel button.** This cancels the printing process and returns you to the publication window.

Summary

- Before you print your publication, you should check your document for common items that cause printing problems. These include incorrect page sizes, page elements placed beyond the printable margins of the printer, incorrectly scaled graphics, use of incompatible font formats, sloppy text blocks, and unnecessary page elements.
- Also before printing you must use the Chooser to select at least a printer driver and, unless you are going to print a PostScript file to disk, the specific printer you want to print on. Also, the Chooser is used to turn on Background printing.
- The Print dialog box is really four dialog boxes in one, which you control with four buttons along the box's right edge. When printing to PostScript printers, these are the Print document dialog box, the Paper options dialog box, the Options options dialog box, and the Color options dialog box.
- The Printer Styles Addition lets you save printing settings into style sheets and batch-print many different publications with many different printing option settings.
- While your publication prints, PageMaker provides messages regarding printing status, font downloading, and printing errors.

Sample Project Three

CHAPTER 18

In this chapter, you will use PageMaker to create a four-page catalog that includes a graphic, a photograph, a price list, and two spaces for advertisements. The step-by-step creation of this catalog, shown in Figure 18-1, is the last of three sample projects presented in this book. This chapter focuses on the most-advanced commands and operations offered by PageMaker and, as always, demonstrates how these features can be used to satisfy a wide variety of your publication needs.

The files you'll need for this project are found in the PM Bible Ch18 Files *f* folder on the included disk. These files include the text and graphic images.

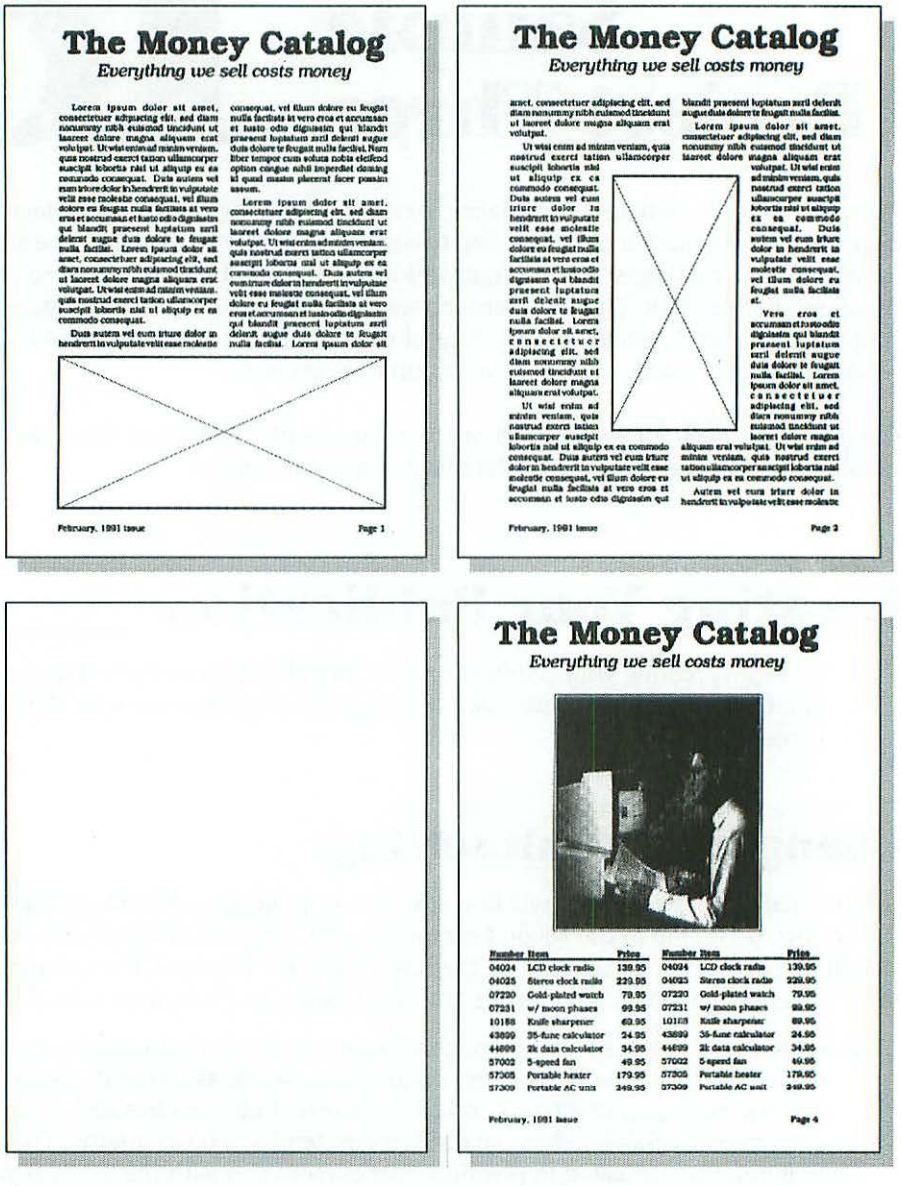
Creating Your Publication

1. To begin creating your publication, you must first launch PageMaker. Once the launch has completed, click your mouse button to dispense with the copyright screen.

Changing default settings

Before creating a new file, you will first alter a few application default settings in PageMaker, just as you did in the second sample project. The defaults you will change include the system of measurement, the line weight and fill value, the column guides, and a variety of commands under the Utilities, Layout, and Windows menus.

2. Choose the Preferences... command from the File menu to display the Preferences dialog box. Select Inches decimal from the Measurement system and Vertical ruler pop-up menus and press Return. Unlike inches shown on a standard ruler, decimal inches are divided into tenths and twentieths. This means that you may be asked to position your cursor even with the 7.8-inch mark on the horizontal ruler and the 4.15-inch mark on the vertical ruler. All measurements will be annotated in decimals, rather than fractions.
3. Now choose the Column guides... command from the Layout menu to bring up the Column guides dialog box. Enter 2 for the Number of columns option. Then press the Tab key, enter 0.25 to replace the Space between columns value, and press Return.



The Money Catalog

Everything we sell costs money

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February, 1991 issue

Page 1

The Money Catalog

Everything we sell costs money

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February, 1991 issue

Page 2

The Money Catalog

Everything we sell costs money

Number	Item	Price	Number	Item	Price
04024	LCD clock radio	139.95	04024	LCD clock radio	139.95
04025	Stereo clock radio	229.95	04025	Stereo clock radio	229.95
07220	Gold-plated watch	79.95	07220	Gold-plated watch	79.95
07231	w/ moon phases	99.95	07231	w/ moon phases	99.95
10188	Knife sharpener	69.95	10188	Knife sharpener	69.95
43899	35-func calculator	24.95	43899	35-func calculator	24.95
44899	2k data calculator	34.95	44899	2k data calculator	34.95
57002	5-speed fan	49.95	57002	5-speed fan	49.95
57305	Portable heater	179.95	57305	Portable heater	179.95
57309	Portable AC unit	249.95	57309	Portable AC unit	249.95

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Figure 18-1: Creation of the advanced-level, four-page catalog is described in this chapter.

4. Choose the 2 pt weight from the Line pop-up listing and None from the Fill pop-up listing in the Element menu.

5. Throughout this book, I have described a number of commands that toggle various PageMaker attributes on and off. The following list contains the name of the toggling commands that you will use in this project and the effects of each:

   - **Rulers**: displays horizontal and vertical rulers.
   - **Snap to rulers**: creates an invisible grid corresponding to each ruler tick mark.
   - **Guides**: displays margins and column guides and allows you to create ruler guides.
   - **Snap to guides**: cursor snaps to margins, column guides, and ruler guides.
   - **Autoflow:** automatically pours a placed text file into specified columns, adding pages to a document if necessary.

   You will also use the following Windows menu commands:

   - **Toolbox**: displays the toolbox.
   - **Scroll bar**: displays the scroll bars.
   - **Control palette**: displays the control palette.
   - **Style palette**: displays the Styles palette beneath the toolbox, containing a scrolling list of all available style sheets.

   If any of these commands under either the Layout or Windows menu is not checked, you should choose it at this time. When you are finished, your Layout and Windows menus will look like those shown in Figure 18-2.

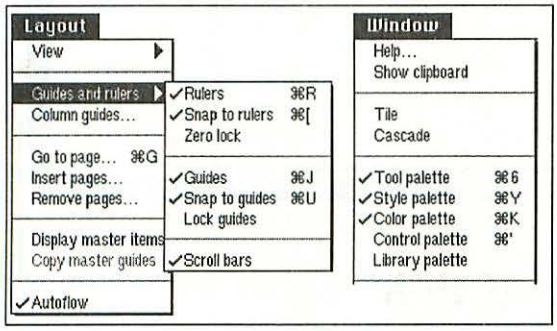


Figure 18-2: The default settings in the Layout and Windows menus for this sample project.

Creating a New Document

6. You are now ready to begin creating your catalog. Press Command-N to access the Page setup dialog box. The options in this dialog box should be set as follows:

Page size: Letter	Double-sided: not selected
Orientation: Tall	Facing pages: dimmed
Start page #: 1	Margin in inches: Left: 1, Top: 2, Right: 1, and Bottom: 1
# of pages: 4	

When you have finished entering and selecting the specifications listed here, press the Return key to instruct PageMaker to create your new document, as shown in Figure 18-3.

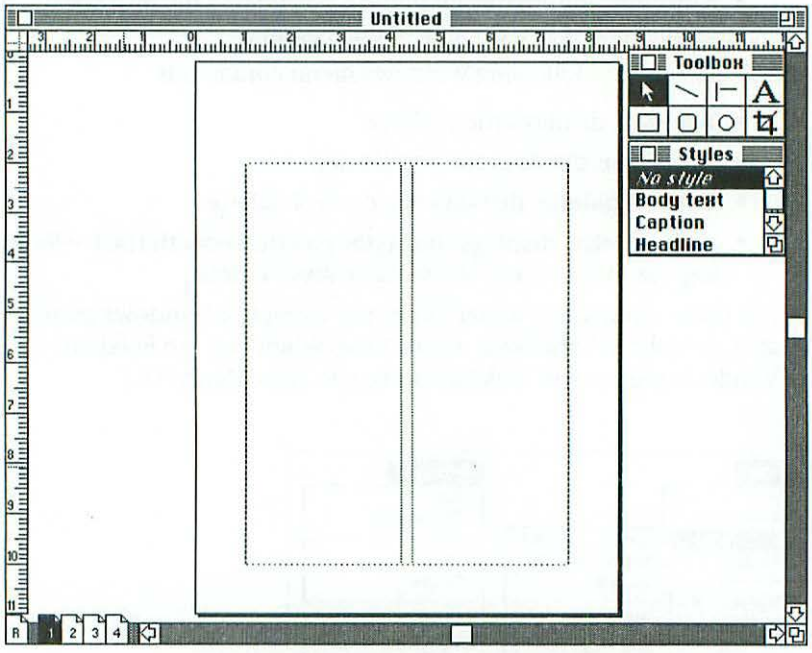


Figure 18-3: The new document window, displaying default column guides, decimal inch rulers, and the on-screen Styles palette.

Preparing the master page

As always, your first step is to define and create items on the master page. In this case, your master page will contain not only a system of ruler guides, but also a banner at the top of the page. The banner, which you will input directly into PageMaker, represents the name of the publication.

You will also learn how to create a master page *folio*. A folio contains general information and is positioned at the top or bottom of each page of a document. The text of the folio may include the name of a document or its issue date, along with the current page number.

7. Click on the right master page icon, labeled R at the bottom of your display. After the master page appears, drag two guides down from the horizontal ruler. One guide should be positioned at the 1.0-inch mark on the vertical ruler, and the other at the 1.8-inch mark. Next, drag two guides from the vertical ruler, positioning them exactly even with the two outermost column guides (flush with the left and right margins). These guides will provide a gridwork for text blocks created in the areas above and below the margins.

Creating the banner text

8. Zoom in to the Actual size view mode by Command-Option-Clicking in the center of the two-inch area above the top margin ruler guide. Then select the text tool. Drag from the intersection of the upper ruler guide and the left margin to the intersection of the lower ruler guide and the right margin. This determines the column width of your banner text.
9. Type **The Money Catalog**. This text will display in the current default type and paragraph specifications. If you haven't created anything since the last sample project, your text will be in 48/50 Palatino Bold-Italic. But it really doesn't matter; you will be changing the type specs in the next step.

In previous sample projects, you altered the type specs of one or more selected words either by choosing options from the various pop-up commands in the Type menu or by accessing the Type specifications dialog box. This time, however, you will specify the appearance of your text using style sheets. Style sheets contain specifications that you use to quickly format entire paragraphs, including font, type style, size, leading, horizontal scaling, tracking, alignment, indents, tabs, and more.

In PageMaker, style sheets are easy to create, edit, and apply. When used properly, they provide consistency for your publications and reduce formatting errors. If you want two paragraphs in a document to be identical in font, style, and so on, you merely choose the same style sheet for both. For example, all of your headlines can be set in one style, all your subheads in another, and all body text in still another. If you later decide to change the type specs of a group of paragraphs, you can edit the style sheet directly. All paragraphs to which that style has been applied will change, even if they are themselves separated by other paragraphs whose specifications you don't want to change. Style sheets save time and help to minimize errors and inconsistencies.

10. While your text entry cursor continues to blink in your text block, click on the Headline option in the Styles palette. Immediately, your first line will change to 30-point Times-Bold, flush left, as shown in Figure 18-4.

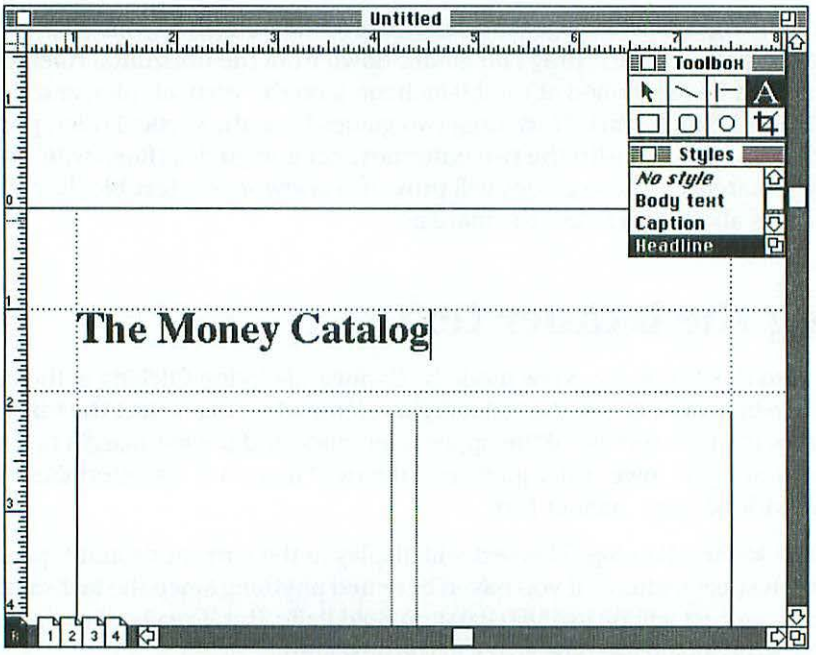


Figure 18-4: The effect of applying the Headline style sheet to the first line of banner text.

Headline is one of PageMaker's default style sheets, available anytime PageMaker is launched. Unfortunately, 30-point Times-Bold is not well suited to this project. Times and Palatino do not generally complement each other, so Times is a poor choice for your banner. You will change these type specs by altering the Headline style sheet.

11. Select the arrow tool to deselect your text. Although this is not an essential step, it will demonstrate that changing a style sheet also changes text tagged to that style, whether or not the text is currently selected.

12. To edit the Headline style, choose the Define styles... command from the Type menu or press Command-3. The Define styles dialog box that appears provides full control over the manipulation of style sheets. Here, you can create a new style by clicking the New... button, alter an existing style by clicking the Edit... button, delete a style with the Remove button, and access any style contained in other PageMaker files by clicking the Copy... button. The scrolling Style list contains the same style sheet names that are available in the Styles palette.

13. Click on the Headline style to select it. Notice that the specifications of the Headline style appear beneath the Style list. You can see that the Headline style sheet currently includes the typeface Times Bold, a 30-point type size, Auto leading, and so on, as shown in Figure 18-5. This display of type specs can be used to quickly determine the attributes of any style sheet when you select its name from the scrolling style list.

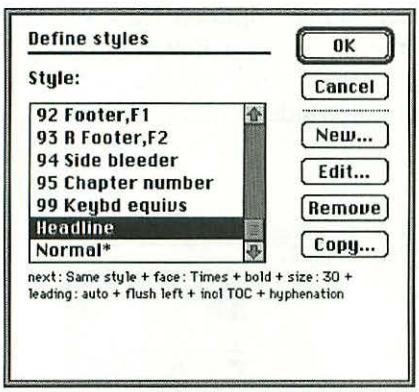


Figure 18-5: The Define styles dialog box, with type specs for the Headline style displayed below the scrolling list.

14. Click on the Edit... button, displaying the Edit style dialog box, shown in Figure 18-6. This dialog box allows you to change the name of a style sheet or modify its attributes by using the dialog boxes associated with the Type...,Para..., Tabs..., and Hyph... buttons.

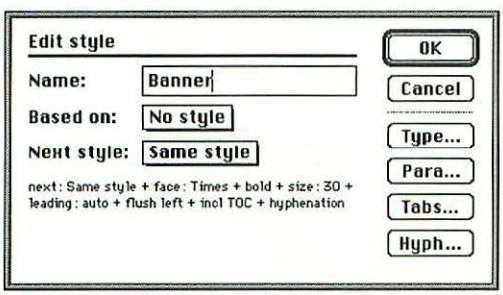


Figure 18-6: The Edit style dialog box containing the new style name, Banner.

15. First, you should change the name of the Headline style so that it more accurately reflects its purpose. Enter the name *Banner* into the Name option, replacing the word Headline.

16. Now click on the Type... button to change the type specs of the current style sheet. The Type specifications dialog box will appear; you may recognize it from previous sample projects. Using the methods outlined in Chapter 12, "Sample Project Two," change the type specs to 46/40 Helvetica Bold. Then click the OK button to return to the Edit style dialog box.

17. The only paragraph specification that you need to alter is the alignment. So click on the Para... button to go to the familiar Paragraph specifications dialog box, and then choose Center from the Alignment pop-up options. Now press the Return key three times. The first time returns you to the Edit style dialog box, the second closes the Edit style dialog box, and the third closes the Define styles dialog box and returns you to the publication window, which appears as shown in Figure 18-7.

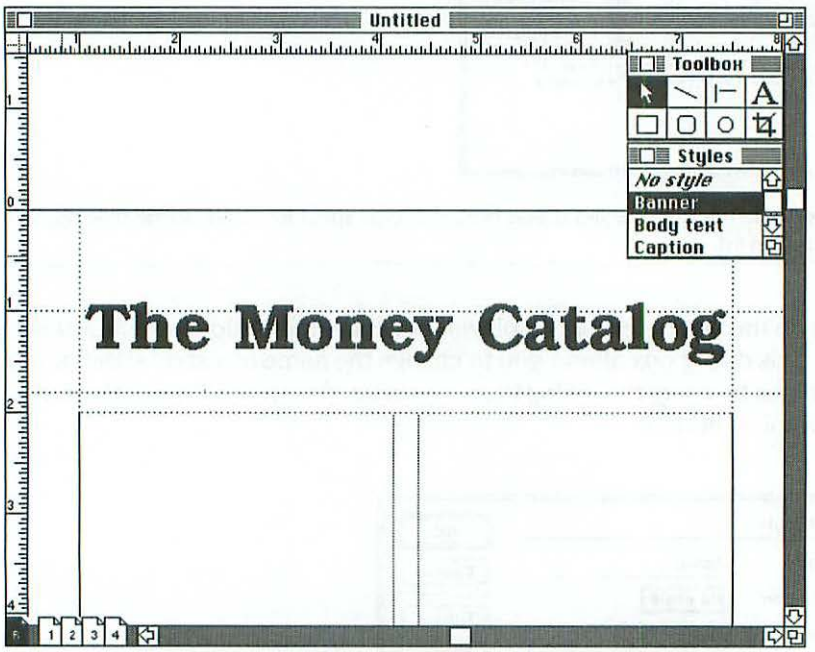


Figure 18-7: The publication window as it appears after completing alterations to the Banner style sheet.

Notice that despite the fact that your banner text is no longer selected, it has been changed to your recent specifications. Once a paragraph has been tagged to a certain style sheet, it will continue to reflect any changes made to the style itself. Also notice that the Styles palette no longer contains a Headline option. It has been replaced by Banner.

Your next operation is to create a new style that will be applied to a prospective second line of text in the banner. You can use either of two ways to create a new style sheet: Specify an entirely new style, determining type and paragraph specifications from scratch, or create a new style based on an existing style and build on prevailing specifications. In this case, you will use this second method.

18. Again choose the Define styles... command from the Type menu or press Command-3. When the Define styles dialog box appears, select the Banner style from the scrolling list and click on the New... button. This brings up the Edit style dialog box. The Name option is empty, since this is a new style and so far has no name. However, the Based on pop-up option now contains the Banner style name.

19. Click on the Type... button, change the type specs to 24/Auto Helvetica-Italic, and press Return. Notice the specifications listing at the bottom of the Edit style dialog box. The type style bold has been subtracted from the Banner style, and italic has been added. Your changes to the type size and leading are also noted, as shown in Figure 18-8.

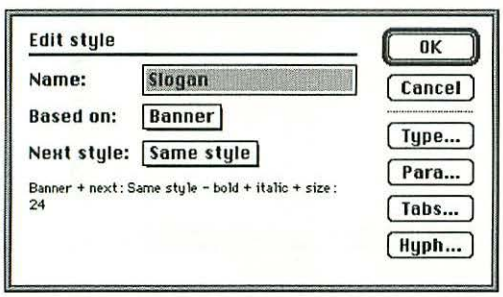


Figure 18-8: The Edit style dialog box after creating a new style sheet based on the Banner style.

20. The centered alignment from the banner style sheet will be suitable for this style, so there is no need to alter the paragraph specifications for your new style. The last step is to name the style. Enter **Slogan** into the Name option box, and press Return.

The new style has been designed especially to be applied to a slogan following the banner text. You can apply this style automatically by slightly altering the Banner style, as demonstrated in the following step.

21. Inside the Define styles dialog box, select the Banner style. Notice the first item in the type spec readout: next: Same style. This indicates that any text you create directly following a paragraph set in the Banner style will also use the Banner style. If you prefer, however, you can instruct PageMaker to set succeeding paragraphs in a different style. Click the Edit... button. Click on the Next style pop-up menu and choose the Slogan style from the list. Then press Return twice to execute your changes and go back to the publication window.

