Mastering PageMaker 4 on the Macintosh
Greg Harvey Shane Gearing

- For Version 4.0
- For Beginning & Intermediate Users
- Complete Desktop Publishing Tutorial
- Design Tips for Professional Results
- Sample Publications to Stimulate Creativity
Layout View Menus

Element
Line
Fill
Bring to front
Send to back
Text rotation...
Text wrap...
Image control...
Rounded corners...

Define colors...
Link info...
Link options...

TO SELECT: PRESS:

Pointer  ⌘+spacebar or Shift+F1
Diagonal-line tool  Shift+F2
Perpendicular-line tool  Shift+F3
Text tool  Shift+F4
Square-corner tool  Shift+F5
Rounded-corner tool  Shift+F6
Circle/oval tool  Shift+F7
Cropping tool  Shift+F8
MASTERING PAGEMAKER 4 ON THE MACINTOSH
This book is dedicated to our parents
Donna and Dale Gearing
Faye and Kenneth Harvey
with love and admiration
Every project of this magnitude represents a collaborative effort, and this one is no exception. We wish to express our heartfelt thanks to all the people who were involved.

To Christian Crumlish at SYBEX, who served as developmental editor on this project until Europe beckoned (hope you had a great vacation!), and Janna Hecker, who valiantly took his place in the home office.

To the nuts-and-bolts people at SYBEX whose dedicated effort is evident in the finished copy that you're holding in your hands: Tanya Kucak, editor; Celia Stevenson, technical editor; Deborah Maizels, word processing and desktop publishing artist; Ingrid Owen, book design and chapter art; Cuong Le, screen graphics; and Bill Cassel, proofreader.

To Michael Bryant, executive chief of Barnaby's restaurant and all his staff. Thanks for letting us do your menu makeover and display some of the results in our book, and for feeding us so well!

Special thanks are due to the software and hardware vendors who supported this endeavor by supplying us with evaluation copies of their great products. The overwhelming level of support that we received from all of you for this project is indicative of the special spirit that dwells within the Macintosh community.

To Freda Cook, Jeff Harmon, Joe Friend, and Craig Danuloff at Aldus Corporation for PageMaker 4, Persuasion, Freehand, the PageMaker Portfolio, and Central European and Legal/Medical dictionaries (we still want to take you to lunch, Freda!).

To Lavon Collins at Adobe Systems for Adobe Illustrator, Adobe Type Manager, and a very generous sampling of fonts from their wonderful type library.

To AGFA graphic for a sampling of fonts from their wonderful type library.

To Katherine Hartley at Bitstream Corporation for a sampling of fonts from their wonderful type library.

To Terry Kunysz at Casady & Greene, Inc., for a sampling of fonts from their wonderful type library.

To T/Maker Company for WriteNow 2.2 (Shane's favorite).

To Paul Eddington at WordPerfect Corporation for WordPerfect Mac (Greg's favorite).
To Microsoft Corporation for Microsoft Word (everybody else's favorite) and Excel.
To Ashton-Tate Corporation for FullWrite (who needs PageMaker!) and Full Impact.
To Informix Corporation for Wingz.
To Acius Corporation for the 4th Dimension.
To Claris Corporation for MacDraw and MacPaint.
To Fifth Generation Systems for Suitcase II.
To Wazayata Technology, Inc., for their Quick Art collection of clip art on CD-ROM.
To Paul Topping at Design Science for ParaFont and MathType.
To Silicon Beach Software for Digital Darkroom.
To Letraset Software for ImageStudio.
To QMS for the loan of their wonderful QMS PS-810 PostScript laser printer.
To Mike Lough and Lois Clifton at Hewlett-Packard for the loan of their great HP ScanJet Plus.
To Sitka Corporation for TOPS on the Mac and the IBM PC.
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Desktop publishing with PageMaker on the Macintosh has made great progress since we first became involved with version 2.0 of the program a few years back. From version 2.0 to 3.0 and now to 4.0, we've seen a great product become better and better. The engineers at Aldus Corporation have not just made PageMaker more powerful with each revision but have also better equipped it, making it easier and easier for the graphic artist to use it to produce a wider variety of publications. PageMaker, which started out as the ideal program for producing the one- or two-page layout, is now fully capable of producing documents of several hundred pages.

With all its changes, the program remains true to its original pasteboard metaphor, wherein the PageMaker publication window is organized like a graphic artist's table, with the area surrounding the one- or two-page spread representing the pasteboard onto which text and graphic images are pasted. Even if you've never had the pleasure of doing manual layout (and so will never miss fun stuff like your waxer, X-acto knife, or press type), we're sure that you'll find this system very natural and will become comfortable with it in no time at all. For those of you who have worked "on the boards," we're positive that you're going to love the world of electronic cut-and-paste offered by PageMaker and will soon wonder how you ever did it the old-fashioned way.

A FEW WORDS ABOUT THIS BOOK

This book is intended for all users of PageMaker 4 whether or not you've used previous versions of PageMaker or have a background in the graphic arts. Throughout, we've attempted to answer the most important question the new PageMaker user has: Now that I've got all of these page layout capabilities at my command, how do I use them to create the kind of
publications that I need to produce? For though it’s true that as a Macintosh program PageMaker 4 is easy to use, that’s not the same thing as saying its use is transparent to the user.

You’ll find that we’ve tried to answer this question through a combination of simple hands-on exercises with fully illustrated discussions on using all major features of PageMaker 4. Chapters 1 through 3 provide a thorough introduction to desktop publishing with PageMaker. Chapter 4 explores basics of type and its use in PageMaker publications. Chapter 5 discusses preparing text and the ins and outs of placing it. Chapter 6 takes up graphic images and how to prepare and place them. Chapter 7 examines the relationship between type and graphics in a publication, and the composition and layout of the page. Chapter 8 takes a look at using PageMaker 4’s new “book” features, which make it easy to produce tables of contents and indexes for longer publications as well as to print them. Chapter 9 covers printing your publications (in-house and out). Here, you’ll also find a discussion of using color in publications and preparing them for printing. Appendix A is a handy glossary of PageMaker and desktop publishing terminology, and Appendix B provides a guide to desktop publishing utility programs and companion products that can enhance the use of PageMaker 4.

Throughout these chapters, you’ll find that we’ve placed notes, tips, and appropriate warnings in the margins to call your attention to shortcuts and potential pitfalls when using the feature that’s being discussed in the main text. Also, note that the names of all menu and dialog box options are noted with the use of a different font (Helvetica Narrow) from the regular text (Palatino).

We sincerely hope that our book provides you with a clear and easy-to-follow road map to using PageMaker 4 that not only makes your journey profitable, but thoroughly enjoyable as well!
chapter one

OVERVIEW OF

DESKTOP

PUBLISHING
This chapter gives you a brief overview of desktop publishing on the Macintosh with PageMaker. If you are new to graphic design and the publishing industry, you will definitely want to read through these general discussions of desktop publishing and how to put together your own desktop publishing system on the Macintosh. If you are already familiar with desktop publishing and understand how the Macintosh handles type and graphics, you can safely skip this chapter and move right to Chapter 2 where you will begin to get hands-on experience with the program.

The term desktop publishing can be defined as the use of a personal computer to perform all or some of the steps followed in traditional publishing. These are the major steps taken in publishing a document:

1. **Create the text for the publication.**
   
   In desktop publishing this is done with a word processor like Word or MacWrite. In conventional publishing, this is done either with a typewriter or word processor.

2. **Typeset the edited text for the publication.**
   
   In desktop publishing this is done with a page layout program. In PageMaker, you can automatically assign type specifications by tagging the word-processed text with the name of a style that indicates what font and type size to use. In conventional publishing, the text is typeset on a dedicated phototypesetting machine, which produces galleys, or galley proofs. Galleys are long sheets of typeset text that are the proper width but not the proper page length.
3. Create the artwork for the publication.

In desktop publishing this is usually done with separate graphics programs like MacPaint and MacDraw, although simple graphics like ruled lines, borders, and shaded boxes can be created right in PageMaker. Photographic images for the publication are converted into digitized images by scanning. In conventional publishing, most of the artwork is created by hand by artists working with pens, pencils, and other traditional drawing tools. Any photographs to be included in the publication are readied for printing by creating halftones.

4. Create the page layout or design for the publication.

In desktop publishing this is done with the page layout software. In PageMaker, you can create templates, which make it easy to reuse the page layouts that you develop for a particular type of publication, such as a newsletter or brochure. In conventional publishing, a graphic artist develops the design of the publication on paper, first with rough sketches called thumbnails and finally with a complete layout called the comp (for comprehensive). Once the final design is approved, the layout is marked in blue pencil on paste-up boards indicating where the text and graphics are to go on each page.

5. Paste up the pages of the publication by placing the text and graphics.

In desktop publishing, this step is done by selecting the documents that contain either the text or graphics to be placed on the page. Once a text document is selected and its starting position indicated, the text flows according to the page design and style assigned to it. If you are placing a graphic, the software usually allows you to size, scale, and crop it if necessary after placing it on the page. In conventional publishing, the page makeup step is done manually by graphic artists. To place text, the galleys are cut to fit the space on the page and then pasted in place on
paste-up boards. Graphic elements like charts, graphs, and ruled lines are also cut and pasted into place on each page.

6. **Send the proofread pages to the printer, who uses them to make the plates for printing the initial run.**

In desktop publishing, this step is omitted if the masters for the publication are to be produced on a laser printer and then photocopied. However, if the printed publication requires higher resolution than is possible with a laser printer, you can have the masters printed on an imagesetter. The printer can then make negatives and plates from these high-resolution masters to produce the initial print run just as in conventional publishing.

PageMaker provides you with a page design and layout system that is modeled on the manual page makeup and layout methods traditionally employed by graphic artists. You can create a great many desktop publishing applications with it, anything from a standard newsletter to a more demanding book design. PageMaker also makes it easy to combine text and graphics created from other sources into a seamless page.

There are two primary benefits to using PageMaker over conventional methods for publishing:

- **Substantial savings in annual printing costs**

- **Considerable reduction in the time it takes to produce publications**

These savings are especially dramatic for those businesses that previously had to rely on outside artists and services for all their publishing needs. The time savings you can realize with PageMaker (once you’ve mastered the program) contribute to the overall cost-effectiveness of desktop publishing. In addition, desktop publishing can make you more competitive in your field by allowing you to disseminate the latest and most up-to-date information. You will also find that desktop publishing allows you to accommodate last-minute revisions and corrections that were impossible to deal with when using conventional methods.
Not only will you be able to expedite production, you will also gain more control over its final packaging. If you are doing all of the designing yourself with PageMaker, you will have more opportunity to experiment with your designs. Because of its cost-effectiveness, you will also be encouraged to desktop-publish more of the documents and forms that you use in the office. Many businesses, both small and large, have found that the wholesale use of desktop publishing enables them to enhance their business image through the use of professional-looking publications.

Desktop publishing began on the Macintosh with the introduction of the LaserWriter by Apple. It should be noted that from the inception of desktop publishing, PageMaker has been the leading desktop publishing program on the Macintosh, where it continues to earn high marks for the many ways that it facilitates page design and layout.

Even though desktop publishing is no longer confined to the Macintosh but is thriving in the MS-DOS environment as well (where Ventura leads PageMaker on the PC), the Macintosh remains a natural and, in some ways, superior environment for desktop publishing. There are several reasons for this, all of which stem from the fact that Macintosh has always been a graphics-based computer whereas MS-DOS computer has always been and remains primarily a text-based machine.

The graphics-based environment of the Macintosh enables PageMaker to achieve a high degree of correspondence between the page as displayed on the screen and as printed (often referred to by the term WYSIWYG—What You See Is What You Get). This high correspondence between the way type and graphics appear on the screen and the way they appear in print makes PageMaker an efficient design tool.

In using the Macintosh, you will find many similarities in the way each program operates, regardless of the type of application you are using. This
The correspondence between the displayed page on the Macintosh and the printed page on the LaserWriter is actually fairly low: the screen resolution is 72 dpi (dots per inch) while the LaserWriter's resolution is 300 dpi. Nevertheless, coupled with the Macintosh's black-on-white display, this screen resolution is sufficient to give you a very accurate idea of how your design will appear when printed.

Similarity between programs can help you in desktop publishing where you may need to rely upon many different graphics programs as well as your word processor to prepare all of the illustrations and text that you need in a single PageMaker publication.

You will also find that there is a high degree of standardization among the different graphics file formats on the Macintosh that permits the easy transfer of illustrations into PageMaker. In addition, PageMaker is able to read the file formats used by the most popular Macintosh word processors. In the event that PageMaker can't read the file format used by your word processor, you can always save your file as a Macintosh text file, which PageMaker can read. And finally, because each Macintosh program makes use of and gives you access to the Clipboard (the temporary storage location for any text or graphic that you cut or copy), you can always use it to transfer text and illustrations from an application program to a PageMaker publication should PageMaker fail to support direct importation.

Putting Together Your Desktop Publishing System

The minimum hardware requirements for running PageMaker 4 are a Macintosh with 1 megabyte of memory and a hard disk. This means that, at the very least, you must have a Macintosh Plus with a hard disk. The recommended configuration consists of a minimum of 2 megabytes of memory on a Mac SE/30, Ii, Iix, IICx, IICci, IIfx, or Mac portable. Although you can run PageMaker 4 on the minimum configuration, you will probably find the program to be very sluggish (especially in comparison to PageMaker 3), and you may find it frustrating if you work with the program regularly.

If you have to add a hard disk to your Macintosh to use the program, you should get the biggest disk that you can afford. In most cases, if you are serious about publishing with PageMaker and your publications normally require graphic images with the text, you will find that a 20Mb hard disk is too small for your needs. This is because graphics files tend to require a lot of disk space, especially those that contain scanned images. If at all possible, consider a 40Mb hard disk as the minimum size and get an even larger one if you can afford it.
Selecting a Printer to Use with PageMaker

For printing with PageMaker, you will probably want to have access to a PostScript laser printer like the LaserWriter. Although you can use a dot-matrix printer like the ImageWriter II or ImageWriter LQ to produce very rough drafts of the publications you create in PageMaker, you will want at least the quality of a 300-dpi laser printer such as the LaserWriter to produce the final printed versions of your work. In fact, some publications will demand an even higher-quality output than is possible with a laser printer. In such cases, you can take your final PageMaker files to a service bureau to be printed on a PostScript imagesetter like a Linotronic L-100 (with a resolution of 1270 dpi) or an AGFA 9400-PS (with a resolution of 2400 dpi).

PostScript is a language developed by Adobe Systems that describes to the printer how the text and graphics on the page are to be printed. It has now become the industry standard for printing in desktop publishing. One of the reasons for its wide acceptance is that any document saved in the PostScript format (referred to as Encapsulated PostScript format or EPS) is printed at the maximum resolution that the PostScript printing device you are using is capable of producing. For example, if you print a PageMaker file on a LaserWriter, it prints at a resolution of 300 dpi. However, if you then take the same file and print it on Linotronic 100, it prints at a resolution of 1270 dpi. Another advantage to using PostScript as the page description language is that images (both type and illustrations) described by it can be easily scaled, rotated, and otherwise manipulated. This scaling ability allows you to select the type size as an independent aspect of the font (thus saving a great deal of disk space) and print the page at sizes both larger and smaller than 100 percent.

There are many PostScript laser printers that can be used with the Macintosh. Of course, the most popular laser printer for the Macintosh is one of the LaserWriter models made by Apple Computer, Inc. Currently, you can choose between the LaserWriter IIINT (which replaces the LaserWriter Plus) or IINTX by Apple. The difference between these models is one of speed and cost. The LaserWriter IIINTX is faster and more expensive.
The LaserWriter IINTX also gives you another feature that is not available on the cheaper LaserWriter IINT: it allows you to connect a dedicated hard disk to the printer on which you can store all of the *downloadable* or *soft fonts* (that is, fonts that aren’t built into the printer) that you use in desktop publishing with PageMaker. Fonts stored on the printer’s hard disk need not be copied (downloaded) to the printer’s memory before they can be used in printing. The number of fonts that you can load on the disk is restricted only by the size of the hard disk.

In addition, there are several PostScript laser printers that can be used with PageMaker from vendors other than Apple, including such printers as the QMS-PS (models 810 and II) and the TI OmniLaser. The big advantage that these printers give you over the LaserWriters is that they make it extremely easy to switch between printing from an IBM PC-compatible computer and a Macintosh. For example, the QMS-PS 810 is equipped with both AppleTalk and parallel printer ports, allowing you to connect the printer to an IBM PC with a parallel cable and to a Macintosh with an AppleTalk connector. To switch the printer for use with a new computer, you only have to press a button at the back of the printer to select the number assigned to the printer.

When shopping for a PostScript laser printer, you will want to verify how many resident fonts the printer offers as well as which ones they are. Both the LaserWriter IINT and IINTX have 11 resident fonts, as does the QMS-PS 810. These 11 include the typefaces Courier, Times, Helvetica, Palatino, ITC Bookman, ITC Avant Garde, New Century Schoolbook, and Zapf Chancery. In addition, you get two special symbol fonts, Zapf Dingbats and Symbol, and a condensed version of Helvetica, Helvetica Condensed.

Besides the fonts included, you will want to compare the amount of printer memory (RAM) included and how fast it prints. The amount of RAM is important because it determines not only the number of downloadable fonts that the printer can retain but also how quickly the printer can produce complex graphic images on the page. A PostScript printer should have at least 1.5 megabytes of memory. Both the LaserWriter IINT and IINTX come with 2 megabytes of RAM, and you can expand the RAM of the IINTX up to a maximum of 12 megabytes.
As to printing speed, most PostScript laser printers are rated at about 8 pages per minute. This represents an average printing speed when the pages contain only text. If the pages you are printing contain many graphics, you can expect it to take longer to print them. The more expensive PostScript laser printers are rated at about 15 pages per minute (almost twice as fast as the LaserWriter II).

A PostScript laser printer represents a big investment (anywhere between $3,500 and $10,000, depending upon the brand of printer and its configuration). To help defray its cost, you can connect the laser printer to all of the Macintoshes in the office. You can do this easily with AppleTalk connectors (which include a connection box, short cable, and plug that fit into the laser printer or Macintosh), allowing each user access to it.

Using Copy Centers and Service Bureaus

If a PostScript laser printer of any kind is beyond your means at the present time, you can still produce rough drafts of your PageMaker publications with a dot-matrix printer and then take your disk to a local copy center and print the final version on their LaserWriter. This is essentially the procedure you follow when your PageMaker publications demand the high resolution of a PostScript imagesetter and you don’t own one: you prepare the publication in PageMaker with the LaserWriter as the proof printer and then send the disks with the final version to a service bureau, which prints the pages on their imagesetter.

Using an External Monitor

One of the biggest problems in doing desktop publishing with PageMaker on the Macintosh Plus, Macintosh SE, or Macintosh SE/30 is the small size of the screen. Designing the layout for just a single page on this 9-inch screen is fairly difficult: it is becomes an even more arduous task if you have to design a two-page spread in PageMaker. For although PageMaker can display a full page or even two facing pages on the built-in screen, the image is far too small for you to make out any but the largest details. Therefore, as you build and refine your page design in PageMaker, you are
Overview of Desktop Publishing

constantly switching between larger page views to see details and smaller page views to gauge the overall effect.

To help make the design and layout process easier and less time-consuming by cutting down on the amount of zooming and scrolling that you must do in PageMaker, you can purchase an external monitor for your Macintosh. If you have a Macintosh SE, there are several brands of full-page or dual-page black-and-white monitors that you can use. If you have one of the Macintosh IIs (II, IIX, IIcx, IIci, or IIfx) or SE/30, in addition to using these full- or dual-page black-and-white monitors available for the SE, you can also use either a grayscale (that is, a monitor capable of displaying various shades of gray rather than simply black or white) or color monitor, of which there are many models and sizes to choose from.

A full-page monitor usually has a 15-inch screen (measured diagonally), which is capable of displaying an entire 8½ by 11 inch page at actual size in PageMaker. A dual-page monitor usually has a 21-inch screen, which is not quite large enough to display two entire 8½ by 11 inch facing pages at actual size (however, you can read almost all of the type when using PageMaker’s Fit in window view, which displays the page size on a 21-inch screen at about 80% of actual size).

When selecting an external monitor for desktop publishing with PageMaker, there are several things you need to consider:

- **Does most of your design work consist of one-page layouts or do you work as much or more with two-page spreads?**
  
  If you rarely work on two-page spreads or layouts that are larger than 8½ by 11 inches, the less expensive full-page display is probably sufficient for your needs. On the other hand, if you work on a number of multipage publications that use facing pages, you will probably be more satisfied with a dual-page display.

- **Is most of your work printed in color?**
  
  If this is case and you have a Macintosh II, IIci, IIfx, or SE/30, you might want to consider getting a color monitor. PageMaker 4 supports the use of spot color in your publications, and many Macintosh graphics programs like Adobe Illustrator '88 and
Aldus Freehand (version 2.0) support color separations. Although the colors as displayed on the monitor don’t match the printer’s colors exactly, using a color monitor can help save a lot of time in creating illustrations and page layouts.

- **Does your work incorporate a lot of photographs or other types of scanned images?**

If you work with black-and-white publications that use a lot of scanned images (see the following section for information on scanners) and you have one of the Macintosh IIs or the SE/30, you might want to consider getting a grayscale monitor. This type of monitor (usually a dual-page display) is capable of displaying various shades of gray (from 64 to 256). This gives you a much more realistic view of how a scanned image will appear when printed. PageMaker 4 itself contains controls which allow you to adjust scanned images that you bring into your publications. In addition, programs like Digital Darkroom from Silicon Beach Software and Image Studio by Letraset give you even more control over the way scanned images appear in your publications, even allowing you to retouch them. When performing such work, it helps to use a grayscale monitor because it can reflect changes made to the gray levels in an image in ways that a black-and-white monitor can’t.

When shopping for an external monitor, be sure that you spend enough time viewing the display (preferably in PageMaker using documents similar to those you will be creating). While manufacturer specifications sheets rely heavily on objective data, giving you all of the numbers on the resolution and refresh rates of the monitor, the most important aspect of a monitor is subjective: be sure that you will feel comfortable working long hours in front of it.

### Using a Scanner

In addition to a large hard disk, a PostScript laser printer, and a large-size, external monitor, there is possibly one more piece of equipment that you
might want to consider adding to your desktop publishing system: a scanner. Attaching a scanner to your Macintosh allows you to convert photographs and other printed images into digitized images that can be placed in your PageMaker publications. Scanned images are saved in a type of graphics file known as a grayscale image.

There are several styles of scanners available: hand-held scanners that you move down a page to scan it, printer-mounted scanners that you attach to dot-matrix printers and that scan line-by-line, sheet-fed scanners into which you feed single sheets (much like feeding individual sheets to a fax machine), and flat-bed scanners with which you lay the sheet on a glass (like using a photocopy machine). Of these, the flat-bed design is the most versatile because it allows you to scan illustrations and photos in bound volumes as well as on single sheets, and you generally get the poorest quality from the printer-mounted and hand-held scanners (which are the cheapest).

You should understand that the scanner is currently the weak link in desktop publishing. The grayscale images that the scanner produces are both unwieldy in size (a full-page photo can easily require as much as 150,000 bytes in storage) and poor in resolution when compared to the quality of photographs in printed material produced by conventional means.

Primarily because of the lesser quality, many desktop-published documents won’t use scanned images to produce illustrations like photographs in top-quality publications. Instead, such figures are prepared in the traditional manner of producing halftones and then manually stripping them into the blank areas left for such illustrations on the pages.

The problem with the digital halftones produced by scanners is that they use a fixed dot size (although this dot size differs depending upon the type of printer you are using, it is constant for that particular printer). Traditional halftones smooth the transition between grays in the image by differing the size of the dot according to an area’s lightness or darkness. Because the computer image can’t produce variable-size dots, it has more trouble reproducing finer gradations in the image.

Scanners differ in the number of gray levels (between 16 and 256) they can produce and their resolution (also referred to as the screen frequency, which is rated in lines per inch). However, you need to be aware that as you
increase the number of gray levels read in an image, you necessarily reduce the printed resolution. As a result, the scanned image represents a compromise that allows the highest number of grays at the best possible screen resolution.

Even if the quality of a scanned image is not an issue in the publication you are creating, you still have to be careful that you don’t include so many scanned images in your PageMaker file that it becomes unwieldy. At best, such a file will be slow in printing and, at worst, it can be impossible to print because some of its pages require more memory than your laser printer has available.

Despite these problems, you must rely upon scanned images if you want or need to produce your publications entirely with PageMaker. To help improve the quality of scanned images, the program includes an image control command that allows you not only to alter their brightness or contrast but also to change the number of gray levels or increase or decrease the screen frequency of the image.

For Those Upgrading to PageMaker 4

If you have used previous versions of PageMaker and are upgrading to version 4.0, you will be eager to learn the major new features that have been added to it. These include:

- The Story Editor, which gives you the ability to edit, spell check, hyphenate, and find and replace text in your publication

- New typographic options, which give you greater control over the word and letter spacing of the text of the publication

- Special text effects, including rotating text in 90° increments and condensing and stretching text

- Links between external text or graphics files and your publication, which can be updated automatically
• The Table Editor, which enables you to design and edit complex charts and graphs for your publications (PageMaker 4 can also import tables created with Word 4.0's Table feature)

• Larger page capability—PageMaker 4 publications can now contain up to 999 pages

• Assembly of several individual publications into a "book," which can be printed with a single command

• Automatic generation of a table of contents for a single publication or multiple publications that have been assembled into a book

• Automatic generation of indexes, including up to three levels of subheadings per entry for any number of publications

Although the book refers to new features in version 4.0 throughout, you will find that the bulk of new features are covered in Chapters 5, 6, and 8. Therefore, if you are in a hurry to become familiar with the new features and commands in version 4.0 and are comfortable with the basics of using PageMaker, you should jump ahead and read through the material in these chapters.

**For Those New to Desktop Publishing**

If you have no formal training in design or experience in the publishing industry, you can relax. While it's certainly true that a basic knowledge of printing terms and some experience in graphic design helps, this knowledge and background are certainly not prerequisites to learning PageMaker. In fact, you can find many people who have used desktop publishing as their entry point into the exciting world of graphic arts and printing.

However, if you are new to the field, you can help accelerate your mastery of PageMaker by taking some time to become familiar with the more basic publishing terms that appear on the menus used by the program. These include terms such as facing pages, font, italics, justification,
kerning, leading, picas, and points. All of these terms and more can be found in Appendix A of this book.

If you ever come across a menu option or term in the text whose meaning isn’t clear, you should look it up in this appendix before attempting to complete the exercises that make use of it. This appendix contains not only descriptions of the terms but also some figures and diagrams illustrating their functions and usage.

For Those New to the Macintosh

If you are new to the Macintosh as well as PageMaker, you’ll need to review the documentation that came with your computer before attempting to complete the exercises on PageMaker contained in the next few chapters. These exercises already assume that you are familiar with the mouse and the meaning of common terms that describe its usage such as click, drag, and double-click. In addition, you need to know how to use the scroll bars, move and resize windows, and use pull-down menus.

If you aren’t familiar with these terms or actions, refer to your Macintosh System Software User’s Guide. This booklet contains basic information and tutorials covering the use of the mouse, how to manipulate windows, and working with files and file folders. If you take the time to go through these tutorials, you will be well prepared for the exercises that you will meet in the upcoming chapters.

Getting Help in PageMaker

To use the online help in version 4.0 of PageMaker, you select the Help option on the Windows menu. The screen shown in Figure 1.1 will then appear. From this screen you can get help on how to use specific PageMaker commands or on specific tasks such as starting a new publication or working with text blocks.

Click the Commands button on this menu for a list of PageMaker commands. To obtain information about a specific command, choose the command name in the list and click the Select button (or double-click the command name). The help screens for the selected command
Figure 1.1: The PageMaker Online Help opening screen

give you information about how to use it, any keyboard shortcut, and where to find more information in the documentation. To view help screens about related commands, select the desired command from the More Help pop-up menu by dragging to your selection and releasing the mouse button.

You can also get online help about a particular desktop publishing topic or procedure from the opening online help screen by clicking the Topics button. When you do, PageMaker displays a list of topics on which you can obtain help. When you find a topic of interest, choose it and click on the Select button (or double-click the topic). To view help screens about related or alternate procedures in PageMaker, select the desired topic in the More Help pop-up menu.

When you are finished with the online help, click the Quit Help button; this returns you to your previous place and view in PageMaker.

PageMaker also allows you to obtain menu-sensitive help as you are working with the program. To get help about the use of a particular menu
option, you press ⌘+? (or the Help key on the extended keyboard) to change the pointer into a question mark, and then use it to click on the appropriate menu command. This takes you to the first help screen for that command. Once there, you can use the **Commands** or **Topics** button to explore other PageMaker commands or procedures.
chapter two

GETTING ACQUAINTED WITH PAGEMAKER 4
If you haven’t already turned your Macintosh on, now is the time to do so. From now on, we will be working directly with the PageMaker program rather than talking about how it can be used. If you aren’t at your Macintosh as you read this chapter, you will have to follow along in the text as best you can, referring to the accompanying figures. You should, however, go back over this information and perform the exercises contained here as soon as you get the chance.

STARTING PAGEMAKER

To start PageMaker, turn on your Macintosh and follow these steps, using Figure 2.1 as a guide:

1. Move the pointer to the hard-disk icon shown in the upper right corner of the desktop and double-click the mouse.

2. Locate the PageMaker 4.0 folder in the hard-disk window, move the pointer to it, and double-click the mouse to open it.

3. Locate the PageMaker 4.0 icon (shown on the left) in the PageMaker 4.0 folder, then point to it and double-click the mouse.

It will take a few moments for PageMaker to load and the program’s menus to become active. While the program is loading, review the start-up steps.

Whenever you want to start PageMaker without opening a particular publication, you must double-click on the PageMaker 4.0 icon. However, if you want to work on a specific publication that you have created, you can instead move the Pointer to the name of a publication folder that contains the file you want to work on, double-click to open the folder, and then double-click on the publication instead. This saves time because you don’t have to take the extra step of opening the desired publication file from the File menu. Double-clicking directly on the publication file icon starts PageMaker and opens the publication file you want to work on.
Opening a Publication in PageMaker

When you open PageMaker by double-clicking on the PageMaker icon, you have to use the Open option on the File menu to retrieve your publication. You can see the File menu and its options to the left. Now take these steps:

1. Move the pointer to the word File on the menu bar.

2. Click and drag the pointer to the Open option and then release the mouse button.

As you can see from looking at the Open option on the File menu, you can also select this option by pressing ⌘+O, which is the standard method for opening a file on the Macintosh.
The Open publication dialog box appears as shown in Figure 2.2. Notice in this figure that the name of the current folder is listed as PageMaker 4.0. All of the folders located within this folder are listed in the box below. Now, open a sample publication located in the Tutorial folder.

3. Move the pointer to the Tutorial folder in the list box and click the mouse to select it.

4. Next, move the pointer to the OK button in the upper right corner and click the mouse to open the folder.

This is not the only way to select and open a folder. Instead of clicking on the Tutorial folder to select it and then clicking on the OK button to open it, you could have done both by double-clicking on the folder. Also, you don’t have to click on the OK button to open a folder; you can, instead, press either Return or Enter.
After opening the *Tutorial* folder, you’ll see that it contains several of its own folders. The sample publication we want is located in the *Lesson 3* folder. Go ahead and open this folder.

5. **Double-click on the *Lesson 3* folder to open it.**

There is only one publication, *Lesson 2 done*, in this folder. You want to open a copy of this sample publication.

6. **If necessary, click on the Copy radio button at the lower right corner of the list box beneath Open.**

7. **Move the pointer to the OK button and click to open a copy of this publication.**

In a few moments the *Lesson 2 done* publication will appear in the window.

---

**Publication Window**

Now is a good time to examine the parts of the PageMaker window. Figure 2.3 shows you the window as it appears on a Macintosh Plus or Macintosh SE, with each part of the publication window identified. PageMaker presents its information in a standard Macintosh window that contains a Close box, a title bar, scroll bars, and a zoom box. You can also see that it contains a Toolbox window in the upper right corner. This window has its own Close box in its upper left corner. If you click on this box, the window will disappear. You can also relocate this window by clicking and dragging on the gray area at its top.
Chapter 2: Getting Acquainted with PageMaker

The Title Bar

Notice that the title bar currently reads "Untitled" instead of "Lesson 2 done," the name of the file you opened. Because you opened a copy of this file rather than the original, PageMaker does not give it a name. It is up to you to give this file a name when you first save the changes to it or when you quit PageMaker.

The Rulers

In this particular publication, the horizontal and vertical rulers are visible in the publication window. When you start a new publication, the program automatically displays these rulers on the screen. To turn their display off,
you select the **Rulers** option on the **Options** menu with the mouse or you press ⌘+R. This command is a toggle: if the rulers are visible, selecting it will turn them off, and if they are invisible, selecting it will turn them on.

Notice that the rulers display their horizontal and vertical measurements in inches. You can change the system of measurement at any time from inches to inches decimal, millimeters, picas, or ciceros (a European system similar to picas used in the U.S.), if you are more comfortable using any one of them. To do so, you select the **Preferences** option on the **Edit** menu and make your changes in the **Preferences** dialog box shown in Figure 2.4. Then to change the units used by the horizontal ruler, you choose the **Measurement system** option and select the desired type of units from the pull-down menu. To change the units used by the vertical ruler, you perform the same procedure with the **Vertical ruler** option. From the pull-down menu, you can choose the same type of units as you used on the horizontal ruler, or new units.

Along with the standard units—**Inches, Inches decimal, Millimeters, Picas, and Ciceros**—the **Vertical ruler** pull-down menu also offers a **Custom** option that allows you to match the tick marks of the vertical ruler to the leading that you are using. To do this, type in the leading measurement in points. Then, if the **Snap to ruler** option is on, PageMaker aligns the

![Figure 2.4: The Preferences dialog box](image-url)
baselines of selected text with the tick marks on the vertical ruler. Doing this makes it a great deal easier to align text and graphics vertically on the page.

When you set the system of measurement to new units, this affects not only the horizontal ruler but also all dialog boxes that require you to enter measurements. For example, if you were to reset the margins for the publication after changing from inches to picas, you would then need to enter the margin settings in picas instead of inches.

You can always override the default units of measurement when setting new values in dialog boxes by adding unit abbreviations to the numbers you enter, as in the following examples:

- 5i for 5 inches
- 5p for 5 picas
- 0p5 for 5 points

When the p follows the number, it means picas, and when the p precedes the number, it means points. However, PageMaker will not accept a value like p5: you must place the 0 before the p so that the program interprets it as zero picas and 5 points.

In this book, we will use inches instead of picas and points. Picas and points are used primarily by people who have formal training in typesetting and manual page layout. Most users without such training find it easier to determine the correct settings in inches. Note, however, that we must use the point measurement system for determining type size and line height: PageMaker doesn't give us the option of using any other system of measurement.

### Zero Lock and Moving the Zero Points

Before we leave the topic of the rulers, notice that the 0 points on the horizontal and vertical rulers coincide with the upper left corner of the page in the publication window. You can change where the 0 points on each ruler intersect as long as the Zero lock setting is not on. You can tell that the Zero lock is not operative in this publication because you can see the two dotted intersecting lines (they appear almost like ghosted lines) in the upper left corner where the horizontal and vertical rulers meet. You use these
intersecting lines to change the position of the zero points on the rulers. When Zero lock is on, these lines are no longer visible.

To see how easy it is to change the position of the zero points, move them so they intersect the left corner of the heavy black line (rule) at the top of the newsletter right below the PORTRAIT masthead.

1. Move the Pointer to the corner that contains the intersecting lines for moving the zero points.

2. Drag the intersecting lines so the horizontal line is aligned with the top of the heavy black rule in the publication and the vertical line is aligned with the left edge of the graphic image and the first column of text (as shown in Figure 2.5).

3. When you have the lines in position as shown in Figure 2.5, release the mouse button to set the zero points for the horizontal and vertical rulers.

Figure 2.5: Repositioning the zero points of the horizontal and vertical rulers
The zero points of the horizontal and vertical rulers now coincide with the top of the heavy ruled line and the left edge of the first column in the publication. If you wanted to lock them here while you make some modifications to the layout of the publication, you could now select the **Zero lock** option located on the **Options** menu. When working on a publication, you can move the zero points to new positions in the publication whenever you need to do any sort of measuring (as long as **Zero lock** is off).

Try changing the position of the zero points so that they once again coincide with the top and left edge of the page.

4. Again move the Pointer to the corner that contains the intersecting lines for moving the zero points.

5. Drag the intersecting lines so the horizontal line is aligned with the top of the page in the publication and the vertical line is aligned with the left edge of the page.

6. Release the mouse button to set the intersection of the zero points on the upper left corner of the page.

**The Pasteboard**

The white area that surrounds the page or pages that you are viewing in the publication window is called the pasteboard. You can use the pasteboard just as you would the free space on a work table if you were doing page layout manually, that is, as a temporary storage area where you can keep graphics or text until you are ready to place them on the page.

Presently, you can only see part of the pasteboard on the left and right sides of the page. In fact, the pasteboard extends in all four directions around the page or two-page spread displayed in the publication window. PageMaker automatically centers the page or facing pages between the left and right areas of the pasteboard. To bring more of the pasteboard into view, you use the scroll bars on the right and bottom of the publication window.
1. Move the Pointer to the scroll box in the horizontal scroll bar at the bottom of the publication window, drag it as far to the left as it will go, and then release the mouse button.

Now you can see all of the pasteboard area to the left of the page.

2. Click on the same scroll box, drag it as far to the right as it will go, and then release the mouse button.

Here, you can see all of the pasteboard area to the right of the page.

3. Position the Pointer in the middle of the scroll bar at the bottom of the publication window and click the mouse once.

This centers the page once again in the window.

4. Move the Pointer to the scroll box in the vertical scroll bar on the right side of the publication window, drag it as far down as it will go, and then release the mouse button.

Now you can see the previously hidden pasteboard area that extends below the page.

5. Click on the same scroll box, drag it as far up as it will go, and then release the mouse button.

This reveals the pasteboard area that extends above the page.

6. Position the Pointer in the middle of the vertical scroll bar on the right side of the publication window and click the mouse once.

This repositions the page vertically in the publication window.

Note that you can also click on either the left or right arrows in the scroll bars to scroll the page more slowly.

The Toolbox

The Toolbox window, normally in the upper right corner of the Publication window, contains the tools that you use to type and edit text, position
text and graphics, crop and resize graphics, and draw lines and shapes in the publication. Figure 2.6 identifies each tool by name.

![The Toolbox]

When you open an existing publication or start a new one, the Pointer is automatically selected. To select a different tool, you simply move the Pointer to that tool's icon in the Toolbox and click. The Pointer will then change. What it changes to depends upon which tool you select. Table 2.1 shows you the Pointer associated with each tool in the Toolbox.

<table>
<thead>
<tr>
<th>Tool</th>
<th>Icon</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pointer</td>
<td><img src="image" alt="Pointer icon" /></td>
</tr>
<tr>
<td>Text tool</td>
<td><img src="image" alt="Text tool icon" /></td>
</tr>
<tr>
<td>Cropping tool</td>
<td><img src="image" alt="Cropping tool icon" /></td>
</tr>
<tr>
<td>Drawing tools</td>
<td><img src="image" alt="Drawing tools icon" /></td>
</tr>
</tbody>
</table>
Using the Pointer

The Pointer is used to select menus and their options as well as to position text and graphics in the publication or to select these elements once they have been placed on the page. You are already familiar with how you use the Pointer to select menu options. In the next chapter, you will learn how you use the Pointer to position the text and graphics that you want to add to a new page. Later on in this chapter, you will use the Pointer to select the text and graphics that have already been placed in the Portrait newsletter. Once you have selected text in a publication, you can then use the Pointer to reposition the text on the page or on a new page. Once you have selected a graphic in a publication, you can use the Pointer to resize it or to move it on the same page or to a new page.

Using the Text Tool

Notice that when you select the Text tool, the Pointer changes to the I-Beam. If you have used other word processors or graphics programs on the Macintosh, you are already familiar with using the I-Beam. If you haven't yet had a chance to work with this tool, you only need to know that you use the crossbar on the I-Beam to line up the baseline of the text that you want to enter. Then, after positioning the I-Beam, you click the mouse, and the program displays a flashing vertical insertion pointer, which we will refer to simply as the cursor.

All of the text that you then type is entered from the insertion point on, and the cursor moves along so that it always follows the last character entered. If you make a typing mistake, you can use the Delete key to remove the character or characters, from right to left. To move the cursor to a particular character, you press the right arrow key (or the 6 key on the numeric pad) or the left arrow (or 4 key on the numeric pad).

Changing the Font

You use the Type menu options (shown to the left) to change the font, type size, leading, width of characters, amount of space between letters and words, type style, or alignment of selected text or text that you are
Getting Acquainted with PageMaker 4

Note

The I-Beam cursor is also used to select text for enhancement or editing. To select text, you position the I-Beam at the beginning of the text and then drag the cursor until all of the text is highlighted (selected). After selecting your text, you can replace it just by starting to type, delete it by pressing the Delete or Clear key, or enhance it by selecting an option on the Type menu.

about to enter with the Text tool. Notice that the Font, Size, Leading, Set width, Track, Type style, Alignment, and Style options on the Type menu are followed by solid triangles that point to the right. When you select any one of these options, a new pop-up menu of options appears on the same level as its parent option, immediately to its right. To select one of these options, you move the Pointer over to the pop-up menu and drag down to the new option you want to use before releasing the mouse button.

Figures 2.7 through 2.10 show you the pop-up menus that appear when the Font, Size, Leading, and Type style options are selected from the Type menu. The check marks before the options in each pop-up menu show you which options are currently selected. When you select a new option, the pop-up menu and parent menu both disappear. When you return to the pop-up menu, you will see the check mark preceding the option you chose last.

![Image of pop-up menu of available fonts](image)

Figure 2.7: The first part of the pop-up menu of available fonts
Note

The pop-up menu always appears to the right of the selected option next to the triangle unless, as in the case of the Font option, there is insufficient room on the right side of the publication window to fully display the options (see Figure 2.7).

Now, select some text in the newsletter and examine the text specifications assigned to it.

1. **Click on the Text tool in the Tools menu.**
   The Pointer will change to the I-Beam.

2. **Next, click on the A in *Aldus* in the heading for the story about Aldus Manutius.**
   Now, examine the font, type size, leading, and type style for this heading in this newsletter. The easiest way to do this is by selecting the *Type spec* option on the *Type* menu.

3. **Click on Type spec in the Type menu or press ⌘+T.**
   The *Type specifications* dialog box now appears. This dialog box shows you all of the current type settings for the selected text at a glance. Notice
that the font is Times, the type size is 18 point, the leading is 24 point, and the type style is bold.

These type specifications are defined as part of a style named heading 1, and the heading 1 style is currently selected for this heading. In PageMaker, you can define styles that contain information on the font and font attributes used in the text as well as on the formatting applied to that text.

We will explore styles and how they can help in designing a publication later on in Chapter 7. For now, it is enough to know that styles have been used to format the Portrait newsletter and that the heading 1 style is currently selected. You can verify this for yourself.

1. Move the Pointer to the Type menu and drag it down to the Style option.

Notice that when you highlight the Style option, a pop-up menu giving you an alphabetical listing of all of the styles defined for
this publication appears. Notice, also, that the heading 1 style is checked, indicating that it is currently selected.

2. Without releasing the mouse button, move the Pointer down to the Define styles option and then release the mouse button.

The Define styles dialog box appears (Figure 2.11). Notice that the styles are listed in a scroll box and that the current style, heading 1, is listed below the window.

3. Move the Pointer to the down arrow on the scroll bar to the right of the scroll box and click the mouse one time.

This scrolls the list of styles so that you should see the Subhead 2 style as the last entry in the scroll box.

4. Move the Pointer to heading 1 in the scroll box and click the mouse one time.
The asterisk (*) following the name of some of the styles in the Define styles dialog box indicates that the style was imported into PageMaker from a word processing program such as Word. The program uses a plus sign (+) after a style name to indicate that formatting beyond that called for in the style has been applied to the selected text.

You now see the contents of this style, as shown in Figure 2.11. Notice that in addition to listing Times as the font, 18 point as the type size, 24 point as the leading, and bold as the type style, it also gives you information about alignment and spacing at the end of the style, and indicates that hyphenation is used.

5. Click on the Cancel button after examining the contents of the heading 1 style.

You can display the Style palette in the publication window by selecting Style palette from the Options menu (or by pressing +Y). When the Style palette is displayed on the screen, you can go directly to the Edit style dialog box to view or modify the style. Just hold down the  key when you click on a style name in the palette.

If you don’t specify the font to be used with a style, you can always select the type face, size, leading, and styles from the individual choices on the
If you use the Apple extended keyboard, you can select the Cropping tool by pressing Shift+F8.

Type menu. After you select the font attributes, they will be used whenever you select the Text tool and enter text.

Changing the Font for Existing Text
If you want to change the font and font attributes for a particular section of text after it has been placed on the page, select the text with the Text tool (by clicking and dragging until all of the text to be affected is highlighted). Then, choose the Type specs option on the Type menu (or press ⌘6+T) and make the desired changes on the Type specifications dialog box.

Using The Cropping Tool
When you select the Cropping tool from the Toolbox, the Pointer changes into the same icon used for the tool itself. You use the Cropping tool to adjust the size or position of a graphic image placed in your publication. Before you can use the Cropping tool, you must have placed the graphic in the publication and it must be selected (all of these techniques will be covered at length in Chapter 6). To resize the image, you place the Cropping tool on one of the corners and click the mouse. It then changes to a double-headed arrow that you drag until the image is the size you want.

You can also use the Cropping tool to adjust an image within its borders. To pan the image, you place the Cropping tool in the center of the image and click the mouse. This time, the Cropping tool changes to the Grabber hand. Without letting up on the mouse button, you drag the Grabber hand until the image is positioned within its borders as you want it.

Using the Drawing Tools
There are five drawing tools included in PageMaker: the Diagonal-line tool, Perpendicular-line tool, Square-corner tool, Rounded-corner tool, and Circle/oval tool. When you select any of these tools, the Pointer becomes the Crossbar.

You use the Perpendicular-line tool to draw rules in the publication. These rules can be horizontal, vertical, or diagonal at 45°. To draw a diagonal rule at any other angle besides 45°, you use the Diagonal-line tool
Tip

If you use the Apple extended keyboard, you can select the Diagonal-line tool with Shift+F2, Perpendicular-line tool with Shift+F3, Square-corner tool with Shift+F5, Rounded-corner tool with Shift+F6, and Circle/oval tool with Shift+F7.

instead of the Perpendicular-line tool. To draw a rule with one of these tools, you select the appropriate tool, position the Crossbar at one of the two ends, and then click the mouse and drag to the other end before releasing the mouse button.

The Square-corner tool is used to draw rectangles and squares. If you want these shapes to have rounded corners, you use the Rounded-corner tool instead. The Circle/oval tool is used to draw ellipses or circles. All of these shapes are drawn from one of their corners (in the case of the oval or circle, you are drawing from the corner of an imaginary rectangle or square into which the oval or circle fits).

To draw one of these shapes, you select the appropriate tool, position the Crossbar at one of the corners, and then click the mouse and drag to the opposite corner before releasing the mouse button. To create a square instead of a rectangle or a circle instead of an ellipse, you hold down the Shift key after selecting the drawing tool and before you begin dragging the Crossbar.

Changing the Line Thickness

To change the line thickness for the rule or shape you are creating (or have selected), you select the Line option from the Element menu. The line pop-up menu (shown to the left) then appears. Line thickness is measured in points and runs from Hairline to 12 points. As you can see from the Line menu, you can also select a double-line or dotted-line pattern for the rule or shape that you are creating. The line thickness or pattern you choose remains in effect until you select a new one.

To make a line invisible, you select the None option. This is typically used with shapes like rectangles or squares that are shaded, and often contain text or graphics. Selecting a shading pattern for a shape drawn with the drawing tools is discussed in the next section.

You use the Reverse line option to change the line pattern to or from the paper color. By default, white is the paper color unless you change it with the Define colors option on the Element menu (see Chapter 9 for information on using colors in a publication). Therefore, to draw lines in white in a publication, you would choose Reverse line on the Line menu, select one of the drawing tools, and then draw your shape. Note that unless you draw
Varying the Fill Pattern or Shading

When you draw a shape like a rectangle, square, ellipse, or circle, the fill pattern is automatically set to none. Once you have drawn the shape, if it is selected, you can choose a particular kind of shading or fill for it. To do this, you select the shading or pattern from the Fill pop-up menu (shown to the left) that appears when you select the Fill option on the Element menu. You can choose between no fill (None), the paper color (normally white), and solid fill (normally black) for a shape, or you can select a particular gray shading percentage from 10 to 80 percent. Below the gray shading percentages, you see a number of special patterns that can be used to fill the shape that you have drawn. Note that you can’t mix these patterns with a gray shading percentage; PageMaker will only allow you to select one or the other for your shape.

Changing the Size of the Page View

The page layout for the copy of the Portrait newsletter that you have opened fits completely in the publication window on your screen. As you would expect, PageMaker allows you to increase the page size so you can do detail work that requires being able to actually read the text and make out details of the graphics you’re using. From the Page menu (shown at left), you can select Fit in window, 25%, 50%, 75%, Actual size (100%), 200%, or 400%.

The program is set up to “greek” any text that appears 6 pixels high or smaller (refer to Figure 2.4 to verify this setting in the Preferences dialog box). Greeked text in PageMaker is shown by the thick, gray rules (mimicking a manual technique used by some layout artists when they
draw thumbnail sketches of a page layout). Greeked text is used only to indicate the shape of the text on the page. Note that when viewing the Portrait newsletter with the Fit in window page view on a Mac SE or SE/30 screen, all but the major headings are greeked (although you can only read the masthead, PORTRAIT).

What text is greeked depends not only upon the point size of the text but also on the page size that you’ve selected and the size of the monitor you are using. To see how this works, increase the size of the page as follows:

1. Pull down the Page menu and select the 50% size option (Figure 2.12).

Note that at half size, the body text is no longer greeked, although it is too small to be read. You can choose the 50% size option very quickly by pressing ⌘+5.
2. Move the Pointer back to the Page menu and select the 75% size option (Figure 2.13).

At three-quarter size, the body text is legible, although it is still pretty small. You can choose the 75% size option very quickly by pressing ⌘+7.

3. Move back to the Page menu and select the Actual size option (Figure 2.14).

At full size, you can easily read the body text. The text, however, is still too small to use as the basis for letter- and word-spacing adjustments. You can choose the Actual size option very quickly by pressing ⌘+1 (for 100%).

4. Move back to the Page menu and select the 200% size option (Figure 2.15).
Note

If you hold down the Shift key as you select the Fit in window option on the Page menu, the program changes to what it calls the "Fit in world" view, which shows you the entire page and all the pasteboard area surrounding it.

At twice actual size, the body text is quite large enough to not only make out the letters but also the spacing between the letters and words (although the letters for this font and size are very grainy). You can choose the 200% size option very quickly by pressing ⌘+2.

5. Move back to the Page menu and select the 400% size option.

As you can plainly see, at four times actual size, you can perform all types of detail work on a small section of text. You can increase the page size to 400% by pressing ⌘+4.

6. Move the Pointer back to the Page menu and select the Fit in window option.

You can always select Fit in window very quickly by pressing ⌘+W. Because you will need to vary the size of the page often as you execute your
For every scroll box movement in one direction, the page view moves in the opposite direction: down for up, up for down, left for right, and right for left. However, you only have to drag the scroll box a short way in the scroll bar to produce a large movement in page view.

Note

For every scroll box movement in one direction, the page view moves in the opposite direction: down for up, up for down, left for right, and right for left. However, you only have to drag the scroll box a short way in the scroll bar to produce a large movement in page view.

Scrolling the Page in the Publication Window

As you increase the size of the page view, you can only see smaller and smaller sections of the page in the publication window. This is especially true if you are using PageMaker on a Macintosh Plus or Macintosh SE or SE/30 with only the 9-inch built-in screen, although this can become a problem at actual size and 200% size even on a Macintosh SE or Macintosh II with a single- or dual-page monitor. To move to new sections of the page at larger viewing sizes, you need to know how to scroll the page.

We have already touched on using the scroll bars in the publication window to move new sections of the page into view. To scroll the page view, you can either drag or click the scroll box in the scroll bar or click one of the two arrows in the scroll bar until the page is properly positioned. In
the vertical scroll bar, you drag the scroll box down to move the page view up and drag it up to move the page view down. Likewise, in the horizontal scroll bar, you drag the scroll box to the right to move the page view to the left and move it to the left to move the page view to the right.

In addition to using the scroll bars, you can also use the Grabber hand (shown to the left) to do this. To change the currently selected tool into the Grabber hand, you hold down the Option key before you depress the mouse button. Always be sure to depress the Option key before you depress the mouse button. If you have chosen a drawing tool like the Perpendicular-line tool and click the mouse button before you press the Option key, you end up drawing a rule instead of scrolling the page with the Grabber hand. If you have chosen the Pointer and click the mouse button before you press the Option key, you select the graphic or section of text that the Pointer is on instead of getting the Grabber hand. If you ever start a rule or shape by mistake, immediately select the Clear option on the Edit menu (or press the Delete or Clear key on the keyboard). If you ever select a graphic or section of text by mistake, immediately click the mouse anywhere outside of the borders of the image or text.

Once the Pointer changes to the Grabber hand, you can move the mouse in any direction to scroll new text into view. You may, however, have to release the Option key and mouse button to view the part of the page brought into view. Note that you are not limited to up and down or left and right movements as when using the scroll bars: you can also pan the page diagonally. It is also possible to change direction or retrace your movements as long as you don't release either the Option key or mouse button.

**EDITING TEXT WITH THE STORY EDITOR**

There are two ways you can edit the text of a publication in PageMaker 4.0: in the publication itself in what's referred to as the *layout view*, or
in a special text-editing window called the *Story Editor*. In previous versions of PageMaker, all text editing had to take place right on the page in layout view. Version 4 now makes it much easier to do your editing with the Story Editor in the *story view*.

To change from the default layout view to the story view, you simply select the *Edit story* option on the *Edit* menu (you can also use the keyboard shortcut 26+E or triple-click on the text with the Pointer tool). When you do, PageMaker will open a new story window that contains only the currently selected text. This story window contains two areas: a sidebar on the left that shows the names of the styles (if any) used to format the text, and an area to the right that contains the actual text of the story. Neither graphic images placed in the text nor the page layout of the text are displayed in the story window.

The font and point size used to display the text of the story in the Story Editor are determined by **Size** and **Font** settings in the *Preferences* dialog box. The default setting is Times in 12-point size. To change this to some other size or font, you need to select *Preferences* on the *Edit* menu, and then select the **Size** and/or **Font** options beneath *Story view* in the *Preferences* dialog box.

Figure 2.16 shows you the text of the newsletter in story view. There, you see the story window with the first heading and the first three paragraphs of the story on Manutius. Notice that the names of the styles used to format this heading (*heading 1*) and these paragraphs (*Normal*) are listed in the first column of the story window to the left of the text itself. Notice, also, that the title of this story window, "Aldus Manutius—Th:1," is taken from the first part of the title for this story. PageMaker always names the story window using the first 18 characters of its text.

If you choose the Story Editor when no story is selected, PageMaker will open a new story window (titled "Untitled:1") that is empty except for a dot in the sidebar and a vertical bar after the cursor in the area where the story text usually is displayed. To rectify such a situation, you first need to close the new story window (by clicking on the Close box in the upper left corner), then select the text you want to edit (by clicking somewhere within it), and, finally, reopen the Story Editor (26+E or triple-click).

If you use the Pointer tool to select the story you wish to edit before you get into the Story Editor, PageMaker will place the cursor at the beginning of the text in the story window. If, however, you use the Text tool to select
the text, the cursor will remain in the same position in the text in the Story Editor as it was in originally in the layout view. You can use this technique to edit text with the Story Editor's commands from a particular place in your publication.

You can open several story windows at one time. PageMaker allows you to open a window for each text block placed in your publication as a unit (you will learn more about placing text in Chapter 5). You can also open a new story window, and then either enter new text with the Story Editor or import text prepared with a standalone word processor. Text that you enter in a new story window can then be placed in your publication.

To open a new story window from layout view, you either select the Edit story option on the Edit menu or press $\text{Alt}+\text{E}$ without first selecting text. If you are already in story view, you can open a new window by selecting the New story option on the Story menu.
The Story View Menus

When you select the story view, PageMaker changes the menu bar by dropping the **Page** and **Element** menus and adding the **Story** menu (Figure 2.17). When you switch from layout to story view, you will also notice that certain options found on both menus become available while others become unavailable. For instance, the **Find** and **Change** options on the **Edit** menu, which are unavailable (they appear “grayed out” on the menu) in layout view become available as soon as you go into story view. At the same time, you will notice that **File** options such as **Page setup**, **Print**, and the like, which are available in layout view, become unavailable as soon as you get into story view.

To facilitate text editing in story view, some menus offer new options that aren’t even displayed on the same menu in layout view. For example, you see **Display** and **Display style names** on the **Options** menu when you are in story view. Neither of these options is displayed on the **Options** menu when you are in layout view. Of course, all of the options on the **Story** menu (**New story**, **Close story**, and **Import**) are accessible only in story view, as this menu appears only when you are using the Story Editor.

In later chapters, we will explore how to use the commands such as **Find**, **Change**, **Spelling**, **Create Index**, and the like, that are unique to the story view menus. For now, just practice how to switch between layout and story view.

1. Position the Pointer somewhere on the first column of text in the **Portrait** newsletter and click to select the text.

![Figure 2.17: Menu bars in story view and layout view](image)
The first text block becomes selected (you can tell that it is selected because of the window-shade handles that now appear at the top and bottom of the first column of text).

2. **Select the Edit story option on the Edit menu** (remember that instead of choosing the option from the menu, you can also press `⌘+E`).

Doing this switches the program from layout to story view. You should now see the first part of the text (including the title) in the story window that overlays the first page of the publication itself. Notice that the greeked text of the publication in the page layout window below has now become "grayed out." The text and graphics in the page layout reappear as soon as you select its window. Notice in the story window that the cursor is located before the very first character of the title. Notice, too, that the Toolbox has disappeared. When you are in story view, the Text tool is automatically selected and none of the other tools are available.

3. **Select the layout view again by clicking somewhere on the page layout window below the story window.**

Although clicking on the page layout window below is the easiest way to return to layout mode, you can also return to this view by selecting **Edit layout** on the **Edit** menu (or pressing `⌘+E`). As soon as you select the layout view, the story window becomes hidden and the text and graphics in the newsletter reappear.

4. **Return to story view by selecting the window called "Aldus Manutius—Th:1" on the Windows menu.**

Once you’ve opened a story window, there is no need to reopen it when you want to edit some of its text with the Story Editor; simply choose its name on the **Windows** menu. Basic text editing is performed the same way in a story window as it is in any standard Macintosh word processor, so now let’s select a word in the text and replace it.
5. Position the Text tool immediately before the g in greatest (the second word following Aldus' in the second paragraph) and double-click to select it.

The entire word should now be selected.

6. Type fondest and press the spacebar so that the beginning of the second paragraph reads Aldus' fondest passion instead of Aldus' greatest passion (as soon as you start typing, your new text replaces the selected text).

Now, verify that the change you made in the Story Editor is reflected in the page layout.

7. Click somewhere on the page layout window below.

With the Fit in window view, the text is either greeked or too small to read. To check to see that your change was made in layout view, you should enlarge the view to actual size.

8. In the Fit in window view, locate the second paragraph of text in the first column, position the Pointer somewhere on this paragraph, and then hold down ⌘+Option and click the mouse once.

This not only enlarges the view to actual size but also shows you the area of the publication containing the text you want to view. Now, you can verify that the change made in the story view is reflected in the layout view. To complete this exercise, you'll need to close the story window.

9. Click on Aldus Manutius—Th:1 in the Windows menu to select the Story Editor, and then click on the Close box in the upper left corner.

You can also close an active story window by selecting the Close story option on the Story menu or by pressing ⌘+W while in story view. Once a story is closed, its title will no longer be displayed when you select the Windows pull-down menu. When only one
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story window is open, closing it automatically returns you to layout view (when more than one story window is open, you are returned to the previously opened story window).

EDITING TEXT AND GRAPHICS IN LAYOUT VIEW

You can also edit text blocks in layout view. In fact, the simple word replacement you just made in story view could just as easily have been accomplished in layout view. Normally, you will find it easier and faster to make editing changes to the contents of the text blocks in the story view. Layout view will most often be reserved for placing text and graphics in a publication or making changes to their placement.

Adding Graphics to the Publication

Try the next exercise to see how you go about adding a new graphic element to the newsletter—shading the masthead (the area that contains PORTRAIT, the name of the publication). To do this, you must draw a rectangle around this area, fill it with a shading pattern, remove its borders, and send it to the background.

1. Press ⌘+5 to select the 50% or half-size page view, and then hold the Option key and depress the mouse button. When the Pointer becomes the Grabber hand, use it to scroll the page so that you can see the top half.

2. Click on the gray bar in the Toolbox and drag it to the bottom of the screen to ensure that you have a completely unobscured view of the newsletter masthead at all times. Then, click on the Square-corner tool (the one right below the Pointer tool) in the Toolbox.
You will use the Square-corner tool to draw a box around the masthead area. You can then add shading to this box. Notice the guidelines around the masthead (in a different color on a color monitor or as dotted lines on a monochrome monitor). You are now going to draw a rectangle whose left, top, and right sides conform to the guidelines that define the areas of the newsletter that contain the masthead and text columns, and whose bottom side coincides with the top of the heavy rule.

3. Position the Crossbar on the corner of these guidelines right above and to the left of the P in PORTRAIT, drag the mouse to the right until you reach the corner above and to the right of the T in PORTRAIT, and then move the cursor down until the bottom of the rectangle touches the top of the heavy rule that contains the newsletter volume and date information. When the outline of your rectangle is positioned correctly around the masthead of the newsletter, release the mouse button.

Now, you are ready to shade the new rectangle that you have drawn around the masthead.

4. Select the Fill option on the Element menu, and then select 10% on the Fill menu.

PageMaker responds by filling the new rectangle with a 10% shading pattern. Notice, however, that the shading obscures the text of the masthead. You need to move the shaded rectangle behind the text of the masthead.

5. Select the Send to back option on the Element menu (you can do this quickly by pressing ⌘B).

Your masthead should look like the one in Figure 2.18. Now that you have filled the rectangle, you can remove the lines that form its borders.

6. Select the Line option on the Element menu, and then select None on the Line menu.
The rectangle that you just drew and modified is still selected. To complete this change, you need to deselect it.

7. **Select the Pointer tool in the Toolbox.**

   Selecting a new tool automatically deselects the element that is currently selected (the rectangle in this case). You can tell that it is no longer selected because you no longer see the handles (the tiny black squares surrounding the shape) that are used to move and resize the graphic.