22. Select the text tool and click at the end of the word Catalog. Press Return to advance to the next line and type **Everything we sell costs money**. Because you changed the Next style option, your new paragraph changes to the 24-point Helvetica-Italic specs included in the Slogan style, as shown in Figure 18-9.

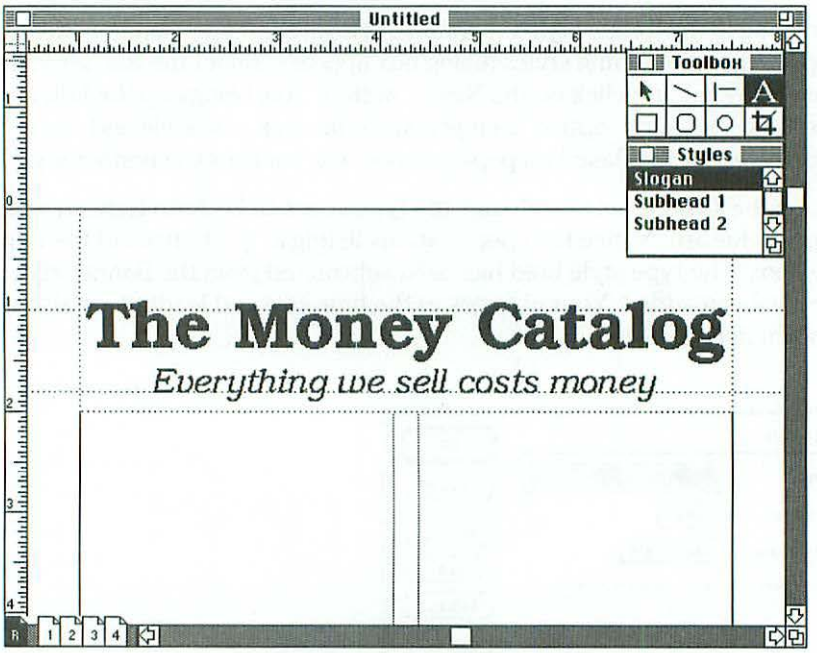


Figure 18-9: The Slogan style sheet has been applied to the second line of banner text.

Creating the folio

Your banner and slogan are now complete. The next master page item to create is the folio, or page number text.

23. Scroll down to the bottom of the page. Then drag two guides from the horizontal ruler to the 10.3-inch and 10.5-inch markers on the vertical rulers, respectively.

24. Select the text tool and drag from the top left ruler guide intersection to the bottom right ruler guide intersection. Type **February, 1994 issue → Page Ø**. (If PageMaker starts beeping at you or produces the alert dialog box shown in Figure 18-10, select the folio text with the arrow tool and drag the lower handle-bar down about an inch to display the second line of type. Then click in the text with the text tool and continue typing.) Here I have used two more special

character notations. The arrow symbol, →, indicates that you should press the Tab key. This creates a gap between the date and the page number. The symbol Ø represents PageMaker's special page number character, produce by pressing Command-Option-P. On the master page, this character will appear as RM for right master, but on any other page, it will reflect the current page number, from 1 to 9999.

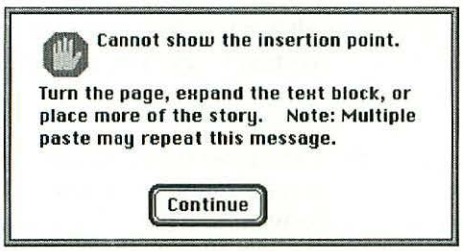


Figure 18-10: If this error appears, select your text with the arrow tool and drag the lower handlebar down to display another line.

Your folio text probably looks strange right now. Since you edited the Banner style sheet while no text was selected, its type specifications have become your default settings. For this reason, your folio text is centered. Tabs don't work very well when inserted within centered text. The following steps demonstrate how to change the alignment and tab settings so that the date is positioned flush left and the page number is flush right.

25. With the text tool, triple-click anywhere on your folio text to select the entire paragraph. Then scroll up the Styles palette until you reach the top, and select the *No style* option. This untags your text so that it is no longer affected by any style sheet. No immediate change takes place, since your folio text retains the specifications of the Banner style sheet.
26. Press Command-T to access the Type specifications dialog box. Since you have accessed this dialog box directly without going through the Edit style dialog box, your type spec changes will not affect any style sheet. Change the settings in this dialog box to 12/Auto Helvetica and press Return.
27. Now choose the Indents/tabs... command from the Type menu or press Command-I to bring up the Indents/Tabs dialog box. This dialog box allows you to alter the location of tabbed and indented text in much the same way that you would move tabs on a typewriter. You can select from the following four styles of tabs:
    - **Left**: the traditional tab, where the first letter of text after the tab character is flush left with the tab setting
    - **Right**: where a section of text between one tab and another, or between the tab and a line return, is flush right with the tab setting

- **Center**: where a section of text between one tab and another, or between the tab and a line return, is centered at a specific point
- **Decimal**: where the decimal point in a tabbed number, such as $45.95, is aligned at the tab setting

Toward the bottom of the dialog box, a series of down-arrow icons (▼) are located on a ruler, indicating default tab positions. These will disappear when you set a tab of your own by selecting a tab button and clicking in the area just above the ruler. A tab appears instantly at the point where you click. The ruler allows you to measure the location of the tab from the left boundary of the selected text block. You relocate an existing tab by dragging it.

28. Click and hold on the scroll arrow to the right of the ruler until you can see the triangular column width indicator at the 6.5-inch ruler mark. Next, select the right tab button and click above the ruler at approximately the 5.5-inch marker. The right tab symbol will appear where you click, accompanied by a number in the Position option, displaying the exact location of the tab.

29. Drag the right tab symbol rightward, all the way to the end of the column. (If you accidentally miss the existing tab and create a new one, drag the unwanted tab directly downward, outside the dialog box, to remove it.) When you finish your drag, the number in the Position option should read 6.5, as shown in Figure 18-11. (You can also enter the value 6.5 directly into the Position option box if you prefer.) Then press the Return key or click the OK button.

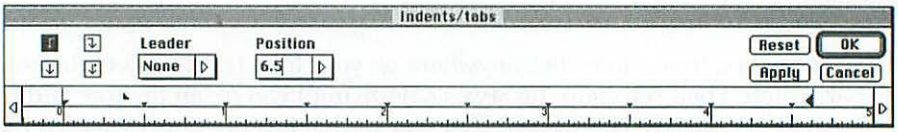


Figure 18-11: The Indents/tabs dialog box, showing your folio tab specifications.

30. Don't worry if your page number is not flush right. As I mentioned earlier, tabs do not work correctly when a paragraph is centered. Generally, tabs work best when text is aligned flush left, so press Shift-Command-L or choose the Align left option from the Alignment pop-up listing in the Type menu.

31. Now is a good time to save your document. Press Command-S or choose the Save command from the File menu. Enter the name Four-page catalog or some other appropriate name into the Save publication as dialog box, and press Return. Figure 18-12 shows your progress so far.

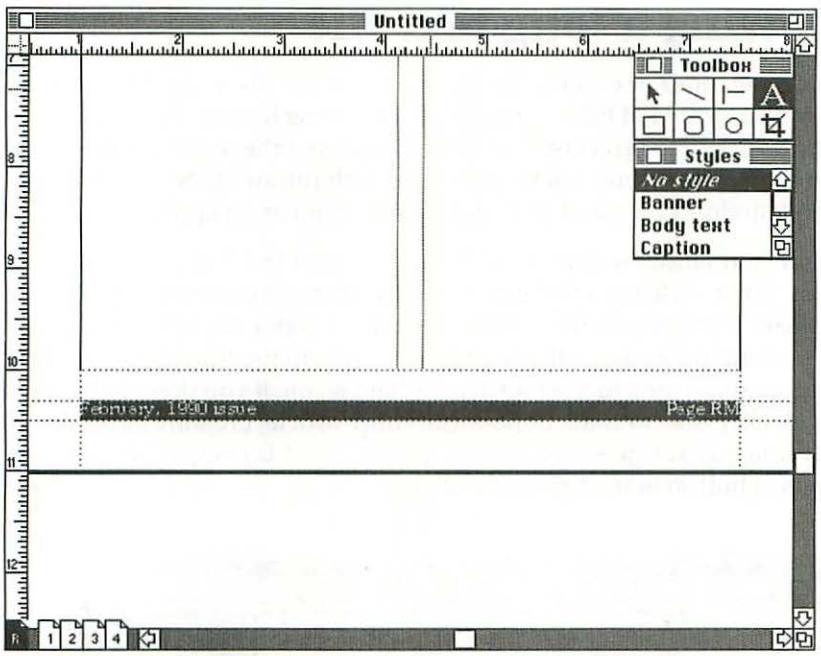


Figure 18-12: The master page folio, containing flush-left date and flush-right page number character.

Placing and Formatting Body Copy

Now that you have finished creating master page items and ruler guides, you can move on to the actual pages. Your first operation is to place a long text file using PageMaker's autoflow feature.

32. Click on the page 1 icon at the bottom of your screen display. Choose the Lock guides command from the Guides and rulers submenu in the Layout menu. This will prevent you from accidentally moving any master-page guides.

Autoflowing a long text file

33. Press Command-D or choose the Place... command from the File menu, select *Catalog Copy* from PM Bible Ch18 files *f*, and press Return. When you placed text in previous sample projects, PageMaker displayed the manual text flow cursor. This time, however, you will be presented with the autoflow cursor because you set the Autoflow command from the Layout menu as an application default.

34. Position your autoflow cursor, as shown in Figure 18-13, at the top of the first column. Then click. On a fast computer, the text will pour very quickly. Once PageMaker finishes pouring the first column, it pours the second. Then it turns to the second page, pours those columns, turns to the third page and pours those columns, turns to the fourth page, and so on. If you don't intentionally stop it, PageMaker will continue to pour the entire article, creating pages as it goes. If you ever need to stop automatic text flow before it is completed, you can click the Cancel button in the text status dialog.

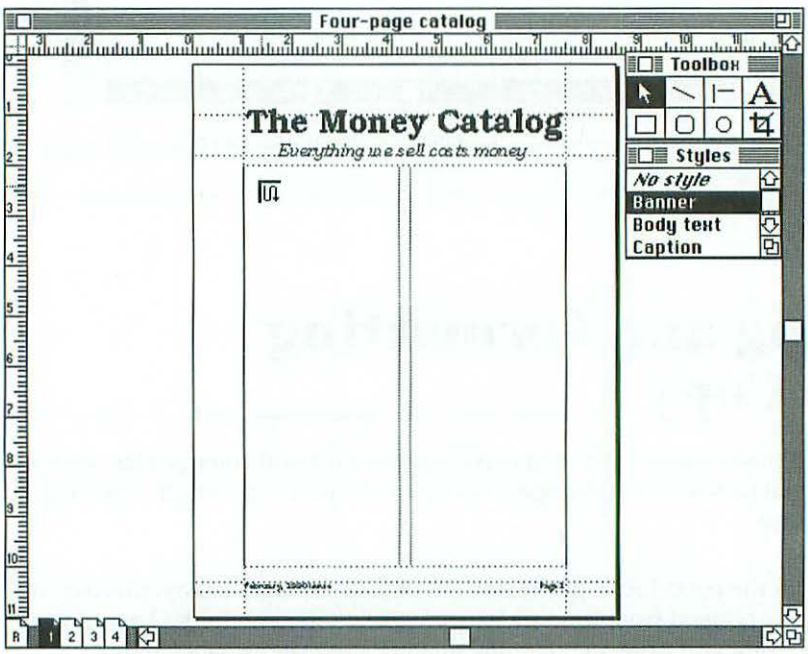


Figure 18-13: The autoflow cursor, ready to begin pouring your long word processing file

As you can see in Figure 18-14, PageMaker arrived at page 5 before you stopped it. Later you'll have to edit the text in your catalog copy if changing the type specifications does not make all of the text fit on the first four pages.

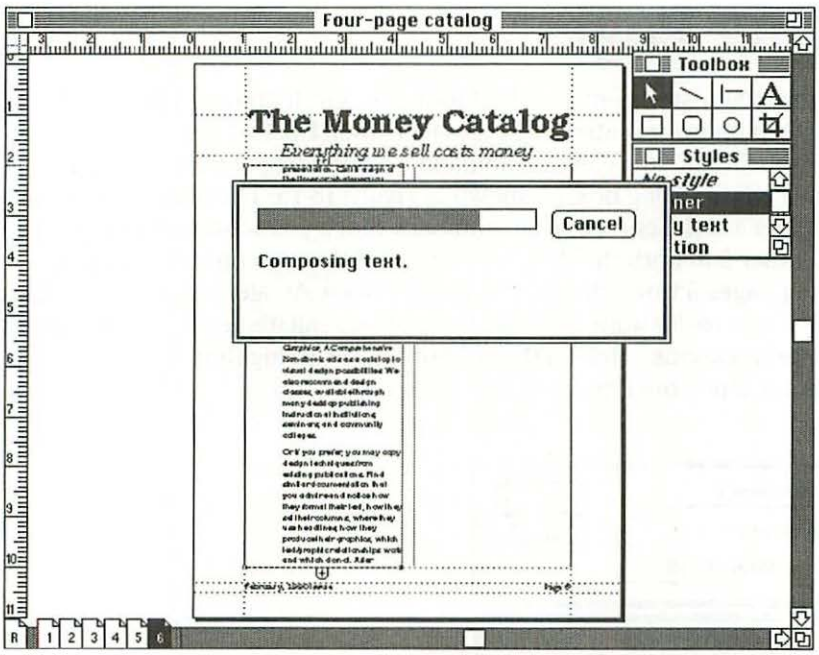


Figure 18-14: A status dialog box appears while PageMaker is autoflowing text, allowing you to terminate its automatic text-pouring and page-creation cycle.

Editing the Body Copy Style Sheet

35. To format your new text file, you will use a style sheet just like you did on the master page. Select the text tool and click anywhere in the text on page 1. Then press Command-A to select the entire file and click on the Body text style in the Styles palette. Body text—another of PageMaker's preset style sheets—formats the text as 12/Auto Times Roman. Since you're using Palatino and Helvetica, however, the style will need to be edited.

36. Press the Command key and click on the Body text option in the Styles palette. Command-clicking on a style sheet is a method of displaying the Edit style dialog box without having to choose the Define styles... command. Once the Edit style dialog box appears, click on the Type... button and change the type specs to 12/Auto Helvetica and press Return. Then click on the Para... button to display the Paragraph specifications dialog box. Select the Justify option, then input 0.25 for the First option and 0.065 for the After option. Next press the Return key twice to return to the publication window.

Your text will automatically change to fully justified 12/Auto Helvetica. This completes your manipulation of the body copy.

Deleting Pages

37. Now that the text fits onto the first four pages as it should, you need to delete page 5, which was created by PageMaker when the text autoflowed. To do this, choose the Remove pages... command from the Page menu. This brings up the Remove pages dialog box, as shown in Figure 18-15. The default values in this dialog box are the current page numbers. Since you want to delete page 5, enter the number 5 in both the Remove pages and through options. (So you are deleting pages 5 through 5.) Then press Return. An alert dialog box displays, asking if you really want to delete the page and all items on it. If you are sure of your specifications, click on the OK button. (Pressing Return will cancel the operation, since the Cancel button has a heavy outline.)

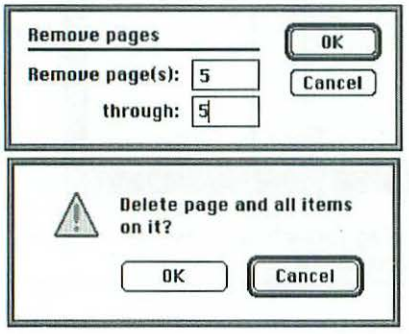


Figure 18-15: The Remove pages dialog box, containing your specifications, followed by the subsequent alert dialog box.

38. After you confirm the removal of page 5, PageMaker deletes that page and turns back to page 4. Since your next task will be to finish working on page 1, click on the page 1 icon (or press Command-Shift-Tab). Now press Command-S to update your file on disk.

Adding Ad Spaces and Graphics

This publication certainly has a large quantity of text for a catalog. Now it is time to clear spaces for advertisements, add graphic embellishments, and create a price listing. Sometimes when you create a document, you want to first position your graphics, then pour your text around them. But in PageMaker, it usually works best to first pour your text, as you have done, and then add the graphics.

Repositioning existing text around a graphic

In these next few steps, you won't actually create ads, as it would be too time-consuming in the context of this sample project. Instead, you will place ads that have already been created, or in some cases simply create boxes that will act as markers, indicating where the ads can be later pasted into place after the file is printed or imported electronically into your PageMaker file.

Throughout the remainder of this chapter, you will be instructed to move your cursor using a coordinate system, in which H:0.0 = the 0-inch marker on the horizontal ruler and V:0.0 = the 0-inch marker on the vertical ruler. All other coordinates are measured from this point. For example, H:5.6 is equal to 5⅗ inch.

39. Command-Option-Click near the bottom of page 1. Then select the rectangle tool and drag from H:1.0, V:7.0 to H:7.5, V:10.0 to indicate the size of an ad space. Your rectangle should be the width of your margins, with a 2-point line weight and transparent interior, as shown in Figure 18-16.

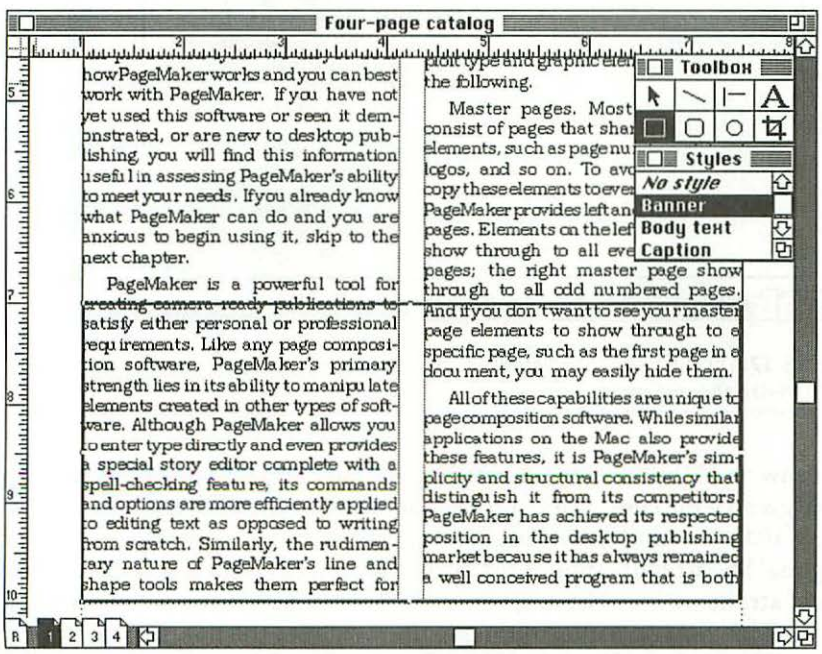


Figure 18-16: The large rectangle that will represent your ad space currently overlaps text.

40. As you can see, your large rectangle overlaps about a third of the text on this page. This must be remedied by altering the length of each of the two text columns. Select the arrow tool and click on the first column to select it. Then drag the lower handlebar upward to approximately V:6.9, so that there is about 1/10 inch between the end of the text and the rectangle. The text that is displaced by your shortening of this column will automatically wrap into the next column, and so on. Next, click on the right column to select it and drag its lower handlebar upward to V:6.9 or thereabouts (see Figure 18-17).

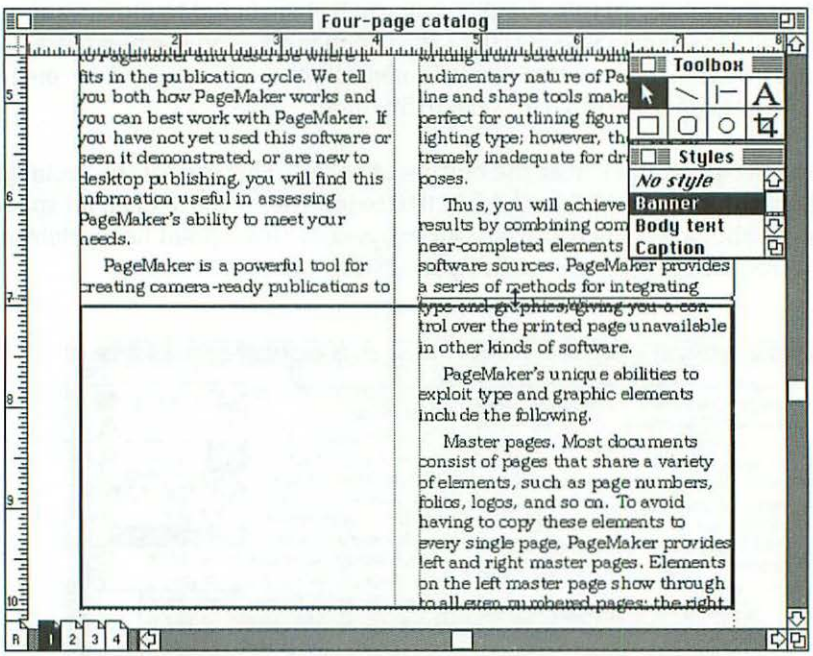


Figure 18-17: Lift the lower handlebars of each of your two columns of text so that they no longer overlap the rectangle.

41. Now draw an X the size of your rectangle, indicating that it is not a real graphic, but only a spaceholder. Select the diagonal line tool and drag from H:1.0, V:7.0 to H:7.5, V:10.0, the same coordinates you used to draw the rectangle. This creates a diagonal line from the upper left corner to bottom right corner of the rectangle, the first stroke of your X. Now, while the line remains selected, choose Hairline from the Line pop-up listing, reducing the weight of the line. For the second stroke of the X, draw from H:1.0, V:10.0 to H:7.5, V:7.0 with the diagonal line tool, joining the other two corners of the rectangle. Also change this line to a hairline.

42. This completes page 1, as shown in Figure 18-18. Press Command-W to zoom out to the Fit-in-window view size. Then press Command-S to update your file on disk.