**Selecting and Repositioning Elements on the Page**

Let's get some more practice selecting text and graphics in the publication and repositioning them.
1. **Using the Pointer, click somewhere on the portrait of Aldus Manutius at the top of the first column (beneath the heavy rule) to select it.**

   Notice that when you select this graphic, PageMaker shows you two sets of handles: those that define the graphic image and those that define the amount (and the shape) of the space that surrounds the image. In this particular case, you see handles only on the right and bottom sides of the graphic. Now, see what happens when you take the picture of Aldus Manutius out of the publication and place it on the pasteboard.

2. **Click on the center of the picture of Aldus Manutius, hold down the mouse button a couple of seconds, and then drag the image to the left of the publication. When it is positioned over the pasteboard, release the mouse button.**

   Notice that as soon as you release the mouse button to reposition the graphic image on the pasteboard, PageMaker repositions the text in the first column so that it fills the empty space previously occupied by the picture. Next, try enlarging the point size of the heading of this article. Because this heading is formatted with a style called *heading 1*, you need to change the type size in its **Edit style** dialog box.

3. **Press ⌘-Y to display the Style palette. Hold the ⌘ key as you click on the heading 1 style in this window.**

   This takes you directly to **Edit style** dialog box for the *heading 1* style.

4. **Click on the Type button in the Edit style dialog box, and then increase the type from 18 to 24 points and the leading from 24 to 26 points. When you’ve finished making these changes, click on OK in the Type specifications dialog box and then again in the **Edit style** dialog box.**

   You can now see the effect of increasing the size of the heading in the newsletter (Figure 2.19). Next, see what happens if you put the picture of Aldus Manutius back into its original position.
5. Click on the graphic of Aldus on the pasteboard and drag it back to its original position in the first column. Make sure that the top of the graphic lines up with the horizontal guideline beneath the heavy rule, and that the left edge of the graphic lines up with the left edge of the first column. When it does, release the mouse button.

Once again PageMaker reformats the text of the article so that it conforms to the outer boundary of the Aldus graphic. Next, let's resize the graphic so that it's a little smaller. Start by enlarging the page view to actual size.

6. Position the Pointer somewhere on the graphic, and then press ⌘+Option and click the mouse button to change the page view to actual size.

![Figure 2.19: The newsletter after removing the graphic and increasing the type size of the heading](image)
Now, you should reposition the zero points so that they intersect the upper left corner of the graphic image.

7. Move the Pointer to the upper left corner of the PageMaker display that contains the intersecting lines for moving the zero points. Drag these lines down and to the right until they coincide with the upper left corner of the graphic, and then release the mouse button.

The upper left corner of this graphic now coincides with the vertical and horizontal zero points. You can now use the vertical ruler to reduce the height of the graphic to 1½ inches. To help you resize the graphic to this height, you should add a guideline.

8. Position the pointer on the horizontal ruler at the top of the display, then hold down the mouse button. When the Pointer changes to a double-headed arrow, drag the guideline down until it corresponds to the 1½-inch mark on the vertical ruler. When it does, release the mouse button.

You will now resize the graphic until its height corresponds to the guideline you just added. To maintain the correct proportions when resizing the image, you need to hold the Shift key as you drag the mouse to resize it.

9. Position the Pointer on the handle in the lower right corner (the white handle of the graphic itself, not the black one that marks the space surrounding the graphic). Then hold down the Shift key and the mouse button. As soon as the Pointer changes into a double-headed arrow, drag the mouse diagonally until the bottom of the Aldus graphic coincides with the guideline at the 1½ mark on the vertical ruler. When this happens, release the mouse button.

As soon as you release the mouse button to resize the graphic, PageMaker automatically reformats the text block to conform to this new shape. Finally, deselect the graphic image.
10. Position the Pointer anywhere on the pasteboard and click the mouse.

You can deselect a text block or graphic image either by selecting a new tool from the Toolbox or by clicking the mouse in a new area of the display. Your screen should now resemble the one shown in Figure 2.20.

![Figure 2.20: The newsletter after resizing the graphic image of Aldus Manutius](image)

**Modifying a Graphic on the Master Page**

Let's make one more change to the Portrait newsletter. Let's increase the thickness of the border surrounding the page. This border was created by drawing a rectangle with the Square-corner tool. To increase the line thickness, you only have to select the rectangle, and then select a new point size on the **Line** menu. Begin this exercise by changing the page view to **Fit in window**.
1. Select the *Fit in window* option on the *Page* menu or press \+W. Next, you need to select the rectangle that creates the border for the page.

2. Position the *Pointer* somewhere on the rectangle that encloses the masthead and columns of body text in the newsletter, and then click the mouse to select it.

   Notice that this rectangle does not become selected when you click on it. No matter where you click on this rectangle, you will find that you can’t select this shape with the *Pointer* tool. If you clicked on the greeked text on either side at the very bottom of the page (representing the footer for the newsletter), you would also find that you couldn’t select it.

   You can’t select this information because it was placed on the master page created for this publication. When you start a new publication in *PageMaker*, you usually start by creating master pages that contain all of the standard text and graphics that you want printed on every page of the publication. After setting up the master pages, each new page that you add to the publication already contains all of the text and graphics placed on its master page. Then you place the text and graphics unique to that page.

   Before you can edit any graphic or text placed on a master page, you must select it.

3. Position the *Pointer* on the page icon that contains the R (for right-hand page) exactly in the lower left corner of the publication window (the master page icons are always located before the icons representing the actual pages in your publication).

   When you select the master page icon, only the guidelines and the information added to the master page remain in the publication window. Notice that besides the rectangle border, the only other information placed on the Portrait newsletter master page is the footer information at the bottom of the page.
4. With the Pointer tool, click somewhere on the rectangle that forms the page border.

As soon as you click on the shape in the master page, it is selected (as evidenced by the appearance of the handles). Now, you can increase the point size of the lines used to draw this graphic.

5. Select Line from the Element menu, and then select 4 pt on the Line menu.

Notice that the border lines are now noticeably thicker. Return to the first page.

6. Click on the page 1 icon in the lower left corner of the screen display to the right of the right-hand master page icon.

Once again you see the actual text and graphics on page 1. Notice that the newsletter border appears thicker on page 1 and that this border graphic is no longer selected.

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**SAVING YOUR WORK**

All of the work you have done up to now is still unsaved and is, therefore, at risk. To save this modified copy of the Portrait newsletter in a new file, you must give it a name when you select the save option.

1. Press `⌘`+`S` to begin the save procedure (you can also choose this option by selecting the Save option on the File menu with the mouse).

   The Save publication as dialog box appears (as shown in Figure 2.21). Notice the because you have not saved this copy of the publication previously, no file name appears in this dialog box.

2. Type Portrait News #1 as the name for this file and click on the OK button (or press the Enter or Return key).
Notice that the file name you just entered now appears in the title bar, replacing "Untitled."

Your work is now saved on disk (in the same folder as the original Lesson 2 done file).

**PRINTING YOUR WORK**

Before you quit PageMaker, you will probably want to print your work. If you have a printer attached to your Macintosh, go ahead and take the following steps to obtain a printout of the page.

1. Press `⌘+P` to bring up the Print to dialog box (you can also choose this option by selecting it on the File menu with the mouse).

Notice the name of the printer that appears after Print to in this dialog box. This is the name of the printer that is currently selected in the Chooser. If this is not the printer you are going to use, you must select the Cancel button in this dialog box. Then
select **Chooser** from the Apple menu and designate the name of
the printer you want to use before selecting the **Print** command
again. If you are printing with a laser printer, check that the name
of the printer after **Printer type** at the bottom of the dialog box
matches the name of the printer following **Print to** at the top. If not,
click on the **Change** button and select the correct printer name.

2. **Click on the Print button (or press Enter or Return).**
   Your printed page will resemble the one shown in Figure 2.22.

3. **After the page is printed, select the Quit option by pressing**
   `⌘+Q` *(you can also choose this option by selecting it on the File
   menu with the mouse).*

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**ESSENTIAL TECHNIQUES**

**To Start PageMaker**

1. Move the pointer to the hard-disk icon shown in the upper
   right corner of the desktop and double-click the mouse.

2. Locate the **PageMaker 4.0** folder in the hard-disk window, move
   the pointer to it, and then double-click the mouse to open it.

3. Locate the **PageMaker 4.0** icon in the **PageMaker 4.0** folder,
   point to it, and then double-click the mouse.

**To Open a Publication after Starting PageMaker**

1. Select the **Open** option on the **File** menu or press `⌘+O`. 
Five hundred years ago, Christopher Columbus was on his knees in throne rooms throughout Europe, scrambling to finance his first voyage to the New World. Meanwhile, his Venetian countryman Aldus Manutius—scholar, printer, and entrepreneur—was establishing what would become the greatest publishing house in Europe, the Aldine Press. Like Columbus, Aldus Manutius was driven by force of intellect and personality to realize a lifelong dream.

Aldus' fondest passion was Greek literature, which was rapidly going up in smoke in the wake of the marauding Turkish army. It seemed obvious to Aldus that the best way to preserve this literature was to publish it—literally, to make it public. The question was, how?

Although it had been forty years since the advent of Gutenberg's press, most books were still being copied by scribes, letter by letter, a penstroke at a time. Because of the intensity of this labor, books were few and costly. They were also unwieldy. Far too large to be held in the hands or in the lap, books sat on lead-ters in private libraries and were seen only by princes and the clergy.

One day, as he watched one of his workers laboring under the load of books he was carrying, Aldus had a flash of insight: Could books from the Aldine Press be made small enough to be carried without pulling a muscle? And could he produce the elegant, lightweight volumes he imagined and still sell them at an attractive price?

The first problem was how to print more legible words per page and thus reduce the number of pages. Aldus needed a smaller typeface that was both readable and pleasing to the eye. The work of the Aldine Press had attracted the notice of the finest typographic artists in Europe, so Aldus was able to enlist the renowned Francesco Griffo da Bologna to design a new one. Under Aldus' direction, Griffo developed a typeface that was comparatively dense and compact and that imitated the calligraphy of courtly correspondence. The result of this Aldus-Griffo collaboration was the ancestor of what we now call italics.

The new typeface enabled Aldus to print portable and highly readable books. Besides the first edition of Dante's Divine Comedy, Aldus published the essential texts of Greek literature: the histories of Herodotus and Thucydides, the tragedies of Sophocles, the epics of Homer, and the treatises of Aristotle, thus rescuing them from relative oblivion.

The timing was perfect. With the growth of the merchant class in Venice, Florence, Naples, and Rome, a new market ripe for books had recently emerged. This newly prosperous middle class was flush with money and anxious for intelligent ways to spend it. The new books from the Aldine Press were an immediate success.

As more books became available, the middle classes in Italy—and ultimately in all of Europe—grew more literate and the Aldine Press became more prestigious. And Aldus,
To Open a Publication Before Starting PageMaker

1. Double-click on the folder that contains the publication file you wish to open.

2. Double-click on the name of the file you wish to open. Doing this will start PageMaker and open the original publication that you selected at the same time.

To Change the Size of the Page View

1. To change the page view to actual size (100%), select the 100% option on the Page menu or press $+1. To enlarge a specific part of the page to actual size from the Fit in window view, position the Pointer in the area, then press $+Option, and then click the mouse button once. To return to Fit in window page view, press $+Option and click the mouse button a second time.

2. To change the page view to twice actual size (200%), select the 200% option on the Page menu or press $+2. To enlarge a specific part of the page to 200% size from actual size, position the Pointer in the area, then press $+Option+Shift and click the mouse button once. To return to actual size, press $+Option and click the mouse button a second time.

3. To change the page view to three-quarters actual size (75%), select the 75% option on the Page menu or press $+7.
4. To change the page view to half actual size (50%), select the 50% option on the Page menu or press $\&+5$.

5. To change the page view so that the entire page will be displayed on the screen, select the Fit in window option on the Page menu or press $\&+W$.

**To Save a Publication**

1. To save a publication for the first time, select Save on the File menu or press $\&+S$. Then, type an original file name for the publication in the Save dialog box, and click the OK button.

3. To save subsequent changes to the publication under the same file name, press $\&+S$.

4. To save subsequent changes to a publication under a new file name, select Save As on the File menu, then, type a new file name for the publication in the Save dialog box, and click the OK button.
DESIGNING YOUR FIRST PUBLICATIONS
Whether or not you have a background in graphic design and conventional publishing, if you are new to desktop publishing, you may initially find using PageMaker to be a somewhat overwhelming experience. You may, for example, feel uncertain as to how to begin a new publication in PageMaker even when you have a clear idea of how you want the final publication to look and what it will contain.

To help you overcome any such feelings, this chapter concentrates on how to begin new publications. In it, you will learn how to create two new publications: the first from a template supplied with the program, and the second from scratch. In each instance, we will examine closely how to go about using PageMaker's basic features to translate your design into a reality.

CREATING A PUBLICATION FROM A TEMPLATE

One of the folders supplied with your PageMaker 4 package is marked Templates. This folder contains quite a few templates for common applications such as newsletters, flyers, brochures, and the like. A template provides a ready-made form whose design you can adopt or customize to create your own publication. PageMaker templates use the icon shown on the left. This icon differs from the one used for regular PageMaker publications in that it contains no interior shading to represent text on the page.

Each template contains text and graphics that function merely as placeholders to give you an idea how the publication will look. To create your own publication, you replace these placeholders with the actual text and graphics that you have prepared with your word processor and the other graphics programs you use. If you find that you don't need a particular placeholder, you just delete it. In most cases, you will also have to make other minor adjustments in the design, especially when the text you have prepared won't fit in the amount of space allowed in the template.
Exercise 1: Making a Brochure from a Template

To learn how to build a publication from a template, you should perform the following exercise in which you will use the template called *Brochure* to create a brochure for a fictitious company called Sloane & Garrett.

1. Start PageMaker, then select **Open** from the **File** menu (or press \(\texttt{⌘}+O\)).

2. Double-click on the **Templates** folder to open it.

3. Locate *Brochure 1* and double-click on it to open a copy of this template.

   Double-clicking on the file name will open a copy of the template and not the original because Copy is the default. You can tell that this is a copy because the Title bar shows *Untitled* rather than *Brochure 1*, the name of the template file.

4. Select the **Save** option on the **File** menu (or press \(\texttt{⌘}+S\)).

   It is always a good idea to select a name for the publication and save it under this name at the outset. That way, you can save your work as you progress simply by pressing \(\texttt{⌘}+S\).

5. Type **SG Brochure #1** as the name for the document. Make sure that the **Publication** button is still selected, and then click on the **OK** button (or press **Return** or **Enter**).

   You should now see the name of the publication in the Title bar.

Notice that the first page of this brochure has placeholders for the company name, brochure title, mailing address, return address, and three headings.

Replacing the Text Placeholders in the Template

The placeholders for all of the text for the outside cover of the brochure are saved on page 1 rather than on the right-hand master page; this brochure
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consists of two pages only—outside (page 1) and inside (page 2).

1. **Position the Pointer on the Company Name placeholder, hold down the Ô+Option keys, and then click the mouse to increase the page view from Fit in window to actual size (100%).**

Next, you are going to select the Company Name placeholder and then edit its contents in the story view.

2. **Click somewhere on the Company Name placeholder to select it, and then press Ô+E to get into story view.**

You should see Company Name as the name of the style in the sidebar of the story window. The cursor should be positioned immediately before the C in Company Name to the right.

3. **Hold down the Option and Shift keys and press the right-arrow key (6 on the numeric keypad) twice to select Company Name, and then type Sloane & Garrett.**

Before you return to the publication, you should make a couple of changes to the Company Name style that formats this text in the brochure.

4. **Position the Pointer on Company Name in the Style palette, hold down the Ô key, and then click the mouse to open the Edit style dialog box for this style.**

You will increase the type size from 18 to 24 points and change the type style to italic.

5. **Click on the Type button in the Edit style dialog box, and then increase the Size to 24 points and click the Italic check box under Type style near the bottom of the dialog box (leave Bold selected).**

Now, you are ready to return to the story window to see the effects of your changes to the Company Name style.
6. Click on the OK button in the Type specifications dialog box, and then click the OK button in the Edit style dialog box.

When you return to the story window, you will see the text displayed in italic style (remember that the font and type size of the text in the story window are determined by these settings in the Preferences dialog box).

7. Click on the Close box in the upper left corner of the story window to close it and return to the brochure.

When you return to the brochure, you should now see the results of editing the Company Name placeholder and editing the Company Name style. Your screen should now resemble the one shown in Figure 3.1.

Next, you will edit the graphic placeholder below the company name and replace the Title Placeholder text. To do this, you should scroll this
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lower section of the third panel of the brochure into view.

8. Use the Grabber hand (by holding down the Option key before you depress the mouse button) to drag the lower right corner of the brochure into view.

You should be able to see the lower part of the shaded rectangle graphic and all of the Title Placeholder text.

9. Click somewhere on the shaded rectangle to select it.

This rectangle is a graphic placeholder that would normally be replaced by some sort of graphic image (most likely a scanned image). In this exercise, you will just select a new fill pattern for the shape.

10. Select the Fill option on the Element menu, and then select the larger diagonal fill pattern (shown in Figure 3.2) on the Fill menu.

Figure 3.2: Selecting a new diagonal fill pattern for the brochure
Now you are ready to select the Title Placeholder and replace this with the title for the brochure.

11. Triple-click somewhere on the Title Placeholder in the brochure (or click once, then press ⌘+E).

This takes you directly to the story window. Here, you will enter the actual title for the brochure.

12. Select the word Title and replace it with the word Financial, then select the word Placeholder on the line below and replace it with the word Services.

Next, make a slight modification to the type for this placeholder by making it bold.

13. Position the Pointer on Title in the Style palette, hold down the ⌘ key, then click the mouse to open the Edit style dialog box for this style.

14. Click on the Type button in the Edit style dialog box, then click the Bold check box under Type style near the bottom of the dialog box.

Now you are ready to return to the story window to see the effects of your changes to the Title style.

15. Click on the OK button in the Type specifications dialog box, then click the OK button in the Edit style dialog box.

The Financial Services text in the story window should change to bold. You are now ready to return to the publication.

16. Click on the Close box of the story window to close it.

The third panel of the brochure is now completed. Next, you will work on the center panel that contains the return address and the mailing address. Note that both these addresses are rotated 90° counterclockwise (PageMaker 4 allows you to rotate any text block in 90° increments). As you will address your Sloane & Garrett Financial Services brochure with
mailing labels printed with your word processor, you don’t need to retain the placeholders for the mailing address in your brochure.

17. Use the Grabber hand to scroll the page up slightly and to the right so that you can see part of the mailing address and all of the return address in the PageMaker display.

Before you replace the return address placeholders, you should delete the mailing address placeholders.

18. Click somewhere on the mailing address placeholders near the center of the middle panel to select this text block, then press the Delete key to remove it.

Now you are ready to replace the return address placeholders with Sloane & Garrett’s mailing address.

19. Click on the mailing address in the lower left corner of the middle panel of the brochure, then press $+E to get into story view.

Although this text is rotated in layout view, it assumes a normal orientation in story view (this is why you always want to edit rotated text blocks with the Story Editor).

20. Replace the Name placeholder with Sloane & Garrett. Replace the Address placeholder with 4096 West 49th Avenue. Replace the City, State Zip placeholder with New York, NY 10012.

Presently, the type size for the return address is 8.5 points. Increase this size to 9 points and change the leading to 9 (this is referred to as setting the text solid—9 on 9).

21. Position the Pointer on the second Mailing Address style (it is already selected) in the Style palette, hold down the $ key, click the mouse to open the Edit style dialog box for this style, then click on the Type button in the Edit style dialog box, and change the Size to 9 points and the Leading to 9 points.
22. Click on the OK button in the Type specifications dialog box, click the OK button in the Edit style dialog box, then click on the Close box in the story window to return to the layout view.

23. Your brochure should now resemble the one shown in Figure 3.3.

You are almost finished with the outside of the brochure. All that remains to do is to replace the headings in the first panel (this panel will be the first one you see when you open the folded brochure).

24. Select the Fit in window view (⌘+W), then click somewhere on the text in the first panel of the brochure to select it, and press ⌘+E to get into story view.

This story has three Head 1 placeholders (you can only see the first two) that you will replace with real text in the story window. Notice that body copy for this brochure template is made up of

Figure 3.3: Sloane & Garrett brochure after deleting the mailing address placeholder and replacing the return address placeholder.
Latin text. This is dummy text whose only purpose is to show the effect of the shape of the text on the design of the publication. This dummy text will be replaced with the actual text before the brochure goes into production. In your brochure, you will leave the dummy text as body copy placeholders.

25. Select the first Head 1 placeholder and replace it with MUTUAL FUNDS. Select the second Head 1 placeholder and replace it with ROCK-SOLID INVESTMENTS. Select the third Head 1 placeholder (you will have to scroll up the text to see it) and replace it with PORTFOLIO ANALYSIS.

Change the Head 1 style from regular to italic boldface type.

26. Position the Pointer on the Head 1 style in the Style palette, hold down the ~ key, click the mouse to open the Edit style dialog box for this style, then click on the Type button in the Edit style dialog box, and click on the Italic check box under Type style.

27. Click on the OK button in the Type specifications dialog box, click the OK button in the Edit style dialog box, then click on the Close box in the story window to return to the layout view.

If you are using a Mac Plus, SE, or SE 30 with the built-in 9-inch screen, you won't be able to see the headings in the first panel in the Fit in window view (at that size, all of the text in this panel is greeked). If this is the case, you need to increase the page view (to about 75%) to verify your changes.

28. Press ~+S to save your changes under the same file name.

If you have a printer available, you should now print the first page of your brochure (we aren't going to go on and complete the inside of the brochure—you can do that on your own if you like).

29. Press ~+P, then select the 2 in the Page range and replace it with 1 before you click on the Print button.

Your printout should resemble the one shown in Figure 3.4.
MUTUAL FUNDS

In se perpetuo Tempus as revoluibilis gyro
Iam revocat Zephyros, vero tepeste, novos.
Induainque brev Tellus reparata iuveniam,
Ianque solus gelu dulce virescit humus.
Fallor? an et nobis redeunt in carmina vires,
Ingeniumque mihi munere veris adest?
Munere veris adest, iterumque vigescit ab
illo (Quis putet?) aquae aliquandiam sibi
poscit opus. Castalis ante osculos, bifid
unique cacumen oberrat. Pyrenae somnia
nocte ferunt. Conciaquaque arcano fervent mihi
pectora motu, Et furor, et sonitus.

ROCK-SOLID INVESTMENTS

Me sacer intus agit. Delius ipse venit. Iam
mihi mens liquidi nptantur in ardua caeli,
Perque vagas nubes corpore liber eo. Perque
umbra, perque aura feror, penetraria
vatum: Et mihi fana patent interiore Deum.
Intuituque animus toto quia agatur Olympo,
Nec fugiant oculos Tartura caeca macts.
Quid tam grande sonat distento spiritus ore?
Quid parit haec rhaps, quid sacer inte furor?
Veris, is tel rediret vices; celebratus honores
Veris, et hoc subeat Muta peremis opus.
Iam sol, Aethiopas fugiens Tithonique
arva, Flectit ad Arctos aures lora plagas.

PORTFOLIO ANALYSIS

Est breve noctis iter, brevis est mora noctis
opacae, Horrida cum tenebris exulat illa
suis. Iamque Lyceonius plasatrum caeleste
Bootes Non longa soquittur feneus ut antie
via, Nunc estiam solitas circum lovis aria
to Euxubias agitant sidera rana polio. Nam
dolus et caedes, et vis cum nocte recessit,
Neve Giganteum Diit iuvenes scelus.
CREATING A PUBLICATION FROM SCRATCH

Now that you have a better idea of how to build a publication from a template, you are ready to learn how to design a publication from scratch. Although templates are great timesavers, not every publication you undertake in PageMaker can be created efficiently from one of the templates that come with the program.

Most of the time, as part of designing a new publication, you build a new template. This template contains the layout grid, which determines the number of text columns and any elements such as running heads or page numbers that should appear on almost every page of any publication built from the template.

After you save your design as a template file, you then open this file whenever you need to start a new publication that follows the design. Then, you build your publication by adding the necessary text and graphics from word processing and graphics files that you’ve already prepared, using separate Macintosh programs. Once you’ve finished laying out the pages, you save the publication in its own file.

Designing the Cover for an Annual Report

For the first publication of your own design, you will create the cover for the 1990 annual report for the firm of Sloane & Garrett. Since this has been the first year in which the company has wholeheartedly embraced desktop publishing with PageMaker, it is only fitting that PageMaker be used to produce the entire annual report.

The final design for the cover of the annual report is shown in Figure 3.5. In this exercise, you will create a new template and then use it to build the actual cover following the design shown here. Although the body of the annual report will be built from the same template (modified somewhat), it will not be kept in the same publication file as the cover.
"The direction we take in the 1990s will determine our course well into the 21st century."

—Gary Sloane

Opening a New Publication

The first step in creating a new publication is to select the **New** option on the **File** menu. Doing this brings up the **Page setup** dialog box shown in Figure 3.6.
In this dialog box, you specify the page type and size, orientation of tall (portrait) or wide (landscape), starting page, number of pages, and margins. You also indicate if the publication is double-sided (that is, will be printed on both sides of the paper) and if you want to work with facing pages (that is, left-hand and right-hand pages displayed at the same time). Table 3.1 gives you a description of each option in the Page setup dialog box.

For the cover of the annual report, you will want to use most of the PageMaker defaults except the facing pages and the margin settings. Note that the inside margin, which is the one that always faces the alley or gutter (that is, the inside edge where the publication is bound), is on the left for odd-numbered (right-hand) pages and on the right for even-numbered (left-hand) pages. The outside margin also shifts according to whether the page is a left-hand or right-hand page, although just the opposite of the inside margin.

If you have not quit PageMaker since the last exercise and still have the brochure on the screen, select the Close option on the File menu (or click on the Close box in the upper left corner of the Publication window). Then click on the Yes button when prompted to save the changes to the file.

If you've already quit PageMaker, start the program by double-clicking on the PageMaker icon in your PageMaker 4.0 folder. When the program finishes loading, you can then begin the following exercise.
Table 3.1: The Page Setup Options

<table>
<thead>
<tr>
<th>OPTION</th>
<th>DESCRIPTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Page</td>
<td>Select one of the predefined page sizes (letter, legal, or tabloid) or select custom and enter the page dimension (width followed by length). The maximum page size is 17 inches by 22 inches. Always choose a page size that your printer can use.</td>
</tr>
<tr>
<td>Orientation</td>
<td>Refers to the orientation of the page as it is printed. Tall (or portrait) is used when the page is longer than it is wide. Wide (or landscape) is used when the page is wider than it is long. If your publication requires both tall and wide pages, you must create separate publications for them using different orientations.</td>
</tr>
<tr>
<td>Start page #</td>
<td>Enter a number between 1 and 9999 that represents the proper page number for the first page of the publication. Accept the default of 1 if your publication doesn't use page numbers.</td>
</tr>
<tr>
<td># of pages</td>
<td>Enter a number between 1 and 999 that represents the number of pages you need for the publication. Note that you can always add pages when working on the publication.</td>
</tr>
<tr>
<td>Double-sided</td>
<td>If your publication is to be printed on both sides of the paper, leave the Double-sided box checked. PageMaker will shift the inside margin to the right on left-hand (even-numbered) pages and to the right on right-hand (odd-numbered) pages.</td>
</tr>
<tr>
<td>Facing pages</td>
<td>If you want to have left-hand and right-hand pages displayed on the screen as you work on your publication, leave the Facing pages box checked. Note that this option is inoperative if you uncheck the Double-sided box.</td>
</tr>
<tr>
<td>Margins in</td>
<td>You can accept the default margin settings or enter new values. Default values are shown in inches unless you change the default unit of measurement (using the Preferences option on the Edit menu).</td>
</tr>
</tbody>
</table>
1. Select the New option on the File menu (⌘+N), if you haven’t done so already.

2. Click on the Facing pages check box to uncheck it.

3. Press the Tab key until the Inside margin setting is highlighted and type 1.5.

4. Press the Tab key once so that the Outside margin setting is selected and type 1.

5. Press the Tab key once more so that Top margin is highlighted and type 2.

6. Press the Tab key once more so that the Bottom margin setting is selected and type 1, then click on the OK button (or press Return or Enter).

You should now see page 1 of your new publication on the screen. The different colored or dotted lines within the page show you the new margin settings that you just specified.

Setting Up the Column Guides on the Master Page

The next step is to create the column guides that set up the margins for the three columns used in the design. Column guides include two vertical lines: the first defines the right margin of the preceding column, and the second defines the left margin of the next column. Column guides determine how text is laid out on the page when you place a story from your word processing file. The text automatically follows the column guides, flowing to the top of the next column as soon as the current column is full, and filling columns across the page from left to right.

In addition to column guides, you will also add some nonprinting ruler guides (also referred to as simply guides or guidelines) that are helpful when you are manually positioning type and graphics on the page. You can create both horizontal and vertical guides.

By the way, column guides and nonprinting ruler guides represent the blue pencil lines that a conventional graphic artist would draw on the pasteup
boards to guide the placement of the type and graphics to be pasted on the page. The graphic artist uses light blue pencil because the camera can’t detect this color and therefore the guides don’t get picked up on the printing plates. On a monochrome monitor, PageMaker displays guides as dotted lines, reinforcing the idea that they represent nonprinting lines. On a color monitor, they appear in a different color.

1. **Click on the right-hand master page icon (R).**
   
The column guides are placed on the master page. This design calls for three columns separated by 2 picas (about .375").

2. **Select Column guides on the Options menu.**

3. **Type 3 for the number of columns and press the Tab key.**

4. **Type 2p for the space between columns (Figure 3.7) and click on the OK button (or press Return or Enter).**
   
   Remember that you can always use another unit of measurement by adding its abbreviation after the number. In this case, you are overriding the default of inches by terminating the 2 with a p for pica.

You can now see the two sets of column guides that divide the master page into three columns. Notice that the three columns are of equal width. PageMaker always sets up equal columns. For this design, however, we don’t want the three columns to be equal. In fact, we want the first column to be much narrower.

Changing the column widths is a simple procedure: you simply drag the column guides to the left or right until the columns are sized the way you want them.

5. **Press ⌘+7 to change the page view to 75% size.**

6. **Scroll the page view up and to the right until you can see the upper left corner of the page (similar to the view shown in Figure 3.8).**
The Toolbox will be in your way when you are measuring distances with the horizontal ruler, so you'd better move it.

7. Drag the Toolbox to the left so that it is on the pasteboard, clear of the page.

The first column needs to be only one inch wide. To change its width, you need to drag the first pair of column guides so that the right margin of the column measures 2.5" on the horizontal ruler (the 0" point is flush with the left edge and the inside margin is 1.5"). When you click on one of the column guides, the cursor changes to a double-headed arrow to let you know that you can drag the column guides (as a pair) to the left or right.

8. Click on the left line of the first pair of column guides. When the cursor changes to the double-headed arrow, drag it left until it is aligned with the 2.5" mark on the horizontal ruler.
(as shown in Figure 3.8), then release the mouse button.

Notice that the column guides moved as a pair. Next, the right margin of the second column needs to be aligned with the 5" mark on the horizontal ruler.

9. Click on the left line of the second pair of column guides. When the cursor changes to the double-headed arrow, drag it left until it is aligned with the 5" mark on the horizontal ruler, then release the mouse button.

Adding Guidelines to the First Page

Before you begin generating the text for the cover, you will want to add two horizontal guidelines that will aid in the placement of this text. The
first guide will be used to position the title for the report, and the second guide will be used to position the contents information.

You can add nonprinting horizontal and/or vertical ruler guides to any page in a PageMaker publication. To create such guides, you put the Pointer on the appropriate ruler and click the mouse. The Pointer will change to a double-headed arrow, and you will see the guide (a dotted line on monochrome monitors) as you drag down (if you are creating a horizontal ruler guide) or to the right (if you are creating a vertical ruler guide). To get rid of a guideline that you have added to a page, you click somewhere on the line and then drag it back to the appropriate ruler before releasing the mouse button.