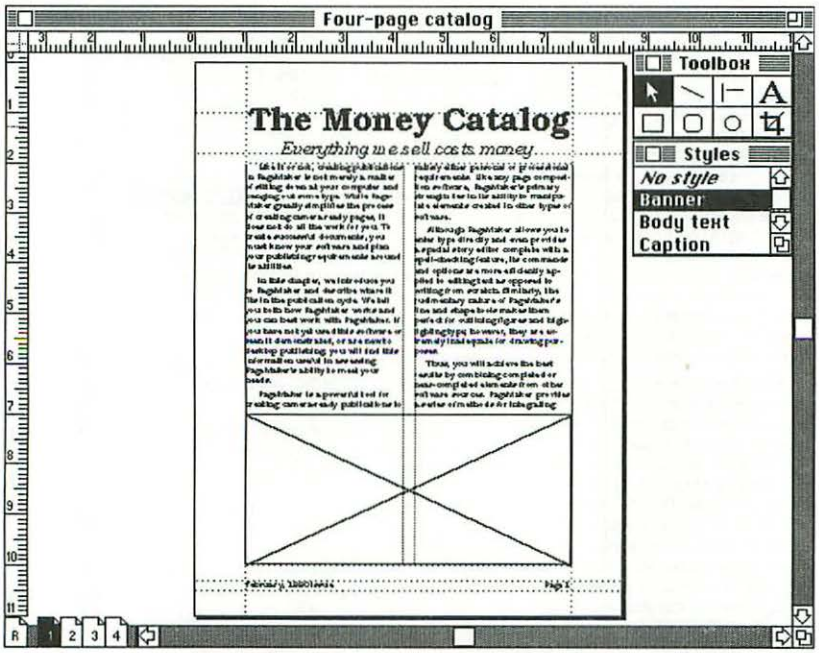


Figure 18-18: The completed page 1, with autoflowed text and advertisement placeholder.

Wrapping Text around a Rectangular Object

Suppose that you want to create a space for an advertisement on page 2. Rather than positioning this ad at the bottom of the page, however, you want it to stand out more prominently to attract attention in a distinctive manner. To accomplish this, you will position a smaller vertical ad in the middle of the page, wrapping both columns of text around the rectangle. If you had to do this manually, it would be a difficult procedure; you would have to break your story into a number of additional columns, each with varying widths. PageMaker, however, provides an automatic text-wrapping feature, which you will use instead.

43. Hold down the Shift key and click on the page 2 icon at the bottom of your screen display to turn to the second page. Holding down the Shift key changes the view size to Fit in window and centers the page as you turn to a new page or set of pages. Choose the Place... command and locate the *Page 2 graphic* in the PM5 Bible Ch18 Files *f* folder. Double-click on the file or click OK, and then place the graphic right in the middle of page 2, as shown in Figure 18-19.

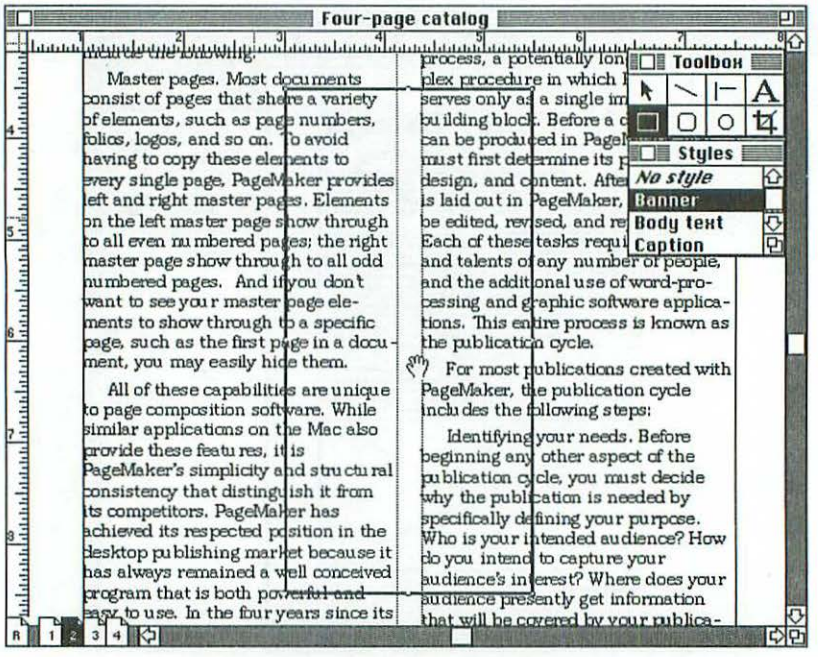


Figure 18-19: The page 2 ad placeholder currently overlaps text.

44. Command-Option-Click in the middle of the graphic, zooming in to Actual size. If necessary, press the Option key and drag to move your screen image until the rectangle is centered in your publication window.

45. Your graphic is now partially obscured by text. You can remedy this situation by taking advantage of PageMaker's text-wrapping feature. Select the graphic and choose the Text wrap... command from the Element menu. This brings up the Text wrap dialog box.

The Text wrap dialog box, shown in Figure 18-20, contains three Wrap option icons and three Text flow options. Each option is used to determine the visual manner in which overlapping text is forced to wrap around a selected graphic element. The first Wrap option icon, which is currently selected, indicates that text merely overlaps a graphic. The second icon specifies that text will wrap rectangularly around a graphic. The third icon, which is dimmed, is the custom wrap option; it allows you to wrap text around a complex graphic. You will get a chance to experiment with irregular text wrapping on page 3 of your catalog.

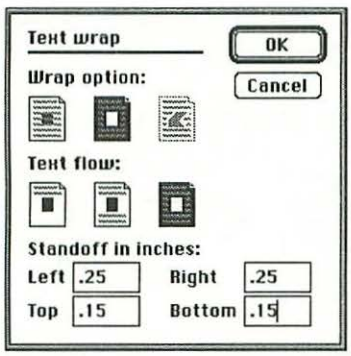


Figure 18-20: The Text wrap dialog box contains your specifications.

The Text flow icons determine where text is allowed to pour in reference to a graphic. The first option allows no text to pour below the selected graphic; the second allows for text above and below the graphic, but none to the left or right side; and the third allows text to wrap a graphic on all four sides.

The Standoff in inches options determine the dimensions of the graphic boundary. The Text wrap... command creates a rectangular dotted line around the selected graphic. This graphic boundary forms a border of white space around an image, within which text will not appear. The Left, Right, Top, and Bottom values are measured outward from the selected graphic element.

46. Select the second Wrap option icon. PageMaker will automatically select the second Text flow icon as well. However, since you will want text on the left and right sides of your rectangle, select the third Text flow icon instead.
47. Enter .25 for the Left and Right options and .15 for the Top and Bottom options. Then press Return.
48. A graphic boundary then appears around your graphic to the specifications you entered. To get a better view of the graphic boundary and the manner in which your text has wrapped around the spaceholder, press Command-W to zoom out to Fit in window size, as shown in Figure 18-21. Then press Command-S to update your file on disk.

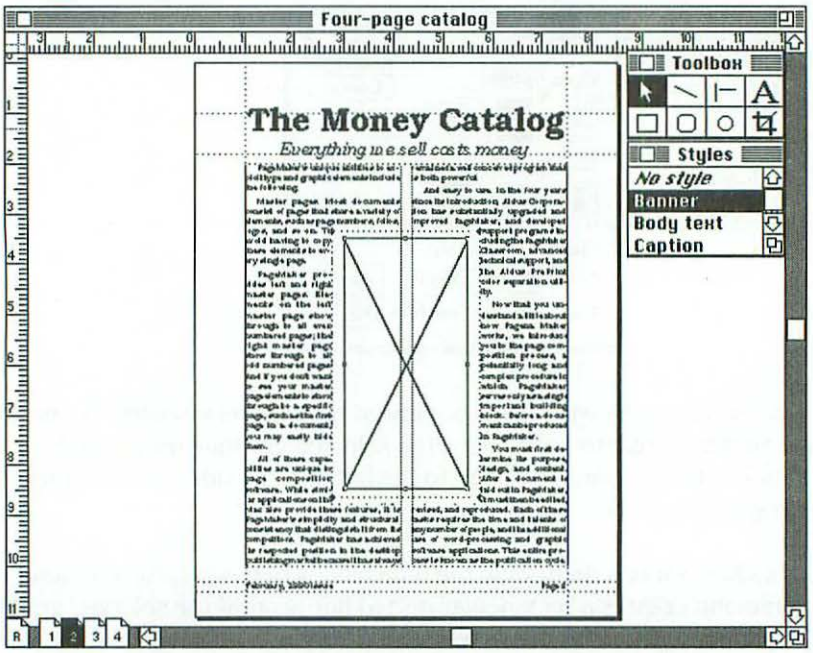


Figure 18-21: The ad placeholder with graphic boundary, which causes text to flow around it in a rectangular manner.

Incidentally, don't worry when your graphic boundary disappears after saving your file. Text wrap boundaries appear only when a graphic is selected; the saving operation deselects all elements in your publication. If you want to see the boundary again, merely reselect the rectangle.

Wrapping text around a complex graphic

For page 3, you'll import an existing graphic from the disk and then wrap text around it as you did on page 2. This time, however, the graphic isn't rectangular so you'll customize the text wrap to follow the shape of the graphic.

49. Press Command-Tab to turn to page 3 (or click on the page 3 icon at the bottom of your screen display). Press Command-D, select the *Page 3 graphic* from the PM5 Bible Ch18 Files *f* folder, and press Return. Click with your graphic placement icon in the upper left area of your page.

50. Display the control palette by pressing Command-] or by choosing the Control palette command from the Windows menu. Select the arrow tool and click on the graphic, and then click on the control palette to activate it. Select the Proportional scaling button so that it is on, as shown in Figure 18-22, and then enter 75 in the Horizontal scaling option, and press Enter. The Vertical scaling option will change to 75 automatically, and the graphic will be reduced to 75% of its original size.

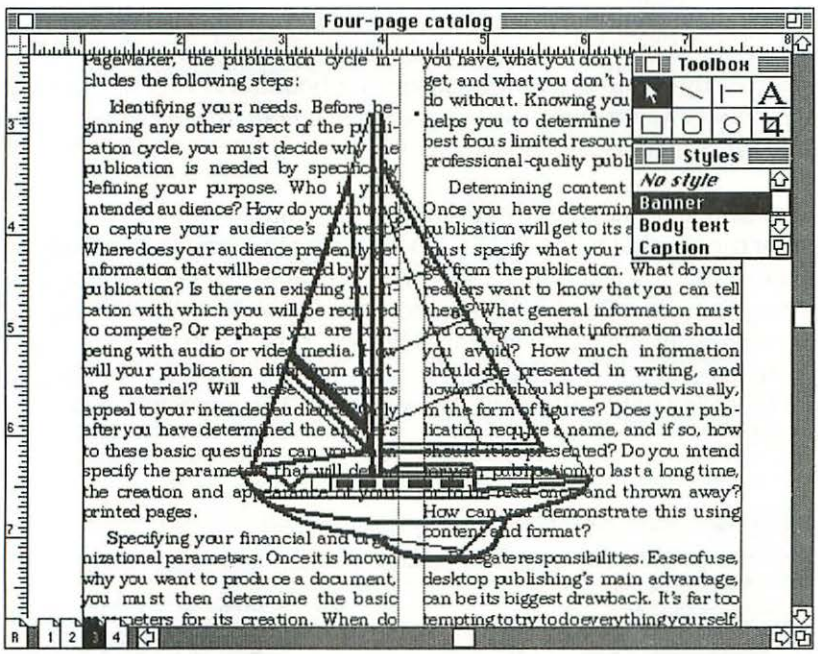


Figure 18-22: A graphic positioned in the middle of page 3.

51. Command-Option-Click in the center of the graphic to zoom in, and center the graphic between the two columns using the arrow tool.

52. Since the text again overlaps your graphic, use the Text wrap... command from the Element menu again to bring up the Text wrap dialog box.

As I mentioned earlier, you will wrap text irregularly around this image. So rather than creating a standard rectangular graphic boundary, you will want your boundary to imitate the outline of the graphic itself. It stands to reason that you should select the third Wrap option icon. Unfortunately, this option is dimmed. In PageMaker, you must always create a rectangular graphic boundary first and then manipulate that boundary in the publication window. The next few steps demonstrate how this works.

53. Select the second Wrap option and the third Text flow option. Then enter 0.15 for each of the distance values, and press Return. A rectangular graphic boundary now surrounds your image.

Now you can alter the boundary around the graphic pictured in Figure 18-22. To wrap text irregularly around a graphic, you must manipulate the rectangular graphic boundary. Currently, the boundary has four handles, one at each corner. Each of these corners can be moved independently by dragging them. Pressing the Shift key while dragging constrains movement horizontally or vertically. You can also drag at the boundary *segments*, the dotted lines between handles, increasing or reducing the text wrap limitations from the value set for the rectangular boundary. This allows for limited irregular text wrapping. But the only way to accurately imitate the outline of a graphic is to add handles to the boundary by clicking on a segment with the arrow tool.

54. Create new boundary handles by clicking on the graphic boundary, and customize the fit of the graphic boundary by repositioning handles and moving boundary segments, as shown in Figure 18-23. As you change the graphic boundary, the surrounding text will reflow after each move in response to your progress. If you want to temporarily stop the text from reflowing, hold down the spacebar while adding handles or modifying the graphic boundary — this will stop the adjacent text from reflowing until you release the spacebar. The new graphic is shown in Figure 18-24.

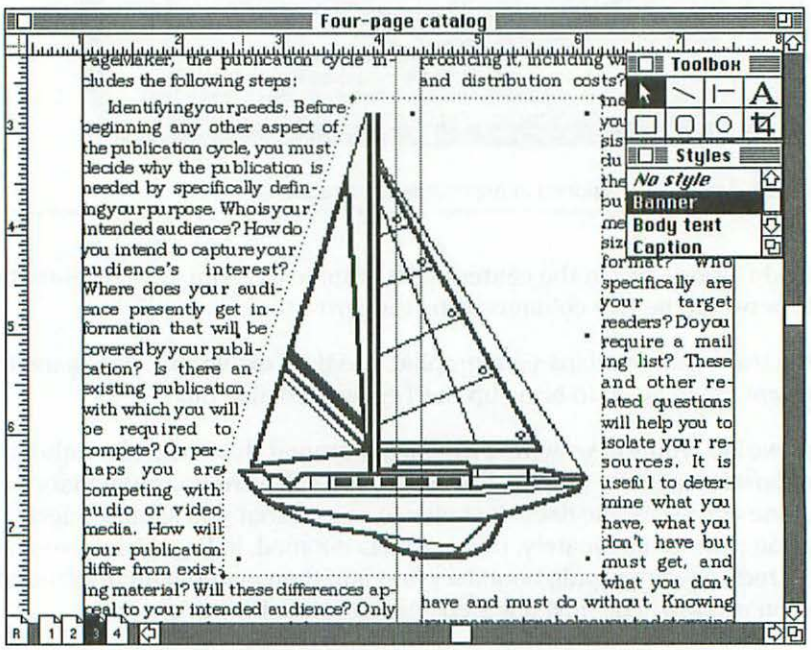


Figure 18-23: The graphic boundary is modified to more closely follow the edge of your graphic.

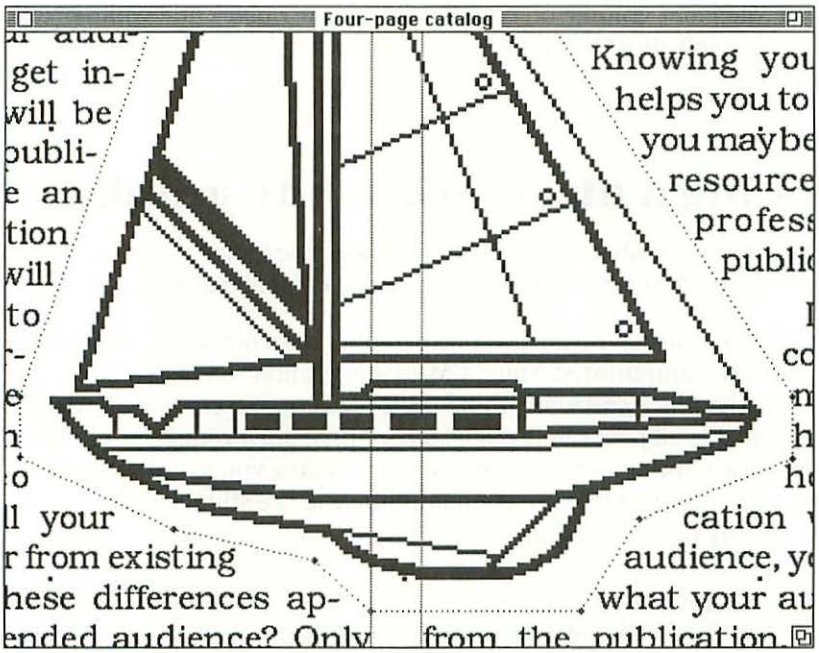


Figure 18-24: The graphic and its new graphic boundary, viewed at 200%.

Applying Graphic Special Effects

Graphics saved in the paint and TIFF formats are composed of a predetermined number of tiny dots, or *pixels*. This is different than drawings saved in the PICT or EPS format, where graphics are typically defined as mathematical objects. For more detailed information about PageMaker graphic theory, see Chapter 11, "Graphic Elements."

Graphics that are defined as the combined result of thousands to hundreds of thousands of tiny pixels, such as paint and TIFF graphics, can be subjected to image control in PageMaker. This means that PageMaker is capable of changing the lightness or darkness of each of these pixels.

All paint graphics and many TIFF images are composed of only two gray levels. This means that each and every pixel that makes up an image is either black or white. Photographs scanned using a gray scale scanner can produce as many as 16 gray levels or even more. A single pixel in such an image might be light gray, medium gray, dark gray, very dark gray, and so on, in addition to black or white.

Naturally, your MacPaint graphic on page 3 contains only black and white pixels. In the next few steps, you will alter the black pixels to a lighter shade of gray and leave the white pixels white.

Controlling a black and white graphic

55. Your paint graphic should be selected. Choose the Image control... command from the Element menu to bring up the Image control dialog box.

The first group of options in the Image control dialog box control the manner in which an image is displayed and printed. Since a MacPaint graphic consists entirely of black and white pixels, the Black and white radio button will be selected. As long as this option remains active, all pixels in the selected graphic must remain either black or white. The other two options—Screened and Gray—allow you to color the pixels in shades of gray. Because this is a MacPaint graphic, you are still limited to two colors, but these can be any two gray values.

If you do not own a grayscale or color monitor, the Gray option will be dimmed. In general, this option is useful only for viewing gray scale graphics and enabling the Lightness and Contrast options (discussed shortly). The more functional Screened option can be selected regardless of monitor. It also allows you to set the function, angle, and frequency of your printed graphic using the options located below the radio buttons. The first of these are the two Screen icons that determine whether gray values in the selected graphic are printed as a series of small dots or parallel lines. Next is the Angle option box, which determines the direction in which the dots or lines are arranged. And last is the Lines/in option, which specifies the number of dots or lines in an inch. Typically, this option should be set to 60 when printing to a laser printer and to 90 or 120 if printing to an imagesetter. For more information about these options, see Chapter 11, "Graphic Elements."

The Lightness option brightens a graphic. The Contrast option controls the amount of difference between the lightest and the darkest sections of a graphic.

Between the Lightness and Contrast arrows are the gray-level bars. Since your MacPaint graphic consists of only two gray levels, black and white, there are only two bars: One bar is completely black and the other is completely white.

56. Select the Screened option. Then press the Tab key and enter 60 for the Lines/in option.

57. You want to adjust the Lightness option in order to lighten the darkness of the black pixels and leave the white pixels white. This means that you should press on the upper Lightness arrow. The arrow is extremely sensitive, so you will want to press on it only for a moment. The bottom portion of the left gray-level bar, representing the black pixels, will begin turning white. The ratio between the black and white portions of the bar represents the gray value. For example, if the bar is about 60% black, you have specified that all black pixels should now be a 60% gray value, or a medium-dark gray. Lighten the left bar so it looks like the one in Figure 18-25, about 75% black and 25% white. If your left bar is too white, press on the down arrow. If you press the down arrow too long, the right gray-level bar will start to turn black. If this happens, press on the up arrow again. Or if you prefer, you can drag directly on the bar at the point where the black meets the white.

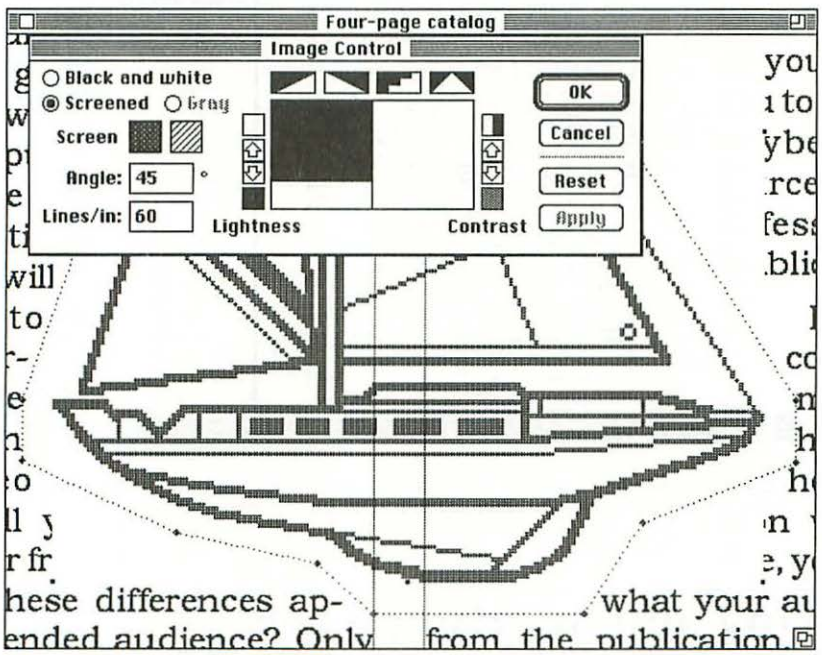


Figure 18-25: Increasing the Lightness of the MacPaint graphic lightens the black pixels to a shade of gray.

58. Click on the Apply button. This applies your changes to the selected graphic, part of which you can probably still see, without leaving the Image control dialog box.

59. Press Return when the lightness of your graphic approximates that shown in the figure.

60. Notice that the white portions of your graphic, which used to be transparent, are now opaque and cover up some of your text. Choose the Send to back command from the Element menu, or press Command-B, to put the graphic in back of the text so the text is no longer hidden.

61. Press Command-W to view the entire page. Press Command-S to update your file on disk. Figure 18-26 shows your progress so far.