You will position your first guideline 3⅛" down from the top of the page (which corresponds to 0" on the vertical ruler).

1. Position the Pointer on the horizontal ruler and click the mouse. When the double-headed arrow appears, drag the ruler line down until it lines up with the 3⅛-inch mark on the vertical ruler, then release the mouse (Figure 3.9).
   
   Note that at 75% size, the 3⅛-inch mark is equivalent to the second tick mark under the 3 on the vertical ruler. Next, you will add a nonprinting ruler line that is 6¼" from the top of the page. The 6¼-inch mark on the vertical ruler is the fourth tick mark under the 6.

2. Scroll the page view down until you can see the 6-inch mark on the vertical ruler.

3. Position the Pointer on the horizontal ruler once more and click the mouse. When the double-headed arrow appears, drag the ruler line down until it lines up with the 6¼-inch mark on the vertical ruler, then release the mouse.

4. Press ⌘+W to select the Fit in window page view.

   At this point, you should save your work. You will save this document as a template called SG AnRpt Cover. Saving this
document as a template will make it easy to use these margin settings and guidelines to create variations of the basic cover design.

5. **Select the Save option on the File menu (⌘+S).**

6. **Type SG AnRpt Cover as the document name and click on the Template radio button, then click on the OK button (or press Return or Enter).**

Creating the Headlines for the Publication

Now you are ready to save a copy of the report cover as a publication. Then, you will enter and format the text for the headlines on the cover.

1. **Select the Save as option on the File menu, then edit the file name to SG AnRpt 90 Cover. Note that the Publication radio**
button is automatically selected, then click on the OK button.

Now you are ready to enter the title for the report. This text will be entered in a new story window. You will then create a new Title style for this text that will set the type in 14-point Helvetica bold with 14-point leading (set solid).

2. **Select Edit story from the Edit menu (or press ⌘+E).**

PageMaker responds by opening a new story window. Here, you will enter a three-line title for the report cover. Remember, if you make a mistake when typing, you can press the Delete key to remove characters to the left of the cursor.

3. **Type Sloane and Garrett and press the Return key.**

4. **Type Annual Report and press the Return key.**

5. **Type** for year ending December 31, 1990.

Next, you are ready to create a new style that will format these titles.

6. **Select the Define styles option on the Type menu (or press ⌘+3).**

The Define styles dialog box appears. Note that there is already a Headline style created for you. You will base your new Title style on this one, although you will modify some of the type specifications.

7. **Click on Headline in the dialog box to select it, then click on the New button.**

This takes you to the Edit style dialog box, where you need to name the style.

8. **Type Title, then click the Type button in the Edit style dialog box.**

This takes you to the Type specifications dialog box. Here, you need to change the font from Times to Helvetica, the size from 30 to 14, and the leading from Auto to 14.
9. Select Helvetica as the Font, 14 points as the Size, and 14 points as the Leading in this dialog box, then click the OK button in the Type specifications dialog box. Click the OK button in the Edit style dialog box, and, again, in the Define styles dialog box to return to the story window.

Now, you are ready to apply your Title style to the text in the story window.

10. Press $\&+Y$ to display the Style palette, then select all three lines of text in the story window (you can do this quickly by clicking in front of the S in Sloane, holding down Shift, then clicking after the 0 in 1990). Click on the scroll bar in the Style palette until you see your Title style, then click on it to apply it to highlighted text.

Notice that Title replaces the dots in the sidebar and that the text is now displayed in bold in the story window (Figure 3.10). Next,
you are ready to place this story on the cover.

11. **Select the Place option on the File menu (or press ⌘+D).**

When you select the **Place** option, PageMaker loads the text into the Text icon, showing that the story is ready to be placed beginning at the position where you click the mouse.

12. **Position the Text icon somewhere in the top margin, then click the mouse.**

You now see the three-line title at the top of the page (as shown in Figure 3.11). Notice that it is still selected. Change the page view to actual size before attempting the final placement of this text at the top of the report cover.

13. **Position the Pointer on the top guideline of the report cover, then press ⌘+Option and click the mouse button to increase**
the page view to actual size. Move the Toolbox and Style palette to the lower left corner of the screen, if necessary. Scroll the page with the Grabber hand until you see all of the text and the top of the page (similar to the view in Figure 3.12).

You will now place the three-line title so that the text is aligned with the left margin of the cover and the baseline of the last line of text is sitting on the first guideline you placed on the page.

14. Click somewhere on the three-line title. After a couple of seconds, drag the text block until it is aligned with the left margin and top guideline as shown in Figure 3.12, then release the mouse button.

Notice that the limits of the text box extend well beyond the three lines of text on the right. Before you deselect the block, you
should resize it so that the right edge of the text box is aligned with the right margin of the second column (that way, its borders won’t overlap the next text box that you are going to place on its right). To resize the text block, you must click on the handle in the lower right corner, then drag the mouse to the left until it is the width you want it.

15. Position the Pointer on the handle in the lower right corner of the text box. Hold down the mouse button until the Pointer turns into a double-headed arrow. Drag the mouse to the left until the right edge of the text block is aligned with the line marking the right edge of the second column (Figure 3.13). When you have sized the text block correctly, release the mouse button. Then, click the Pointer somewhere outside of the text block to deselect the text box.

Figure 3.13: Resizing the text box containing the three-line title
Creating and Placing the Year Logotype

Next, you are going to create another text block for the annual report cover. This text block will contain only '90, which will be set in a large point size. This element acts more like a graphic image than a text block in the design. For this reason, we will refer to it as the year logotype. However, because it consists purely of text, you will create it with the Story Editor.

1. Select Story edit on the Edit menu, or press ⌘+E to open a new story window.

   The first character that you are to type is the apostrophe. Instead of using the ' key on the keyboard, you are going to use the combination Option+Shift+]. This enters the closing single quote used in typesetting ('') instead of the standard apostrophe used in word processing (''). To produce the complementary character, the opening single quote ('), you press Option+].

2. Press Option+Shift+] and type 90.

   Now you are ready to set this text in the Times bold font in 110-point size. Because this is a nonstandard type size, you can't select it when creating a style. For that reason, you will have to format this logotype the old-fashioned way, using the Type menu. As Times is already selected as the font, you only have to change the size to 110 points and the type style to bold.

3. Use the I-Beam cursor to select the text '90 in the story window, then select the Size option on the Type menu, and the Other option on the Size menu. When the Size dialog box appears, type 110 and click on the OK button (or press Return or Enter).

4. Select the Type style option on the Type menu, then select Bold on the Type style menu.

   Before you place the year logotype, you should use the Tracking option on the Type menu to control the amount of space between
Characters. To reduce the amount of spacing between the apostrophe, 9, and 0 without crushing them together, you will choose the Normal tracking option (by default, tracking is off).

5. Select Track on the Type menu, then select Normal on the Track menu.

Now you are ready to place the year logotype in the report cover. This time, try closing the story window before you place the text.

6. Click the Close box in the upper left corner of the story window. Click the Place button in the message dialog box that appears.

The year logotype will placed so that the apostrophe is aligned with the left margin of the third column and 90 rests on the first guideline that you added to the template.

7. Position the Text icon so that it is aligned with the guideline marking the left edge of the third column and the top margin, then click the mouse button to place the logotype in the third column (as shown in Figure 3.14).

You may have to fine-tune the placement of this text so that the ball and tip of the apostrophe are just touching the guideline for the third column, and the bottom of the 9 and 0 are just resting on the horizontal guideline.

8. If you need to fine-tune the placement of the year logotype, position the pointer somewhere inside the text block, then hold down the mouse button until the Pointer changes into the four-headed arrow. Then use the mouse to reposition the logotype as shown in Figure 3.14. When you have the logotype exactly where you want it, release the mouse button.

9. Click the Pointer somewhere outside of the text block to deselect the logotype.
Adding a Horizontal Rule

The next element to be added to your cover is a heavy black horizontal line called a rule (corresponding to the use of a ruler as the straight edge to draw a line). You can draw horizontal or vertical rules, using a variety of line thicknesses or patterns. To complement the boldness of the '90 on the cover, you will make your horizontal rule as thick as possible (that is, 12 points wide).

1. If necessary, use the Grabber hand to scroll the page to the left so that you can see the left margin of the report cover.

2. Select the Perpendicular-line tool (the one immediately to the left of the A).

3. Select the Line option on the Element menu, then select the 12 pt option on the Line menu.
4. When the cursor changes to the Crossbar, position it under the first horizontal guide flush with the left margin, then press ⌘+Option+Shift and click the mouse to increase the page view to 200% in this vicinity.

5. Position the Crossbar so that it is in line with the 3¾-inch mark on the vertical ruler and flush with the left margin.

6. Drag the mouse to the right until the line is flush with the right margin (the page will scroll as you continue to move the mouse to the right), then release the mouse.

7. Press ⌘+W to select the Fit in window view, then select the Pointer tool, which automatically deselects the heavy rule.

Your report cover should now resemble the one shown in Figure 3.15. At this point, you should save your changes.
8. Select Save from the File menu (or press ⌘+S).

Creating and Formatting the Pull Quote

Next, you will create the italicized quote that fills the center section of the cover design. This text is referred to as a pull quote because it is pulled out of the body text. As usual, you will enter this text in its own story window and format it with its own style.

1. Press ⌘+E to open a new story window.

   The text that you are about to enter is a quotation. In typeset text, you see two types of quotation marks. The first is the open quote ("), which is placed at the beginning of the quotation and created in PageMaker by pressing Option+[. The second is the close quote ("), which is placed at the end of the quotation and is produced by pressing Option+Shift+[.

2. Press Option+[, then type The direction we take in the 1990s will determine our course well into the 21st century., and press Option+Shift+[.

   All that remains in completing the pull quote text is to add the name of the chairman, whose quote this is, and place it beneath the quotation. As part of this process, you will learn how to enter an em dash (—), the longest dash you can create in PageMaker (so called because it is about as wide as the lowercase m in the typeface). Em dashes are preferable to regular hyphens for setting off parenthetical text on a page because they are longer and stand out better.

3. Press Return to start a new line, then press Option+Shift+- and type Gary Sloane.

   Notice how long the em dash is. Now you need to create the Pull Quote style that will format this text.

4. Select the Define styles option on the Type menu (⌘+3).
5. Click on the New button, then type Pull Quote as the name for the style.

6. Click on the Type button, then set the Font to Helvetica, the Size to 24, and the Leading to 26. Click on the Bold and Italic check boxes under Type style.

7. Click on the OK button on the Type specifications dialog box, click on the OK button on the Edit style dialog box, and click on the OK button in the Define styles dialog box.

Now you are ready to apply the style to both the quote and the person quoted.

8. Position the I-Beam at the beginning of the pull quote, click the mouse button, then click the *Pull Quote* style in the Style palette.

9. Position the I-Beam in front of the em dash in the second paragraph, then click the mouse button, and click on the *Pull Quote* style in the Style palette.

Let's set this last line in a somewhat smaller font and right-align it.

10. Select the text — *Gary Sloane*, choose the Size option on the Type menu, then select 18 pt as the size.

11. Select the Alignment option on the Type menu, then select Align right on the Alignment menu.

Notice that the selected style in the Style palette is now *Pull Quote+* instead of just *Pull Quote*. Whenever you make a formatting change that isn't included as part of the style, PageMaker indicates this by adding a plus sign (+) to the style name. Because you changed the alignment of this text from the default of Align left to Align right, this text will be right-justified in the text block that you are about to place in the report cover.
Placing the Pull Quote in the Publication

Your next task is to place the pull quote text in the report cover. To help in placing the text, you will first add a new guideline to mark the location of the baseline of the first line of the quote.

1. Click somewhere on the report cover below the story window to select the page layout view without closing the story window. Position the Pointer on the guideline of the left margin in the area below the heavy rule that you drew on the page, press `Option+Shift`, then click the mouse to increase the page view to 200%.

Next, you will add a horizontal guideline at the 4\(\frac{1}{4}\)-inch mark on the vertical ruler.

2. Position the Pointer on the horizontal ruler at the top of the page, then hold the mouse button until the Pointer becomes a double-headed arrow, and drag a horizontal guideline down the page. When you reach the 4\(\frac{1}{4}\)-inch mark on the vertical ruler, release the mouse button.

3. Select the 50% page view by pressing `5`. If necessary, scroll the page view vertically so that you can see the middle area of the report cover below the title, year logotype, and rule.

Now you are ready to place the pull quote.

4. Select the Untitled:1 window on the Windows menu, then select the Place option on the File menu (`D`).

When you place this text, you will want it to run the entire width of the page between the left and right margins. This means that it will span all three columns on the page. To accomplish this, you must size the text block as you place it. By making the text block as wide as the right margin of the report, you can ensure that its text spans all three columns.
5. Position the Text icon so that it is resting on the guideline you just added and it is against the left margin. Next, drag the mouse diagonally until the text block extends as far as the right margin and just below the 5½-inch mark on the vertical ruler (use Figure 3.16 as a guide), then release the mouse.

You will probably have to fine-tune the placement of this text. You want the baseline of the first line of the quote to be resting on your guideline, with the heel of the T in The resting on the left margin.

6. Enlarge the page view to 75% by pressing ⌘+7.

7. Move the text block so that the baseline of the first line of the quote is resting on the horizontal guideline on the 4¾-inch mark, and the heel of the T in The is resting on the guideline.

Figure 3.16: Sizing and placing the pull quote in the report cover
marking the left margin of the report cover (the open quote will then extend slightly to the left of the left margin). Use Figure 3.17 as a guide in placing this text block.

Fine-Tuning the Alignment by Reflowing Text

Notice the alignment of the second and third lines. Instead of aligning the first character of these lines with the $T$ in The, the program has automatically aligned them with the open quote. You will have to realign the last two lines manually so that the $w$ in will and the $t$ in the are flush left with the $T$ in The.

To accomplish this, you first shorten the text block until only the first line is displayed. Then, you will reflow the text of the last two lines, this time positioning the text block in line with the $T$ in The. Before you do this, you should add a guide to mark the vertical position of the second line.

![Figure 3.17: Adding a horizontal guideline to mark the vertical position of the second line of the pull quote](image)
1. Drag a guide down from the horizontal ruler until it is positioned right under the baseline of the second line of text, then release the mouse as shown in Figure 3.17.

Now you are ready to shorten the text box by dragging the bottom window-shade handle upward.

2. Position the Pointer on the bottom window-shade handle, and drag the box up until only the first line of text is displayed, then release the mouse (Figure 3.18).

Notice that the bottom window-shade handle now contains a downward-pointing triangle (as shown in Figure 3.18) rather than being empty. This indicates that there is more text to flow.

3. Click on the bottom window-shade handle to load the text into the Text icon.
Next, you need to position the Text icon so that it is aligned with the beginning of the second column and rests on the guide you just added. However, if you then just click the mouse, the text will be constrained to the second column. To extend the text beyond the second column, you need to click and drag the Text tool so that the text block is wide and long enough to accommodate the text before releasing the mouse.

4. Position the Text icon so that it is flush left with the beginning of the second column and is resting on the second guideline.

5. Click and drag the Text tool down diagonally until you have drawn a box that extends as far as the right margin and far enough down to accommodate the last two lines of text as shown, then release the mouse.

6. If necessary, select the text block again and fine-tune its position so that the baseline of the second line of text is resting on the second horizontal guideline, and the first letters in the second and third lines of the quote are aligned with the left margin under the T in The, as shown in Figure 3.19.

7. Save your work by selecting Save on the File menu (⌘S).

Placing Dummy Text to Complete the Annual Report Cover

To finish the report cover design, all that remains is to add a one-word title for the text in the first column and place the dummy text from the Lorem Ipsum document located in the Templates folder. Begin by creating the title. It is so short that you will place it and enter it simultaneously in layout view (it's a waste of time to open a story window and create a style for so short a title).

1. Select the Text tool in the Toolbox, then change the page size to Fit in window (⌘W).
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2. Press Option and click the I-Beam at the intersection of the left margin and the last horizontal guideline you drew at the 6¼-inch mark on the vertical ruler.

3. Once the page is redrawn, click the I-Beam exactly at the intersection of these two guidelines.

Next, you will use the Type specifications dialog box to format the text of the title you are about to type.

4. Select the Type spec option on the Type menu (Ctrl+T), select Helvetica as the Font and Bold as the Type style, then click the OK button (the size remains 12 points).

5. Type CONTENTS.

6. If needed, resize the page and fine-tune the position of CONTENTS so that its baseline is resting on the guide and the C is
flush left with the left margin, as shown in Figure 3.20. (Remember to select the Pointer tool before you try to drag the text box!)

Now you are ready to place some of the text in the *Lorem Ipsum* file into the second and third columns. Before you attempt to place this text, you should change the page view so that you can see the second and third columns of the page.

7. Select the 50% page view by pressing ⌘+5, then use the Grabber hand (Option+click) to position the page so that you can see the bottom margin and the second and third column guides on the screen.

To place text from another file, you use the **Place** command on the **File** menu.

8. Select the **Place** command on the **File** menu (⌘+D).

![Figure 3.20: Final position for the CONTENTS title for the report cover](image-url)
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The *Lorem Ipsum* file is probably located in the *Templates* folder in your *PageMaker 4.0* folder. If necessary, you need to select that folder when placing the *Lorem Ipsum* document.

9. Change to the folder that contains the *Lorem Ipsum* document, then click on it in the document list to select it (Figure 3.21). Notice that the As new story button is selected, as are the Retain format and Convert quotes check boxes. *PageMaker* knows that this document contains text rather than a graphic because its creator was a word processor (Word 4.0).

10. Click the OK button (or press Return or Enter).

Once the text of the document is loaded, the Pointer changes into the Text icon. To flow the text in the second column, you merely position the Text icon and click the mouse.

![Figure 3.21: The Place document dialog box](image-url)
11. Position the Text icon so that it is flush left with the beginning of the second column and resting on the guideline, then click the mouse.

12. If necessary, fine-tune the position by dragging the text box so that the baseline of the first line of text is resting on the guideline, and the first letter of the dummy text paragraph is flush with the left margin of the second column. If the bottom window-shade handle extends below the bottom margin, drag it up so that it’s flush with that guideline.

If you scroll the page down until you can see the bottom window-shade handle, you will notice that there is still more text to place (indicated by the downward-pointing triangle in the handle). To pick up the text for the third column, you only have to click on this bottom window-shade handle with the Pointer. Doing so changes the Pointer into the Text icon again and loads it with the continuation of the story.

13. Position the Pointer on the bottom window-shade handle and click the mouse.

14. Position the Text icon so it is flush left with the beginning of the third column and resting on the guideline, as shown in Figure 3.22, then click the mouse.

15. If necessary, fine-tune the position of the second text block by dragging it so that the baseline of the first line of text is resting on the last horizontal guideline and the left margin of the text block is flush with the left margin of the third column. Drag the bottom window-shade handle up a bit if any lines of text extend below the bottom margin.

Note that the presence of the downward-pointing triangle in the bottom window-shade handle (Figure 3.23) indicates that there is still more text to place. To place this text, you would have to add a second page to the publication, then click on the triangle in the window-shade handle to load this text, go to the next page, and
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Figure 3.22: Positioning the Text icon to flow the text for the third column of the report cover

place this text with the Text icon. In this exercise, we will leave this dummy text unplaced.

Formatting the Dummy Text to Complete the Report Cover

The last thing you have to do is format the dummy text that you just placed from the *Lorem Ipsum* file. When PageMaker brings in text from a document created in another program, it assigns the Normal style to it. This style uses the New York font (a commonly used Mac screen font) in 12 points with Auto leading. You will want to assign the Body text style to this “dummy” text. Body text is a style that PageMaker provides for you. This style formats the text in each selected paragraph as 12-point Times with Auto leading. In addition, it automatically indents the first line of each paragraph by 0.333 of an inch.

1. Click on the first block of dummy text that you placed in the second column to select it.
Although you placed the *Lorem Ipsum* text in two blocks, PageMaker still considers the text to constitute a single story.

2. **Select Edit story** on the Edit menu, or press `⌘+E`.

To format all of the paragraphs in the *Lorem Ipsum* file, you need to use the **Select all** command.

3. **Choose the Select all option** on the Edit menu, or press `⌘+A` to select all paragraphs in the story window.

Now you are ready to apply the *Body text* style to the text of the *Lorem Ipsum* file.

4. **Click on *Body text* in the Style palette.**

Note that the style changes from *Normal* to *Body text* in the story window. Now you are ready to close the story window and return to layout view.
5. Click on the Close box in the story window to return to your report cover.

Notice that the paragraphs of dummy text in your report cover are now formatted according to the *Body text* style.

6. Select the Fit in window page view (⌘+W) and compare your screen with the one shown in Figure 3.24. Next, you need to save your changes to the report cover.

7. Select the Save option on the File menu (⌘+S).

8. If you have a printer connected to your Macintosh, print a copy of your annual report cover. Compare your printout to the one shown earlier in Figure 3.5.

Now is a good time to take a break. If you want to leave PageMaker, select the Quit option on the File menu.
ESSENTIAL TECHNIQUES

To Create a Publication from a Template


2. Choose the Open option on the File menu (⌘+O).

3. Select the folder that contains the template you wish to use.

4. Double-click on the template name, or click on the OK button to open a copy of the template (always make sure that the Copy and the not the Original radio button is selected).

5. Choose the Save option on the File menu (⌘+S), then enter an original file name for your publication.

6. Replace the placeholders for the publication's titles with actual text. You can use the Story Editor (⌘+E) to enter the text and either define a style (⌘+3) or use the Type specs command on the Type menu to format the titles you enter.

7. Replace the body text placeholders with the contents of the word processed documents that contain the body text for your publication. Use the Place option on the File menu (⌘+D). If necessary, format the text with either a style or the Type specs command on the Type menu.

8. Replace the graphics placeholders with the graphic images you wish to use by selecting the Place option on the File menu (⌘+D).
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To Open a New Publication


2. Choose the New option on the File menu.

3. Specify the page type and size, orientation, starting page number, the estimated number of pages, and the top, bottom, inside, and outside margins, and indicate if you want facing pages displayed on the screen in the Page setup dialog box.

4. Design all of the elements that are used consistently throughout the publication on the left and right master pages. To select a master page, click on the L or R page icon in the lower left corner of the screen.

5. If the master pages of the new publication require text columns, create the column guides by selecting the Column guides option on the Options menu and specifying the number of columns and the space between them.

6. Add a design grid to the left and right master pages consisting of vertical and horizontal nonprinting guidelines that help you place the text and graphics on each page. To create these guides, you drag them from the appropriate ruler, then release the mouse button when they are positioned correctly on the master page.

7. Select the first page of the publication (by clicking on the page 1 icon in the lower left corner of the screen).

8. Create the titles for the first page of the publication. You can use the Story Editor (⌘+E) to enter the text, or select the Text

9. Choose the Save option on the File menu (⌘+S) to save your changes, then choose the Print option on the same menu (⌘+P) to print it.
tool from the Toolbox and enter them directly on the page. Then, format them with a style (⌘+3) or use the Type specs command on the Type menu.

9. Place the body text for the first page of your publication, using the Place option on the File menu (⌘+D). If necessary, format the text with either a style or the Type specs command on the Type menu. If the text of a story continues to the next page, click on the bottom window-shade handle, then click on the page icon for the following page, and place the text on that page.

10. Place the graphics images for the first page with the Place option on the File menu (⌘+D).

11. Select the page icon for the next page of the publication, and continue placing the required text and graphics.

12. When you have finished placing all of the text and graphics for the publication, choose the Save option on the File menu (⌘+S) and enter a new file name for your publication. Then choose the Print option on the same menu (⌘+P) to print it.
Probably no single element will be more important to you in desktop publishing than type. Seldom, if ever, will you be called upon to produce a publication with PageMaker that does not use type in some way. On the contrary, you may find many cases in which your design relies entirely upon type, requiring no graphics of any kind.

In this chapter, we will look at typography (the art of setting and arranging type on the page) from the perspective of how type is specified and used in PageMaker. Beginning with a discussion of basic typographic concepts, we will quickly progress to the use of PageMaker's many typographic controls and the creation of special type effects that you can use to enhance your design.

**FUNDAMENTALS OF TYPE**

The letterforms of our Roman alphabet so familiar to all of us take on a great many variations in the type designer's hands. As desktop publishing has become widespread, the availability of both traditional and modern typefaces for the Macintosh has increased significantly. Today, hundreds of typefaces are available from an array of software publishers, such as Adobe, Bitstream, and AGFA/Compugraphic. Together, these software vendors offer the would-be desktop publisher almost all of the typefaces available to traditional graphic artists.

The type that you choose for your PageMaker publications will, therefore, depend less on type availability (putting aside budget considerations for the moment) than on your own sense of design. In selecting the right type, you need to consider several factors. Before we examine these factors in some detail, let's be sure that we are familiar with the vocabulary used to describe type.
Classifying Type

Despite the long, rich tradition behind publishing, the classification of type remains inexact. So inexact, in fact, that little agreement has been reached in classifying type beyond the most basic distinction of serif or sans serif.

Serifs are the small cross-strokes that are added to the beginning and end of many of the longer strokes that make up many of our letters. Serifs first appeared in ancient Roman monuments where the letters were chiseled in stone (some say that the real purpose of serifs was to mask small discrepancies between the letters introduced by the stoncutters; the more plausible explanation is that they were used to finish off rough edges left at the tops and bottoms of the carved letters). Later on, serifs appeared in the handwritten manuscripts prepared with quill pens by medieval scribes.

When printing began, the first typefaces used all tried to mimic the handwritten books in circulation and, as a result, they all used serifs. Serifs and type became so intertwined that all type designed prior to 1800 is classified as serif type. Historically speaking, sans serif type—that is, type lacking any serifs (sans being the French word for without)—is a fairly modern occurrence.

Because sans serif typefaces lack the embellishing cross-strokes, to many people these types appear starker or, at least, cleaner than their serif counterparts. As most of us associate starker, cleaner lines with modern design and art movements, it is easy to understand why graphic designers will often choose a sans serif type when they want a more modern feel to a piece, and prefer serif type for traditional jobs.

It is also important to note that many professionals consider sans serif type more difficult to read than serif type. Although modern research on the legibility of serif versus sans serif type is still inconclusive, it has been found that the serifs added to the letterforms act almost like guides leading the reader’s eye to the right. This may not only make it easier for most readers to keep their place in the text, but also help them decode the words on each line. Because serif type seems to offer increased legibility, many professional designers tend to set long passages of body text in serif type, reserving sans serif type for larger size headings.

Although the distinction between serif and sans serif type seems clear-cut in theory (a typeface either has serifs or it doesn’t), it is actually not so
Memphis is often referred to as an Egyptian type because of its square serifs. Supposedly, this reminded someone of Egyptian hieroglyphics (or Egyptian art, with squared-off shoulders?).

Within the serif classification, you find a wide variation in the types of serifs, so that some type designs appear more seriflike than others. On the other side, within the sans serif classification, you find hybrid typefaces where most of the letters don’t use serifs but a few of them do.

Figures 4.1 and 4.2 show you samples of a few popular serif and sans serif types. The first typeface shown in Figure 4.1 is Times, or Times Roman, one of the most commonly used serif typefaces. As you can see, its serifs could easily have been cut with a chisel (harkening back to the Roman stonemasons). Below Times, you see a typeface called New Baskerville. Notice that this typeface also employs distinct, chiseled serifs, like Times. Below New Baskerville, you find Memphis. Although this typeface clearly has serifs, they appear much more squared off than in either of the other two typefaces. The serifs in Memphis clearly do not evoke chisel marks in stone.

<table>
<thead>
<tr>
<th>Serif</th>
<th>Times</th>
<th>ABCDEFGHIJKLMNOPQRSTUVWXYZ</th>
<th>WXYZ&amp;!?1234567890$¢</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>abcdedefghijklmnopqrstuvwxyz</td>
<td></td>
<td></td>
</tr>
<tr>
<td>New Baskerville</td>
<td>abcdedefghijklmnopqrstuvwxyz</td>
<td>ABCDEFGHIJKLMNOPQRSTUVWXYZ</td>
<td>WXYZ&amp;!?1234567890$¢</td>
</tr>
<tr>
<td>Memphis</td>
<td>abcdedefghijklmnopqrstuvwxyz</td>
<td>ABCDEFGHIJKLMNOPQRSTUVWXYZ</td>
<td>WXYZ&amp;!?1234567890$¢</td>
</tr>
</tbody>
</table>

Figure 4.1: Samples of serif typefaces
The first typeface in Figure 4.2 is Helvetica, surely the most commonly used sans serif typeface in desktop publishing. Undoubtedly, as you use PageMaker, you too will come to rely on this versatile type when the piece calls for the use of a sans serif typeface. Notice that even in Helvetica, a couple of serifs have found their way into the design: the tail of the lowercase *a* and the spur of the numeral 1 could be serifs. The same is true for Optima, the second sans serif typeface illustrated in Figure 4.2. Notice, however, that the only serif used by Futura, the third type in Figure 4.2, is on the spur of the numeral 1, where it distinguishes the lowercase *l* from the numeral 1.

**Type Families**

Beyond the simple serif and sans serif classification, you will find type designs most often categorized into families. A *type family* is made up of all the variations (most in terms of weights and styles) available for a
Although close in appearance, oblique and italic type differ. An oblique type consists of roman characters slanted to the right. An italic type is a separate slanted type design based on the roman member of the family. Because italic represents a separate design, it usually displays much better proportions than the computer-generated oblique style.

Tip

Although attempts at standardizing the way type designs are classified have not progressed very far, the same is not true of the way type is measured. Here, we find a well-defined system that is universally used in traditional and desktop publishing (at least in the United States).

The recognized standard units of type measurement are points and picas. A point is $\frac{1}{72}$ inch (0.01384 inch). One pica equals 12 points and is $\frac{1}{6}$ inch (0.01666 inch), making 6 picas to the inch.

| Futura Light | Futura Condensed Light |
| Futura Book | Futura Condensed |
| Futura Medium | Futura Condensed Bold |
| Futura Bold | Futura Condensed Extra Bold |
| Futura Extra Bold | Futura Condensed Extra Bold |
| Futura Light Oblique | Futura Condensed Light Oblique |
| Futura Book Oblique | Futura Condensed Oblique |
| Futura Medium Oblique | Futura Condensed Bold Oblique |
| Futura Bold Oblique | Futura Condensed Extra Bold Oblique |
| Futura Extra Bold Oblique | 

Figure 4.3: Some of the members of the Futura type family
The pica, as the larger unit of type measure, usually describes the larger dimensions of the publication such as the line length, column width, dimensions of illustrations, and the size of the page. The point, as the smaller unit, usually describes such dimensions as the size of type, line spacing, and thickness of rules.

**Type Size**

Figure 4.4 shows how the *point size* of type is measured. When measuring the size of type, we measure from the top of the *ascender* (the part of the vertical stroke on letters such as *h* and *t* that extends above the mean line) to the bottom of the *descender* (the part of the vertical stroke on letters such as *g* and *p* that extends below the baseline). Note that some designs have a small gap between the ascender line and the cap line (as is the case in the Century Old Style type shown in Figure 4.4). For that reason, point size is not measured from the top of the capital letters, but rather from the top of the ascenders.

The apparent size difference between types of the same point size is due to variations in the *x-height*, that is, the distance between the baseline and mean line. This distance can vary quite a bit from typeface to typeface, and it is an important factor to consider when specifying type size.

This is especially true in the case of the smaller point sizes used to set extensive text passages such as the body copy for a publication. A 10-point type size (normally fine for the body text) may appear too small when set if the type you select has a particularly small x-height. In such a case, you may have to increase the point size one or two points in order to achieve the appearance you want. On the other hand, if you are using a type with
an unusually large x-height, you may wish to decrease the type size a point or two.