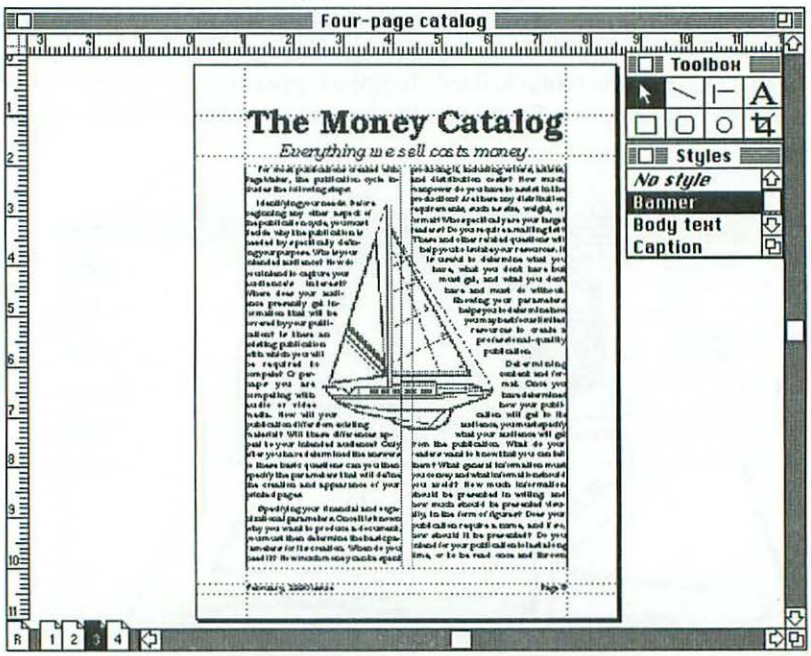


Figure 18-26: The completed page 3, with irregular text wrapping and grayed paint image.

Removing and inserting pages

62. Click on the page 4 icon to turn to the fourth page. You already have more than enough text in this document, particularly for a catalog, so you will add a price list to this page. The easiest way to completely change a page like this is to simply remove it and create a new one.

63. Choose the Remove pages... command from the Page menu. The Remove pages dialog box will already contain the correct page numbers to be removed, from page 4 to page 4. So press the Return key. When the alert dialog box comes up, click the OK button.

64. After page 4 is removed, you will find yourself at page 3. You now want to insert a *new* page 4 into your catalog, so choose the Insert pages... command from the Page menu. The Insert pages dialog box, shown in Figure 18-27, allows you to insert any number of pages before or after the current page(s). The Insert option currently contains a 1, which is the number of pages you want to insert. The After option is selected, which will add the new page after the current page, as you prefer. Since all of the options are already correctly set in this dialog box, press Return.

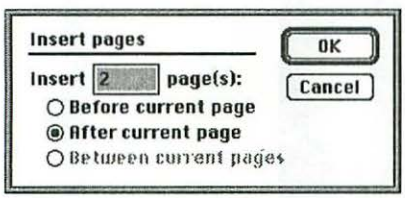


Figure 18-27: The Insert pages dialog box.

Controlling a gray-level graphic

Once again, you are on page 4. The page is free of any text or graphic elements. During the next few steps, you will import and apply image control settings to a gray scale scan saved in the TIFF format.

65. Press Command-D, select the Project 3 folder on your *PageMaker 5 Bible* disk, and press Return. Click with your TIFF-type placement cursor at the top of the page. After the image is placed, drag it into position using the arrow tool. The imported image is shown in Figure 18-28.

66. If necessary, reduce the image proportionally by Shift-dragging at one of the corner handles so that the image does not extend below the 6.75-inch mark on the vertical ruler. Later, you will create a price list below this point, so this area must be left empty.

67. Choose the Image control... command from the Element menu to bring up the Image control dialog box. As shown in Figure 18-29, you now have 16 gray-level bars, one for each of the gray levels in your scanned image. A TIFF-type scan demonstrates more of the effects possible using the options provided in this dialog box.

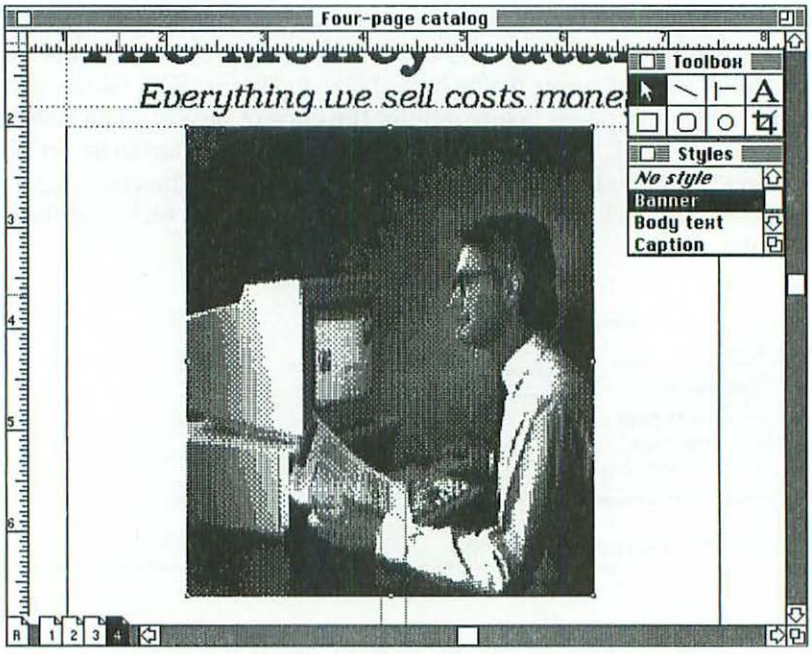


Figure 18-28: The imported gray-scale photo-graphic scan.

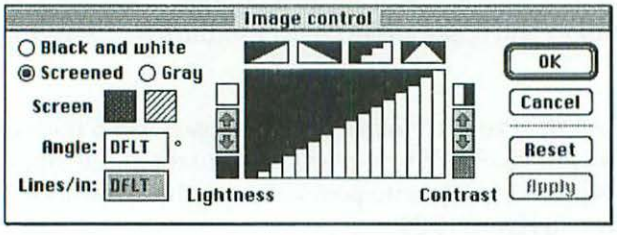


Figure 18-29: The Image control dialog box as it appears when the selected image is a photographic scan with 16 gray levels.

68. Select the Screened option. Then select the lines icon from the Screen options and enter 90 for the Lines/in value. This turns your scan into a line-screen image, and also prepares it to be output to an imagesetter if you later choose to do so.

Notice the four special effects icons situated above the gray-level bars. Each of these alters the gray level bars in some unique manner and thereby affects the appearance of the selected scan. The first icon, the default selection, sets each bar to a normal gray-level setting. The second icon inverts the image so that it looks like a photographic negative. The third icon polarizes the image, ascribing each gray-level bar to one of four intermediate lightness values. The last icon lightens the medium-gray values, while darkening the light- and dark-gray values. These special effects are fun, but not commonly useful.

69. For this scan, you will not use the preset effect icons. Instead, very slightly increase the Lightness and decrease the Contrast of the selected image to the levels shown in Figure 18-29. Then press Return. Compare Figures 18-28 and 18-30 to see the effect of these manipulations.

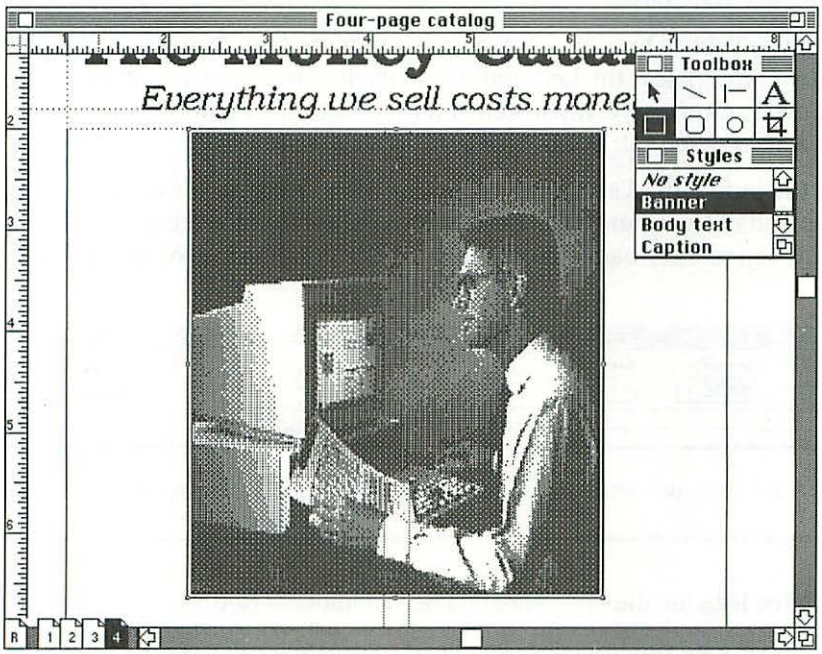


Figure 18-30: The manipulated grayscale photograph, is now surrounded by a double-line border.

70. Select the rectangle tool and draw a box that exactly traces the perimeter of the scan. Then choose the double-line weight from the Line pop-up listing under the Element menu.

71. Press Command-S to update your file on disk.

Preparing a Price List

This ends the discussion of graphic manipulations. Your next and near-final series of steps is devoted to the creation of a short price list, a fundamental part of any catalog.

72. First, you will create a new style sheet, based on the existing Body text style. Click on the arrow tool icon to deselect all elements in the publication window. Then select the Body text style from the Styles palette. This style is now the default setting for this file.

Creating a new style sheet with tabs

73. Command-Click on the *No style* option in the Styles palette. This brings up the Edit style dialog box, with an empty Name option and the Body text style listed for the Based on option. Command-Clicking on the *No style* name allows you to create a new style based on the style that was previously selected.

74. Click on the Tabs... button to bring up the Indents/tabs dialog box. You will insert two tabs. Select the Left option and click above the ruler at around the ¾-inch mark. Alternatively, you can enter 0.75 into the Position option box. Create a second left tab at 2.5.

75. Notice the indent markers at the beginning of the ruler, as shown in Figure 18-31. The top half of the triangle is moved rightward slightly, indicating a first-line indent. Drag this top marker back to 0, eliminating the first-line indent, and press Return.

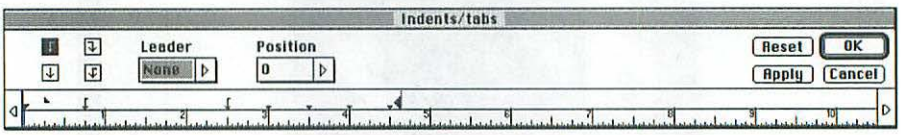


Figure 18-31: The Indents/tabs dialog box contains your specifications for the Price lists style sheet.

76. Enter **Price lists** for the style sheet name. Then press Return.

77. Before you create the price list, you need to create a ruler guide to help position the first line of text. So drag a guide down from the horizontal ruler to V:7.0. (If you incorrectly position the guide, you will not be able to move it because the Lock guides command is active. Choose the Lock guides command from the Options menu to deactivate it, move your ruler guide, and then reactivate the Lock guides command.)

78. Scroll down the Styles palette and select the Price lists option. This is now the default style sheet. Then select the text tool and click just below your ruler guide. Input the following text, using tabs for the → symbol and carriage returns for the ¶ symbol:

Number →	Item →	Price ¶
04024 →	LCD clock radio →	139.95 ¶
04025 →	Stereo clock radio →	229.95 ¶
07220 →	Gold-plated watch →	79.95 ¶

07231 →	w/ moon phases →	99.95 ¶
10188 →	Knife sharpener →	69.95 ¶
43899 →	35-func calculator →	24.95 ¶
44899 →	2k data calculator →	34.95 ¶
57002 →	5-speed fan →	49.95 ¶
57305 →	Portable heater →	179.95 ¶
57309 →	Portable AC unit →	249.95 ¶

79. This fills out the length of the first column. Since the content of your text is not important, your second column will be an exact duplicate of the first. Press Command-A to select every word in the current text block. Then press Command-C to copy the selected text. Press the End key to move your text entry cursor to the last character of type in the current text block and press Command-V to paste the copied text.

80. The text is now copied and pasted, but it has yet to be poured into a second column. Select the arrow tool. Then select the price list text block and click on the lower handlebar tab. Your cursor changes to the autoflow icon. Move your cursor to just below the ruler guide in the second column. Then press the Command key. Notice how your autoflow cursor changes to a manual flow cursor. The Command key always toggles the autoflow cursor to the manual flow cursor, and vice versa. While the Command key is still pressed, click with the manual flow cursor to pour the second column of text. It should look like Figure 18-32. (Incidentally, if your second column text pours a little strangely, select the text tool, click in the second column, press Command-A to select all the text, and reselect the Price lists style sheet. This should solve the problem.)

81. Notice that the numbers in your text are aligned rather strangely. The first numbers in each row are flush with each other, so that tens of dollars in one row line up with hundreds of dollars in another. To fix this, Command-Click on the Price lists style name in the Style palette. When the Edit style dialog box appears, click on the Tabs... button. The Indents/tabs dialog box displays the two left tabs above the ruler. Select the rightmost tab by clicking on it and choose the Delete tab option from the Position pop-up menu. This dispenses with the inappropriate tab. Now select the decimal tab icon and create a decimal tab at 2.75. Then press the Return key twice. Now the decimals in the price values line up, as is most commonly seen in a price list.

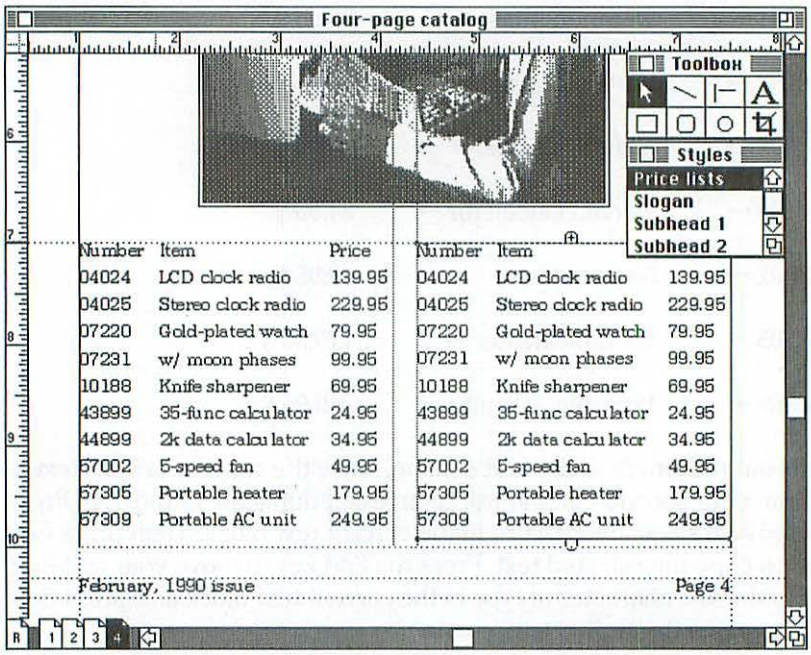


Figure 18-32: The two-column price list.

Overriding a style sheet

To complete the list, you need to visually distinguish the list headings—Number, Item, and Price—from the list itself. You will do this by directly assigning new type specs to the list headings, overriding their style sheet specifications.

82. Select the text tool. Triple-click on the top line of type in the first column. Then press Shift-Command-B to assign the bold style to the type. A bold style helps to differentiate the heading from the listed items, but it needs a little more. You may also want to rearrange the tabs so that the Price head is more centered above the dollar listings. Press Command-I to access the Indents/tabs dialog box, drag down on the decimal tab to dispense with it, select the left tab icon and create a new tab at 2.5. Then press Return.

Notice the Styles palette. The Price lists option is followed by a plus sign, indicating that there are certain differences between the selected text and its style sheet. These differences will be retained unless you again click on the Price lists style sheet while this line of type is selected.

83. The headline might look even better with some additional paragraph spacing and a line between the headline and the list text. Press Command-M to bring up the Paragraph specifications dialog box, enter 0.15 for the After value. Next click the Rules... button to display the Paragraph rules dialog box. Here, you can create a rule above or below a line of text. This technique is preferable to underlining the headline with the line tool, since paragraph rules move with your text. Select the Rule below paragraph option and choose the 2 pt option from the Line style pop-up menu, as shown in Figure 18-33. Press Return twice to execute your paragraph specs.

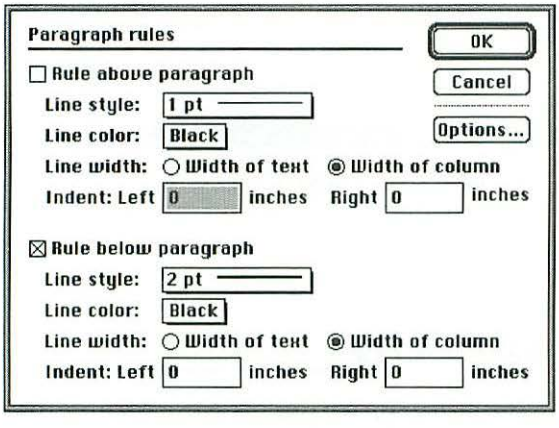


Figure 18-33: The Paragraph rules dialog box, with specifications for creating a 2-point rule under the headline text.

84. Triple-click on the first line of type in the second column and repeat Steps 82 and 83. Or simply copy the first headline and paste it in the place of the second-column headline. Then press Command-S to update your file on disk. Figure 18-34 shows how the completed listings should look.

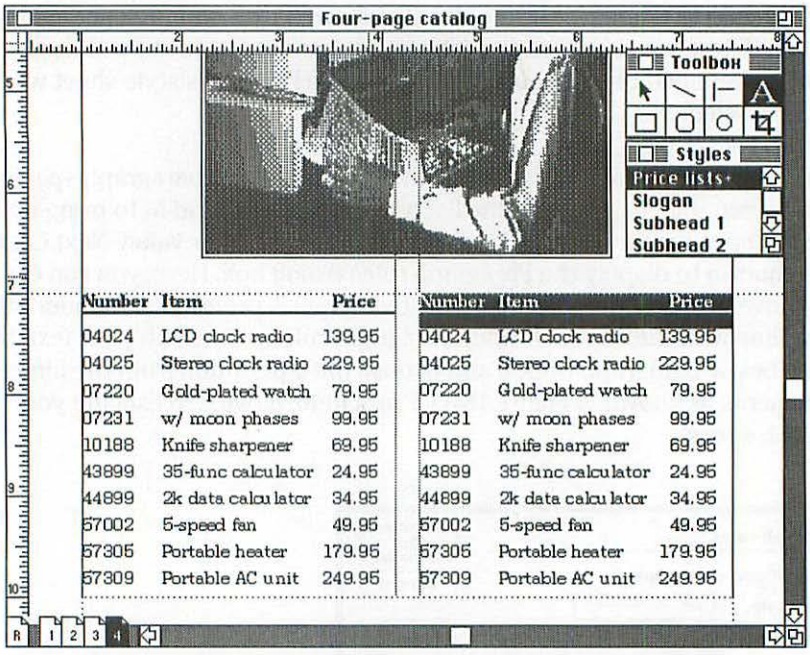


Figure 18-34: The listing text, complete with distinguishable headings.

Last-Minute Clean-Up

One important fact about any electronically composed page is that nothing is permanent. If you don't like something, it can be easily changed. You will now take advantage of this fact to modify your catalog.

85. Press Command-W to view all of page 4. Notice how closely the banner text (from the master page) is positioned to the scanned photograph. Some white space between the two elements would improve the appearance of this page dramatically. To create this white space, click on the master page icon at the bottom of your screen display.

86. Select the arrow tool and click on the banner text to select it. Drag the text block upward so the top ruler guide aligns with the baseline of the first line of type, as shown in Figure 18-35. If you want to be extremely accurate, you can further magnify your page to 200% by Shift-Command-Option-Clicking the banner.

87. Now click on the page 4 icon to see what a difference a little effort can make, as shown in Figure 18-36. If you are satisfied, press Command-S to update your file on disk.

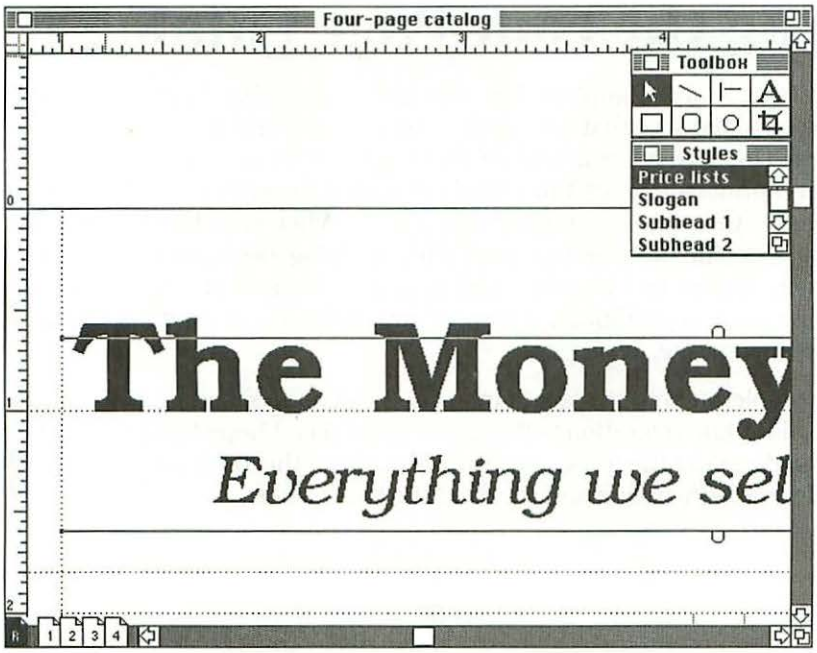


Figure 18-35: At 200% view size, the banner text has been moved upward to a location that visually complements the other elements on this page.