Figure 4.5 illustrates the effect that differences in x-height can have on the appearance of the type size. Although the type in the column on the right appears clearly to be larger than the one in the column on the left, the passages are, in fact, both set in 12 points with 4 points of leading (see the following section for more on leading). The apparent type size difference is due entirely to the difference in x-height. The passage on the left is set in New Baskerville, a type known for its small x-height. The one on the right is set in New Century Schoolbook, a type known for its large x-height.

Double, double, toil and trouble; fire burn and cauldron bubble. Fillet of a fenny snake, in the cauldron boil and bake; eye of newt, and toe of frog, wool of bat, and tongue of dog; adder's fork, and blind-worm's sting, lizard's leg, and howlet's wing; for a charm of powerful trouble, like a hell-broth boil and bubble.

Double, double, toil and trouble; fire burn and cauldron bubble. Fillet of a fenny snake, in the cauldron boil and bake; eye of newt, and toe of frog, wool of bat, and tongue of dog; adder's fork, and blind-worm's sting, lizard's leg, and howlet's wing; for a charm of powerful trouble, like a hell-broth boil and bubble.

**Figure 4.5: Effect of x-height on apparent type size**

**Leading**

Line spacing in a publication is specified by a measurement known as leading (pronounced like *leading*—a seldom-used alternate spelling). Leading gets its name from the practice of placing strips of lead between lines of metal type to maintain a particular line spacing. Different thicknesses of lead were used to obtain different spacing between lines. Although this practice was abandoned as soon as phototypesetting was adopted, the term remains current and is used in almost all Macintosh programs, not just desktop publishing software such as PageMaker.
Figure 4.6 illustrates how leading is measured. Note that the amount of leading is equal to the distance between each line minus the point size. In this figure, the distance between the two baselines is 76 points and the type size is 72 points, leaving a leading of 4 points (shown by the shading).

Although Figure 4.6 illustrates how leading is calculated, it does not indicate how you specify leading in PageMaker (and many other Mac programs). When you designate the leading for type in a PageMaker publication, you always enter the point size plus the leading. In other words, if you want 4 points of leading when the type size is 72 points, you enter 76 as the leading measurement.

![Figure 4.6: Measuring leading](image)

**Line Length**

Line length is normally measured in picas (in PageMaker, you can easily measure the line length in inches, if you prefer). The length of the line in a publication is influenced by several factors, the most important of which are the overall page size, number of columns to be used, and the size of margins and gutters.

When determining the line length, remember that, ideally, each line should contain a complete thought. If the line length is too short, the reader can have trouble following the meaning of the text due to the frequent interruptions in the flow of thought. Also, short line lengths often engender word spacing problems and excess hyphenation, which degrade legibility.
When the line length is too long, legibility also suffers. In this case, the reader's eye often experiences fatigue. As a result, you tend to lose your place in the text and can end up rereading lines as the eye travels from the end of one long line to the beginning of the next. The problems are made worse when the same words and phrases occur in two or more consecutive lines of text at either the beginning or end of the lines (called stacking).

In determining the proper line length, you can use the rule of thumb that says the line length (in picas) should be 1.5 to 3 times the size of the type (in points) to be used. In other words, if you are setting a passage in 10-point type, the proper line length will be 15 to 30 picas long. If you are setting it in 12-point type, the line length should be between 18 and 36 picas.

When applying this rule of thumb, be sure to take into account the x-height of the font you have selected. Those typefaces with large x-heights can have longer line lengths than those with small x-heights. For example, if you were setting a passage in 10-point New Baskerville (a type with a small x-height), you would be better off keeping the line length around 15 picas. If, on the other hand, you were setting a passage in 10-point New Century Schoolbook, you could probably get away with a line length of 30 picas.

Letter Spacing and Word Spacing

PageMaker automatically determines the amount of space between the letters in each word and the words in each line of text that you set. This spacing is determined by several factors, including the font, type size, line length, and the type of alignment you choose. (PageMaker 4 offers you several methods for overriding the default word or letter spacing that the program selects, all of which are discussed later in this chapter.)

Letter spacing is the amount of space between each letter. Most of the time you will not need to make any adjustment to the letter spacing used by PageMaker. In setting larger type sizes, however, you will encounter places where particular pairs of letters appear poorly spaced. In such situations, you can use PageMaker's kerning controls to adjust the amount of letter spacing between the pair. Kerning refers to bringing together pairs of letters that are too widely spaced. In our alphabet, such letter pairs as To, Wa, and Yo appear to be set too far apart when normal letterspacing is applied. Such pairs of letters are referred to as kern pairs because they often
require kerning (we shall look at some of these pairs later in this chapter when you learn how to do kerning in PageMaker).

Word spacing is the amount of space between words in the line of type. This spacing is also set automatically by PageMaker. When specifying the amount of spacing, it is common to use units called em spaces and en spaces. An em space is described as a square that is as high and wide as the point size of the type. An en space is one-half of an em space. In PageMaker, you will meet a third type of space called a thin space. A thin space is equal to one quarter of an em space. In most typefaces, an em space is about the width of the lowercase m and the en space is about the width of the lowercase n (thus the appropriate names). The average word spacing used by PageMaker in setting a line is about one-third of an em space.

Type Alignment

Word spacing is most influenced by the type of alignment selected for the text block you are placing. PageMaker allows you to choose between five different alignments:

- Left alignment (flush left/ragged right). This is the easiest arrangement for the eye to read, as the word spacing remains constant.

- Right alignment (flush right, ragged left). This arrangement is more difficult to read, as the eye must search for the beginning of each succeeding line. This alignment is used mostly to set short headlines.

- Centered. This arrangement offers the same difficulty for the eye as right alignment. This alignment, too, is most effective when setting column headings.

- Justified (flush left and right). This arrangement gives the text a neat, boxy shape. To achieve flush left and right margins, PageMaker must use variable word spacing in each line. This can result in lines that appear set too loose or too tight.
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• Force-justified (flush left and right). This alignment is identical to justified except for short lines at the end of a paragraph. Unlike justified, force-justified justifies every line in the selected text, including the last one.

Of the five alignment styles, justified is the one selected most often for typeset material. When using this alignment, you often need to use PageMaker’s hyphenation and other typographic controls to avoid peculiar word spacing.

Choosing the Right Type ▶

If we can agree that clear communication is the main function of publishing, then we can define the right type as the one that best conveys the message of our piece. This means that as part of the process of selecting fonts for your publication, you need to understand what you wish to say and who you want to say it to. As part of this process, you need to examine these factors:

• Type of publication: Is it a piece with little text and lots of illustrations (such as flyers and catalogs), little text and no illustrations (such as forms and coupons), or a lot of text with a fair number of illustrations (such as a manual or book), or some other combination?

• Purpose of the publication: Is it to inform, persuade, entertain, or all three?

• Tone of the publication: Is it funny, serious, or somewhere in-between?

• Intended audience: Does it consist of a particular group with a unique viewpoint?

Although answering such questions won’t necessarily indicate which fonts to use, it can narrow the field considerably by indicating those fonts that would be inappropriate. Because fonts have their own personalities,
you can immediately rule out some as unsuitable once you are clear on the
message and audience of your publication.

Figure 4.7 illustrates how the different personalities of type affect text. Here, you see first two lines of Shakespeare’s *Macbeth* set in four different
fonts. The first two represent more conservative and, therefore, more
legible fonts. The last two are more much decorative and, therefore, less
easy to read. However, they do tend to reflect something of the mood
evoked by the words “in thunder, lightning, or in rain.”

Which font do you think is the right one for this message? That question
is hard to answer without knowing where this text will be used and for
whom it is intended. For instance, you would probably choose between
the first and second font if this were to appear in a new edition of the
play intended for the actors in learning their parts. On the other hand, you
would probably tend to choose between the third and fourth ones if the
text were to appear in a flyer or on the playbill used to advertise a local
production of this Shakespeare classic.

In addition to the contents and audience for the piece, one more factor
can influence your font choices: the method used to produce the final
publication. As you work with PageMaker, you will find that some fonts

```
When shall we three meet again
In thunder, lightning, or in rain?

When shall we three meet again
In thunder, lightning, or in rain?

When shall we three meet again
In thunder, lightning, or in rain?

When shall we three meet again
In thunder, lightning, or in rain?
```

Figure 4.7: The influence of four different fonts on one piece of text
reproduce better than others at the lower resolution (300 dots per inch) of which PostScript laser printers such as the LaserWriter are capable. If you intend to use such laser printers, you will probably want to stay clear of some decorative fonts that often appear grainy at this resolution. This is not, of course, a consideration if you intend to have the publication printed using higher-resolution printers and are only using the LaserWriter to print proofs.

Once you have narrowed down your font choices, you can begin to experiment with them. PageMaker makes it easy to experiment with setting text in various fonts (in Chapter 7, you will learn how to use styles in PageMaker to help you with this task).

**Fonts in Desktop Publishing**

Computer-generated fonts exist as screen fonts and printer fonts. The Macintosh screen has a resolution of only 72 dpi (dots per inch), whereas a PostScript laser printer has a resolution of at least 300 dpi. With that much discrepancy (or more) between the screen and printed versions of type, a special screen version of each font must be able to display them more or less as they will appear printed. If you are printing your PageMaker publication with a dot-matrix printer such as one of the ImageWriters, the resolution of the screen and printed version of the font will be almost the same.

All Macintosh screen fonts are *bitmapped*, meaning that they are drawn with the QuickDraw display language and, as their name implies, consist of bits (or pixels) that are either turned on and off. Unlike printer fonts, screen fonts can’t be scaled without becoming distorted. For that reason, you must install the screen version for the fonts you use in every individual point size if you want to be able to see how they will appear when printed.

When you choose a point size for which you don’t have a screen font installed, the version displayed on the screen will be distorted in some way (in larger sizes, you’ll see jagged edges). Figure 4.8 illustrates this type of distortion with the Times and Helvetica fonts. The 12-point Times and Helvetica in the first and third lines have screen fonts installed. Compare their display with those of the 14-point Times and Helvetica text in lines two and four, for which there are no corresponding screen fonts. The
You can always tell in PageMaker which point sizes have corresponding screen fonts installed because the size is in outline font on the Size pull-down menu. All sizes that appear in regular type on the menu have no screen fonts installed.

distortion in the 14-point font size occurs mainly in the letter spacing. This makes it impossible to spot potential kerning problems prior to printing the publication (to say nothing of trying to solve them with PageMaker's manual kerning).

Because it is important to have an accurate display of the type you are setting in your publication with PageMaker, you will want to install screen fonts for all of the fonts and point sizes that you commonly use. To copy screen fonts in all the point sizes you use to your System folder, you must use the Apple Font/DA mover utility. In addition, you must copy the printer fonts to your System folder (you do this by dragging the appropriate font icons to the System folder) so that PageMaker can download them to your PostScript laser printer (see Chapter 9 for more information on using printer fonts).
Generating Screen Fonts with Adobe Type Manager

For serious desktop publishers who require hundreds of fonts in a wide range of sizes, copying screen fonts for each point size they might use is not a practical solution. Fortunately, another alternative is to purchase the utility called Adobe Type Manager (ATM). This program generates screen fonts of any size from PostScript printer fonts (although it is most useful for large type sizes).

For ATM to work, you only have to copy the printer font and the 10- and 12-point bitmapped screen fonts for the desired font family (such as Times, Helvetica, and so on) to your System folder. The utility will then generate bitmapped screen fonts for any point size you select in PageMaker. To see the difference that Adobe Type Manager can make in the screen display of type, compare the 48-point text shown in Figure 4.9 (displayed without the appropriately sized screen fonts and ATM turned off) with that shown in Figure 4.9: Text display without screen fonts and ATM turned off.
Figure 4.10, where ATM is turned on. If you use a dot-matrix printer to produce your publications, the improved screen fonts created by ATM will carry over to your printouts (the screen version has no effect on the printout when using a laser printer).

When using ATM with PageMaker, you may notice the program slowing down when you select any commands that require PageMaker to redraw the screen. This is because when ATM creates screen fonts, it stores the characters in a special area of RAM called the font cache. To avoid slowing down PageMaker operations, you need to allot more memory to the ATM font cache (the default size is 92K).

To do this, you select the Control Panel on the Apple menu and then double-click on the ATM trademark (a large lowercase A). That will bring up the Adobe Type Manager Control Panel shown in Figure 4.11. To increase the size of the font cache so that PageMaker will run faster, click on the up arrow under Font Cache. If possible, you should increase the font cache to at least 256K (more if you are creating a publication that uses a lot
of fonts in large sizes). To increase the amount of RAM available for fonts in PageMaker, you may need to decrease the size of the font cache and live with the slower response time (you can also free up RAM by turning off MultiFinder, if you run PageMaker and ATM under it). After changing the Font Cache setting, you need to restart your Mac before the change will take effect (be sure that you have saved any publication that you are working with in PageMaker before you do this).

Because PageMaker 4 requires so much memory to run, you may not be able to avoid the slowdown in PageMaker operations when using ATM. On Macs with the minimum hardware configuration for running PageMaker 4, you will probably not be able to take advantage of the Adobe Type Manager at all.

You can turn ATM on and off from the Adobe Type Manager Control Panel. If you ever need to remove ATM from your system, be sure to click the Off button, restart your Mac, and then drag the ATM icons to the Trash.

Notice in Figure 4.11 that the Adobe Type Manager Control Panel also allows you to choose between preserving the line spacing or the character...
shapes. When you select the **Line spacing** radio button (the default), ATM preserves the same line spacing in your PageMaker publication whether you have the utility turned on or off. Using this option may result in clipped descenders of some fonts and compressed capital letters that use accents or other diacritical marks.

To avoid clipping and compression, you select the **Character shapes** radio button. With this option active, ATM increases the size of the boundary surrounding each character to preserve its shape. As a result, you may find line spacing differs when ATM is turned on and off.

If you print your PageMaker publications with a PostScript laser printer, you will want to use ATM’s default of **Line spacing** because any clipping or compression of type on the screen will not affect the printing of the text. However, if you print your publications with a dot-matrix printer, you will want to use the **Character shapes** setting because the on-screen display of the type does affect the way the text appears when printed. As with changing other settings on the Adobe Type Manager Control Panel, a change in the **Preserve** setting will not take effect until you restart the Macintosh.

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**PAGEMAKER’S TYPOGRAPHIC CONTROLS**

Having surveyed the vocabulary used to describe type and how fonts are specified in desktop publishing, it’s time to examine the typographic controls offered by PageMaker 4. These controls include setting the overall values for letter and word spacing in the text, designating whether words are to be hyphenated as well as when hyphenation should occur, specifying the areas of text or letter pairs to be kerned, and indicating the type and amount of leading to be used. With such an array of typographic controls, you should be able to handle almost any spacing problem that might occur in a PageMaker publication.
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Controlling the Letter and Word Spacing

The Word space and Letter space settings in the Spacing attributes dialog box (shown in Figure 4.12) control the word spacing and letter spacing used in the text of your publication. To reach this dialog box, you need to select the Paragraph option on the Type menu (⌘+M) and then click on the Spacing button. Notice that you can set the minimum, desired, and maximum word-space and letter-space percentages from the Spacing attributes dialog box.

The Word space settings in this dialog box represent a percentage of the space band, that is, the amount of space created when you press the spacebar (because this distance varies with the point size you select, the Word space settings are expressed as percentages rather than as distances). By default, the Desired percentage of word space is set at 100% of the space band, the Minimum amount at 50% of the space band, and the Maximum amount at 200% of the space band. These minimum and maximum settings give PageMaker the freedom to compress the word space down

![Figure 4.12: The Spacing attributes dialog box with default settings](image)
to one-half the amount of the space band or to expand the word space up to
twice the amount of the space band to fill out a line of justified text. The
desired setting tells PageMaker to make the word space equivalent to
the space band whenever possible.

The **Letter space** settings in this dialog box represent a percentage of
variation from the *pen advance*, that is, the distance between the left edge
of a character and the left edge of the next character in the word in the
selected type size. By default, the **Desired** percentage of letter spacing is 0%
of variation from the pen advance. The **Minimum** and **Maximum Letter space**
settings express what percentage of the space band PageMaker can add to
(positive values) or subtract from (negative values) the space between
letters (that is, the pen advance). The **Minimum** setting of -5% means that
PageMaker can subtract up to 5% of the amount of the space band, and the
**Maximum** setting of 25% means that the program can add up to 25% of
the amount of the space band in adjusting the spacing between letters.

By adjusting the minimum, desired, and maximum settings for **Word space**
and **Letter space**, you can control the amount of looseness or tightness in
justified text. In adjusting the **Word space** setting, the range limits for
**Minimum** and **Maximum** are between 0% and 500% of **Desired**. For the **Letter space**
setting, the range limits are between -200% and 200% of **Desired**. Keep in mind,
however, that for both the **Word space** and **Letter space** settings, the percentage
you specify for the **Minimum** must be less than or equal to the percentage for
**Desired**, and the **Maximum** must be more than or equal to the **Desired**.

Regardless of what **Word space** and **Letter space** settings you use, Page-
Maker sometimes must exceed the high and low ranges in order to justify
your text (this is especially true when using the **Force justify** alignment). To
have PageMaker display any text that exceeds your word spacing and
letter spacing ranges, you need to select the **Loose/tight lines** option under
**Show Layout Problems** on the **Preferences** dialog box of the **Edit** menu. When
this option is chosen, PageMaker highlights any text on the current page
where the word spacing or letter spacing exceeds the percentages speci-
ified in the **Spacing attributes** dialog box.

To take care of such spacing problems, you can try using typographic
controls, including hyphenation, track kerning, and kerning individual
letter pairs. Many times, you will have to use a combination of these
controls to solve the particular spacing problems in large sections of text.
Generally, you should start with hyphenation, followed by track kerning. If fine-tuning is required, you can resort to manual kerning to complete the job.

**Controlling the Hyphenation of Text**

When setting left-aligned or justified text, you can often eliminate many spacing problems simply by hyphenating the text. PageMaker offers you several hyphenation options. It also allows you to specify the number of consecutive hyphens that can occur, set the size of the hyphenation zone, and add your own words to a user hyphenation dictionary. To change any of these settings or to turn hyphenation on or off, you need to choose the **Hyphenation** option on the **Type** menu. If you are defining or editing a style, you select the **Hyph** button in the **Edit style** dialog box.

When you select **Hyphenation**, the program displays the **Hyphenation** dialog box shown in Figure 4.13. As you can see in this figure, by default,
PageMaker's automatic hyphenation is turned on, using the **Manual plus dictionary** option. Under this setting, PageMaker will hyphenate words in the selected text according to its hyphenation dictionary as well as discretionary hyphens you have entered. **Discretionary hyphens** are those that you enter manually by pressing Option+- (the hyphen) when typing a word. They indicate where you will allow hyphenation to occur within the word.

If you wish to restrict the hyphenating that the program can do in a section of text, you should select **Manual only** in the Hyphenation dialog box. When this option is chosen, PageMaker will hyphenate only at discretionary hyphens.

To increase the amount of hyphenating in your text, you should select the **Manual plus algorithm** option. When you select this option, PageMaker will hyphenate words in the selected text at any discretionary hyphens, according to the hyphenation shown for the words in its dictionary, and according to basic hyphenation rules (algorithms). Note that with this third option, words that are not in the dictionary may end up being hyphenated incorrectly (what is correct according to a computer algorithm is often incorrect in English).

You will also notice that you can determine the number of consecutive lines in the text that can end in hyphens with the **Limit consecutive hyphens to** option in the Hyphenation dialog box. By default, PageMaker places no limit on the number of succeeding lines that can be hyphenated. To limit the number of lines, you need to click on this option and enter a number between 1 and 255. In most cases, you will want to restrict the number of consecutive hyphens to 3 or less to avoid this kind of stack.

The **Hyphenation zone** option at the bottom of the Hyphenation dialog box determines when PageMaker will hyphenate unjustified text (that is, text that is not aligned with either the **Justify** or **Force justify** option). If the last word in a line starts to the left of the hyphenation zone and does not fit entirely within the right margin, PageMaker will try to hyphenate the word, according to the type of hyphenation chosen. By default, the program sets the hyphenation zone at ½ inch (or 3 picas). To have the program hyphenate more frequently, you should decrease the size of this zone. To have the program hyphenate less often, you should increase the size of this zone (this will create a more ragged right margin).

You can use the **Add** option in the Hyphenation dialog box to add a word to the user dictionary, to select a new dictionary to be used, or to remove
a word from the dictionary. Note that PageMaker uses the same user dictionary to perform spell-checking in the Story Editor as it does to hyphenate words when you select the Manual plus dictionary or Manual plus algorithm hyphenation option. (For specific information on how to add words to the user dictionary and indicate where they should be hyphenated, see the section on spell-checking text in the next chapter.)

Using Track Kerning

PageMaker lets you automatically tighten or loosen the word and letter spacing for selected text with its Track command. The Track command adjusts word and letter spacing according to standardized track curves (this process is known as track kerning). According to these curves, the larger the point size, the greater the adjustments made to the spacing.

You can select the Track command directly from the Type menu or indirectly by first selecting the Type specs option (⌘+T) on the Type menu and then selecting the Track option in the Type specifications dialog box. If you are formatting text with a style (covered in Chapter 5), you can select the Track command on the style's Type specifications dialog box by selecting the Type option in the Edit style dialog box.

The Track command makes available six track-kerning options. When you use the default of No track, PageMaker applies no track kerning to your text, using instead its own linear spacing calculations. To loosen up a section of text or a heading, you can choose either the Very loose or Loose option. To tighten up a section of text or a heading, you can choose between Normal, Tight, and Very Tight.

Figures 4.14 and 4.15 illustrate the effect that track kerning can have on both smaller body text (12-point, in this case) and larger display text (30-point headline). The first example shows how PageMaker sets the text when the default of No track is used. The next five samples of the text and headline show what happens as the different track-kerning options are employed.

Notice the difference between No track and Normal in two examples shown in Figures 4.14 and 4.15. The Normal track-kern curve tightens the spacing slightly so that it conforms more to the type designer's optimal letter
The use of track kerning on large sections of text will slow down the program's response time when it is performing any operation that requires the program to redraw the screen.

**Warning**

The use of track kerning on large sections of text will slow down the program's response time when it is performing any operation that requires the program to redraw the screen.

In the body text, you can see a noticeable improvement in word spacing as a result of using **Normal**. In the headline, **Normal** has caused an awkward word break with the hyphenation of the word *Graphics*. To rectify this situation, you can either select the **Tight** track-kerning option or use manual kerning (see next section) to try to tighten the letter spacing in the word *Communication* sufficiently so that the word *Graphics* does not break and the entire headline can be set on one line.

### Kerning Pairs of Letters

In addition to applying kerning to entire sections of text, you can also kern individual letter pairs, either automatically or manually. In the Roman alphabet, some letter pairs normally require kerning, especially when set in larger point sizes. The type designer identifies such common letter pairs or *kern pairs* and indicates values for kerning them.
PageMaker automatically reduces the letter spacing between all kern pairs in a font above the point size listed in the **Spacing attributes** dialog box (12 points is the default). Because it takes the program longer to draw kerned text on the screen, you may sometimes want to boost the threshold at which automatic kerning takes place by increasing this point size.

To do this, select the **Paragraph** option (⌘+M) on the **Type** menu, then choose the **Spacing** button on the **Paragraph specifications** dialog box to get to the **Spacing attributes** dialog box, and enter a new point size after **Pair kerning**. You can also disable automatic pair-kerning for all point sizes in the **Spacing attributes** dialog box by clicking on the **Auto above** check box listed after **Pair kerning**.

Figure 4.16 shows you the more common kern pairs printed with and without automatic kerning. Both sets of kern pairs are printed in 30-point Times. The first set uses the default values (auto pair-kerning for sizes 12 points and larger) for the **Pair kerning** settings in the **Spacing attributes** dialog box. For the second set, auto pair kerning has been turned off by clicking...
To Tr Ta Tu Tw Te Ty
Wa WA We Wo
Yo Ya yo P. T.

To Tr Ta Tu Tw Te Ty
Wa WA We Wo
Yo Ya yo P. T.

Figure 4.16: Typical kern pairs with and without automatic kerning

on the Auto above check box to uncheck it. Notice how much space there is between certain pairs of letters (especially Yo and Ya) when automatic kerning is turned off. Indeed, even in the first set where automatic pair-kerning did take place, pairs such as Yo and yo could stand even more kerning. For such cases, you can use PageMaker’s manual kerning.

Manual Kerning

PageMaker 4 allows you to manually adjust the amount of space between any two characters in either large (⅞ of an em space) or small (⅛ of an em) increments. When kerning manually, you can either decrease or increase the amount of space between two characters.

To kern manually, you need to select the Text tool and place the cursor between the two letters before using the following keystrokes:

- Press ⌘+Delete to tighten the space between letters in large increments. Press Option+Delete to tighten the space in small increments.
- Press ⌘+Shift+Delete to loosen the space between letters in large increments. Press Option+Shift+Delete to loosen the space in small increments.
To remove all kerning between characters, select the text, then press ⌘+Option+K.

You can also use the key combinations listed above to adjust the amount of space between more than just two characters. To kern a block of text, select it before you press the appropriate key combinations.

Specifying the Amount of Leading

Leading refers to the vertical distance between the lines of text. In traditional publishing, where type is set by hand, the amount of leading is calculated by measuring the distance from one baseline to the next and subtracting the point size of the text. The leading then represents the amount of space between the bottoms of the descenders in one line and the tops of the ascenders in the next line (Figure 4.6). For example, if the measurement between baselines is 12 points and the size of type is 10 points, there will be 2 points of space between the bottoms of the descenders in the line above and the tops of the ascenders in the following line. When specifying leading in modern publishing, however, you enter the measurement between baselines. For example, to set 10-point type with 2 points of space, you specify 12 points as the amount of leading.

When you set text in PageMaker, the program places each line of text inside a bar called a slug (this term is borrowed from traditional publishing, where it refers to a line of type that has been cast in a single piece), which includes the text and its baseline, and may include the amount of leading below. You can actually see the slug used by PageMaker when you highlight a line of type with the Text tool. For instance, if you highlight a line of 10-point type to which you have assigned 12 points of leading, the slug will appear 12 points high.

Proportional versus Top of Caps Leading

Two kinds of leading are available in PageMaker 4, which determine where the program places the baseline of the text in the slug. You can choose between the proportional method and the top-of-caps method (proportional is the default). The appearance of the slug changes depending
PageMaker assigns a leading value to all characters on a line, including nonprinting ones such as tabs and carriage returns. If you select a line of text and it appears as though no leading is assigned to it, it may be that one of these nonprinting characters carries a different leading from the other characters in the line. To rectify this, triple-click on the paragraph with the Text tool to select all of it, then assign the desired leading to it.

The top-of-caps method can be useful when you are creating a special type effect with negative leading, where the lines of type may touch or even overlap. In most normal situations, however, the default proportional method works fine. To change the leading method, you need to access the Spacing attributes dialog box and click on either the Proportional or Top of caps radio button. To get to this dialog box, you need to choose Paragraph on the Type menu, then click the Spacing button.

When you place text or enter text in PageMaker, the program automatically applies leading equal to 120% of the point size used, so that if you are setting 10-point type, PageMaker will automatically assign 12 points of leading. This percentage represents a standard amount of leading that is quite adequate for most type sizes. If you wish, however, you can modify this Autoleading percentage in the Spacing attributes dialog box. For example, if your piece uses type in large point sizes, you may want to increase the percentage to 140% or more.

Although the Leading default is Auto, you can easily assign a fixed leading to the type that you are setting. To do this, you can select Leading from either the Type menu (shown to the left) or the Type specifications dialog box (shown in Figure 4.17) and then highlight the desired amount of leading. The leading choices shown on the pop-up menu depend upon the point size of the selected text (if no text is currently selected, then an assortment of standard leading values is displayed).
Note

The Other option is available only when you select Leading from the Type menu; it doesn't show up when you choose the Leading pop-up menu in the Type specifications dialog box. If you know you want to use a non-standard leading value, select the Leading option from the Type menu.

PageMaker 4 allows you to assign leading values from 0 to 1300 points in increments as small as 0.1 point. If you don't see the desired value listed on the Leading menu, you need to choose the Other option, then type in the number of points. Any new leading value is applied to all selected text. If no text is selected when you change the leading, the new value is applied to text that you then enter.

Creating Special Effects with Type

You can easily create several special type effects with PageMaker. These include rotating, compressing, and expanding selected text; using small caps; and specifying distinctive type styles such as outline or reverse. In this section, we shall look at these as well as techniques for creating two
other special type effects: drop caps and kerning superscripted text.

Although PageMaker 4 doesn't yet enable you to shape type around curves or rotate it at oblique angles, plenty of Mac programs are available that can accomplish these effects and more. For information on products that enable you to enhance type, see Appendix B.

**Rotating Type**

In PageMaker 4, you can rotate selected text in 90° increments. Figure 4.18 shows you all four rotations, and Figure 4.19 shows you the Rotation dialog box from which you select the text rotation. To get to this dialog box, you select the Text rotation option on the Element menu. Note that this option is available only in layout view and when a text block has been selected with the Pointer tool (otherwise, the Text rotation option on the Element menu appears grayed out).

If you wish, you can create the text to be rotated in story view, then place it on the page or pasteboard. Then, as long as the text block is still selected (you should see the window-shade handles), you can choose the Text rotation option on the Element menu. In the Text rotation dialog box, you click
on the A icon that represents the rotation you want to use. PageMaker will then rotate the selected text in the orientation selected, and you can use the Pointer tool to drag it to its final position on the page.

A text block rotated in any but the normal orientation should always be edited with the Story Editor (to edit it in layout view, you would have to first change its orientation to normal, make your changes, and then modify its orientation again). Remember that to get into story view, you need to select the text with the Pointer tool, then choose the Edit story option (⌘+E) on the Edit menu. After you have made your changes to the text in the Story Editor, click on the Close box in the upper left corner of the window. Your changes will then be reflected in the text block in the rotation used as soon as you return to layout view.

**Compressing and Expanding Type**

The Set width command on the Type menu or from the Type specifications dialog box can be used to compress or expand type within a text block by
scaling its characters. The Set width menu choice represents percentages of
the normal width of the type (expressed as 100% and selected with the
Normal option, ⌘+Shift+X). The compression options are 70%, 80%, and
90% of normal. The expansion options are 110%, 120%, and 130% of
normal.

Figure 4.20 shows you the effect of using these various Set width options
to compress and expand a headline.

If you want to use a compression or expansion percentage other than
the ones listed on the Set width menu, you need to select the Other option
and enter a percentage value between 1% and 250%. PageMaker will accept
percentages in this range in 0.1% increments. Note, however, that the Other
option is not available when you select Set width in the Type specifications
dialog box. If you need to enter your own percentage, you must select the
Set width option on the Type menu to get to the Other dialog box.

Filling Out a Line with Force Justify

Sometimes, you will want to fill out a line of type without distorting the
characters or modifying the letter spacing. In such cases, you can use the Force
justify alignment to have PageMaker add the necessary word spaces to fill out
the line. When you use this alignment option, PageMaker adds enough

| THE TRAGEDY OF MACBETH       | 70% |
| THE TRAGEDY OF MACBETH       | 80% |
| THE TRAGEDY OF MACBETH       | 90% |
| THE TRAGEDY OF MACBETH       | Normal (100%) |
| THE TRAGEDY OF MACBETH       | 110% |
| THE TRAGEDY OF MACBETH       | 120% |
| THE TRAGEDY OF MACBETH       | 130% |

Figure 4.20: Using various Set width settings to compress and expand type
Using Type Effectively

word spacing (in equal increments) to make the text align with the left and right edges of the text-block boundary or the left and right margins of the column or page if the text is being placed.

Figure 4.21 shows you this effect. In this figure, the text block extends to the entire margin settings. To have the headline fill out the entire width of the margins as does the rule beneath, you simply select all the text in the headline and then change the alignment from the default of Left align to Force justify. You can do this by selecting Alignment from the Type menu and then the Force justify option from the Alignment menu, or simply by pressing Æ+Shift+F.

Using Small Caps

Whereas text set all in caps can sometimes be hard to read, text set in all small caps or in a combination of regular capitalization and small caps can

![Image](image_stream)
often be effective. As a case in point, refer to Figure 4.22, which shows three sample headlines. The first is set in all caps, the second uses initial caps with small caps in place of lowercase letters, and the third uses the standard combination of initial caps with lowercase letters. All three headlines are set in 24-point Galliard. Note how much more room the headline requires when set in all caps as opposed to small caps and uppercase and lowercase (in fact, note that the small caps version is only slightly longer than the uppercase and lowercase one).

THE TRAGEDY OF MACBETH
THE TRAGEDY OF MACBETH
The Tragedy of Macbeth

Figure 4.22: Using small caps

In typesetting, small caps are capital letters in a smaller size that have the same density as the capital letters in the font. Although many designers create small caps in a publication by juxtaposing capitals in a smaller point size with capitals in a larger point size (say 10 points for the small caps when the text is set in 12 points), this often results in small caps that are of a lighter density. Traditionally, a small cap is about 73% of the height of the full capital and about 82% of its width.

In PageMaker 4, small caps are sized at 70% of the point size used for the full capitals. You can, however, adjust this percentage up or down as you see fit. To set a line in small caps, you need to choose the Type specs option on the Type menu ($T$), then select the Case pop-up menu on the Type specifications dialog box. Normal is the default case, which means that uppercase and lowercase letters appear in selected text exactly as you entered them. To convert all lowercase letters to small caps, you select the Small caps option (all uppercase letters in the selected text will remain full-size capitals; only lowercase letters become small caps). To convert all of the selected text to caps, you choose the All caps Case option.
To change the size of small caps, click on the Options button in the Type specifications dialog box (⌘+T). This takes you to the Type options dialog box, shown in Figure 4.23. Once there, you need to click on the Small caps size button and enter the new percentage for small caps size.

Using Different Type Styles

PageMaker, like most other Mac programs, offers you several different type styles (or attributes), such as bold, italic, underline, and so on, that can be applied to your text. The Type style command available on the Type menu (shown on the left) leads to a pop-up menu that includes these different attributes as well as a Normal option that will remove all previously selected attributes. You can also select these attributes in the Type specifications dialog box. In fact, when you wish to apply more than one format to the text you have selected (or to the text you are about to type, if no text is highlighted), it is more efficient to choose them in this dialog

![Figure 4.23: The Type options dialog box](image)
box. There, the attributes are listed at the bottom of the window and are selected by clicking on the desired check box. Because more than one check box can be selected at a time, you can add several effects in a single operation, as in specifying **Bold**, **Italic**, and **Outline** for the selected type.

**Reversing Type**

Most of PageMaker's type style attributes—bold, italic, underline, strikethru, outline, and shadow—are commonly found in other Macintosh programs (especially word processors), with the exception of the **Reverse** option. You can use this type style to create white text on a black (or near-black) background. An example of reverse text is shown in Figure 4.18, where the rotated text on the left has been printed in white on an 80% shaded (in other words, almost black) background.

Although it is easy to create a reverse (you simply choose the **Reverse** option on the **Type style** menu or click its check box in the **Type specifications** dialog box, available on the **Type** menu), you need to be careful because you can easily lose the type on the page. As soon as you select **Reverse**, PageMaker changes any selected type from black to the color of the paper (this is white unless you have changed it with the **Define colors** command on the **Element** menu). This means that the type blends into the page and disappears. All you will then see are the window-shade handles and the rest of the bounding box. When you click elsewhere on the page or select a new tool, the reversed text disappears entirely! If this ever happens to you, you need to choose the **Select all** option on the **Edit** menu (⌘+A) and then locate the window-shade handles that seem to have no text between them.

To display the reversed (and invisible) text, you need to drag it to a dark-colored background. In Figure 4.18, the reversed text is positioned on a rectangle shaded with an 80% fill. This rectangle was drawn in PageMaker with the Square-corner tool, then the **None** option was selected on the **Line** menu and the 80% option on the **Fill** menu.

**Creating Drop Caps**

The initial caps at the beginnings of new sections in longer publications are often emphasized to call attention to the new section. One of the most
Using Type Effectively

Effective ways to emphasize the initial letter is to make it into a drop cap. A drop cap is a capital set in a larger point size than the surrounding text. It fits into a text block that is normally two or three lines deep. Figure 4.24 uses a drop cap to emphasize the first line of Act 1, Scene 1 of Macbeth. In this example, the drop cap (the W in When) is set in 36-point New Baskerville bold, and the body text is set in 14-point New Baskerville. As you can see, with fixed leading of 16 points for the body text, the bottom of the drop cap sits on the baseline of the second line of the first speech. The top of the W is placed even with the tops of the ascenders in the first line of the speech.

PageMaker 4 offers several ways of creating a drop cap. One of the most common methods (not used in this example) is to cut out the initial cap, enlarge it, and then paste it in place and reflow the remaining text around it (we will look at this method in Chapter 7). A second method treats the drop cap not as text but as a graphic that is placed at the beginning of the text. Because the drop cap is placed as a graphic, the remaining text flows around it to avoid its graphic boundary. You can use this method to create a contoured drop cap (a technique that we will explore in Chapter 6).

ACT 1
Scene 1 [A heath]
Thunder and lightning. Enter three Witches

1. Witch
When shall we three meet again
In thunder, lightning, or in rain?
2. Witch. When the hurlyburly's done,
When the battle's lost and won.
3. Witch. That will be er' the set of sun.
1. Witch. Where the place?
2. Witch. Upon the heath.
3. Witch. There to meet with Macbeth.
1. Witch. I come, Graymalkin!
[2. Witch.] Paddock calls:—Anon!
All. Fair is foul, and foul is fair;
Hover through the fog and filthy air.

Exeunt.
A third method for creating a drop cap in PageMaker 4 was used to create Figure 4.24. In this method, the drop cap remains part of the paragraph. After enlarging the first letter, you use the superscript position to “drop” it into place in relation to the rest of the text. Because the drop cap remains part of its paragraph, changes to the text and graphics on preceding pages of the publication will never separate the drop cap from its attendant text when the text is reflowed.

The following technique uses the **Subscript Position** option in the **Type specifications** dialog box to drop the cap down. It also uses the **Super/subscript size** and **Subscript position** options in the **Type options** dialog box to control the size and final placement of the drop cap.

1. **Make sure that you are in layout view, then select the Text tool and use it to select the first character in the paragraph (the one you want to turn into a drop cap).**

   Next, you need to increase the size of the character. You will want to enlarge it to between two and four times the point size of the rest of the text of the paragraph.

2. **Use the Size option on the Type menu to increase the point size of the selected character. Choose the Other option and type in the point size if none of the predefined choices will do.**

   Now you need to reposition the enlarged character from the **Type specifications** dialog box.

3. **Select the Type specs option from the Type menu (⌘+T), then change the Position option from Normal to Subscript by selecting the Subscript option on the pop-up menu.**

   Next, you need to modify the size and position of the subscript character in relation to the rest of the paragraph. To do this, you need to modify the **Super/subscript size** and **Subscript position** settings in the **Type options** dialog box.

4. **Click on the Options button in the Type specifications dialog box.**
In addition to setting the size of small caps, you can also set the size of superscripted and subscripted text. Notice that by default, super/subscripted text is sized at 58.3% of the current font size. In this case, you want to make the super/subscript size 100% of the font size (you are using subscripting to "drop" the cap, not size it down).

5. **Click on the Super/subscript size option and change its value to 100.**

Next, you need to adjust the subscript position. PageMaker expresses this value as a percentage of the point size that the text is to be shifted down from the baseline of the text. You will have to experiment with subscript position values until you have the drop cap positioned correctly—this value varies with the font and type size. In the example in Figure 4.24, a value of 40% for the subscript position was sufficient.

6. **Click on the Subscript position option and enter the percentage that the baseline of the drop cap should come down in relation to the baseline of the rest of the paragraph’s text (a value somewhere between 35% and 75% should be adequate).**

7. **Click on the OK buttons in the Type options and Type specifications dialog boxes (or press Return or Enter twice).**

Now that you have the drop cap positioned correctly, you probably need to indent the beginning of the first two or three lines of the body copy to make room for the drop cap. To do this, you can use tabs (the use of the Indents/Tabs dialog box is covered fully in Chapter 7).

8. **Press ⌘+I or select Indents/Tabs on the Type menu to bring up the Indents/Tabs dialog box (the tab ruler will be automatically aligned with the left margin of your paragraph).**

You need to move the first tab stop on the ruler so that it can be used to position the first few lines of body copy to the right of the area used by the drop cap.
9. Drag the first tab stop (the arrow bent 90° to the left) to a position on the ruler that you can use to indent the first few lines of text, then click on the OK button in this dialog box.

Now all you need to do is to indent the first few lines of text to this new tab stop.

10. With the cursor (insertion pointer) positioned immediately in front of the second character (the one right after the drop cap), press the Tab key to indent the first line to the first tab stop, then place the cursor at the end of the first line and press Shift-Enter.

Pressing Shift-Enter inserts a new-line marker at the end of the line (if your first few lines end with carriage returns, you don't have to insert new-line markers at the end of the lines). Doing this allows you to indent the next line of text as it interrupts PageMaker's word wrap (you will learn more about all of this in the next chapter).

11. Move the cursor to the beginning of the second line of the paragraph, then press Tab to indent this line of text. If your drop cap extends to another line, you need to repeat the process of inserting a new-line marker at the end of this line and then inserting a tab at the beginning of the next line.

Kerning Superscripted Text

The last technique we will look at uses the superscript position and manual kerning to embed part of the word in an enlarged cap (as illustrated in Figure 4.25). This creates a rather dramatic effect that is often seen in logos and ads. Because this type effect embeds part of the word in an initial cap, it can only be used with words beginning with letters that are open on the right side such as C, T, or L (this effect really works best with the letter C).

The technique for creating this type effect is surprisingly easy in PageMaker.
1. Select the Text tool in layout view, click somewhere on the page or pasteboard, then type the text, including the initial cap and all of the text to be embedded in it.

Now you are ready to enlarge the initial letter.

2. Select the Size option on the Type menu, and increase the size of the selected letter so that it is at least three or four times the size of the rest of the text.

Next, you need to select the rest of the text. You will then superscript this text and kern it.

3. Select the rest of the text, then choose Type specs on the Type menu or press \( \text{⌘}+\text{T} \) to get into the Type specifications dialog box.

Next, you need to change the position.

4. Change the position for the selected text from Normal to Superscript by selecting the Superscript option on the pop-up menu.

Now, you need to modify the size and position of the superscripted text in relation to the initial letter. To do this, you need to modify the Super/subscript size and Superscript position settings in the Type options dialog box.

5. Click on the Options button in the Type specifications dialog box.
As with the drop cap example earlier, you want to make the super/subscript size 100% of the font size (you are using superscripting to boost up the selected text, not size it down).

6. Click on the **Super/subscript size** option and change its value to **100**.

Next, you need to adjust the superscript position. PageMaker expresses this value as a percentage of the point size that the text is to be shifted up from the baseline of the text. You will have to experiment with the **Superscript position** value until you have the text positioned correctly; this value varies with the font and type size. In the example in Figure 4.25, a value of **100%** for the **Superscript position** was required.

7. Click on the **Superscript position** option and enter the percentage that the baseline of the selected text should come up in relation to the baseline of the initial letter.

8. Click on the **OK** button on the **Type options and Type specifications** dialog boxes (or press Return or Enter twice).

The last step is to use manual kerning to move the superscripted text to the left so that it is embedded in the enlarged cap.

9. Click the I-Beam to position the cursor on the second character of text, then press `⌘`+Delete until the selected text is positioned where you want it in relation to the initial cap (you can press Option+Delete to kern this text in finer increments).

That's all there is to it! Although we used PageMaker's superscript position to place the selected text up in relation to the enlarged cap, we could just as well have used the subscript position to move the enlarged cap down in relation to the rest of the text, just as we did with the drop cap in the previous technique.
ESSENTIAL TECHNIQUES

To Kern Manually

1. Place the cursor (the insertion pointer) between the two letters you wish to kern, or select the characters with the I-Beam cursor.

2. To reduce the space between the letters in large increments, press ⌘+Delete. To reduce it in small increments, press Option+Delete.

3. To increase the space between the letters in large increments, press ⌘+Shift+Delete. To reduce it in small increments, press Option+Shift+Delete.

4. To remove all kerning between characters, select the text, then press ⌘+Option+K.

To Rotate Text

1. In layout view, select Edit story on the Edit menu (⌘+E), then type in the text to be rotated. You can select its font, type size, and type style using the Type menu in the Story Editor.

2. Click on the Close box in the Story Editor, then click on the Place button in the warning dialog box that appears.

3. Click the Text icon in the area of the page where you want the text to be or somewhere on the pasteboard.

4. With the text block still selected, choose the Rotate text option on the Element menu.

5. Click on the icon that represents the orientation you wish to use, then click on the OK button.
6. Drag the text block to its final position on the page, then click somewhere outside its bounding box to fix it.

To Compress or Expand Type

1. Select the text that you wish to expand or compress with the Text tool in layout view.

2. Choose the Set width command on the Type menu.

3. If you wish to compress the selected type, choose either the 70%, 80%, or 90% option.

4. If you wish to expand the selected type, choose either the 110%, 120%, or 130% option.

5. If you find that the predefined Set width options compress or expand your type too much, choose the Set width command on the Type menu, then choose the Other option and type in the percentage value between 1% and 250% (100% represents the normal character spacing).

6. Click on the OK button to return to layout view. To return the text to its normal spacing, select it with the Text tool, then press $&+Shift+X$.
TEXT PREPARATION AND PLACEMENT
This chapter explores the process of text preparation and placement in your publications. Whereas the text-editing capabilities of PageMaker's layout view are adequate for creating short titles and headlines for a publication, you will undoubtedly want to use a more powerful text editor to prepare the body copy of your piece. With PageMaker 4.0, you can use either the program's built-in Story Editor or a stand-alone word processor to prepare such text.

You should base the decision on whether to use PageMaker's Story Editor or a stand-alone word processor on your degree of familiarity with each as well as the desktop publishing procedures followed in your office. If you have to prepare your own copy, and you're already reasonably comfortable with one of the word processors such as Microsoft Word or MacWrite, there is no reason not to use them, as PageMaker recognizes and uses most of their formatting. On the other hand, since the new Story Editor offers most of the word processing features you need to prepare text—including paragraph formatting, search and replace, hyphenation, and spell checking—you really don't have to use a stand-alone word processor unless you want to.

However, if copy is prepared by a separate group in your office, you will probably find it to be easier on everyone concerned if text is prepared and edited outside of PageMaker, using the word processor upon which the company has standardized. If last-minute edits are ever required after the publication has been paged, you can use the built-in Story Editor to make them (and then export a copy of the final version in the word processor's format). In such cases, however, it is imperative that the people in charge of copyediting be aware of what word processing formatting is retained and which formatting is lost when the text is imported into PageMaker.

Once you've prepared your text (whether in PageMaker with the Story Editor or outside with a stand-alone word processor), you have to know how to place it in your publication. In the second part of this chapter, we look closely at all the methods available for placing text in your publications. But before we explore text placement in a publication, let's make sure that we're clear about all aspects of its preparation.

At the end of this chapter, we'll examine the more specialized work of setting tables for a publication. The formatting requirements for preparing
body copy for a publication are rather lax when compared with those of a typeset table. Fortunately, PageMaker offers two alternatives for setting tables so that their complex formatting is recognized and retained in your publication: you can use the Table Editor in Word 4.0 or the one included in PageMaker 4.0. If you use Word 4.0, we urge you to explore its excellent Table Editor. In this chapter, however, we cover only how to successfully import Word tables into PageMaker; we will reserve the how-to information for PageMaker's Table Editor.

PREPARING TEXT WITH STAND-ALONE WORD PROCESSORS

In order for PageMaker to read formatted documents that you have prepared with other word processors, a special import file called a *filter* must be available for that program’s file format. PageMaker 4.0 includes import filters for the following Macintosh programs:

- Acta Advantage 1.0
- MacWrite 1.0 through 5.0 and MacWrite II
- Microsoft Word 3.0 and 4.0
- Microsoft Works 1.0 and 2.0a
- WriteNow 1.0 and 2.0
- WordPerfect 1.0 through 1.04

In addition, PageMaker 4.0 also supplies filters that allow you to import document files prepared with IBM PC and PC-specific word processors
and text editors. For PageMaker to be able to recognize text files created on the PC, the files must use the correct file name extensions. The PC text file formats and their required file extensions are:

- WordPerfect 4.2 files with the .WP extension, or WordPerfect 5.0 files with the .WP5 extension
- XyWrite III Plus files with the .XY3 extension
- Text files saved in the Document Content Architecture (DCA) format with the .DCA extension
- Text files saved in the Microsoft Rich Text format (RTF) with the .RTF extension
- Text files saved in the ASCII format with the .TXT extension

To bring one of these PC text files to the Mac, you must use either a network product such as TOPS or AppleTalk, or a communications bridge such as MacLink or PC MacBridge (be sure to transfer the PC text file to the Mac in binary form). Or, if your Macintosh has one of the new Super (FDHD) drives and your PC is equipped with a 3½-inch drive, you can use it along with the Apple File Exchange utility to copy your PageMaker-compatible text files onto the Mac and translate them to the Macintosh file format.

Note that you should always remove any graphic images from the PC document files before you translate them. Also, if you use any nonstandard ASCII symbols in your document (including foreign-language and other special symbols, such as the trademark and section symbols), these will not translate correctly on the Mac (the Macintosh and IBM PC character sets are different). You will have to edit such characters once the text is placed in PageMaker.

If you use Microsoft Word 3.0, 4.0, or 5.0 on the PC, you can import your text files directly to PageMaker as long as they are saved in either the
ASCII, ASCII with line breaks, or RTF file format on the IBM PC. To import a text file saved in the normal Word format into PageMaker on the Mac, you need to open the file with Word 3.0 or 4.0 on the Mac, then save it in Macintosh Word format before you import it into PageMaker 4.0.

Import (and export) filters are automatically copied to your hard disk when you install PageMaker. They are placed in the Aldus Filters folder in the Aldus folder, which is located inside the System folder. If you need to conserve disk space, you can remove all of the filter files (import or export) that you don’t use. Before you place these filters in the Trash, be sure that you have them backed up on a floppy disk. That way, you can always reinstate any one of these unused filter files to the Aldus folder, should you ever have to place a text file that uses it.

Formatting Documents for PageMaker

When you import text files into PageMaker, the program retains some of the document’s formatting attributes and ignores others. Knowing which attributes will and will not be transferred can save you a great deal of time in preparing the text files for your publication.

PageMaker recognizes and preserves the following formatting and attributes added to word processed documents for which there are filters:

- Carriage returns: Use carriage returns only at the end of paragraphs or to force the end of a line in the document.
- Tabs: Use tabs to create first-line indents as well as to format tabular text into columns (do not use the word processor’s column feature to format tabular material).
- Indents: Use left and right indents to determine how far the text is indented from the left and right edges of the column in the PageMaker publication into which the text is flowed.
- Fonts: Fonts and type styles are retained unless a font is specified that is not currently on your Macintosh, in which case PageMaker will substitute its default font, Times.
PageMaker may not retain the following formatting and attributes added to word processed documents for which there are filters:

- Left and right margins: Margins are determined by the column width and placement of the text in the PageMaker publication.
- Page numbering: Page numbers should be added to the appropriate master page of the publication in PageMaker.
- Headers and footers: Running heads for the publication should be added to the appropriate master pages in PageMaker.
- Forced page breaks: In most cases, page breaks are determined entirely by the page layout used in PageMaker and the way you flow the text.

Because PageMaker doesn’t always retain page numbers, headers and footers, and manual page breaks that you enter in the word processed text, be aware that you may have to recreate such elements in the publication if your design calls for them. Use them in preparing the text only if it helps you in preparing and editing the document.

**Importing Documents with Style-Name Tags**

Some formatting will be lost as soon as you place your word processed text in your publication. Thus, you are better off taking the time to define the styles in PageMaker that add such formatting and then adding style-name tags to the document in your word processor. These tags indicate where these styles should be used. A style-name tag is created by taking the name of the PageMaker style that is to be used and enclosing it in a pair of angle brackets. For example, you would place the style-name tag `<First head>` at the beginning of a first-level heading to have the program format it with the specifications called for in a corresponding PageMaker style called `First head`.

To ensure that a style-name tag is not interpreted as normal paragraph text, the tag must be entered at the very beginning of the paragraph to which it applies, and you must remember to check the **Read tags** check box
in the Place document dialog box at the time you import the document into PageMaker. If you forget to check Read tags before you import the document, the program will not format the incoming text according to the styles named. Instead, it will use whatever formatting you assigned to the text in the word processor.

If, when reading tags, PageMaker finds that a paragraph of the imported document lacks a tag, the program assigns it the style of the preceding paragraph. If you have created a tag that has no corresponding style in the publication, the program will create a new style using the tag’s name. This new style will contain the type specifications used in the paragraph following the style-name tag.

When creating the copy in your word processor, tagging each paragraph as you enter it may seem tedious, but you will be amazed at how much time it can save when you place the text in your publication. Not only can it make paging a publication go faster, but, as you will see when we take up the subject of defining and using styles in Chapter 7, it can expedite the design process by making it easy to experiment with new formats even after all of the text has been placed.

Importing Word 4.0 Documents

Of all the formats used by Macintosh word processors, PageMaker is most compatible with the one used by Microsoft Word version 4.0. If you are using Word 4.0 to create your text files, you will find that PageMaker not only retains the basic formatting—as it does with all other word processors for which it has filters—but also allows more complex and specialized formatting, including:

- Table of contents entries in the document either from .c. paragraphs or from an outline.

- Index entries in the document.

- The “page break before paragraph” setting, imported as either As page break before or As column break before.
- Condensed/expanded character spacing, using either Set width, Track kerning, or Manual kerning.

- Styles defined and used in the Word document.

Importing Special Formats Used in Word

You can control the way PageMaker imports special formatting, such as tables of contents and index entries, or condensed and expanded character spacing, from Word 4.0 files. To do so, you may need to use the Microsoft Word 4.0 import filter dialog box (shown in Figure 5.1) when you are placing the Word file. To bring up this dialog box, you must select the Place option on the File menu in layout view, then hold the Shift key as you click on the OK button (after selecting the desired Word document in the list box and choosing the appropriate Place options).

![Microsoft Word 4.0 import filter dialog box](image)

Figure 5.1: The Microsoft Word 4.0 import filter dialog box

*Note*  
If your Word document contains graphic images, PageMaker will place each image after the line of text to which it is tied without attempting to flow the text around it. See Chapter 6 for information on placing graphics in a publication.
If you forget to hold down the Shift key when you click the OK button (or press the Enter or Return key), PageMaker will import the Word document using the default settings shown in the dialog box in Figure 5.1. These settings include importing table of contents entries from paragraphs marked with the .c. codes in the document rather than from headings in an outline, importing all index entries, converting condensed and expanded type in the document to a set width percentage rather than through the use of manual or track kerning, and retaining page breaks that are specified with the Page break before option in Word's Paragraph dialog box and placing them before the paragraph (as opposed to breaking before a column).

To have PageMaker ignore any of this formatting in the incoming Word document, you need to bring up the Microsoft Word 4.0 import filter dialog box and uncheck the appropriate check boxes. To change the way PageMaker imports table of contents or index entries, condensed and expanded type, or page breaks before paragraphs, you open this dialog box and click on the appropriate radio button. After making all necessary changes in this dialog box, you click on the OK button, and PageMaker will import the selected Word document.

Importing Word Style Sheets

The styles that you define and use in your Microsoft Word documents are automatically transferred to your PageMaker publication as long as the Retain format box in the Place document or Import document dialog box is checked when you import the Word document into PageMaker. If this check box is not selected at the time you place your Word document, the document's style sheet will not be brought into PageMaker, and the program will format the text of the Word document according to its default settings.

When you do import styles created in Word, their names are added to your PageMaker publication's Style palette (displayed on screen by pressing `⌘`+Y or by selecting Style palette on the Windows menu). To indicate that a particular style has been imported from a word processing document, PageMaker places an * (asterisk) after its name in the Style palette list. Note that if a style in the Word document has the same name as a
PageMaker style, the program ignores the incoming Word style and retains the settings of the original PageMaker style.

Figure 5.2 shows the PageMaker Style palette after placing a Word document in a new publication. In this example, three styles—First Head, Second Head, and Normal (indicated by the asterisks following their names)—were imported from Word. A fourth style in the original Word document called Body Text was not imported because its name conflicted with the PageMaker default style also called Body Text. Because PageMaker retained its own Body Text style, this name is not followed by an asterisk in the Style palette.

**Importing Tables Created with Word’s Table Editor**

In addition to the formatting outlined above, PageMaker will also recognize and import tables created in Word with that word processor’s Table
Editor. When you import such a table created in Word, you can import it as either text or a graphic. If you save the Word table as a PICT graphic file, you must import the table as a graphic into PageMaker. If you import it as a graphic, you can resize and crop the table but you will no longer be able to edit its text.

To import a Word 4.0 table as a graphic, you must use the following procedure:

1. **In Word 4.0**, turn off the Show Hidden Text and Show Table Gridlines options in the Preferences dialog box.

2. Next, select the entire table—don’t include any lines above or beneath the table, even if they are blank.

3. Then, press Command+Option+D to copy the table to the Clipboard as a PICT graphic.

4. Exit from Word, start PageMaker, open the publication, and go to the page that is to contain the imported Word table.

5. Select the Paste option (Command+V) on the Edit menu—if you wish to import the table as an inline graphic, choose the Text tool and click the insertion point at the appropriate place in the text before choosing the Paste option.

If you wish to retain the ability to edit the table, you must save it in Word 4.0 as a text-only file and then import it into PageMaker as text. A table imported as text loses its graphic elements such as border lines and shading. As a text file, the columns of the table are separated by tabs and the rows separated by paragraph returns. The left edge of each cell in a Word table becomes a left-aligned tab to which the text in the cell is aligned. Once the table is placed in your PageMaker publication, you may have to use its `Indents/tabs` command to realign the text (for more information on using tabs and indents in PageMaker, see Chapter 7).
To import a Word 4.0 table as a tab-delimited text file that can be edited in PageMaker, you must follow this procedure:

1. In Word 4.0, insert a new line immediately above the table you wish to use and type a capital T in this new line.

2. Next, select the T that you just typed, choose the Character command on the Format menu, and check the Hidden option in the Style dialog box.

3. Save the Word file, exit from Word 4.0, start PageMaker, open the publication, and go to the page that is to contain the imported Word table.

4. Select the Place command on the File menu (in layout view) or the Import command on the Story menu (in story view), then choose the Word file that contains the table, and click on the OK button.

Importing Text-Only Files

If PageMaker 4.0 does not supply an import filter for the word processor that you are using, you can always bring your document into PageMaker by saving it as a text-only file. When you choose a file saved in the text-only (or ASCII) format from the list box of the Place document or Import document dialog box, the program automatically opens the Smart ASCII import filter dialog box shown in Figure 5.3.

By default, PageMaker imports your text-only file into the publication as is. If necessary, you can use the options in the Smart ASCII import filter dialog box to modify how the text is imported. If the file places carriage returns at the end of each line of text, you can remove them by checking the At end of every line option. Likewise, you can have the program remove carriage returns entered at the end of each paragraph by checking the Between paragraphs button.
Tip

If you don’t know how many spaces are used to indent the first line of each paragraph, import the text file without using this option and verify the number in PageMaker. Then, use the Story Editor’s Change command to delete the spaces by replacing them with no character. Finally, create a style that indents the first line of each paragraph and apply it to the text.

If you check either the At end of every line or Between paragraphs option, the But keep tables, lists and indents as is option becomes available. If you check this option, PageMaker will not remove carriage returns from lines that begin with spaces or tabs or that contain tabs within them.

If you have used spaces to indent the first line of each paragraph in your text-only file, you can have PageMaker replace the spaces with tabs by checking the Replace ___ or more spaces with a tab option and then entering the appropriate number of consecutive spaces that should be converted into a tab. Be sure that the number you enter will not result in PageMaker’s inserting tabs anywhere in the text except at the beginning of lines.

The last option, Monospace, import as Courier, converts the text of the incoming text-only file to the Courier font. As this font is one of the few Macintosh fonts that is monospaced, checking this option will result in uniform character spacing. Although you can align text set in such a font without using tabs, as your PageMaker reference suggests, we recommend using indents and tabs to align text. That way, you can still
experiment with setting your text in proportionally spaced fonts without adversely affecting its alignment.

**Exporting Text**

You can save the text of your publication in document files that you can edit in your word processor. Provided that PageMaker provides an export filter file for your word processor, you will find that the document retains most of the formatting that you assign with the program. If PageMaker does not provide an export filter for the word processor you use, you can save the text in a text-only document.

Currently, PageMaker provides export filters for the following Macintosh and IBM PC word processing file formats:

- Text only (ASCII)
- DCA (Document Content Architecture supported by IBM programs such as DisplayWrite 5)
- MacWrite II
- Microsoft Word 3.0/4.0
- Rich Text Format (RTF supported by Microsoft programs)
- WriteNow
- XyWrite III Plus

To export text in one of these file formats, you first need to select the text. To export just part of a story, highlight the text with the Text tool either in the layout or story view, then select the Export option on the File menu. If you want to export the text of an entire story, click somewhere on the story in layout view, then switch to story view (Edit Story on the Edit menu or $+$E) before selecting the Export option.

When you select the Export option, PageMaker displays the Export dialog box, shown in Figure 5.4. Near the top of the Export dialog box, you
will see a list box displaying the name of the folder in which your exported
document will be saved. To save your document in a different folder, click
on the folder name at the top and select the appropriate folder from the
pop-up menu. To save the document on a different drive, click on the Drive
button, then select the correct folder.

If you originally imported the text or story you selected from a word
processing document, PageMaker will display the original file name
beneath the scroll box showing the current folder. If you created the text
in PageMaker, this area will be left blank. To enter a new document name,
make sure that the blinking cursor is still on this line and then simply start
typing. To edit an existing document name, make sure that the name is
selected before you attempt to edit it.

By default, PageMaker will save your text in a text-only document (Text
Only is automatically selected in the list box beneath File format). To select
a different format, simply click on the appropriate format name (you may
have to scroll the list to see the file format you wish to use).
If you selected only part of the text (either in the layout or story view), the **Selected text only** radio button will automatically be selected in the **Export** dialog box. If you change your mind and wish to export all of the text in the story, click the **Entire story** button before saving your document. If you ever change your mind and find that you really do want to save just the selected text, click the **Selected text only** button before making your copy (if no text is selected before you open the **Export** dialog box, the **Selected text only** radio button remains ghosted).

If the export file format you selected supports style sheets, all the styles that you defined for the text in PageMaker will automatically be transferred to the new document (note, however, that some of the formatting called for in particular styles may be lost upon translation to the word processor’s file format). If your word processor doesn’t support styles, you can check the **Export tags** check box. PageMaker will then insert style-name tags at the beginning of each paragraph in which each style was applied, and save these tags as part of the word processing file. That way, you can retain the style information and have PageMaker apply this formatting to the text should you later import the text into a publication. Exporting the text with the style-name tags also gives you an easy way to document the use of styles in the publication, which can be useful even if you never again import the text into PageMaker.