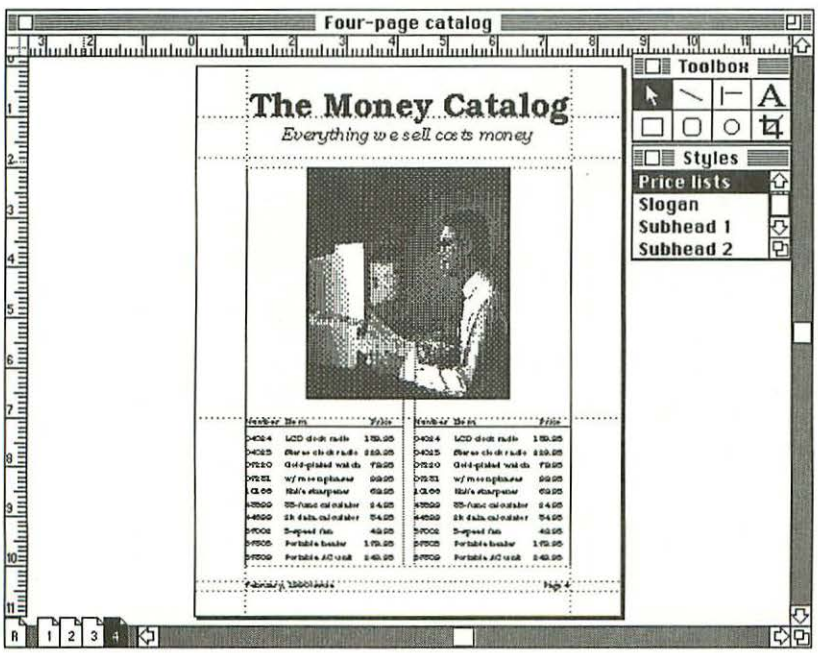


Figure 18-36: The completed page 4, after moving the banner text.

Printing the Four-Page Catalog

88. Your catalog is now complete. The only step remaining is to print the finished document. Make sure that your printer is turned on and is chosen in the Chooser. Then press Command-P to access the Print to dialog box. Indicate one copy, and print from page 1 to 4, as described at the end of your first sample project (see Chapter 8, "Sample Project One"). When your flier is finished printing, examine the pages of your printed catalog, paying special attention to the results of your text wrapping and image control experiments. Make sure that they meet your expectations. If you see any problems, make the necessary changes to your file.

Successfully completing this chapter demonstrates an understanding of the most advanced functions and operations offered by PageMaker. I hope that this has helped you to better understand the topics covered throughout this book and provided you with a more developed working knowledge of the PageMaker.

Aldus PrePress Tools

CHAPTER 19

In This Chapter

- How PageMaker is used in the toolboxes of professional publishers
- Color correction and separation with Aldus PrePrint
- Electronic imposition with Aldus PressWise
- Electronic trapping with Aldus TrapWise

The success that PageMaker has achieved over the past nine years has been due to the fact that beginners and experts alike can use the program to produce anything from office newsletters to newsstand magazines. But this is not to say that beginners and experts use PageMaker in exactly the same way: Professional publishers have much more exacting standards of precision, they use color more extensively in their documents, and they reproduce their publications in large quantities using offset printing. As a result, professional publishers must work more deliberately within PageMaker than casual publishers, but they must also supplement PageMaker with other desktop production tools, such as color separation utilities, trapping programs, and imposition software.

These tools are sometimes used by professional publishers themselves, but increasingly color separation, trapping, and imposition are services provided to the desktop publisher by a service bureau or commercial printer. This marks a return to the kind of specialization that historically characterized the prepress and printing industry and is probably a positive change for desktop publishers. Each of these areas is technically complex and depends upon a detailed knowledge of prepress and printing that only these professionals can provide. And you gain cost and time savings without having to take on additional areas of expertise yourself by letting your service bureau or printer do your color separations, trapping, and imposition with electronic tools.

This chapter introduces four Aldus prepress products—Aldus PrePrint, Aldus PressWise, Aldus TrapWise, and Aldus Fetch. The first three are largely used by service bureaus and commercial printers, but if you produce color publications or long documents, you should understand the features these programs provide and the capabilities

they make available to you. Aldus Fetch, on the other hand, is something that just about anyone who uses PageMaker can benefit from. A trial version of Fetch is included on the disks accompanying this book.

Color Separation and Color Correction with Aldus PrePrint

Aldus PrePrint has always been a very misunderstood piece of software. It was designed to provide a specific set of capabilities at a time when color, especially process color, was very new to desktop publishing. It was supposed to fill a gap that existed in the software world when most programs were not designed for professional-quality color production, and to help clarify the roles of the desktop publisher, service bureau, and traditional printing trades. It failed for a strange combination of reasonable and irrational reasons. (I won't bore you with the details here, but I am working that information into the subplot of a new high-tech murder mystery I'm working on...)

Forgetting its past or any lingering stigmas the software still carries from those times, the fact remains that PrePrint provides three potentially useful capabilities:

- **PrePrint can perform global color corrections to TIFF images.** Color images created using either desktop or high-end scanners can have global color problems based on the original photograph, scanner miscalibration, or improper scanning software settings. PrePrint provides easy-to-use and fairly powerful commands that let you correct these color imperfections.

  Of course, it's almost illegal to think of using any software other than Adobe Photoshop to modify images these days. But while Photoshop is a world-class tool for image editing and includes very powerful color-correction capabilities, using Photoshop for color correction is quite complex. EFI's Caché, on the other hand, specializes in color correction (it provides no image editing capabilities) and provides a good range of capabilities with a very easy-to-use interface. PrePrint is not as powerful as Photoshop for color correction, but it is easier to use. It is neither as powerful nor as easy to use as Caché.

- **PrePrint can color separate TIFF images into the DCS or CMYK TIFF file formats.** As described in Chapter 14, "Working with Color," in order to color separate files directly from PageMaker 5, you must use TIFF images that have been preseparated into either DCS or CMYK TIFF format. PrePrint can open any

TIFF file (standard TIFF files are more technically known as RGB TIFF files) and then save it as a DCS or CMYK TIFF file so it can then be used in a publication that will be output directly from PageMaker.

- **PrePrint can color separate finished pages from PageMaker or Quark.** When a PageMaker or QuarkXpress file contains RGB TIFF images, it cannot be printed directly to separations from either PageMaker or Xpress. PrePrint can print separations of these files, providing that they are saved in the .SEP or PostScript format. PrePrint can also output EPS files from many other applications, including Aldus FreeHand and Adobe Illustrator, so some output services may use PrePrint as a universal output application.

Aldus PrePrint was originally sold for $495, but was later bundled with PageMaker 4.0 and 4.2. Now that PageMaker 5 includes the ability to print its own color separations directly, PrePrint is once again sold separately.



In order to use PrePrint with PageMaker 5, you'll need version 1.6, which is available as a no-cost update to any PrePrint owner. In addition to adding support for PageMaker 5, PrePrint 1.6 adds support for the new LaserWriter Driver version 8.0, Super ATM, and image tiling.

A quick tour of Aldus PrePrint

When you launch Aldus PrePrint, the PrePrint start-up screen appears. Once you dispense with this dialog box, you can open three kinds of documents:

- PageMaker documents saved as separation files, which are compatible with Aldus' Open Press Interface (OPI) specifications. Note that PrePrint cannot open standard PageMaker files. They must be specially saved as .SEP files as shown in Figure 19-1. This is done by choosing the Print command from the File menu, clicking the Options button, and then selecting the Write PostScript to file option from the PostScript section of the dialog box, and then clicking the For separations radio button below this option.
- OPI-compatible files created by other applications, such as QuarkXPress.
- TIFF files, saved from an image editing application or scanning utility.

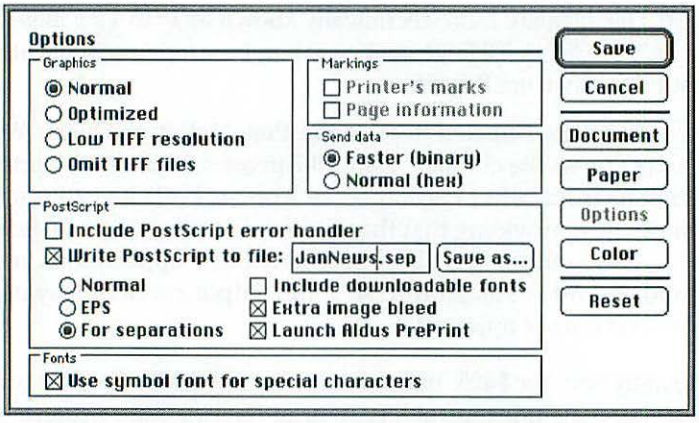
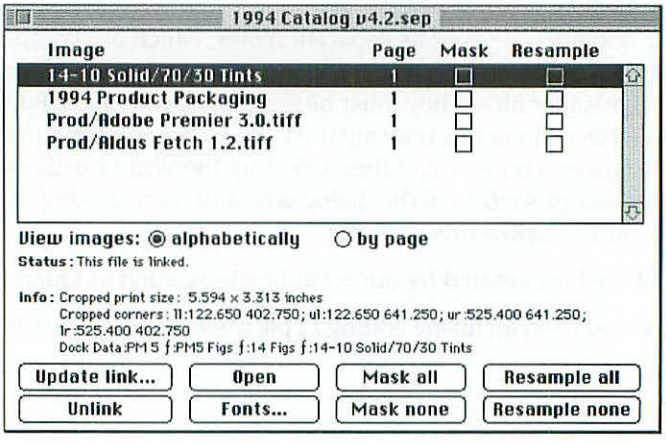


Figure 19-1: Use PageMaker's PostScript print options dialog box to save your document as an OPI file.

Opening OPI files

If you open an OPI file, or a PageMaker .SEP file (which is actually an OPI file too), the dialog box shown in Figure 19-2 appears. This dialog box lists all links for the graphics files that are used in the selected publication and allows you to modify these links (relink or unlink), mask images in the final output, or resample images to change the amount of data they contain.

Figure 19-2: The publication window appears after opening an OPI file in PrePrint.



- **Links**. As in PageMaker, linked files are important because in many cases the OPI file does not have the actual data for a particular image but instead relies on the linked file for the high-resolution data necessary to print the image correctly. Any graphic files whose links have been broken are marked in this dialog box with a question mark. Using the Update Links... button, you can relink a single file, or by then selecting the Compare names and update links option, you can have PrePrint update multiple files at the same time.
- **Masking**. Masking is used to completely knock out images that were placed in the electronic file for position only and will be later replaced with mechanically stripped-in images. The benefit of placing an electronic file and then masking it before separation is that the electronic file was placed precisely, so that the commercial printer can correctly strip in traditional photographic separations.
- **Resampling**. Resampling adjusts the amount of data in a particular TIFF file to better match the size at which the image is being used. Often, images are scanned at larger sizes and then electronically reduced by scaling in PageMaker or some other application. In this case, the TIFF image often contains more data than necessary, which slows down the printing process without improving final quality. Resampling allows you to dispose of this unnecessary data before it wastes valuable imagesetter time. You can also use resampling to enlarge an image, but since this process actually creates data to fill in new pixel locations, it is unwise to resample images up any more than 15-20 percent. If an image needs to be enlarged more than that, you should have the image rescanned, using the correct scanning resolution to account for the proposed enlargement.

Opening TIFF files

When a TIFF file is opened in PrePrint, the image appears in an image window, as shown in Figure 19-3, and your cursor will become an eyedropper icon. The status bar at the top of the screen displays information about the image.

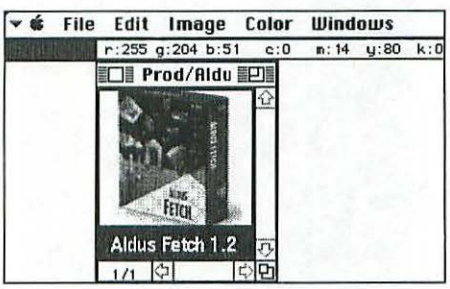


Figure 19-3: The image window allows you to manipulate the current TIFF graphic.

The status bar is divided into three parts:

- **The color sample bar.** Click with your eyedropper cursor to display the color of a pixel in the left end of the status bar.
- **Color attributes.** The middle section of the status bar displays the color attributes of the pixel under your eyedropper cursor. If your cursor is not inside the image window, the numbers reflect the attributes of the color sample box.

  If the current image is a gray-scale TIFF file, a single intensity reading will appear, ranging from 0 (black) to 255 (white). If a color TIFF image is open, the status bar displays RGB (red, green, blue) and CMYK (cyan, magenta, yellow, black) values for the current pixel. Each RGB value ranges from 0 to 255; each CMYK value ranges from 0 to 100 percent. The last item number stands for total ink coverage, the total percentage of the four CMYK values. TIC can therefore range from 0 to 400 percent.
- **Size and memory.** The right end of the status bar displays the size of the image in pixels. The free space value indicates the amount of memory that remains available to PrePrint.

Although you cannot edit single pixels in TIFF images, PrePrint can perform global adjustments that affect the entire image. All of PrePrint's image-processing capabilities are accessed as commands under the Image menu, shown in Figure 19-4.

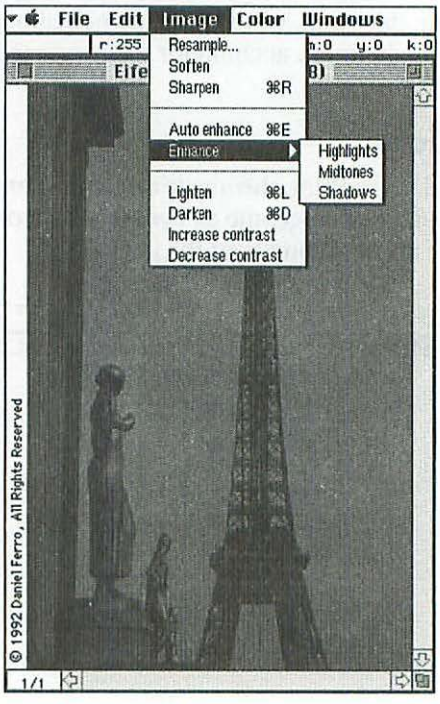


Figure 19-4: The Image menu includes commands that can be used to perform global adjustments to a TIFF file.

The commands in the Image menu operate as follows:

- **Soften** decreases the amount of contrast between pixels, giving your image a less-focused, softer appearance. Use this command when you want to obscure blemishes in an image or improve the appearance of a bad scan.
- **Sharpen** (Command-R) increases the amount of contrast between pixels, enhancing details so that your image appears sharply focused. Use this command when you want to heighten the contrast between elements in an image.
- **Auto Enhance** (Command-E) compensates for the resolution of an output device by darkening some pixels and lightening others. The performance of this command is affected by the currently selected PPD file. Use this command when printing to lower-resolution output devices, such as laser printers, or when the colors in an image are severely unbalanced.
- **Enhance** displays a pop-up menu containing three options— Highlights, Midtones, and Shadows. Each of these options enhances the detail in the chosen range of colors at the expense of the other two ranges. Use this command when you want to heighten the appearance of a selected portion of an image.
- **Lighten** (Command-L) increases the brightness of all pixels in an image. Use this command if your image seems too dark or heavy.
- **Darken** (Command-D) decreases the brightness of all pixels in an image. Use this command if your image appears too light or washed out.
- **Increase contrast** increases the brightness of light pixels and decreases the brightness of dark pixels, increasing the contrast between light and dark colors. Use this command to bring out depth and texture in a flat image.
- **Decrease contrast** decreases the brightness of light pixels and increases the brightness of dark pixels, reducing the gap between light and dark colors. Use this command to soften a harsh graphic.

Color displays a pop-up menu containing four options—Increase saturation, Decrease saturation, Auto balance, and Balance to sample. The saturation options alternatively raise or lower the intensity of colors in an image, strengthening colors or graying them out. (Note that the Color command is dimmed if the current image contains gray values only.)

The balance options adjust colors about a medium hue. Auto balance neutralizes overly prominent colors in an image and boosts inconspicuous colors. Balance to sample operates similarly, except that you specify the color that is treated as the medium hue. For example, if you select red with your eyedropper cursor, colors will balance away from red toward blue and green.

Keep in mind that while some commands perform opposite functions, you cannot choose one command to undo the effect of another. For example, if you choose Soften and then choose Sharpen, you will not restore an image to its original appearance. You will diffuse the image and then heighten whatever detail remains.

Once you've finished manipulating a TIFF file, or even if you didn't manipulate it at all, you can then save the file as a DCS file or as a TIFF file. To do this, choose the Save command from the File menu and a standard Save as dialog box appears. At the bottom of the dialog box is a pop-up option that allows you to choose either TIFF or DCS format.

The choice between DCS and TIFF is largely one of personal preference, although there are some issues of compatibility in certain applications. If you are preparing an image for use in PageMaker or QuarkXpress and want to print separations directly from your page layout program, you must save your file in either the DCS format or in the TIFF format using the CMYK option (described below.) The main difference between these two formats (DCS and CMYK TIFF) is that the DCS format saves a file as five separate files, one for each of the CMYK color plates and one PICT file that provides an on-screen display in the software application where the file is used. The CMYK TIFF format, on the other hand, produces a similarly preseparated file that is stored as a single file on your disk. This may make it easier to keep track of the file (misplacing one of the five DCS files renders the whole file unusable), generally produces a smaller total file size, and often prints faster on PostScript imagesetters.

After you select a file format and click the OK button, another dialog box appears providing access to options specific to the file format you have selected.

- **DCS.** If you choose DCS, the dialog box shown in Figure 19-5 will appear, offering you several choices about the DCS file you want to save. The first option is Main PostScript size, which can be Full size, Small, or No Postscript. This affects the composite PostScript code in the file, which is important only if you print to a composite-color device, like a QMS ColorScript. The second option is the PICT size, which can also be Full size, Small, or No PICT, and affects the quality of the on-screen preview you will see when the file is placed in your page layout application. Neither has any effect on the printed quality of the image, but they dramatically affect file size. Lastly, you can choose to have your DCS file use either a Binary or an ASCII encoding scheme. Binary data is about four times smaller than ASCII data and is the best choice in most situations. If you have problems printing or transmitting the file in binary, then the larger ASCII format can be used as an alternative.

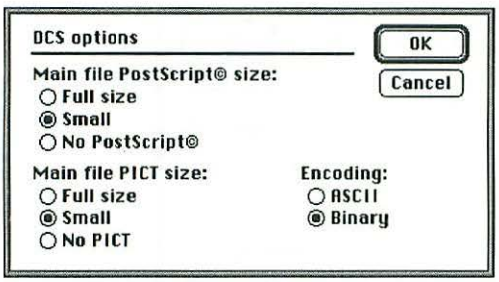


Figure 19-5: The DCS options dialog box lets you specify the size of your DCS files.

TIFF. If you choose TIFF, the dialog box shown in Figure 19-6 will appear, providing you with a choice of five image formats and four compression formats. The Image formats available are CMYK, 24-bit RGB, 8-bit palette, 8-bit gray, and black and white. The CMYK format is a preseparated TIFF format and the only TIFF format that can be used if you want to print color separations directly from PageMaker 5. The 24-bit RGB is the format normally referred to using the generic name TIFF.

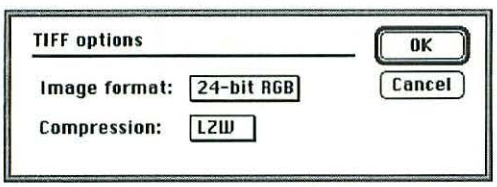


Figure 19-6: The TIFF options dialog box lets you choose the format of your TIFF files.

Printing separations from PrePrint

To initiate the printing process, choose the Print... command from the File menu or press Command-P. Depending on the format of the current file, a variation on the standard LaserWriter dialog box will appear (provided of course that you have selected the LaserWriter driver with the Macintosh Chooser desk accessory). If the current document is an OPI file, the dialog box shown in Figure 19-7 will appear. If a TIFF file is currently open, your LaserWriter dialog box will look like the one in Figure 19-8.

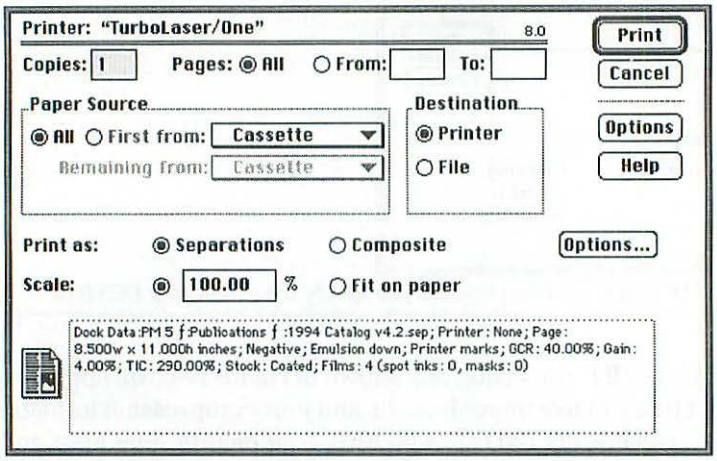


Figure 19-7: The LaserWriter dialog box for OPI files.

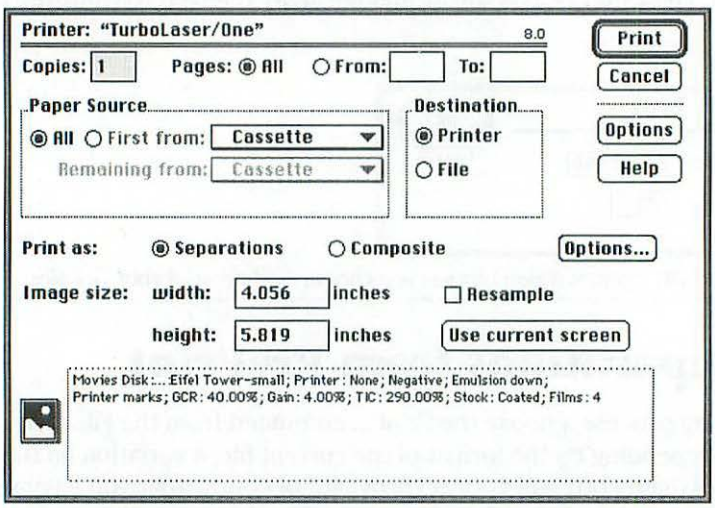


Figure 19-8: The Print dialog box for TIFF files provides additional height and width options.

The following is a description of each option found in PrePrint's LaserWriter dialog box:

- **Copies, Pages, and Paper Source.** These options are inoperative in PrePrint. The program always prints one separation of every page in the current document with no cover page, using paper from the paper tray.
- **Print as.** This option specifies whether the process colors and spot colors used in the current document are to be printed separately (one color per page) or all on the same page. If you are printing to a color PostScript device, you should select the Composite option. If you are printing separations for commercial printing purposes, select the Separations option.

When Separations is selected, PrePrint will follow the specifications set in the Print options dialog box. Accessed by clicking the Options... button, this dialog box allows you to select specific inks (corresponding to separations) that you wish to print, determine overlaps and knockouts, and so on. The Print options dialog box is discussed in detail later in this chapter.

- **Image size.** The Image width and height options appear only when you print a TIFF file. These options display the dimensions of the current image in the measurement system set up in the Preferences dialog box. You can enlarge or reduce the image by entering a different number for either the width or height option. PrePrint always retains the original proportions of the TIFF image by automatically adjusting the other dimension.

At the bottom of the LaserWriter dialog box is an icon that displays the format of the current file (OPI or TIFF) and an information window that lists the settings from the Print options dialog box. Among these are the location of the current file on disk, the active PPD file, selected inks, and so on. To change any one of these settings, click the Options... button.

Printing options

Clicking the Options... button in the LaserWriter dialog box brings up the Print options dialog box, shown in Figure 19-9. It is here that you determine the hows and whys of separating color documents with PrePrint.

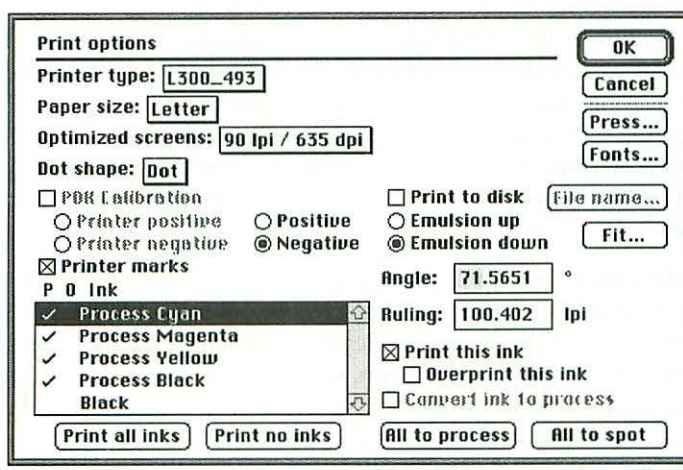


Figure 19-9: The Print options dialog box allows you to change the separation settings.

The options in this dialog include the following:

- **Printer type.** This option is used to select the PPD (PostScript printer driver) file that PrePrint uses to optimize its printing performance. Whenever possible, choose the printer name that exactly matches the printer model you are currently using. Some PPD files have numbers following the printer name, indicating the specific version of the PostScript ROM chips inside the printer described. If you are unsure what version of the ROM your printer uses, consult your local printer dealer.

- **Paper size.** This option determines which paper tray will be used when your page is output. PrePrint uses this information to calculate the placement of margin notes and to decide if each page of the current document will have to be tiled onto more than one printed page. In general, you want to choose the smallest paper size that will contain your document and for which you have an appropriate paper tray.

- **Optimized screens.** Your printer can print only in black and white (or solid colors). To create the appearance of grays and mixed colors, PrePrint outputs a pattern of small dots called halftone cells. The Optimized screens option is used to control the number in pixels ascribed to each halftone cell.

  Your printer's PostScript interpreter determines the size of a halftone cell by dividing the resolution of the printer (dots per inch, or dpi) by the resolution of halftone cells (lines per inch, or lpi). For example, suppose you choose LWNTX470 (the PPD for the LaserWriter NTX) from the Printer type pop-up menu and 60 lpi 300 dpi from the Optimized screens options. The 300-dpi printer resolution is divided by the 60-lpi halftone resolution to determine that each halftone cell is 5 pixels wide by 5 pixels tall, for a total of 25 pixels per cell. Therefore, by turning on as few as 0 or as many as 25 pixels in each cell, your printer will be able to render a total of 26 gray values. By comparison, a 1,270-dpi imagesetter can yield 60-lpi cells measuring approximately 21 pixels wide by 21 pixels tall, for a total of 448 pixels per cell. This means that the typesetter can render 449 gray values.

- **Positive/Negative and Emulsion.** Here, you can select either the Positive or Negative option, as well as either the Right reading/Emulsion down or Right reading/Emulsion up option. Selecting Negative causes your document to be printed with an inverse tracking function, so that all white areas print as black and all black areas print as white. Select Negative only when you intend to print to a imagesetter, outputting film that will be used to create printing plates. Select Positive if your printer cannot output film, or if you want to print to positive film.

  Selecting Right reading/Emulsion down causes your pages to print as if you were looking at them in a mirror—the right and left sides are swapped. Select the Right reading/Emulsion up option unless you are printing to film, in which case you should consult your commercial printer.

- **Other options.** The two unrelated Options options are the Printer marks and Print to disk check boxes. Printer marks are hairline rules that print around the perimeter of a separation. These marks are used by your commercial printer to align separations and to measure inks. I can think of no reason for ever turning off the Printer marks option.

  Check the Print to disk option when you want to save your separations as PostScript files on disk rather than sending them to an output device. Click the Set file name... button to determine the name and location of the PostScript file.

- **Angle and Ruling.** These values represent the optimum screen angle and ruling for printing process-color screens. These values will serve almost all printing situations left as is. Do not change these values unless you know what you're doing or have been instructed to do so by your commercial printer.

- **P O Ink field and options.** This field lists all inks included in the current document. PrePrint will print a separation for each ink preceded by a check mark. To instruct PrePrint not to print a separation for a particular ink, select the ink name in the field and deselect the Print this ink check box. The check mark will disappear. Selecting the Print this ink option makes the check mark reappear. You can also use the Print all inks and Print no inks buttons.

  You can control whether other colors can be printed on top of a selected color using the Overprint this ink check box. This option is deselected by default. PrePrint assumes that you want underlying colors to be knocked out, so that differently colored shapes and text don't blend together. If you select Overprint this ink, the selected color will appear behind areas of different colors, producing a transparent printing effect.

  Each custom or PANTONE color used in a PageMaker OPI document can be separated to its own page. However, PrePrint also allows you to break down a spot color into its four color-process components. Simply select the color and select the Convert ink to process option. If your document includes color TIFF files, you may want to convert all spot colors to process colors to save on the number of separations and thereby minimize the commercial printer's fee. Keep in mind that process colors can only approximate specially mixed PANTONE inks. You should consult your printer before running an entire job.

Advanced and professional users can gain even more control over their printed separations by clicking the Press... button. The resulting Press control dialog box provides options that allow you to compensate for discrepancies in the commercial printing process. Presently, PrePrint is the only product to offer this kind of control over press variations.

Press Control

The options in the Press control dialog box, shown in Figure 19-10, adjust the algorithms used to convert RGB screen colors into CMYK process-color values. They are used almost exclusively for adjusting the separation of TIFF images.

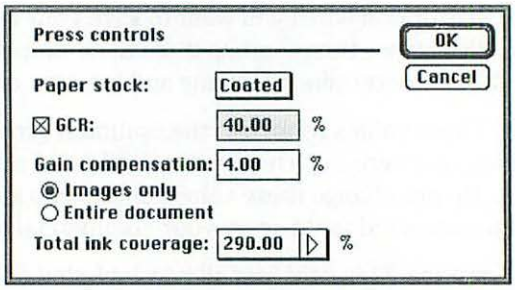


Figure 19-10: The Press control dialog box allows you to change the separation settings.

The options in the Press control dialog include the following:

- **Paper stock.** Ink bleeds into paper, spreading slightly from the point to which it is applied. Depending on how porous the paper is, this bleed may be imperceptible or quite obvious. Coated paper, for example, has a plastic finish that prevents ink from spreading. Newsprint, on the other hand, consists of very loose fibers, which encourages ink to expand, resulting in muddy photos and blurred text. By preparing your document for the paper on which it will be printed, PrePrint can lessen a paper's bad effects. You can select one of four options—Coated, Uncoated, Newsprint, and Supercalendered—from the Paper stock pop-up menu. Each option carries default values for the other options in this dialog, adjusting the manner in which your final separations are output.

- **GCR.** These initials stand for Gray Component Replacement. When the density of cyan, magenta, and yellow inks reaches a certain level, they blend to create a muddy gray-brown. To avoid this unpleasant color and to conserve ink usage on the press, PrePrint replaces these colors with a black screen. A GCR of 60%, for example, instructs PrePrint to replace 60% of the cyan, magenta, and yellow ink in a muddy area with black.

  If you deselect the GCR check box, PrePrint relies on a technique called Under Color Removal (UCR). Under the auspices of UCR, if cyan, magenta, and yellow ink overlap areas of black, they are simply removed, since theoretically a color cannot be any darker than solid black.

- **Gain compensation.** When ink bleeds into a piece of paper, the size of individual halftone dots tends to grow, or gain. When halftone dots grow, your scanned photographic images, most specifically, will darken, blurring details and diminishing color clarity. You can prevent muddying of photographs by creating

smaller halftone dots in the first place, compensating for ink gain in advance. The value you enter for the Gain compensation option will reduce your halftone dots by that percentage.

- **Total ink coverage.** The total ink coverage is the maximum amount of ink allowed on a page. The sum total of cyan, magenta, yellow, and black percentages, this value may range from 0% to 400%. The standard maximum total ink coverage is 280%; anything over this value tends to cause clogging and smudging. Try changing this value and returning to the image window. Position your eyedropper over the darkest area of a color image. The TIC value in the status bar will never exceed the percentage specified in the Total ink coverage option.

For many users, the Press controls options may seem overwhelming or excessive. You may want to ask your commercial printer what settings he or she recommends. Or you can simply select a paper stock and rely on PrePrint's preset values. Any changes you make to settings in the Printing options and Press controls dialogs are retained as default settings for future PrePrint sessions.

Trapping with Aldus TrapWise

Trapping is not a subject in which most designers or production professionals are well versed. And with very limited exceptions, available desktop publishing software doesn't provide very good trapping tools, be they manual, automatic, or semiautomatic. As a result, even well-designed and otherwise well-constructed pages, when separated on PostScript imagesetters, can result in less-than-perfect results on press because of poor or nonexistent trapping in the electronic files.

Trapping electronic files has been a difficult problem for a variety of reasons. Good trapping requires extensive knowledge of color as well as the prepress and printing processes. And even then the inherent complexity of trapping requires commitment as well as patience. Until recently, good trapping was also waiting for technological breakthroughs because limits in existing software solutions were frustrating at best. There have been several different approaches to trapping implemented on the desktop, but each has provided only partial success and has imposed its own costs.

Aldus TrapWise largely solves the electronic trapping problem because it separates trapping from the design and production of electronic pages, it automates the complex and time-consuming aspects of accurate trapping, and it provides prepress professionals with a dedicated tool that they can use to produce precise trapping solutions that were never before available.

What is trapping?

Before we move forward, a few steps backwards. The term *trapping*, as used in desktop publishing parlance (or the larger domain of electronic prepress), describes the process of intentionally creating a small overlap of the colors in adjacent objects. This technique avoids visible problems caused by printing press misregistration: most significantly, small gaps between objects that allow the underlying paper color (usually white) to appear, and hue shifts caused by unintentional color overlaps. These gaps and hue shifts are easily noticeable and completely unacceptable in most color-printing situations.

Creating and controlling these intentional overlaps (*traps*) is not a trivial task. Accurate trapping depends on the colors, shapes, and relationships of the objects on the page and on the printing circumstances under which the document will be reproduced. For each trap, color, width, and placement must be defined. And for the best possible trapping, these attributes often must change as the color and relationship of the trapped objects change.

The process referred to here as trapping is also known by several other names, including *chokes and spreads, fatties and skinnies, lap register, making grips,* and *shrink and spread.* To further complicate matters, the term *trapping* has traditionally been used to describe issues relating to printing multiple layers of ink on top of each other and the way these overlapping inks react to each other. In this book (and in all Aldus documentation), *trapping* is defined as creating color overlaps.

Why trapping?

In a perfect world, trapping would not be necessary because every color would print in the exact location intended. In reality, such perfection is improbable for a number of reasons.

The first event that makes trapping necessary is imagesetting, when the electronic file is printed and color separations are made. These separations should be aligned perfectly, or *in register*, but every imagesetter has some degree of inherent inaccuracy, and so misalignment is common.

The measure of imagesetter inaccuracy is known as repeatability, or the capacity to mark in the correct position page after page. This is a particular problem on older capstan-based imagesetters, many of which are still in use and which can be off by as much as .012 of an inch for every 18 inches of paper or film printed. This margin of error is too great for the generation of acceptable color separations. Capstan imagesetters manufactured in 1992 or later are far more consistent, potentially varying only .006 of an

inch for every 48 inches of paper or film printed. Drum-based imagesetters perform even better, varying no more than .001 of an inch for every 24 inches of paper or film printed. Separations produced on drum-based imagesetters are well within the standards of the prepress and printing industries but still contribute to the need for trapping.

The next potential trouble spot that necessitates trapping is film assembly, or *stripping*, where the stripper may inaccurately position a piece of film. This happens infrequently because most strippers are skilled professionals, and alignment marks make it easy to check their work, but it is possible—especially on more complicated jobs. Electronically created documents tend to require very little mechanical page assembly, however, so this problem is less common than it used to be. Errors can also be introduced during plate making, when vacuum pumps, exposure frames, and exposure systems are used to transfer film images onto plates. Misalignment, inaccurate exposure time, inconsistent light intensity, and operator error are all potential trouble spots.

Once a job is on the printing press, the potential for register problems increases dramatically. In fact, this is the most common place for significant misalignment to occur. As paper moves through the press at a high speed during printing, pressure from rollers and the pull of edge grippers propel the paper, and ink and water are applied as necessary. This can result in misregistration for a variety of reasons:

- The mechanical elements that move the paper can cause the paper to stretch, as can the heat resulting from this process.
- Ink and paper characteristics and humidity can also contribute to misregistration.
- Mechanical misalignment of one or more rollers or grippers can cause the paper to be out of position when ink is applied.
- As sheets of paper are accelerated through one part of the press and then stopped before being accelerated again by another set of rollers or grippers, "bounce" can occur, leaving the paper out of position.

The result of any or all of the above, or some combination of them, is colors that should abut but do not. Instead, these colors unintentionally overlap in some areas and leave gaps where the paper remains unintentionally visible in others. Proper trapping eliminates these problems.

Of course, trapping is not without its own problems and costs. Trapping is, by the above definition, the intentional addition of color overlaps, and when two colors overlap, a third color is almost always created. This is true because process inks have a degree of transparency: The overlapping color allows some of the underlying color to show through, so the two colors appear as a mixed, or third, color.

Adding these overlaps (and the "third colors" they create) around the borders of many or most objects on a page is clearly not the preferred solution in terms of the aesthetic fidelity of the original image. Instead, it is the lesser of two evils: The small intentional overlaps and third colors caused by trapping are far preferable to the unintentional overlaps, third colors, and gaps that result when a document is not trapped.

Proper trapping minimizes the unpleasant effects of overlapping colors by using colors that produce the least noticeable overlaps possible and by positioning traps in such a way that most overlaps will be completely unnoticed by most viewers. It also minimizes these effects by applying traps in the correct widths, based on both the elements involved and the anticipated printing methods.

Color on the desktop

To really understand trapping, you have to think about how colors are defined in PageMaker (and your other software applications) and how color is applied to electronic objects, images, and pages. As you probably know, there are two broad color categories — spot color and process color — which correspond to the two different ways color is reproduced in the printing industry.

Spot colors are defined and used when documents will be printed with premixed semi- or fully opaque inks. Typically, spot colors are selected from a palette of existing colors, such as the PANTONE matching system, although you can create spot colors by mixing colors from any color model supported by your software application. For spot colors, the elements in an electronic file (and the subsequently output separations) designate only the location and tint of the colors used; the actual colors are based solely on the ink used by your printer. (Tints are lightened colors produced by limiting the number and size of the dots used to print the color.) With most desktop applications, you can define spot colors using any one of several color models, such as HSL (hue, saturation, lightness), HSB (hue, saturation, brightness), or RGB (red, green, blue), or by selecting from existing color-matching libraries, such as Dianippon, PANTONE matching system, or Toyo.

Process colors, in contrast, are defined as composite percentages of cyan, magenta, yellow, and black (CMYK) and are printed using overlapping dots (halftone screens) of these colors. By varying the number and size of the halftone dots printed for each CMYK color, you can produce about 50,000 different colors using only four ink colors. In PageMaker, you can define process colors in CMYK percentages, or you can select colors from CMYK matching libraries from PANTONE Inc., Focaltone, or TruMatch.

When you're ready to print the electronic file, you must create separations based on the number of inks that will be printed on the press. For documents that will be reproduced using spot-color inks and contain just a few spot colors, a separation is produced for each page for each ink color; all the elements to which spot color #1 have been applied are on sheet 1, all the elements to which spot color #2 have been applied are on sheet 2, and so on.

When you print a document using process colors (also known as four-color printing), any elements in the document that are not already defined as CMYK colors must be converted into CMYK. This includes colors originally defined using the HSL, HSB, or RGB color models, colors selected from a spot-color matching library, and colors scanned and saved in an RGB format such as TIFF. This conversion, which is known as *color separation,* can occur before or during printing on an imagesetter. (Usually, you can exclude any spot color from conversion, so you can create a fifth color or varnish separation when needed.)

Trapping basics

There are four basic trapping techniques—*overprinting, knocking out, spreading,* and *choking.* Each modifies the relationship between two color objects. *Overprinting* describes situations where one object is printed on top of another, thereby eliminating the primary problem that trapping is intended to avoid—gaps where paper can show through. This is not a panacea, however, because the transparent nature of process inks causes overprinting to yield an unacceptable third color in most situations. As a result, overprinting is the preferred solution only when the overprinting color is sufficiently darker than the underlying color to prevent a noticeable third color from being created or when opaque spot-color inks are being used.

Knocking out (or creating a knockout) describes the opposite situation, where the overlapped area of an object is removed so that the top object prints directly on the paper. It is this very situation that makes trapping necessary: When the top object isn't perfectly positioned within the knockout, portions will unintentionally overlap the underlying color (possibly creating third colors), and gaps will appear where the paper can show through. To compensate for these potential problems, spreads and chokes must be applied when objects are knocked out.

A *spread* is created by extending the edge of the top object so that it is larger than the area of the knockout where the object is supposed to print. This allows some margin for error, ensuring that even with a little misalignment, the knockout area will be fully covered. On the computer, it is relatively easy to spread most objects by adding or adjusting the stroke of their edges. A *choke* is the opposite of a spread—it shrinks the

area of the knockout (as opposed to enlarging the size of the object that will fill the knockout)—but it has the same result, adding a margin for error to ensure that even with a little misalignment, the knockout area will be fully covered.

You can create overprints, knockouts, spreads, and chokes using traditional mechanical production techniques, using tools available within many desktop software applications or using dedicated trapping software such as Aldus TrapWise. Later I'll describe each of these methods.

Defining traps

Not every element needs to be trapped, only those that are physically adjacent to other objects *and* would be likely to cause noticeable problems if shifted. These problems (paper showing through or distracting third-color overlap) are not likely to occur, for example, between two colors that have largely similar color components (because each contains similar percentages of cyan, magenta, yellow, and black inks) or when one color is substantially darker than the other color so that overprinting is a satisfactory trapping method.

When a trap is needed, the color, placement, and size of the trap must be defined. A basic rule of trapping suggests that the color of the lighter object should be used to create the trap, which should be positioned to overlap the darker object. This is generally true, but there is another important concern: The shape or edge between the colored objects must be maintained. Some objects—rectangular graphic elements for example—can easily be spread or choked without dramatically changing their appearance, while other elements—small- to medium-sized text or delicate line art for example—are easily disfigured by even subtle edge changes. As a rule, thin or delicate objects (including text) should be overprinted whenever possible, should be choked with lighter adjacent colors when overprinting is not possible, and should almost never be spread.

In many cases, rather than using one of the object colors as a trap color, you can get better results by using a tint of one of the object colors or a new, third color defined using the common color components of both object colors. To select a third color to use as a trap color between two process colors, you examine the component ink percentages of the two adjacent objects and then define a new color using the higher of the ink percentages for each color component. For example, if the color of one object is C25 M40 Y10 K15, and the color of the other color is C40 M10 Y70 K5, then the trap color that uses the higher of the common ink percentages should be C40 M40 Y70 K15.

Traps using tints or third colors are likely to be far less noticeable than traps using the color of the lighter object. Creating tint or third-color trap colors is difficult, if not impossible, using traditional methods, but is relatively easy with electronic publishing tools. As you will see, TrapWise creates these traps automatically and even varies the third color as the objects' colors change gradients and vignettes. (A *gradient* is a fade from one tint level of a color to another tint level of that same color. A *vignette* is a fade from one color to another, different color.)

Trapping gradients or vignettes has been nearly impossible with traditional techniques because of the need to vary the trap color and because these color changes require changing the location of the trap—shifting from a choke to a spread and perhaps back again—as the light/dark relationship of the objects changes. TrapWise positions these traps automatically as well.

The size of a trap, which is expressed most often in either inches or points, depends on the printing method used, the tolerances of the printing equipment, and the expertise of the operators. As a rule of thumb, most traps vary between .25 point and .5 point. Smaller traps are used for high-quality sheet-fed work, and larger traps for less demanding jobs like web-press newsprint. You should always obtain the size of the trap needed from your printer, who can base trap size on equipment and experience. Building traps too small will not overcome the undesirable effects of misregistration, and building traps that are too large will result in excess overlap, which creates third colors on your pages.

Traditional trapping

With traditional prepress techniques, when overprinting cannot solve a potential trapping problem, traps are created by selectively overexposing film, thereby causing page elements to grow slightly and overlap adjacent elements. This is usually done by growing (*spreading*) the foreground object, so that it slightly overlaps the underlying background object. Alternatively, you can enlarge the background object (*choking*), so that it overlaps the foreground.

Film overexposures that create chokes or spreads are made by sandwiching an original film negative between the glass cover of a contact frame and clear spacer film over new contact film. A diffusion sheet is then placed on top of the contact frame's glass cover, and light is directed from above. Light rays passing through the diffusion sheet are set at various angles. As these angled rays pass through the original film, those near object edges travel an additional distance (due to the clear spacer film) before striking the new contact film. The result is a growth of the original object as it appears on the new film.

The amount of growth is controlled by the thickness of the clear spacer film used (normally .003 or .004 inch thick, although two or more sheets can be used for additional thickness, which makes additional growth possible) and the duration of the light exposure (longer exposures cause more growth).

Trapping with desktop applications

Some desktop applications provide features designed to help you perform basic trapping, such as options for defining knockouts or overprinting, and control over the stroke and fill of each individual object. These are especially prevalent in drawing applications, such as Aldus FreeHand, Adobe Illustrator, and Corel Draw!, and to a lesser extent in page layout packages such as PageMaker and QuarkXpress. Bitmap painting packages and image-editing software usually do not offer specific trapping capabilities because it generally isn't necessary to trap colors within one bitmapped graphic (although anti-aliasing to avoid sharp edges is sometimes helpful). More frequently, the bitmapped graphic needs to be trapped relative to other objects when it is imported into another graphic application or a page layout program.