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**PREPARING TEXT WITH THE STORY EDITOR**

As we indicated at the start of this chapter, you don’t even have to own a word processor or text editor to be able to prepare text for your publications, thanks to PageMaker’s new Story Editor. If you did the exercises in Chapters 2 and 3, you are already somewhat familiar with the use of PageMaker’s built-in word processor.

To recap a bit, the Story Editor provides you with text-editing functions with which you can easily create the copy for your publications or edit the
Tip

To change the font and the size of the type displayed in story view to something other than 12-point Times, select the Preferences option on the Edit menu and select the desired size and font beneath Story view.

To change the font and the size of the type displayed in story view to something other than 12-point Times, select the Preferences option on the Edit menu and select the desired size and font beneath Story view.

Editing in story view is faster than in layout view, as PageMaker displays all of the text in a standard font and text size without showing any special page layout formatting or graphic images placed on the page. Also contributing to faster editing is the fact that PageMaker grays out all story text that is still visible on the page beneath the story window. That way, the program doesn’t have to take the time to reflow the text according to your editing changes until you return to layout view. In Figure 5.5, you can see this effect. Here, you see a story in the Story Editor whose window overlaps part of the area on the page showing where the story has been placed. Notice that you can no longer see the type in this area of the page—it will remain dimmed until you return to layout view.

Figure 5.5: Story view with story window and dimmed page text
Tip

To select all of the text in a particular paragraph in the Story Editor, simply click on its style name in the sidebar.

In story view, you see only paragraphs of text in a separate window that overlaps the current page. By default, PageMaker lists the name of the style assigned to that paragraph in the sidebar on the left side of this window. If no style is used, the program simply displays a dot at the beginning of the paragraph in this area. If you don’t need to see the style names and want to maximize the size of the story window for editing, you can suppress the display of the sidebar by selecting Display style names on the Options menu to uncheck it.

In addition to style names, the Story Editor displays place markers in the paragraphs of text for three elements: inline graphics (that is, graphics that are attached to the paragraph in which they are placed and flow with them—see Chapter 6), entries marked for the index (see Chapter 8), and automatic page numbers inserted into the text (see Chapter 7). Figure 5.6 shows you a section of text in the Story Editor that contains examples of all three place markers. The markers in the first and second lines are inline...
graphics markers (the first is a keyboard graphic imported into the file; the second is the cloverleaf symbol created with Chicago, a bitmapped font), the diamond-shaped marker in the middle of the last line is an index entry marker (adding ⌘+O to the book's index), and the cross-hatched marker at the end of the last line is a page number marker (this page number will be updated automatically, should the text of this note move to another page).

In addition to these place markers, you can also see paragraph markers (indicating the use of carriage returns) and tab markers (shown by right arrows) by selecting Display ¶ on the Options menu. Displaying tabs and carriage returns in a document can be helpful in editing text in story view, as it enables you to see right away whether you have separated lines with carriage returns and have indented text with a uniform number of tabs.

In addition to showing the location of tabs and carriage returns when Display ¶ is selected, PageMaker also displays spaces between words as centered dots. This allows you to tell at a glance if you have entered too many spaces between words. Figure 5.7 shows you a story window where the Display ¶ option is selected but Display style names is not. Notice that the Story Editor shows each space as a dot between words. It shows paragraph symbols (¶) at the end of each line that was terminated with a carriage return (entered by pressing the Return key). Also, notice that the tabs following the numbered items are shown by right arrows.

Working with Stories

PageMaker considers a story to be all text that is placed as a single unit. As you will see later in this chapter, where we discuss placing text in a publication, a story can be broken up into several text blocks around which you can place graphics. Even in such cases, when you select any of its text and then enter story view, all of its text is accessible for editing.

To create a new story in the Story Editor, you simply enter story view (⌘+E or Edit story on the Edit menu) when no text block on the page has been selected. PageMaker will open a new story called Untitled followed by a number representing the order in which it was opened—the first new story becomes Untitled:1, the second Untitled:2, and so on. Once a story is
opened, you can begin entering your text just as you would in any Macintosh word processor.

**Selecting Stories for Editing**

To edit an existing story that has already been placed in your publication, you click somewhere on the text to select it (you will see the window-shade handles at the top and bottom), then enter story view. PageMaker will place the cursor at the beginning of the story (regardless of where you were in the story when you selected it). If you wish to locate the cursor at a particular place in the story, you must switch to the Text tool in layout view and click at the place in the text with the I-Beam cursor, then enter story view. The Story Editor will open the story and locate the cursor at the place where you clicked with the Text tool in layout view.

Once you open a new or existing story, you can always return to layout view at any time without first having to close the window in story view.
The fastest way to do this is to simply click the Pointer somewhere on the page. PageMaker will then bring the current page (or pages, if your publication uses facing pages) to the front, hiding all open story windows.

A second method for switching from an active story window to the current page of the publication is to select the publication on the Windows menu. When you display the Windows menu options, you will see the name of the publication followed by the titles of all open stories at the bottom of the menu. Select the name of the publication (it will match the name shown in the Title bar of the publication window) by dragging to it. When you release the mouse button, PageMaker will place the publication window in front, hiding all story windows.

To return to editing a particular story once you've finished working in layout view, you simply return to the Windows menu and select the title of the story you wish to work on.

Closing and Placing Stories

When you finish making changes to a story that you've already placed in the publication, you simply click on the Close box in the upper left corner of the window to have PageMaker update the text in layout view and reflow the text as required. If you click on the Close box of a new story, PageMaker will sound the alert (usually a simple beep) and then display the warning box shown in Figure 5.8. To place the new story in the publication, click on the Place button. To abandon the story (meaning that you won't be able to retrieve it again), select the Discard button. To cancel the action of closing the story window, click on the Cancel button.

PageMaker offers an alternate method for placing a new story in your publication—you simply select the Place option on the File menu (or press ⌘+D). The program will then close the story window and load the story in preparation for placing it on the page. When editing a story that's already been placed in the publication, the Place option becomes Replace on the File menu. You can use this option to close the story window and update the story in layout view, instead of clicking on the Close box.
Importing Stories from Other Publications

As with previous versions of PageMaker, version 4.0 does not allow you to open more than one document window, meaning that you can only have one publication in memory at a time. The program does, however, provide the means for bringing stories from other PageMaker 4.0 publications into the publication you’re working on. You can copy a story either into the story that you are editing or a new story that you’re creating in story view, or place it directly into your publication using the Place command in layout view.

To import a story from another PageMaker publication, you select the Place command on the File menu (or the Import command on the Story menu if you’re in story view), then double-click on the name of the publication or select it and click on the OK button of the Place document dialog box. When you do, the program will display a PageMaker 4.0 Story Importer
dialog box similar to the one shown in Figure 5.9. This dialog box shows the first 30 characters of each story in the selected publication. To import a particular story, click on its name to select it. To select more than one story for importing, hold down the Shift key as you click on the document names. To select all of the stories for importing, click on the Select all button or press \( \text{Shift} + A \).

By default, PageMaker only lists stories over 20 characters long in the PageMaker 4.0 Story Importer dialog box. This eliminates shorter stories such as publication headings and titles. If you wish, you can include shorter stories such as these or restrict the listing to only longer stories by typing a new number at the bottom of the dialog box. To see all of the stories in a publication, enter 0 in this area. After you enter a new value for listing stories, the Relist button in the lower right corner becomes active. To have the program list all stories that meet your new requirements, click on the Relist button or press Return or Enter.

![Figure 5.9: The PageMaker 4.0 Story Importer dialog box](image)
In the **PageMaker 4.0 Story Importer** dialog box, you see only the first 30 characters of a story. If 30 characters are not enough to identify whether you want to use the story, you can see all of its text in its own story window by selecting the story and clicking on the **View** button. PageMaker will then display the text in the correct font and text style. Figure 5.10 shows you an example of viewing a story with the **View** option. Notice in this figure that PageMaker shows the text of the selected story not only in the correct font but also the right text size and style.

When you are finished viewing the contents of a story, click on its Close box to return to the **PageMaker 4.0 Story Importer** dialog box. When you have selected all of the stories you want to import into the current PageMaker publication, click on the **OK** button in the **PageMaker 4.0 Story Importer** dialog box. If you used the **Place** option on the **File** menu in layout view to import your story, PageMaker will load the Pointer with the text in preparation...
for placing it in the publication (see "Placing Text in a Publication," later
in this chapter). If you used the Import option on the Story menu in story
view to import your story, PageMaker will open a new story window and
enter the text in this window. Then, to place the imported text in the
publication, you have to select the Place command on the File menu or click
on the Close box and the Place button.

**Editing Story Text**

Whether you are creating new copy for a publication or editing text from
a word processed document or another PageMaker publication, several
editing techniques are available for moving the cursor through the story
and for selecting text. Table 5.1 summarizes the techniques for moving the
cursor (insertion point). Table 5.2 summarizes the techniques for selecting
various amounts of text. Note that you can select text using the cursor
movements shown in Table 5.1 simply by holding the Shift key as you
perform the cursor movement.

The cursor movements and selection techniques recapped in these
tables (with the exception of selecting a paragraph by clicking on the style
name in the sidebar) can be used in either story or layout view. When using
them to edit text in layout view, you first need to select the Text tool
(Shift+F4 shortcut with the extended keyboard) and click the I-Beam
cursor to position the insertion point.

**Modifying Type Specifications**

The options on the Type menu are identical in story and layout views,
except that Indents/tabs (discussed in Chapter 7) and Hyphenation (discussed
in Chapter 4) are available only when you are in layout view.

To enhance the text of your stories, you can individually use the Font, Size,
Leading, Set width, Track, and Type style options or, if you wish to change
several settings at one time, select the Type specs option (⌘+T). Figure 5.11
shows the Type specifications dialog box that appears when you select this
option. Note that you can select the font, type size, leading, set width
percentage, positioning, case, tracking, and type styles from this dia-
log box.
Table 5.1: Moving the Cursor in a Story

<table>
<thead>
<tr>
<th>PRESS:</th>
<th>TO MOVE CURSOR (INSERTION POINT):</th>
</tr>
</thead>
<tbody>
<tr>
<td>7 (on keypad)</td>
<td>To beginning of line</td>
</tr>
<tr>
<td>1 (on keypad)</td>
<td>To end of line</td>
</tr>
<tr>
<td>♫ +7 (on keypad)</td>
<td>To beginning of sentence</td>
</tr>
<tr>
<td>♫ +1 (on keypad)</td>
<td>To end of sentence</td>
</tr>
<tr>
<td>← or 4 (on keypad)</td>
<td>Left one character</td>
</tr>
<tr>
<td>→ or 6 (on keypad)</td>
<td>Right one character</td>
</tr>
<tr>
<td>↑ or 8 (on keypad)</td>
<td>Up one line</td>
</tr>
<tr>
<td>↓ or 2 (on keypad)</td>
<td>Down one line</td>
</tr>
<tr>
<td>♫ +8 (on keypad)</td>
<td>Up one paragraph</td>
</tr>
<tr>
<td>♫ +2 (on keypad)</td>
<td>Down next paragraph</td>
</tr>
<tr>
<td>Page Up or 9 (on keypad)</td>
<td>Up one screen</td>
</tr>
<tr>
<td>Page Down or 3 (on keypad)</td>
<td>Down one screen</td>
</tr>
<tr>
<td>Home or ♫ +9 (on keypad)</td>
<td>To beginning of story</td>
</tr>
<tr>
<td>End or ♫ +3 (on keypad)</td>
<td>To end of story</td>
</tr>
</tbody>
</table>

Table 5.2: Selecting Text in a Story

<table>
<thead>
<tr>
<th>TO SELECT:</th>
<th>CHOOSE TEXT TOOL &amp; DO THIS WITH MOUSE:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Word</td>
<td>Double-click</td>
</tr>
<tr>
<td>Paragraph</td>
<td>Triple-click or click on style name in story window sidebar</td>
</tr>
<tr>
<td>Range of text</td>
<td>Drag to highlight text or click at the beginning of text, hold down Shift key, click at the end of text</td>
</tr>
<tr>
<td>Entire story</td>
<td>Click anywhere in story, then choose Select all on Edit menu or press ♫ +A</td>
</tr>
</tbody>
</table>
Warning

Selecting Normal (Option+Shift+spacebar) will not return text that you've made All caps (Option+Shift+K) or Small caps (Option+Shift+H) to uppercase and lowercase. To do this, you must select Type specs and select Normal on the Case pop-up menu.

PageMaker also provides several keyboard shortcuts for selecting common type styles such as bold and italics, as well as changing the case (to all caps, small caps, or back to normal). Table 5.3 summarizes these shortcuts. Note that if you're applying a type style to the text as you are entering it, you choose the type styles with a keyboard shortcut, type the text to be enhanced, and then remember to choose the keyboard shortcut again or the Normal type style to turn off the effect.

Finding Text in a Story

With the advent of PageMaker's Story Editor come new search and search and replace capabilities. You can use the search feature to locate specific text, special characters, or text attributes such as font or type styles. To use this feature to locate text in a story, get into the Story Editor, then select the
Table 5.3: Keyboard Shortcuts for Sizing and Enhancing Type

<table>
<thead>
<tr>
<th>ATTRIBUTE OR SIZE</th>
<th>KEY COMBINATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bold</td>
<td>⌘ + Shift + B</td>
</tr>
<tr>
<td>Italic</td>
<td>⌘ + Shift + I</td>
</tr>
<tr>
<td>Outline</td>
<td>⌘ + Shift + D</td>
</tr>
<tr>
<td>Shadow</td>
<td>⌘ + Shift + W</td>
</tr>
<tr>
<td>Underline</td>
<td>⌘ + Shift + U</td>
</tr>
<tr>
<td>Strikethru</td>
<td>⌘ + Shift + /</td>
</tr>
<tr>
<td>Superscript</td>
<td>⌘ + Shift + plus (+)</td>
</tr>
<tr>
<td>Subscript</td>
<td>⌘ + Shift + minus (-)</td>
</tr>
<tr>
<td>All caps</td>
<td>⌘ + Shift + K</td>
</tr>
<tr>
<td>Small caps</td>
<td>⌘ + Shift + H</td>
</tr>
<tr>
<td>Normal</td>
<td>⌘ + Shift + spacebar</td>
</tr>
<tr>
<td>Next smaller standard type size</td>
<td>⌘ + Shift + comma (,)</td>
</tr>
<tr>
<td>Next larger standard type size</td>
<td>⌘ + Shift + period (.)</td>
</tr>
<tr>
<td>One point size smaller</td>
<td>⌘ + Option + Shift + comma (,)</td>
</tr>
<tr>
<td>One point size larger</td>
<td>⌘ + Option + Shift + period (.)</td>
</tr>
</tbody>
</table>

Find option on the Edit menu or press ⌘ + 8. When you do, PageMaker will display the Find dialog box shown in Figure 5.12.

If you want to locate only text, just begin typing in the word or phrase to search for. If you want PageMaker to match the case as you’ve typed it, be sure to click on the Match case check box. If you want to restrict the search to complete words so that PageMaker ignores any occurrences of the characters you’ve entered in other words (such as she in shelf), be sure to click on the Whole word check box.

If text is selected when you select the Find command, PageMaker will automatically choose the Selected text radio button, otherwise the Current
You can use the Attributes dialog box without entering any search text in the Find dialog box to have the program locate occurrences of particular attributes, including fonts, type sizes, type styles, or paragraph styles.

Note

You can use the Attributes dialog box without entering any search text in the Find dialog box to have the program locate occurrences of particular attributes, including fonts, type sizes, type styles, or paragraph styles.

If your Macintosh isn't already turned on, now is the time to do so. From now on, we will be working directly with the PageMaker program rather than talking about it can be used. If you aren't at your Macintosh as you read this chapter, you will have to follow along in the text as best you can, referring to the accompanying figures. You should, however, go back over this information and perform the exercises contained here as.

Figure 5.12: The Find dialog box

story button will be selected. If you wish to have all the stories in the publication searched for the text that you have entered, click on the All stories button.

If you want to restrict the search to just the search text that has been entered in a particular font, type size, type style, or paragraph style (that is, a style applied to the paragraph in which the search text occurs), you need to click the Attributes button before beginning the search. Doing this brings up the Attributes dialog box shown in Figure 5.13.

As you can see in this figure, the Attributes box contains four pop-up menus: Para style (for paragraph style), Font, Size, and Type style. By default, all four of these attributes are set to Any. If you wish to restrict the search to a particular attribute such as a specific type size, you need to click on the pop-up menu in question and choose the new setting from among those listed, as shown in Figure 5.13. After selecting the desired attributes
The quickest way to locate a subsequent occurrence of search text in a story is to press the Return or Enter key to select the Find next option.

for the search in this manner, click on the OK button to return to the Find dialog box.

After selecting all of your search options, click on the Find button to have PageMaker locate the first occurrence of the search text. The program will search from the cursor’s location forward in the text of the story. When a match exists, PageMaker will stop at the occurrence and highlight it in the story window. As soon as the program locates the first occurrence, the Find button changes to Find next in the Find dialog box. If you wish to have PageMaker locate subsequent occurrences of the search text in the story, you click on this button.

When you are searching the entire story, PageMaker will search from the current location of the cursor to the end of the story. If no occurrence of the search text has been located, the program will then display a dialog box that asks if you want to continue the search from the beginning of the
story. Click on the Yes button to have PageMaker search from the beginning of the story to the current position of the cursor. If PageMaker doesn't locate any occurrence of your search text, the program will sound the warning and display a **Search complete** dialog box (click the OK button to return to the **Find** dialog box). When you're finished searching the story, click on the Close box in the **Find** dialog box to return to the Story Editor.

In addition to locating text, text with attributes, or attributes only in a story, the Find command can locate the placement of special characters such as tabs, carriage returns, em spaces, or en dashes. Table 5.4 shows you how to enter the search text to locate the occurrence of such special characters in the story. For example, to locate the next tab in the current story, you would enter `^t` after the **Find what** prompt before clicking the **Find** button.

When entering search text, you can use `^?` as a wildcard character that stands for any single character (be sure to enter the caret—Shift+6—before the question mark). For example, if you enter

```
y^??
```

as the search text, PageMaker will locate words such as *you*, *your*, *yes*, and *yesterday* in the story (assuming that the **Whole word** option is left unchecked). Note that you must enter `^?` for each unspecified character in the search text (PageMaker provides no global wildcard character).

### Replacing Text in a Story

To have PageMaker locate and replace text, you select the **Change** command (⌘+9) on the **Edit** menu. This brings up a **Change** dialog box similar to the one shown in Figure 5.14. Enter the text you want to replace after the **Find what** prompt and the text you want to replace it with after the **Change to** prompt.

As when searching for text with the **Find** command, you can restrict the search to complete words (with the **Whole word** option) or so that it matches in case (with the **Match case** option). You can also confine the search to the selected story (with the **Current story** option) or extend it to include all stories in the publication (with the **All stories** option).
### Table 5.4: Finding Special Characters with the Find or Change Command

<table>
<thead>
<tr>
<th>ENTER:</th>
<th>TO LOCATE:</th>
</tr>
</thead>
<tbody>
<tr>
<td>^p</td>
<td>Carriage return at end of paragraph (Return)</td>
</tr>
<tr>
<td>^n</td>
<td>End-of-line marker (Shift+Return)</td>
</tr>
<tr>
<td>^t</td>
<td>Tab</td>
</tr>
<tr>
<td>^w</td>
<td>Any space or tab</td>
</tr>
<tr>
<td>^s</td>
<td>Nonbreaking space</td>
</tr>
<tr>
<td>^&lt;</td>
<td>Thin space</td>
</tr>
<tr>
<td>^&gt;</td>
<td>En space</td>
</tr>
<tr>
<td>^m</td>
<td>Em space</td>
</tr>
<tr>
<td>^=</td>
<td>En dash (–)</td>
</tr>
<tr>
<td>^−</td>
<td>Em dash (—)</td>
</tr>
<tr>
<td>^−</td>
<td>Optional hyphen (Option+hyphen)</td>
</tr>
<tr>
<td>^~</td>
<td>Nonbreaking hyphen (hyphen alone)</td>
</tr>
<tr>
<td>^c</td>
<td>Program-generated hyphen</td>
</tr>
<tr>
<td>^\</td>
<td>Caret</td>
</tr>
<tr>
<td>^?</td>
<td>Unspecified (wildcard) character</td>
</tr>
<tr>
<td>?</td>
<td>Question mark</td>
</tr>
<tr>
<td>Option+G</td>
<td>Copyright symbol (©)</td>
</tr>
<tr>
<td>Option+2</td>
<td>Trademark symbol (™)</td>
</tr>
<tr>
<td>Option+R</td>
<td>Registered trademark symbol (®)</td>
</tr>
</tbody>
</table>

If you wish to specify attributes to locate in the search text or attributes to change to in the change text, click the Attributes button. Figure 5.15 shows you the Attributes dialog box available from the Change dialog box. Notice that this dialog box contains pop-up menus that allow you to specify not
Tip

Use the **Find** and **Change** options in the **Attributes** dialog box along with the **Change all** option in the **Change** dialog box to replace all occurrences of a particular attribute with another throughout an entire story (check the **All stories** check box to change it throughout the entire publication).

only which attributes to search for in the text, but also new attributes that PageMaker should apply to it.

The **Find** and **Change** options on the **Attributes** dialog box make the **Change** command in PageMaker versatile. It means that you can use it to change a particular font, type size, type style, or paragraph style throughout a story. For example, you could use it to change all 12-point Times Italic text in a story to 14-point Helvetica Bold by selecting Times as the **Font**, 12 as the **Size**, and Italic as the **Type style** under **Find**, and selecting Helvetica as the **Font**, 14 as the **Size**, and Bold as the **Type style** under **Change** in the **Attributes** dialog box.

After you have specified the search and replace text and attributes and selected the appropriate search options, click on the **Find** button (or press Return) in the **Change** dialog box to begin the search. When PageMaker locates the first occurrence of the search text (or attributes) in the story, the **Find** button changes to **Find next**, and the **Change**, **Change & find**, and **Change all** buttons become active. Click the **Change** button to replace the text
(or attribute) that PageMaker has located (and highlighted). Click the **Change & find** button to replace the current occurrence and look for the next. Or, click **Change all** to have the program replace all remaining occurrences in the story without requiring your approval.

Note that you can click the **Change all** button instead of the **Find** button at the outset of a search and replace operation to perform a global search and replace throughout a story. Before using this option, however, you should make sure that you have entered your search and replace text (or attributes) exactly as you intended. Otherwise, you could end up with unwelcome replacements throughout your story or publication.

**Spell-Checking a Story**

PageMaker 4.0 now supports spell-checking in the Story Editor. You can use this feature to ensure that the stories you create with the Story Editor or import from word processed documents are free from typographical
errors. To use the spelling checker, you need to select the **Spelling** option on the *Edit* menu (⌘+L) in the Story Editor. When you do, a **Spelling** dialog box like the one shown in Figure 5.16 appears on the screen.

As with the **Find** and **Change** commands, when using the **Spelling** command, you can indicate whether PageMaker is to search for misspellings in the current story only or all stories by clicking on the appropriate radio button at the bottom of the dialog box. If a range of text is highlighted when you choose the **Spelling** command, the **Selected text** radio button will automatically be selected. If this is not the case, the **Selected text** option is ghosted and you can only choose between the **Current story** and **All stories** options.

To begin spell-checking, you click on the **Start** button (or press Return or Enter). PageMaker will then check the words in the story from the cursor position on, matching them against the words in its spelling and hyphenation dictionary. When the program locates a word that isn't in the dictionary, it will highlight it in the story and display it after the **Change to**
prompt along with potential alternatives to the unknown word in the scroll box below. To replace the unknown word with one of the words in the dictionary, click on the word to place it in the Change to box, and then click the Replace button (or press Return or Enter) to insert it in the story. If none of the words from the dictionary are correct replacements, you can edit the unknown word in the Change to box and then click the Replace button.

**Adding Words to the Dictionary**

If the unknown word flagged by PageMaker is spelled correctly, you can either use the Add button to add it to a user dictionary or the Ignore button to continue the spell-checking of your story. If you click the Add button, PageMaker will display an **Add word to user dictionary** dialog box similar to the one shown in Figure 5.17.

![Figure 5.17: The Add word to user dictionary dialog box](image)
In the Add Word to user dictionary dialog box, PageMaker will attempt to hyphenate the word that you want to add to the dictionary. Hyphenation breaks are displayed with ~ (tildes). The program ranks hyphenation choices by entering between one and three tildes between syllables: one for the highest priority, two for moderate priority, and three for the lowest priority. If you wish to reassign the priority given to the hyphenation breaks or change where breaks occur, edit the number and position of tildes in the word. If you want to prevent PageMaker from ever hyphenating the word you are adding to the dictionary, remove all tildes between syllables and enter a single tilde at the beginning of the word, as in ~epode

You can add the word to a user dictionary associated with any dictionary that is installed for PageMaker (see the next section for more information on obtaining additional dictionaries). By default, PageMaker adds the word to the user dictionary associated with the US English dictionary that is installed automatically as part of the PageMaker installation process. If you have installed other dictionaries, you can add your word to one of their user dictionaries by clicking on the Dictionary option and then selecting the name of the dictionary to use from the pop-up menu.

The Add word to user dictionary dialog box contains two options indicating what case should be used when adding the word to the selected dictionary. By default, the Exactly as typed radio button is selected. If you wish to have PageMaker add the word to the dictionary in all lowercase letters (assuming that it hasn’t been entered that way), you need to click on the As all lowercase button. After selecting the desired options, you add the word to the dictionary by clicking on the OK button (or pressing Return or Enter).

To remove a word that you’ve entered in the user dictionary (you can’t remove words entered in the main dictionary), you type the word in the Word box and click the Remove button.

Purchasing Additional Dictionaries

Aldus Corporation offers several specialized dictionaries that you can purchase separately and use with PageMaker’s spelling checker. These
dictionary sets include:

- American English: American English technical dictionary with Legal Supplement (28,000 legal, accounting, financial, and medical terms related to accident, malpractice, and insurance cases) and Medical Supplement (35,000 medical terms and abbreviations used in prescriptions based on Webster's *Medical Desk Dictionary*)

- British English: British English dictionary plus Legal Supplement and Medical Supplement (see above for details)

- Central European: French, Italian, German, and Dutch dictionaries

- Scandinavian: Danish, Norwegian, and Swedish dictionaries

- Spanish & Portuguese: Spanish, European Portuguese, and Brazilian Portuguese dictionaries

They are all available directly from Aldus Corporation. As with the built-in spelling dictionary, these supplemental dictionaries will not only check the spelling of special or foreign terms but will also hyphenate them appropriately.

To use one of these supplemental dictionaries, you must install them on the hard disk that contains your PageMaker 4.0 files. PageMaker will support up to ten installed dictionaries, although using more than one spelling and hyphenation dictionary in a single publication will slow down the time it takes PageMaker to spell-check your stories.

To change dictionaries, you need to select the **Paragraph** option on the **Type** menu (or press $\text{Alt}+M$). This brings up the **Paragraph specifications** dialog box. Clicking on the current **Dictionary** selection in this dialog box causes PageMaker to display a pop-up menu of supplemental dictionaries, as shown in Figure 5.18. Only the dictionaries that you have installed will be listed in bold (unavailable choices will be ghosted). To select a new spelling and hyphenation dictionary to use, simply drag to the dictionary’s name in this pop-up menu to select it, then select the **OK** option.
PLACING TEXT IN A PUBLICATION

To place text from a word processed document into a PageMaker publication for which the program supplies an import filter, you need to use the **Place** option (⌘ + D) on the **File** menu in layout view. To bring text from a word-processed document into the Story Editor, you choose the **Import** option from the **Story** menu in story view.

When you select the **Place** command in layout view, PageMaker displays a **Place document** dialog box similar to the one shown in Figure 5.19 (when you choose the **Import** command in story view, the program displays an **Import to Story Editor** dialog box with the same options). You use the options in this dialog box to select the name of the document to be
Text Preparation and Placement

Note

In the list box, if you select a folder or a file whose format is not supported by PageMaker (that is, for which there is no filter), the program ghosts all three Place options.

Figure 5.19: The Place document dialog box

brought into your publication and specify how the document should be placed.

In Figure 5.19, you see three options beneath Place:

- **As new story**: Use this option when the document that you’ve selected is to be placed as a new story in the publication (this option is selected by default).

- **Replacing entire story**: Use this option to replace the story that is currently selected with the document chosen in the list box.

- **Inserting text**: Use this option to add the text of the document chosen in the list box to the currently selected story (the text will be added at the present position of the cursor or insertion point).
If you select a portion of text in a publication before you choose the Place option on the File menu, the Inserting text option changes to:

- **Replacing selected text:** Use this option to replace just the text that is currently selected with the document chosen in the list box.

At the bottom of the Place document dialog box, you see three check box options, the first two of which are checked by default:

- **Retain format:** When checked, PageMaker retains the formatting used in the original word processing document. Uncheck this option if you wish to use the program's default format settings.

- **Convert quotes:** When checked, the program converts paired double and single quotation marks and apostrophes used in contractions and possessives into open and closed quotation marks, as shown in Figure 5.20. Uncheck this option if you don't want to use the typeset-style quotation marks and apostrophes.

- **Read tags:** When checked, PageMaker recognizes the style-name tags used in the document and formats text according to the corresponding PageMaker styles (see the following section for details on style-name tags). Be sure to check this option if you have entered style-name tags in your document with your word processor.

### Table: Results of Using Convert Quotes Option

<table>
<thead>
<tr>
<th>As entered in word processed document:</th>
<th>As placed in PageMaker publication:</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;My father is deces'd! Come, Gaveston, And share the kingdom with thy dearest friend.&quot;</td>
<td>&quot;My father is deces'd! Come, Gaveston, And share the kingdom with thy dearest friend.&quot;</td>
</tr>
</tbody>
</table>

Figure 5.20: Results of using the Convert quotes option when placing text
After you select the appropriate import options in the Place document dialog box, click the OK button (or press the Return or Enter key). The program then displays a message box indicating the progress of the document’s importation into PageMaker. As soon as all characters of the document text are imported, the Pointer will change to one of the Text icons (see next section), indicating that the document is fully loaded and is ready to flow in the publication. If you decide that you no longer want to place the document in the publication and PageMaker is still loading its text, click the Cancel button in the Importing message box with the Wristwatch icon. If you decide that you don’t want to place the text after all text has been imported, click the Text icon on the Pointer in the Toolbox palette to abandon the operation.

**Flowing Text**

PageMaker offers three methods of flowing text in a publication:

- **Manual text flow:** This method stops at the bottom of each column on the page. To continue text flow to subsequent columns on the same or following page, you must load the Pointer again, then click the text icon at the beginning of the new section.

- **Semiautomatic text flow:** This method stops at the bottom of each column, too. However, unlike the manual method, with semiautomatic the Text icon remains loaded, ready to place text at the beginning of the next section. To change from the manual to the semiautomatic method, hold the Shift key before you click the mouse. This will change the Pointer to the Semiautomatic text icon shown to the left.

- **Automatic text flow:** This method continues flowing text until all of it is placed, adding new pages to the publication as required.

To change the text flow from manual to automatic, you need to select Autoflow on the Options menu before you click the mouse on the page to begin flowing the text. Under automatic text flow, PageMaker will automatically flow text from column to column on each page, adding whatever
To temporarily switch back and forth between automatic and manual text flow, hold down and release the ~ key before you click the mouse. To temporarily switch between manual and semi-automatic text flow, hold down and release the Shift key. Pages are needed until all text is placed (or until the maximum publication size of 999 pages is reached). The program will flow text around any graphic images already placed in the publication according to the text-wrap specifications you have assigned to each graphic (see Chapter 6 for details).