To trap using knockout, overprint, stroke, and fill commands, you must determine the individual trapping needs of each element on your page and then set the options appropriately. This requires an understanding of trapping rules, certainty about how each color and each object will relate to other objects and colors when the piece is finished, and information from the printer about press requirements. Good results can be achieved in this way, and for simple pages containing simple color relationships or a small number of color interactions, it is often the best solution. For more complicated pages, however, achieving good results requires considerable time and diligence.

QuarkXpress offers several trapping options worth noting. Xpress's automatic trapping option applies a trap of a user-defined amount based on the programs calculation of the color relationship between adjacent objects. (The luminance of each color is checked, and then the lighter object is trapped to the darker.) You can define specific color relationships so that when an object of a certain color is adjacent to an object of another certain color an overprint, a knockout, a spread, or a choke is applied. This eliminates the need to make trapping decisions on an object-by-object basis, since the software will apply *color rule* trapping based on the selected colors. These rules are not optimal in all situations, however—small objects with delicate shapes often should not be treated like larger objects, regardless of similarities in the color relationships, for example. (There is a workaround for this deficiency: Two versions of the same color can be defined and named differently, with different trapping rules defined for them. Either version of the color can then be applied to an object, depending on the trapping needs.)

The limitation of Xpress's trapping capabilities is the same as that of other programs that allow you to create chokes and spreads on an object basis: When a single element is adjacent to more than one other element, or when the color of an element changes (as in gradients or vignettes), there is no way to apply the correct trapping color. In other words, if one part of an object needs one kind of trap, and another part of that object needs another kind of trap, your options are either to build a trap that will be right for part of the element and wrong for part of the element, build a trap that is the best compromise, or build no trap at all. Xpress provides control over this decision with its Indeterminate option, but there is no good decision in this common situation, so such control is not a valid solution.

Trapping with Aldus TrapWise

When files will be trapped with Aldus TrapWise, the designer and production professional are free to complete the pages without building any traps at all. In fact, while TrapWise can work with files in which manual traps have been built, it will generally work better if the files contain no traps at all. In order to use TrapWise, each page of the file that will be trapped must be saved as a separate single-page Encapsulated PostScript (EPS) file. (TrapWise 2.0 supports multiple page PostScript files such as those created in PageMaker 5.)

Aldus TrapWise 1.0 is available only for Windows, which means that Macintosh files must be moved to the PC either via network, communications software, or file transfer utility before it can be trapped. Aldus TrapWise 2.0 is scheduled to be available in the first quarter of 1994 on the Macintosh as well as for Windows.

TrapWise builds traps automatically in a four-step process:

1. First, your file is passed through a software RIP (raster image processor), which converts the PostScript into a proprietary bitmapped format.
2. Then, TrapWise analyzes this bitmapped format to find the edges of every object on the page. This ability is based on patent-pending technology and is where TrapWise differs from all other electronic trapping solutions.
3. TrapWise then builds traps for all elements on the page, based on the size, color, and location of object edges and based on a set of trapping parameters that you have defined. TrapWise handles spot colors, process colors, and pages containing process colors and up to four spot colors. TrapWise is the only desktop solution that can vary the color, size, and positioning of traps as it moves along the edge of an object so gradients or vignettes are trapped accurately.

4. Finally, TrapWise creates a new EPS file, containing the original, unmodified PostScript file with the traps appended to it. This EPS file is ready for imposition and/or imagesetting.

The only part of this process that takes any effort at all is the specification of the user-defined trapping parameters. These parameters, described next, make it possible to control the color relationships that TrapWise traps, the size of the traps TrapWise creates, and how TrapWise handles special situations like rich blacks, blends, spot colors, and more. To make TrapWise as efficient as possible, it can store all of these user-defined settings in trapping style sheets that it calls configuration (.CNF) files.

How TrapWise builds traps

TrapWise builds its traps by following a number of trapping rules and by considering the trapping parameters set in the Trapping Defaults dialog box. The first rule that TrapWise follows when building a trap is that it creates a trap that spreads lighter colors onto the darker colors. This tends to preserve the visual edge of darker objects and results in less noticeable traps. To do this, TrapWise must determine which color is "lighter" and which color is "darker" by measuring the *neutral density* of every color.

Neutral density is based on the amount of light reflected back from the paper to which the color is applied. It is calculated using a mathematical formula that converts the component ink percentage of each color to a precise neutral density value. This value is then displayed in TrapWise's Measured Color window when the densitometer tool is selected. Neutral density values reflect an inverse relationship between the amount of light and the neutral density value: Dark colors have high neutral density values based on the low amount of light they reflect, and light colors have low neutral density values based on the high amount of light they reflect.

Once TrapWise knows the neutral density of the adjacent objects, it then checks to see if a trap is necessary by comparing the difference between the values to the minimum step threshold option. This is important because it isn't necessary to create a trap every time one color abuts another, only when the colors of the objects are likely to cause trapping problems in the event of press misregistration. The minimum step threshold specifies the amount of variation between the CMYK components of two adjacent colors before a trap *might* be needed. By default, the value of the minimum step threshold is 10%, so any color component (cyan, magenta, yellow, or black) in the first color that is within 10% of the corresponding component in the second color will not be trapped. If all color components are within 10% of each other, no traps will be added.

In addition to the presence of at least two component colors that vary by at least the minimum step threshold, at least one of these colors must be getting larger while at least one is getting smaller in order for a trap to be created. So if there are three colors that vary by an amount larger than the minimum step threshold, but they are all present in larger percentages in one object than in the other, no trap will be created. In that case, the result of a gap between the objects would be a color somewhere between the two colors, so adding a trap would not improve the situation.

Once TrapWise knows that a trap must be created, it must decide a trap color, trap width, and the placement of the trap. TrapWise can determine trap colors in two different ways. In its Overprint mode, the trap color includes only those component colors of the lighter object that are darker than those in the darker color. These colors are then overprinted on the darker color. Alternatively, in Conventional mode, traps are built as they were built traditionally, by using the higher component percentage of each component color.

In certain situations, an additional step is taken to achieve better results by slightly reducing the percentage of some or all component colors in the traps. This process is called trap color reduction, and supported by TrapWise in two ways. With manual trap reduction, you specify reductions for each process and spot color independently. This affects all common colors when you use conventional trapping (because all common colors are used in the trap), but only affects the darker components of the lighter color (because those are the only colors used in the trap) when overprint trapping is used. Automatic trap reduction is a built-in TrapWise feature that makes traps less noticeable without significantly changing their color. It does this by not selecting the higher of each available component ink percentage but instead using the smaller of the two values for each ink where the percentage difference does not exceed the minimum step threshold. This method is used only if two adjacent colors have three or more common color components.

Trap width is set as a trapping option and is set separately for Normal objects, traps set Under black, and traps set Over images. The normal trap width should be sufficient to compensate for any misalignment that might occur in prepress or on the printing press, and values between .002 and .03 inch are common. Trap widths for the Under black and Over images options are usually the same as the Normal option or smaller.

Determining the placement of a trap is easy when one element is clearly lighter than another. When adjacent elements have similar neutral densities or include graduated fills (fills in which the amount of color varies from one part of the object to another) or vignettes (blends in which the object changes from one color to another), determining

trap placement is more complex. In these cases, the trap must be placed so that it partially overlaps the edge of each object. Fortunately, TrapWise handles trap placement automatically, sliding traps from one element to the other as neutral densities change.

Other TrapWise features

Beyond this basic process of determining which elements on a page need to be trapped and building appropriate traps for those elements, TrapWise provides several other important features and capabilities.

- **Trapping black elements.** Because the color black is always as dark or darker than any adjacent elements, TrapWise handles black differently in a number of ways. First, since the edge of the black object always defines the relationship between a black object and another object, adjacent non-black colors always spread into blacks.

  If the black object is adjacent to a process color, the trap color is made up of the CMY components of that process color. If the black object is adjacent to a spot color, the spot color is used as the trap color. TrapWise does not create a trap when a black object abuts another black object. If the black object contains some percentage of cyan, magenta, and/or yellow ink, it is considered a *rich black*, and the non-black component colors are called *support screens*. Support screens are often used to ensure a deep, dark black that may not be possible with pure black ink alone. Support screens also add another trapping consideration: Misregistration can cause a support screen to become visible where it inadvertently extends beyond a black edge. To eliminate this possibility, support screens must be choked back from the edge of the black object in which they appear. TrapWise does this based on the value of the Under black option in the Trapping Defaults dialog box.

- **Trapping images.** When a file contains TIFF or MacPaint images (or OPI comments pointing to such files), TrapWise recognizes these images but does not create traps within these images: It traps the image only to any adjacent objects. In fact, each image is treated as a single object filled with a uniform color defined as 100% cyan, 100% magenta, 100% yellow, and 100% black. Because this is the darkest color possible, any adjacent element will always be lighter, and so TrapWise always traps by spreading the adjacent elements onto the image. The color of the trap, as in any other situation, is based on the component colors of the adjacent objects and whether conventional or overprint trapping is being used. The width of the trap is defined by the Over images option in the Trapping Defaults dialog box. (TrapWise 2.0 adds the ability to trap continuous-tone images against other elements.)

- **Trapping resolution.** TrapWise allows you to specify the resolution at which the resulting file will be imageset, a value that determines the number of pixels TrapWise manipulates when it traps the file. Normally this option is set at the actual imagesetting resolution, but in some cases you can specify a value lower than the resolution at which the file will actually be imageset to get faster trapping and smaller resulting EPS files. Doing so, however, also produces in somewhat lower-quality results because it affects the placement and shape of the traps, so this should only be done after some testing and consultation with your printer.

- **Ink control.** TrapWise can successfully trap EPS files containing up to four spot colors and the four process colors. (TrapWise 2.0 can trap files with up to 16 spot colors.) If your trapped file will be printed using a spot-color ink for each spot color present in the file, spot-color trapping is handled automatically. If any of the spot colors will be converted into process colors before (or during) separation, however, you must trap those colors as if they are process colors so the correct trap colors will be applied.

- **Trap zones.** Although TrapWise is normally used to trap entire pages, on many pages only a small percentage of the page is actually at risk for trapping problems. In these cases, it is a waste of time to have TrapWise perform its complex conversion and analysis on the entire page. A page that is made up primarily of black text on a white background (which fills so much area on so many pages) but includes one complex EPS graphic is a good example. On a page like this, only the area of the EPS graphic really needs to be trapped. On other pages, different areas of the page might have very different kinds of graphics, and the trapping parameters that are right for one part of the page may be inappropriate for another.

  To handle these situations, TrapWise supports *trap zones,* which allow you to define a set of trap parameters that apply only to specific areas of the page. By creating more than one trap zone on a page, you can trap different areas of your page using different trapping settings.

- **Traps previews.** To help you see the trapping decisions that TrapWise is making for your file, TrapWise can produce grayscale and full-color trap previews. Grayscale previews display traps in red so trap locations are highly visible and it is easy to measure trap color with the densitometer tool. Full-color previews show the exact trap color, size, and placement (to the degree of accuracy possible on your monitor) and also allow you to analyze trap color with the densitometer tool.

- **RoboTrap**. This add-on program, provided with TrapWise at no extra cost, makes it possible to batch-process files through TrapWise or set up automatic trapping that takes all EPS files placed in a specific folder (or directory in Windows), traps them using a predefined configuration file, and places the resulting trapping file in another specified folder or directory. With RoboTrap, the process of trapping files, which can be relatively time-consuming, can be set up and then run unattended (keeping the program busy all night, for example) until all trapping has been completed.

Imposition with Aldus PressWise

When you create multiple page documents such as newsletters, magazines, or books, the publication pages that you finish in PageMaker are only the starting point of a complex process that ends when your finished publication is bound and ready to be distributed and read.

One of the vital steps in this process is combining the pages of your publication into *signatures*. Signatures are groups of 8, 16, or 32 pages that are arranged in such a way that once the signature is properly folded, trimmed, and bound, the final pages wind up in the proper order and orientation for reading. Determining which page goes where when building signatures is called *imposition*.

To get the general idea of imposition, fold a piece of paper into quarters, like a greeting card. Then number each panel, starting at the first page and continuing inside and out through the pages as you come across them, as if you were paginating a book. Now unfold the page, and you'll find that some of the numbers appear upside down and that page 1 is not on the same side of the same page as page 2. This is an imposition form. If you reprinted this page, front and back, on a new sheet of paper, you could fold the new paper like the original, trim away the top two folds, and staple the center folder. The result would be an eight-page, saddle stitch booklet.

To correctly design an imposition form, you must take into account the folding pattern, binding method, paper stock, and publication design that will be used. Each page must be positioned within the signature with great precision, to make sure it is centered and correctly aligned after final trimming. This is a very complex task— there are literally hundreds of possible imposition forms, and only one or two will work for a specific printing job. And any mistakes in the imposition aren't likely to be found until after printing, when all pages are folded and it turns out that page 17 is upside down or page 32 follows page 6. Imposition must be done right the first time.

Traditionally, imposition was done by hand by a group of folks called *strippers*. But very few of these strippers have any resemblance to Belle Star although I do hear they get pretty wild at their annual convention. But that's another story. Strippers manually build signatures by mechanically assembling page negatives. They follow imposition forms that they've learned over years of experience, and the entire process is relatively slow and accordingly quite expensive. Building signatures for a single 32-page four-color project can take even an experienced stripper as long as four hours.

When imposition is done electronically, the calculations that determine which page goes where are handled by the computer, and pages are positioned with perfect mathematical accuracy. Signatures that would literally takes hours and hours to produce manually are completed in just seconds, and pages come off the imagesetter ready to be burned into plates, or at least nearly ready. Electronic imposition has only recently become practical because of new wide-carriage imagesetters—between 40 and 60 inches in some cases—that are capable of printing 2-, 3-, or 4-page wide signatures as single sheets. If the width of the imagesetter is less than the size of the total signature, electronic imposition can still be done, but the signature is printed as tiles that are then stripped together. Even this saves ½ to ⅓ of the time and effort of manual stripping in most cases.

How PressWise works

Aldus PressWise takes finished electronic pages from many different sources—Aldus PageMaker, QuarkXpress, Aldus FreeHand, Adobe Illustrator, and others—and electronically imposes them so that they are ready for imagesetting. The program can save finished impositions to disk as PostScript files or can directly manage the printing of these files to imagesetters. The general workflow used with PressWise goes as follows:

1. **Finished files are saved in the PostScript file format.** To impose a publication electronically, you start by saving the finished PageMaker publication to disk as a PostScript file. If any pages of the publication you are creating were produced in other programs, such as QuarkXpress, Aldus FreeHand, Adobe Illustrator, or Adobe Photoshop, you must save these files as PostScript files.

2. **Launch PressWise.** Depending on your particular workflow, you can choose to impose your files before or after color separation and before or after electronic trapping. Usually, however, files are both separated and trapped before they're imposed.

3. **Load your PostScript files.** PressWise allows you to open the PostScript versions of all files (up to 32) that will be a part of your publication. As it opens each file, PressWise scans the PostScript code to learn about each page in the file and the fonts and colors used on those pages. The Page list, shown in Figure 19-11, includes an icon for each page in each file you have opened and the order in which those pages will appear in your final publication. You can reorder these pages freely—even rearranging pages between different publications. You can also delete pages or add blank pages that act as placeholders for pages that will be mechanically stripped in later.

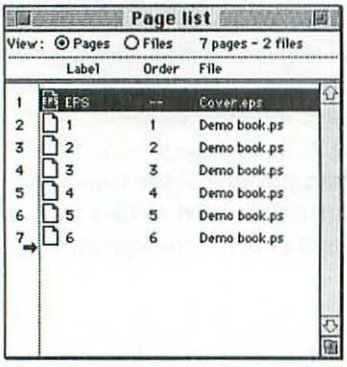


Figure 19-11: The Page list dialog box shows all open pages and publications.

4. **Choose or create an imposition template.** PressWise uses templates much like PageMaker uses style sheets. A template file contains settings for every PressWise option regarding one specific imposition. Dozens of ready-to-use imposition templates are included with PressWise, and you can modify any of these, if necessary, or you can build your own templates from scratch. You can also get imposition templates from others and use them in your copy of PressWise. Figure 19-12 shows signature options, and Figure 19-13 shows template editing options.

   Once an imposition template is selected, a preview of your imposed file appears on-screen, allowing you to check the page order and arrangement. You can then add, remove, or reorder pages and print a thumbnail signature.

5. **Print the imposed file to an imagesetter or to disk.** The resulting files are imposed signatures. Print these on a wide-format imagesetter and you're ready to go. Or tile them to a not-wide-enough format imagesetter.

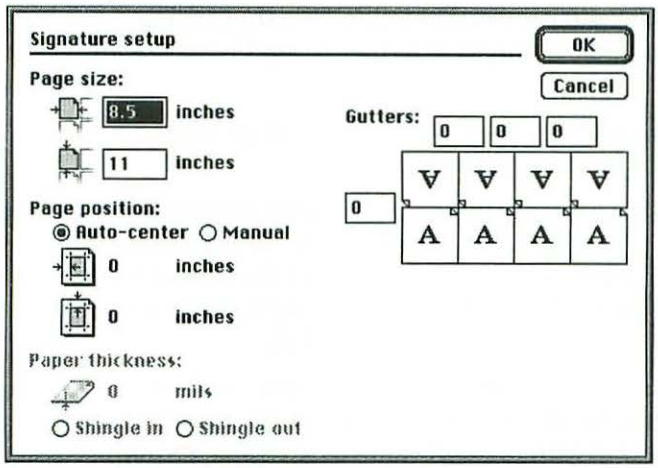


Figure 19-12: The Signature options dialog box.

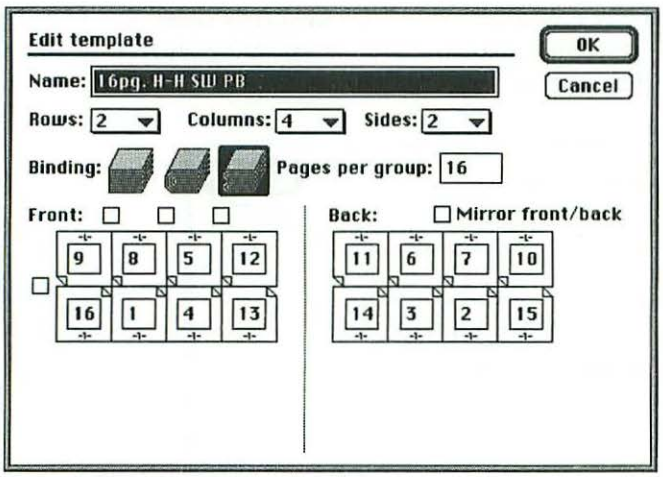


Figure 19-13: The Edit template dialog box.

Imposition templates and PressWise features

PressWise imposition templates are essentially style sheets containing every option and parameter for one particular kind of imposition. Following is a quick overview of many of the options you can control for each PressWise imposition template, and some other key PressWise features.

- **Perfect bound, saddle stitch, or combination (Smyth) binding**. Selecting one of these three popular binding formats determines how PressWise arranges your pages and signatures.
- **Individual page rotation**. Any page in your form can be rotated to create head-to-head, tail-to-tail, or head-to-tail templates.
- **Form independent page numbering**. Page numbers are calculated, or manipulated, based on the total number of pages in a form (front and back), and PressWise automatically figures out the number of the back of the form when you change numbering on the front of the form, and applies numbering changes from the first form to all other forms in the template.
- **Trim page size with shingled gutters**. You can define any fold in your template as a gutter, specifying the amount of space that should be added. In addition, you can specify shingled gutters where you define the paper thickness, and PressWise automatically adjusts pages to take into account the creep that occurs when folded pages move from the inside to the outside of a publication.
- **Press Specifications**. PressWise lets you enter the press sheet size, specify gripper edges, and define side guides, center marks, and color bar positioning. Figure 19-14 shows the options.

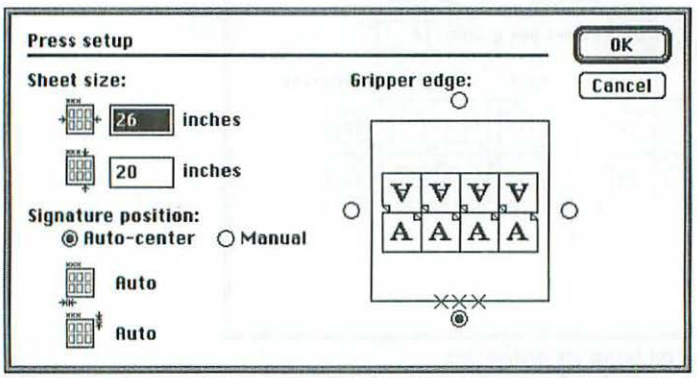


Figure 19-14: The Press setup dialog box.

- **Printing options**. PressWise offers a surprisingly powerful set of printing features. These include a wide range of printer's marks (crop marks, registration marks, collation marks, density bars, and color bars), tiling support for narrow carriage imagesetters, OPI support, and full support for PostScript Printer Description (PPD) files. The Print options dialog box is shown in Figure 19-15.

  In addition, PressWise has its own built-in batch printing, which allows you to print multiple jobs in the background to multiple imagesetters simultaneously.

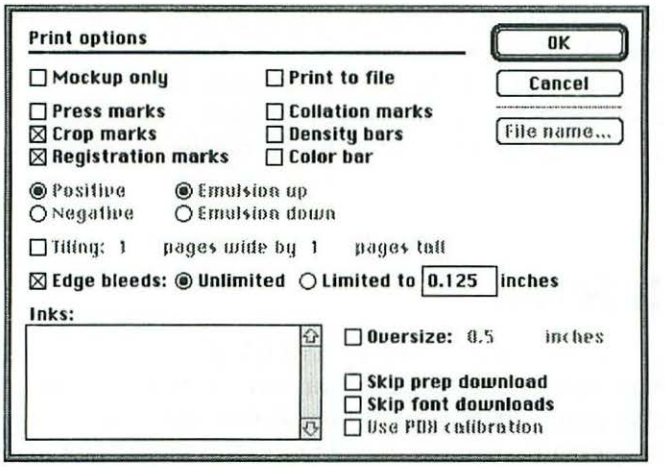


Figure 19-15: The Print options dialog box.

Image Cataloging with Aldus Fetch

Keeping track of graphic files has never been easy. Graphic files come in a great many file formats, usually don't have terribly evocative names, and often take up too much space and consequently wind up being moved around frequently. All of these problems occur to even the smallest publisher, and they grow geometrically when you're working on lots of publications, doing graphic-intensive work, sharing files with others on a network, or using large amounts of clip art or stock photography.

Not too long ago, the idea of using a dedicated software package to keep track of your graphics would have been overkill. Today, the increasing size of hard drives, the introduction of Kodak's Photo CD technology, the vast amount of available high-quality clip art, the ease with which you can do your own color or grayscale scans, and the popularity of removable storage media like Syquest or Bernoulli drives or CD-ROM players make it nearly impossible to keep track of your graphic files *without* a software package dedicated to that task.

Aldus Fetch is designed to solve these problems by providing an image database with which desktop publishers can keep track of all their graphic files. When you use Fetch, you can create one big database to keep track of all of your graphics, or you can create any number of smaller databases, each of which tracks the graphics stored in one particular location or associated with one particular project. In each database, Fetch stores miniature versions of each cataloged graphic, as well as lots of information about each graphic, such as its size, file format, storage location, and any key words you associate with that graphic in order to help find it later .

Fetch lets you browse all of these items in a scrollable list or as graphic thumbnails, even if the actual files are stored on removable cartridges, network file servers, or CD-ROMs. Or instead of browsing, you can search for items by name, location, or keyword. Once you find an item you want to use, you can preview that item at full size from within Fetch, launch the application that created the file, or transfer the item into another application.

Working with Fetch

To use Fetch, you create a database, called a *catalog*, in which you will store thumbnails of your graphics files, sounds, movies, and text files. You can create and maintain different catalogs for different purposes, or keep just one Fetch catalog that contains all of your media assets. I tend to create a number of different Fetch catalogs for different purposes: I have one I'm using to track all of the graphics for this book; one I'm using to track all of the elements in a project I'm doing with the Apple Media Tool; one for all the QuickTime movies I've collected or that reside on the various CD-ROM discs that I have; one for my personal Photo CD collection; and one for all of the miscellanous graphics, TIFF files, and clip art I own.

Once a catalog has been created, you add items to it by using Fetch to look at specific folders, hard drives, file servers, removable cartridges, or CD-ROMs and gather information on all available items. To do this, you use the Add/Update Items... command (Command-E) from Fetch's Admin menu. This brings up the Add/Update Options dialog box, shown in Figure 19-16. Here you can specify what type of files you want to add to your catalog, the kind of thumbnails you want created (1-bit, 8-bit, 32-bit, or combinations), and what kind of compression you want applied to the thumbails. You also specify whether you want the item's name and location added as keywords, or if you want to be queried for additional keywords and item descriptions as each item is added. After setting all of the options, you then select the drive or folder that you want Fetch to scan.

Fetch can read just about every popular graphics file format and many other kinds of files as well. Version 2.0 can read files in the following file formats: Adobe Photoshop 2.0 or 2.5, Aldus FreeHand 3.0 or 4.0, PageMaker 4.0 or 5.0, Aldus Persuasion 2.0 or 3.0, EPS, MacPaint, PICT, TIFF, Edition files, Finder Sounds, GIF, Jpeg, PhotoCD, Multi-ad Creator, SoundEdit, TEXT, RIFF, QuickTime, Storm JPEG, Targa, and more. And it ships with a copy of Apple's Macintosh Easy Open, which allows you access to even more file formats.

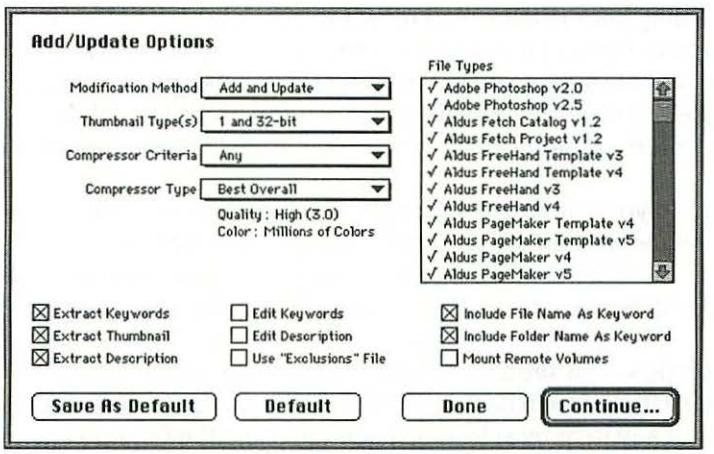


Figure 19-16: The Add/Update Options dialog box.

As Fetch reads the location you have selected, a progress dialog box shows you how many files have been added and displays the thumbail of each item as it is added to your catalog. For most files, the thumbnail image is an actual miniature version of the file's content, but in some cases (such as sound files) the thumbnail is simply an icon that represents the file type. The process of adding items to the catalog takes some time, but you only have to do this once—if files are moved or renamed later, Fetch updates the catalog very quickly. When all files in the selected location have been added, the Find dialog box, shown in Figure 19-17, appears. Clicking the Find button will bring up a window that displays all items in the catalog, or you can use the dialog box to search for specific items by name, keyword, or description.

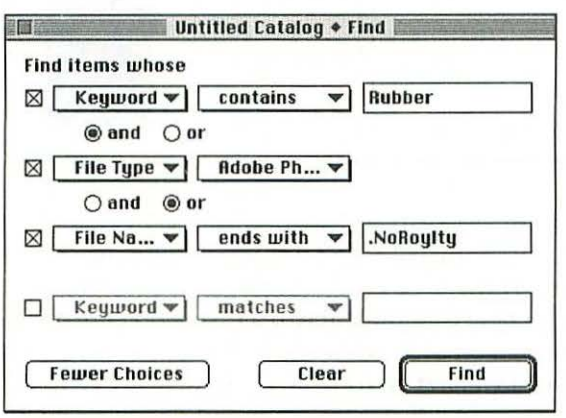


Figure 19-17: The Find dialog box can search for items by name, keyword, location, file type, or combinations of these criteria.

To continue building your catalog, you repeat the use of the Add/Update Items command until you have cataloged all desired items. This may mean scanning different hard drives, floppy disks, file servers, CD-ROMs, and removable drivers. When you are done, you have a single Fetch catalog, small enough to keep on your hard drive, that includes thumbnails and information about all of the items stored in all of these locations.

To browse items in your catalog, you use the Fetch Gallery window, which can display in text or thumbnails view. In the text view, you get a list of all items in the catalog (or the results of the last Find command search), and when you select any specific item, a thumbnail of that item and a list of keywords appear in the bottom of the Window.

In the thumbnail view, you see a miniature image (about 1.5 inches-by-1.5 inches) of every item along with the item name and file type. From the Gallery, you can get more information about any item by selecting it and choosing the Get Info command (Command-I). The Get Info dialog box tells you the exact location of the original item, gives details about the file, and shows the current list of keywords and item description (see Figure 19-18).

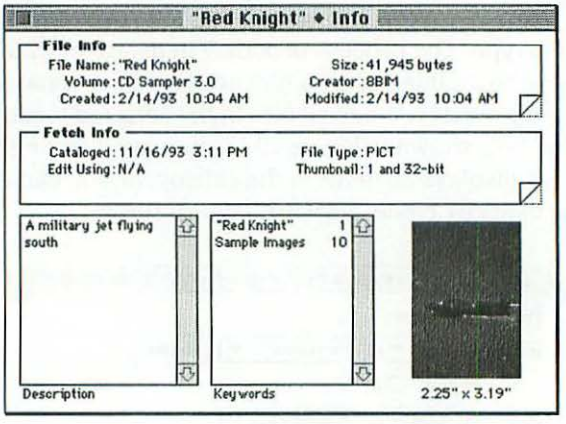


Figure 19-18: The Get Info dialog box presents information about any item.

To preview any item from your catalog, double-click on the item from the Gallery. At this point, Fetch reads the actual file, so if it is stored on a disk that is not mounted, you will be prompted to insert the disk, or if it is stored on a remote file server, that volume will be mounted. Then a new window will appear, showing the graphic at full size and full resolution or allowing you to preview the sound or QuickTime movie you selected. Graphic images can be magnified up to 3,200 percent.

Once you have located an item in the catalog that you want to use, Fetch provides several ways of transferring that item. Most directly, you can simply use the Copy command to transfer a copy of the original item to the Clipboard and then transfer to

any other program and use the Paste command. If you locate items on remote servers, CD-ROMs, or removable cartridges and want to transfer a copy of the items to your hard drive (or some other location) where you can use it for a specific project, you can use the Copy Original... command from the Item menu.

Fetch and PageMaker 5

You can move graphics from Fetch into a PageMaker 5 publication, using the Copy command, or you can transfer any number of elements to the PageMaker 5 library palette. To do this, select the items you want to transfer in Fetch, and choose the Copy References command from the Edit menu, using the Include Thumbnails option. Switch to PageMaker 5 and open or select the library palette. Choose the Import Fetch Items command from the Options menu in the library palette, and the copied items are added to the library. You can then transfer them into your publication just like any other item, and save the library for use in other publications.

If you want to use Fetch to catalog all of your PageMaker publications themselves, make sure and select the Save Preview option in the Save As dialog box. This adds a thumbnail image to your saved publication, which Fetch uses when the file is added to a catalog. If you don't use this option, a PageMaker icon will be used in place of the thumbnail when viewing the file in Fetch.

Summary

- For professional publishers, PageMaker alone is not enough. Your files and images require color separation, trapping, and imposition utilities. You probably won't have to acquire these programs yourself, because they are routinely used by prepress service bureaus and commercial printers.
- Aldus PrePrint can produce preseparated files in the DCS or CMYK TIFF formats from any existing RGB TIFF file. It can also be used to globally color-correct images or print finished files directly to any PostScript output device.
- Aldus TrapWise provides complete electronic trapping for any PostScript page. The program analyzes each page to locate the edges of adjacent objects and to determine if these colors will require trapping. If trapping is required, a trap is automatically built, using the proper color, trap width, and trap placement. All trapping is done based on user-defined parameters that affect which objects are trapped, the color of each trap, and the placement of each trap.
- Aldus PressWise produces fully imposed signatures from pages in PageMaker, Xpress, FreeHand, or Illustrator files. You can freely rearrange page order, even intermixing pages from different applications. Signatures are built by applying signature templates and defining options concerning the press and printing conditions you will be using. New templates can be defined to create signatures with up to 64 pages per side and in many bindery formats including sheet-fed, web-fed, perfect-bound, saddle-stitch, and combination binding.

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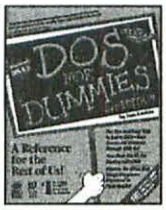
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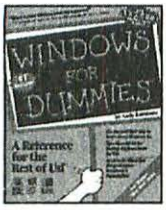


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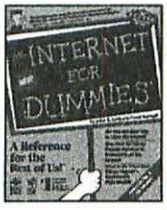


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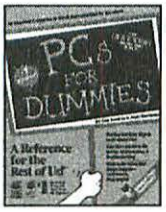


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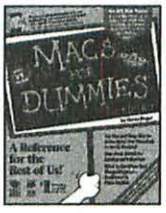


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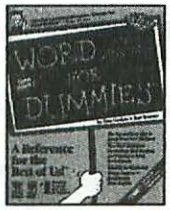


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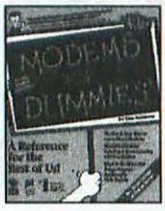


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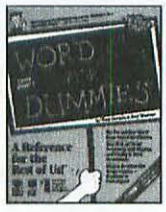
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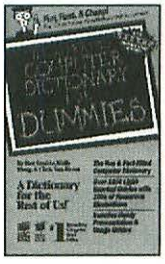
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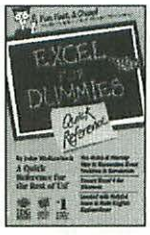
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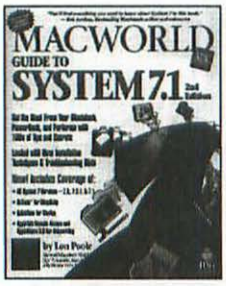
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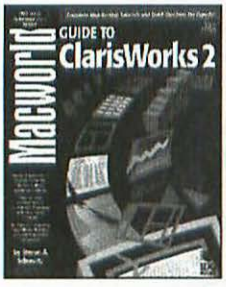


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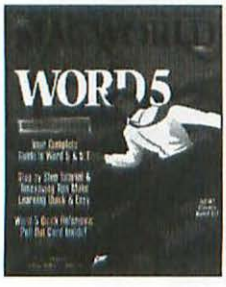
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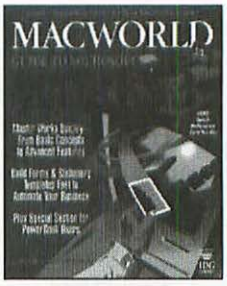


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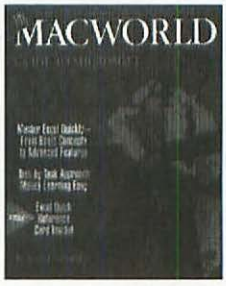


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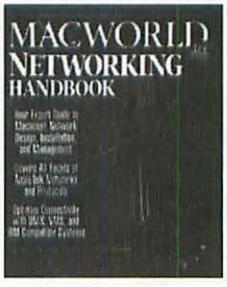


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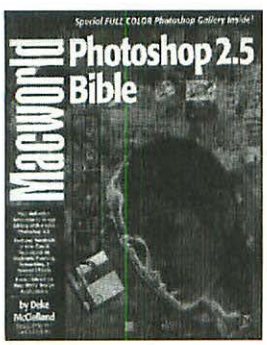
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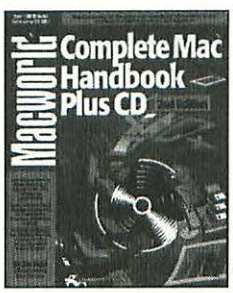


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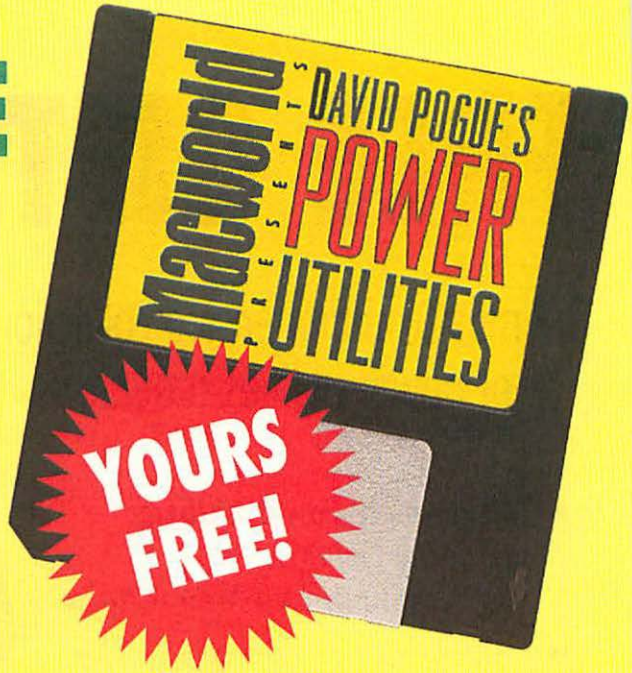
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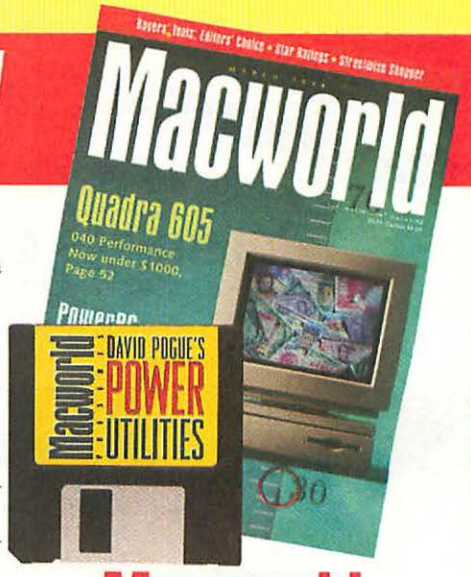
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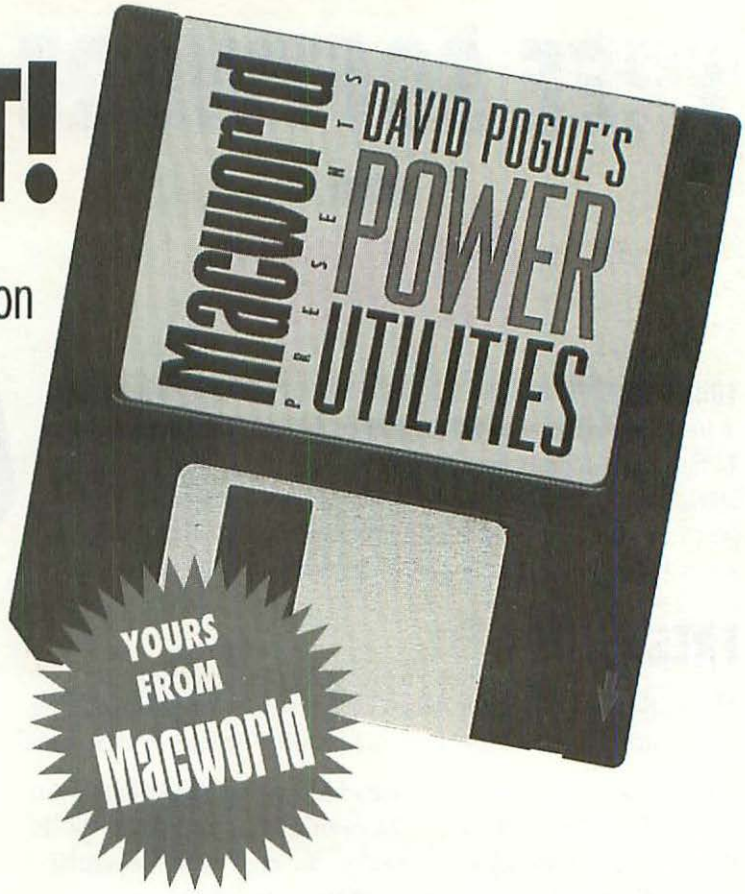
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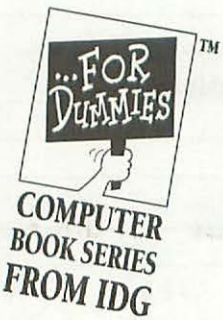
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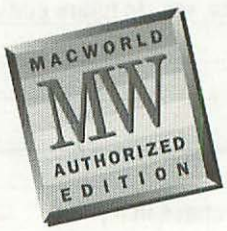
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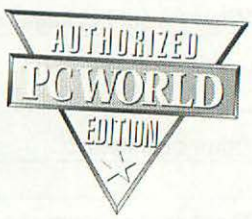
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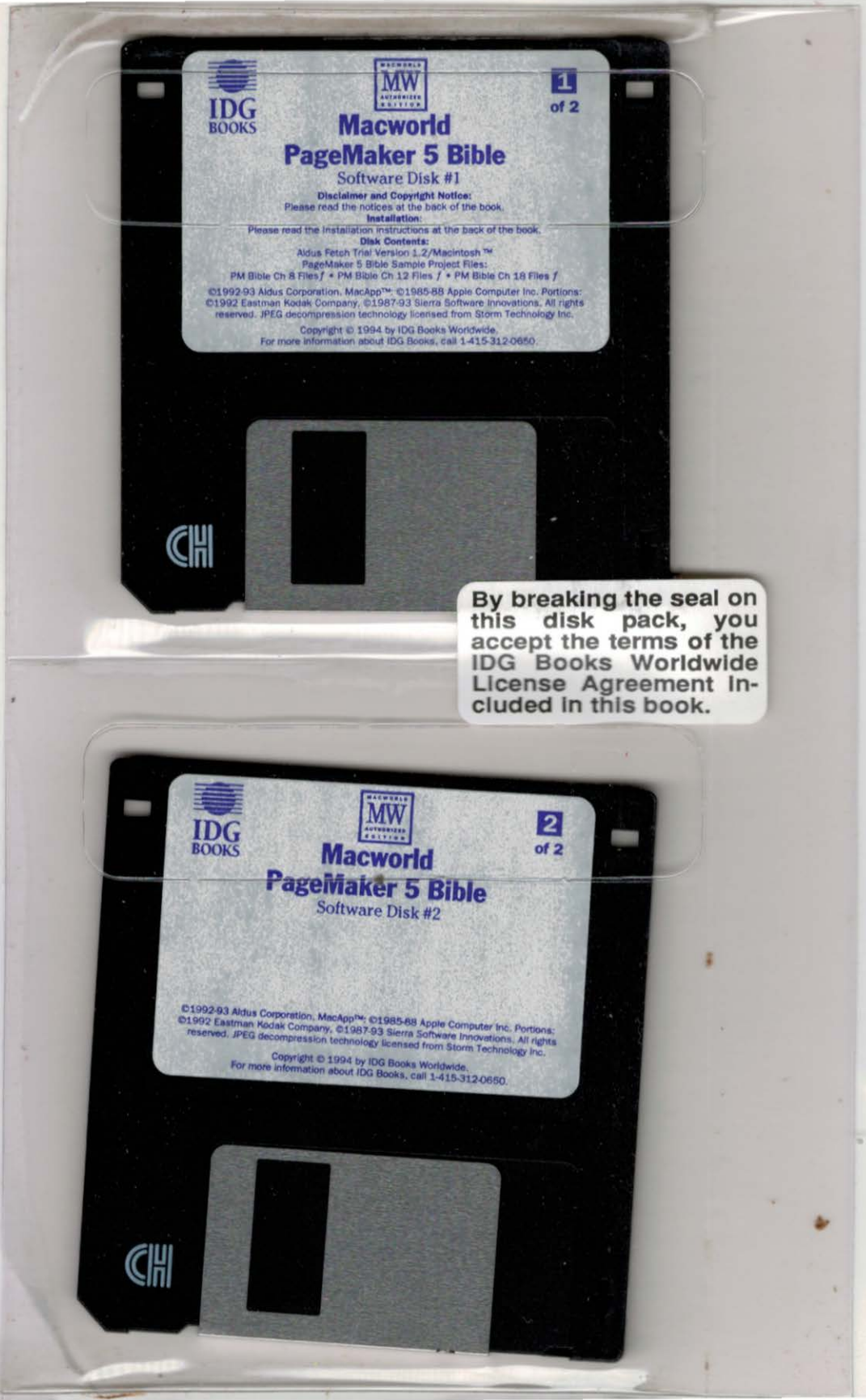


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About the Author

Craig Danuloff opened one of the first desktop publishing service bureaus in Boulder, Colorado, in 1985, and has authored almost two dozen books on desktop publishing and the Macintosh since then. He is also a former Business Development Manager at Aldus Corporation.

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