Note that PageMaker switches from automatic to manual text flow when you click the Text icon on the Pasteboard, on master pages, or in the middle of a story that has already been placed in the publication. For this reason, the automatic text-flow method should be reserved for placing text as a new story or placing text at the end of an existing story. It is, however, the most efficient way to import text into a publication in either of these circumstances.

To stop automatic text flow before PageMaker has finished placing all of the text, click the Cancel button in the Composing text message box that appears on screen during this operation with the Wristwatch icon.

Using Manual Text Flow

You can use manual text flow, the program's default method, when you wish to place text on the Pasteboard or on the master pages, or you wish to restrict the text flow to the current column. It should also be used when you wish to shape a text block so that it doesn't conform to the column guides on the page (see "Manually Sizing & Positioning Text Blocks" later in the chapter for more information).

When you use manual text flow, PageMaker flows the text from the place on the page where you click the Text icon to the end of the current column on the page. If there is more text to be placed in subsequent columns, PageMaker indicates this by displaying a downward-pointing triangle in the bottom window-shade handle. To place this text, you simply click the Pointer on this triangle to reload the Text icon, then click the Text icon at the top of the next column.

If you need to manually place text on the next page, click on the triangle at the bottom of the last column to load the Text icon, click on the next page icon at the bottom of the screen to turn the page, then click the Text icon at the top of the first column on the new page.
Inserting New Pages in the Publication

If there aren’t any more pages in your publication, and you still have more text to place, select the Insert pages option on the Page menu, then type in the number of pages to be inserted in the document and click the OK button in the Insert pages dialog box. By default, the After current page radio button will be selected in this dialog box so that PageMaker will add the number of pages you specify to the end of the publication. If you wish the pages to be inserted before instead of after the current page, click the Before current page button before you choose OK. If your publication uses facing pages, you can also have the new pages inserted between the current facing pages by selecting the Between current pages radio button in this dialog box.

Deleting Pages from the Publication

If you ever insert more pages in your publication than you need, either when specifying the page setup when you first create the publication or with the Insert pages command, you can delete them with the Remove pages command on the Page menu. This brings up the Remove pages dialog box. Here, you type in the number of the first page to be deleted after the Remove page(s) prompt and the number of the last page to removed after through, then click the OK button (or press Return or Enter).

When you select the OK button, PageMaker will display a warning dialog box, reminding you that you are about to delete all items on the selected page(s). To confirm the removal of these pages and the deletion of the items they contain from your publication, you must click the OK button (pressing Return or Enter here selects the Cancel button).

Working with Text Blocks

The text that you place on the pages of your publication is often placed in separate text blocks. When the text blocks all belong to the same story, they are said to be threaded. This means that PageMaker keeps track of the word order of the story no matter how many text blocks it is broken into.
To edit the contents of a text block, you use the Text tool and drag the cursor to select the desired text. Selected text is highlighted, and any editing command that you then choose is applied to all highlighted text.

To manipulate a text block, you use the Pointer and click somewhere within its contents to select the block. When a text block is selected, PageMaker displays text-block handles (solid squares in the four corners of the surrounding rectangle) and window-shade handles (at its top and bottom).

To select more than one text block on a page or pair of facing pages, hold down the Shift key as you click on the various text blocks. If the selected text blocks belong to the same story, PageMaker will indicate this by displaying plus (+) signs in the upper and lower window-shade handles. If a text block belongs to a different story from the others on the page, the window-shade handles of its text block remain empty. Figure 5.21 illustrates this situation. In this figure, five different text blocks are selected in the pair of facing pages. Of the five, only two belong to the same story, as

![Figure 5.21: Selecting multiple text blocks](image-url)
designated by the pluses at the top and bottom of their blocks. The other three text blocks belong to different stories.

To deselect all the text blocks that you have selected, you simply click the Pointer somewhere on the page beyond their borders or else somewhere on the Pasteboard. As soon as you deselect a text block, the text-block handles and window-shade handles disappear.

Manually Sizing & Positioning Text Blocks

When placing text in manual or semiautomatic mode, you can control the sizing and positioning of the text block. To do so, click the Text icon at the place on the page where you want the text to begin, and then drag the Text icon diagonally until you reach the place on the page where you want the text to end. Finally, release the mouse. You will obtain the result shown in Figure 5.22.

Figure 5.22: Establishing the boundary for a text block
When you establish the boundaries of the text block in this manner, you are no longer constrained to the current column settings. If you wish, you can have your text span columns by stretching the text-block boundary so that it extends beyond the column guides. The right edge of the bounding box you establish when you release the mouse button becomes the right margin for the text block that you are placing.

After you have placed a text block, you can resize it or reposition it in the document. To resize a text block within the column guides, select it with the Pointer, then drag the lower window-shade handle up to reduce its size or down to increase it. If you wish to resize a text-block so that it no longer conforms to the column guides, click on one of the four text-block handles until it changes to a double-headed arrow, then drag the text-block boundary until it is the shape and size you want before releasing the mouse button. When you change the size of the block so that text must be trimmed from its block, PageMaker automatically reflows the leftover text to subsequent threaded text blocks in the publication.

To move the selected text block to a new place on the page or onto the Pasteboard, click on the block until the Pointer changes into a four-headed arrow, then drag the block to its new position before releasing the mouse button.

**Breaking Up a Block into Smaller Blocks**

When laying out pages in PageMaker, you may find situations that require breaking up a text block into several smaller ones. This is often the case when you need to place a graphic on the page in such a way that it divides a single text block you've already placed. To handle such a situation, you simply follow this procedure:

1. Select the text block that needs to be broken up with the Pointer.

2. Drag the lower window-shade handle up to make the text block short enough to accommodate your graphic image.

3. Place your graphic image on the page.
4. Select the text block you just resized, and click on the downward-pointing triangle to reload the Text icon.

5. Position the Text icon below the newly placed graphic image, and click (or click and drag, if you wish) to control the size of the new text block.

Reflowing the Text in a Block

At times, you may need to reflow the text in a block instead of just resizing or repositioning it on the page. For example, you may need to change the shape of a block so that it does not overlap a new element placed on the page, such as a graphic image or table.

To reflow a text block, you select the block, then drag the lower window-shade handle all the way up until it touches the upper window-shade handle and you no longer see any of the text, as shown in Figure 5.23. Then
you click the lower window-shade handle with the downward-pointing triangle to reload the Text icon. Once the text is reloaded, you can then resize and reposition it as described above.

**Combining Text Blocks**

Just as you can break up the text of a story into several blocks to accommodate graphics and other elements on the page, you can also combine them. To combine separate blocks in the same story that are placed on the same page or pair of facing pages, you follow this procedure:

1. Select the last text block in the story with the Pointer.

2. Drag the lower window-shade handle all the way up until it touches the upper window-shade handle and all of the text in the block disappears (don't load the Text icon by clicking on the downward-pointing triangle).

3. Click the Pointer anywhere on the page to combine the blocks.

4. Drag the lower window-shade handle of the newly combined text block to make it the size you want.

5. Click the Pointer somewhere outside of the text block to deselect it.

If you wish to combine text blocks from different stories in the publication, you must use the **Cut** and **Paste** commands on the **Edit** menu to accomplish this:

1. Choose the Text tool from the Toolbox, then click the I-Beam cursor somewhere in the text block of the one story that you wish to combine with a text block of another story.

2. Choose the Select all option on the **Edit** menu (⌘+A) to select all of the text in the block.
3. Choose the Cut option on the Edit menu (⌘+X) to remove the text of the story.

4. Click the I-Beam cursor at the place in the other story where you want the text combined.

5. Choose the Paste option on the Edit menu (⌘+V) to combine the text cut from the other story at the cursor’s location.

USING THE TABLE EDITOR

The Table Editor is a separate utility designed exclusively for creating tables for your publications. This program is automatically installed when you install PageMaker. To start this program, you will have to quit PageMaker unless you are running your Macintosh under Multifinder and your computer has plenty of memory. To start the Table Editor, double-click on the program’s icon (shown to the left) in the PageMaker 4.0 folder.

The Table Editor makes it easy to create any type of list, schedule, form, or table—in other words, any information that needs to be organized into columns and rows. With it, you can design tables with maximum impact, as the Table Editor gives you control over all aspects of the table, including alignment of headings and data in the columns and rows, text wrap in each column, and types of borders and shading used. Of course, along with these more specialized table features, you can also specify the fonts, type sizes, and type specifications for all table text just as you do in any standard PageMaker publication.

A table created with the Table Editor can be exported to a PageMaker publication as either text or a graphic. If you choose to export the table as text, you can still edit its contents. However, a table exported as text loses all its graphical aspects such as rules, borders, and shading. If you choose to export the table as a graphic image, it retains all of these graphical elements but is no longer subject to editing within PageMaker. If you find
a mistake in the table, you will have to correct it in the Table Editor and then export the table to PageMaker a second time.

**Creating New Tables**

To set up a new table, you choose the **New** option on the Table Editor's **File** menu (or press `⌘+N`). When you do, the Table Editor will display the **Table setup** dialog box shown in Figure 5.24. Here, you indicate the number of columns and rows that you want in the table (3 is the default for columns and rows) and the dimensions of the table (6 by 3 inches is the default). In addition to the overall table size, you indicate the size of the horizontal and vertical gutters, that is, the border space separating each row and column in the table (0.1 inch is the default for both gutters). After you specify the number of columns and rows, and the dimensions of the table and the gutters, click the **OK** button (or press Return or Enter).

![Figure 5.24: The Table setup dialog box](image-url)
When you specify this information, the Table Editor displays a new table that contains blank cells arranged in a grid with the number of columns and rows you specified and with the dimensions you specified. Figure 5.25 shows you the blank table that is created when you accept all the default setup options. This table contains nine cells arranged in three columns and three rows, with the dimensions 6 by 3 inches.

When working with the Table Editor, only two tools are available: the Pointer, used to select cells in the table; and the Text tool, used to enter and edit the text of the table. Use the Pointer to select individual cells, a range of cells, complete columns and rows, or all of the cells in the table. Use the Text tool to select specific characters or words, or all of the text that has been entered within a particular cell.

As you can see in Figure 5.25, the Table Editor assigns letters to the columns of a table and numbers to the rows of the table (as do most spreadsheet programs on the Mac and IBM PC). To select an entire row in the table, you simply click the Pointer on its row number. Likewise, to
select an entire column in the table, you click the Pointer on its column letter. If you wish to select the entire table, you click on the square in the upper left of the table formed by the intersection of the column containing the table’s row numbers and the row containing the table’s column letters.

The column and row indicators in the table are referred to as grid labels. If you want to view your table without the grid labels, select Grid labels on the Options menu (⌘+8) to uncheck the option. Note, however, that the only way to select cells when the grid labels are hidden is by dragging the Pointer over them—you can no longer select entire columns or rows or all cells with simple mouse clicks.

In addition to grid labels, the Table Editor displays the gutter space you specified by drawing a border around each cell in the table. If you wish to view the table without these lines, you select Grid lines on the Options menu (⌘+9) to uncheck this option. When the grid lines are no longer visible, all you see are the 1-point rules drawn by default around the entire table as a border and between each column and row (Figure 5.26).

Figure 5.26: Blank table with grid labels and grid lines hidden
Entering Text in the Table

To enter text in your table, you select the Text tool from the Toolbox, then click the I-Beam cursor in the cell where your text is to appear and begin typing. As you type, text will automatically wrap as soon as you reach the right margin of the cell. If you wish to start a new line before text wrap occurs, press Shift+Return (Return moves the cursor to the next row down, not the next line down). To move the cursor to the next column to the right, press the Tab key. To move it to the previous column to the left, press Shift+Tab. If you wish to move the cursor quickly to a particular cell in the table to enter text, simply click the I-Beam cursor somewhere in it.

To correct typographical errors in the table, you use the same editing techniques as you do when editing text in PageMaker’s Story Editor or any other Macintosh word processor. Remember that the Select all command on the Edit menu (~+A) is the quickest way to select all of the text in the cell that contains the cursor.

Deleting Text from the Table

To delete text from a single cell, simply select it with the Text tool and press the Delete key. To delete all the text from several cells, you need to select them with the Pointer and then press the Delete key. When you do, the Table Editor will display the Clear dialog box shown in Figure 5.27. Notice that the All option is selected by default. If you click the OK button with this option selected, the Table Editor will remove not only all of the text in the selected cells, but also all lines and any shading applied to them. To remove only the text from the selected cells, leaving the lines and shading as is, you need to click the Text check box before choosing OK. If you wish to remove all border lines that you’ve applied to the selected cells, choose the Lines check box. To remove all shading from the cells, click the Shades check box.

Formatting the Text of the Table

You can use the Type menu options or the Type specifications dialog box (~+T) just as you would in PageMaker to select the font, type size, leading, and
Figure 5.27: The Clear dialog box

Type styles for the text that you enter in your table. You can also specify the alignment for the text using the Alignment option on the Type menu. However, unlike the Alignment option on the PageMaker Type menu, the one on the Table Editor Type menu includes options for not only aligning the text horizontally within the column (Left, Center, and Right) but also vertically within the row (Top, Middle, and Bottom).

To apply these type attributes, use the Pointer to select all of the cells to which they are to be applied, then choose the appropriate option on the Type menu. If no table cells are selected when you choose one of the options, the attribute is applied to the text that you next enter in the table.

Calculating Totals in a Table

If your table contains numbers, you can format them so that they are displayed the same in all their cells. Further, if the table requires, you can have the Table Editor sum the numbers in the cells that you’ve selected and place the total in the cell of your choice.
To apply a format to a range of cells, select them and then choose the **Number format** option on the **Cell** menu (⌘+F). This brings up the **Number format** dialog box, shown in Figure 5.28. This dialog box contains nine different number formats from which you can choose (the 0% and 0.00% options are not visible in the scroll box in this figure). Note that **General** is the default format used for all the numbers you enter in a new table.

To select a format, click on it and then click the **OK** button. The Table Editor will then apply the chosen format to all of the selected cells that contain numbers (any cells with text are ignored).

To sum a range of numbers across columns or down rows, you first need to select the cells with the Pointer. Then, select the **Sum** option on the **Cell** menu (⌘+=). The Pointer will change to a new icon similar to the Manual text icon, except that it contains a plus sign (see cell C6 in Figure 5.29). To have the Table Editor sum the numbers in the selected cells, click this icon in the cell where you want the new total to appear (Figure 5.30).

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**Figure 5.28: The Number format dialog box**
Editing Tables

The Table Editor not only makes it easy to set up tables, but also to make any needed editing changes to them. These changes can include resizing the columns and rows, adding and deleting rows and columns, changing the type of rules drawn around the table or between the columns and rows, and varying the amount of shading applied to various parts of the table.

Resizing Columns and Rows

You can always change the size of the columns and rows in your table to suit its contents. The easiest way to change the width of a column or row is to position the Pointer in the grid labels area on the border between the columns or rows to be adjusted. When the Pointer changes to a double-headed arrow, you drag the border left or right, up or down, as needed. As
soon as you release the mouse button to set the new column width, the program reflows the text in the cell to fit its new size.

When you change the width of a column in the table in this manner, the Table Editor automatically adjusts the width of an adjacent column as needed to maintain the original table width you specified when setting up the table. In other words, if you drag the border between columns B and C to the left to decrease the width of column B from 2 inches to 1.5 inches, the program will automatically increase the width of column C to 2.5 inches to maintain the original table width. If you prefer to have the width of the table adjusted rather than that of a nearby column, you must remember to hold down the Option key as you drag the column border.

You can also change the height of a row by dragging its border line up or down. When you adjust the height of a row by dragging its border, the Table Editor does not adjust the height of adjacent rows to maintain a constant table height. Instead, it increases or decreases the overall table height to suit the change made to the row. Thus, if you drag the border
between rows 1 and 2 up, to decrease row 1’s height from 1 inch to one-half inch, the program reduces the overall height of the table by a half inch, leaving all other rows at their original height.

If you need to change the size of several neighboring columns and rows equally, it is more efficient to use the Column width (⌘+M) and Row height (⌘+H) commands located on the Cell menu than to drag the cell border as described earlier. Select the range of columns or rows before choosing the appropriate command, then enter the new width or height in the dialog box, and click the OK button. Note that when resizing several column widths with the Column width command, the program does not attempt to adjust adjacent column widths to maintain the original table width, as is the case when dragging the column border.

**Inserting and Deleting Columns and Rows**

If you find that your table doesn’t have sufficient columns and rows, you can easily insert as many new ones as you need. Likewise, if you later find that the table contains more columns or rows that you can use, you can quickly delete them.

To insert new columns or rows in a table, select the cell with the Pointer or the Text tool, indicating where you want the new columns or rows inserted. Then, select the Insert command on the Cell menu (⌘+I). This brings up a dialog box where you enter the number of columns or rows to be added. By default, the Row radio button is selected. If you wish to insert new columns instead of rows, be sure to click the Column button before you click OK. If you’re adding columns to the table, the program will insert them to the left of the selected cell. If you’re adding rows, these are inserted above the selected cell.

To delete rows or columns from the table, you need to select the range of cells that spans the rows or columns you wish removed, then choose the Delete command on the Cell menu (⌘+K). Like the Insert dialog box, this dialog box has radio buttons that enable you to choose between Row and Column options. Be sure that the correct button is selected before you click the OK button to complete the deletion.
Joining Cells

Many times, your tables will have titles and headings that span more than one column in the table. For example, notice how the title in the table shown in Figure 5.30 is centered in the table. To do this, the cells in columns A, B, and C of row 1 were first combined into one. Then, the title was entered and the alignment for the new cell was changed to centered.

To join table cells in this way, you use the Group command on the Cell menu (⌘+G). Before you choose this command, select all of the cells that should be combined into one. Once the cells have been joined into one, you can enter your text and then select the appropriate Alignment option from the Type menu. Note that you can also use the Group command to combine cells that span several rows into one. If you ever find that you have joined cells in error, select the Ungroup option on the Cell menu (⌘+U) to return them to their original configuration.

Changing Borders and Shading Cells

By default, all of the cells in your new table are bordered with 1-point rules, and none of the cells are shaded. If you wish, you can change the type and thickness of lines that border various parts of the table or apply shading to some or all of the cells. For example, you might wish to create a three-dimensional effect for your table by adding a very thick rule to the right and bottom sides of the table. And you might want to shade the rows containing the table's title and the column headings. In some tables, you may even want to remove all internal borders between columns and rows, leaving only an outside border for the table itself. In others, you might want to dispense with inside and outside border lines entirely.

To apply different shading patterns to parts of the table, you simply select the cells you want shaded and then choose the desired shading pattern from the Shades menu. To change border styles, you first need to indicate which borders are to be affected by selecting the Borders command on the Cell menu (⌘+B). Choosing this command brings up the Borders dialog box, shown in Figure 5.31.

When you first see it, all Perimeter and Interior check boxes on this dialog box are selected as shown in Figure 5.31. This means that any new selection
made on the Lines menu will be applied to all borders of the cells selected in the table. To apply new line types or thicknesses to just certain borders of these cells, you need to deselect some of these options. For example, to add a 6-point rule to the border of the entire table, you need to deselect Horizontals and Verticals in the Borders dialog box, then select all of the cells in the table, before you select the 6 pt option on the Lines menu. If, however, you wished to have a 6-point rule just around a particular cell of the table, you would follow exactly the same sequence of steps, only this time you would select just the single cell to be changed instead of all cells in the table.

Figure 5.32 shows you a table after shading has been applied to some of the cells and various borders have been modified. To place a 6-point rule on the right and bottom side of the table, all cells of the table were selected before choosing the 6 pt option on the Lines menu. To draw the horizontal 2-point rules between the table title and the column headings, only the
Horizontals option in the Borders dialog box was checked. The three columns of the table were then selected with the Pointer before choosing the 2 pt option on the Lines menu. To draw the 2-point vertical rule between the second and third columns below the row containing the title of the table, this time just the Verticals option in the Borders dialog box was left checked. Then, the cells in the second and third columns from the second through the last row were selected with the Pointer before choosing once again the 2 pt option from the Lines menu.

The 10% shade was applied to the cells in the table simply by selecting them with the Pointer before choosing the 10% option on the Shades menu.

Exporting Tables to PageMaker

Use the Save or Save As command on the File menu to save your table as your work progresses. When your table is complete, you need to select the

![Figure 5.32: Table with shading and various types of rules](image)
Some programs, such as Aldus Freehand and Persuasion, allow you to ungroup and edit parts of a graphic saved in the PICT file format.

Export option from the File menu. This brings up an Export to file dialog box, like the one shown in Figure 5.33.

If you want to retain a copy of the table that can still be edited in the Table Editor, be sure to rename the table in this dialog box. For example, if you saved the table with the name April Sale (Fig 1-1), you might export it under the name Figure 1-1 (Apr Sale). The April Sale (Fig 1-1) document can always be edited in the Table Editor. The Figure 1-1 (Apr Sale) exported document can be placed in your PageMaker publication.

By default, the PICT file format and Entire table options are selected. This means that the table will be exported to the new file as a graphic image. Therefore, it will retain all of its graphics characters but cannot be edited in PageMaker.

If you would rather retain the ability to edit the contents of the table, select the Text only (Tab delimited) option before clicking the OK button to create the new file. With this option in effect, all text entered into different columns of the table will be separated by tabs when the table is imported.

Figure 5.33: The Export to file dialog box
into PageMaker. Although this does allow you to edit its contents, you may have to adjust the tab settings in your publication to accommodate the entries once the table is imported.

To import a table into your PageMaker publication, you use the **Place** command on the **File** menu, just as you do to import any document or graphic created in another program. The options available when placing your table depend upon whether you exported it as a **Text only** or **PICT** file. If you chose **Text only**, the table can be placed as a new story, replace the selected story, or replace selected text. If you chose PICT, the table can be placed as an independent graphic, as an inline graphic, or as a replacement for a selected graphic (see Chapter 6 for more information on placing graphics).

You can also transfer a table or selected parts of the table from the Table Editor to a PageMaker publication through the Clipboard. To do this, select all of the cells that you wish to use, then select the **Copy** command on the **Edit** menu (⌘+C). Quit the Table Editor, then start PageMaker and open the desired publication. Go to the place in the publication where you want the table information to appear, then select the **Paste** option from the PageMaker **Edit** menu (⌘+V) and use the Pointer to drag the table to its final position on the page.

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**ESSENTIAL TECHNIQUES**

To Import a Document into Your Publication as a New Story

1. Select the **Place** command on the **File** menu (⌘+D).

2. Choose the name of the document you wish to bring into your publication in the list box of the **Place document dialog box**.
3. Make sure that the As new story radio button is selected. Check or uncheck the appropriate options (if the document contains style-name tags, be sure to select Read tags), then click the OK button.

4. When the Text icon is loaded, position it at the appropriate place in the publication, and click the mouse to begin flowing the text.

To Import a Document into Your Publication as a Replacement Story

1. Use the Pointer to click on a text block that contains the story you wish to replace.

2. Select the Place command on the File menu (⌘+D).

3. Choose the name of the document you wish to bring into your publication in the list box of the Place document dialog box.

4. Click the Replacing entire story radio button. Check or uncheck the appropriate options, then click the OK button.

To Insert the Text of a Document into an Existing Story

1. Choose the Text tool, then click the I-Beam cursor at the exact place in the text block where you want the imported text to be inserted.

2. Select the Place command on the File menu (⌘+D).
3. Choose the name of the document you wish to bring into your publication in the list box of the Place document dialog box.

4. Click the Inserting text radio button. Check or uncheck the appropriate options, then click the OK button.

To Place the Text of a Story Prepared in the Story Editor

1. Select the Place command on the File menu (⌘+D), or click on the Close box in the story window and select the Place option in the warning message box.

2. When the Text tool is loaded, position it in the appropriate place in the publication and click the mouse button.

To Import a Story Saved in Another PageMaker Publication

1. Select the Place command on the File menu (⌘+D).

2. Choose the name of the PageMaker publication that contains the story (or stories) you wish to import into your publication in the list box of the Place document dialog box.

3. In the PageMaker 4.0 Story Importer dialog box, click on the name of the story you wish to import. If you want to import several stories, hold down the Shift key as you click on their names. To import all of the stories in the publication, click the Select all button.

4. Once you’ve finished selecting your stories, click on the OK button. When the Text icon is loaded, position it at the appropriate place in the publication and click the mouse to begin flowing the text.
chapter six

Using Graphics Effectively
You will probably create few publications with PageMaker that rely entirely on type to carry your message and use no graphic elements whatsoever. In fact, because PageMaker allows you to mix type and illustrations freely in the publications you design, as you continue to work with the program, you will probably come to rely on graphic images as a means of helping you quickly and effectively communicate with your audience.

In this chapter, you will learn how you can enhance your PageMaker publications through the use of graphics. We start by looking at the types of graphics supported by the program and the ways that you can bring them in and place them in your publication. Next, we examine techniques for manipulating graphics within PageMaker. As part of this, we will cover some specialized techniques for combining type and graphics for maximum effect.

PageMaker can import the various types of graphics supported by the Macintosh either as independent graphics or as inline graphics. As the name implies, an independent graphic is one that remains separate from surrounding text. As a result, once placed on the page, it does not move when the program reflows surrounding text. Just the opposite is true with an inline graphic: such a graphic is embedded in a particular paragraph of text, and it remains attached to its paragraph and moves with it whenever the program reflows the text on the page.

You can import four types of graphics into your PageMaker publications. Each type is saved its own special file format and displays a different placement icon when you import one of its files into your publication:

- **Paint-type or bitmapped** graphics: This type of graphic is created by programs such as MacPaint or PixelPaint.
- **Draw-type** or PICT graphics: This type of graphic is also known as vector graphics and is created by programs such as MacDraw or CricketDraw.

- **Encapsulated PostScript** or EPS graphics: This type of graphic is created by drawing programs such as Adobe Illustrator '88 or Aldus Freehand.

- **Black-and-white, grayscale, and color TIFF** graphics: This type of graphic is created by scanners, video-frame grabber software such as Aldus Snapshot, and many screen snapshot programs. TIFF stands for Tagged Image File Format.

If the graphics program you are using doesn't save files in one of these file formats, you should investigate if it's possible to use the program's **Save as** or **Export** option on the **File** menu to save a copy in one of these formats. If you cannot convert your graphics file, you can import the image by copying it to the Clipboard or Scrapbook, then opening your PageMaker publication and pasting it on the appropriate page.

### Bitmapped Graphics Files

Bitmapped graphics all have a resolution of 72 dots per inch, matching the resolution of the Macintosh screen. When placing a bitmapped graphic in your publication, you can scale it to match the resolution of your printer. To do this, you hold down the ~ key as you drag one of the corner handles. Be aware that when printed with higher-resolution printers such as laser printers or imagesetters, curves in bitmapped graphics often display jagged edges.

Figure 6.1 shows a sample bitmapped graphic printed on a LaserWriter II/NTX at a resolution of 300 dots per inch. Even at this resolution, you can see some jagged edges in the pie plate and quite a few in the text.

### PICT Graphics Files

Because draw-type or vector graphics are described mathematically, they can be scaled in PageMaker with no loss of resolution. The Macintosh uses two PICT formats: PICT and PICT2. PICT 2 represents an enhanced PICT
format that can support color. The Macintosh Plus and SE save draw-type graphics in PICT files only. The Macintosh SE/30 and Mac II models can save draw-type graphics in either PICT or PICT2 files, depending upon the capabilities of your graphics software.

Figure 6.2 shows you a PICT sample graphic that comes with MacPaint II printed on a LaserWriter II/NTX. The size of this graphic image was reduced in PageMaker so that it would fit properly on the page. Draw-type graphics are easy to resize, as changing the size of the image does not
Encapsulated PostScript Graphic Files

An Encapsulated PostScript (or EPS) graphic file usually consists of two parts: an optional PICT or bitmapped graphic that shows how the image looks on the screen, and the PostScript programming code that describes how to print the image. If you place an EPS file that doesn’t contain the
optional PICT or bitmapped graphic, PageMaker will simply display a box on the screen when you place the file. Although you won't be able to view the graphic image in the publication, it will still print correctly when sent to a PostScript-compatible laser printer or imagesetter.

Figure 6.3 shows an EPS image from the ClickArt EPS collection by

![Figure 6.3: EPS graphic printed on a LaserWriter](image)
T/Maker as printed on a LaserWriter. Notice how this image uses shading to give it a three-dimensional feel.

**TIFF Graphics Files**

Most TIFF graphics files are created with scanners that digitize line art and photographs so that they can be included in your publications. When scanning black-and-white line art, you should select line art as the image type. When scanning photographs and other images that contain multiple shades of gray, you can choose between halftone and grayscale as the image type. A halftone simulates shades of gray by converting the image to a pattern of black-and-white dots. A grayscale image saves various parts of the image in different shades of gray. Most scanners support at least 16 levels of gray, and some support up to 256 levels of gray. The more levels of gray, the finer the gradations possible in the digitized image and the larger the resulting TIFF file. Color scanners can save color art and photographs in either a color TIFF or grayscale file.

Figure 6.4 shows a sample of line art from the Quick Art collection available from Wayzata Technology, saved in the TIFF format. Figure 6.5 shows a sample of a TIFF file created by scanning a black-and-white photograph with the Hewlett-Packard ScanJet Plus scanner.

When given a choice between scanning a photograph as a halftone or a grayscale image, you will usually want to choose grayscale, as this will give you a finer image with more detail. Figures 6.6 and 6.7 illustrate this point. Here, identical black-and-white photographs were scanned with the HP ScanJet Plus (a black-and-white scanner supporting up to 256 shades of gray). The first image, shown in Figure 6.6, was scanned as a halftone (using the ScanJet’s Diffusion image setting). The second image, shown in Figure 6.7, was scanned as a 256-grayscale image.

As you notice immediately, the grayscale version in Figure 6.7 shows much more detail than the halftone in Figure 6.6. The halftone has a grainy and blurry appearance not evident in the grayscale version. A lot of detail is lost when the various gray levels in the original photograph are converted to black-and-white dots in the halftone.
Saving scanned images as grayscale TIFF files allows you to adjust their contrast and brightness with PageMaker's Image control command (see next section). Grayscale TIFF files also create fairly large graphics files, however. For example, the TIFF file saved as a halftone in Figure 6.6 takes up 47K on the disk, whereas the 256-grayscale version in Figure 6.7 takes up 366K (almost eight times as big as the halftone version).

Grayscale scanned images are not the only type of TIFF graphics that take up a lot of disk space. Images created with paint programs that save their files in TIFF format can also be very large (especially those that use color). To help you work with large TIFF files, PageMaker lets you make
compressed copies of them for your publications (see "Compressing TIFF Images" for details on how to do this).

**Editing TIFF Images**

The **Image control** command on the **Element** menu allows you to adjust the appearance of TIFF images that you import into your publication. You can use it to modify the lightness or darkness of the image, heighten or lower the contrast, or alter the screen pattern used in printing it. You first select
Figure 6.6: Black-and-white photograph scanned as halftone

Figure 6.7: Black-and-white photograph scanned as 256-grayscale image
the imported TIFF image you wish to enhance, then choose this option, and the **Image control** dialog box shown in Figure 6.8 appears on the screen.

Besides using the **Image control** command to modify the contrast or lightness of a TIFF image, you can also use it to create special effects when working with a grayscale black-and-white image (the options have no effect on color TIFF images). To understand how this is done, it is helpful to understand something of the **halftoning** process used by PageMaker to screen the grayscale image so that it can be printed on PostScript laser printers. In this process, the program overlays the image with a uniform square grid or screen that is made up of smaller areas called **halftone cells**. Each halftone cell is made up of several pixels, which can be either off or on. When a pixel is on, the printer prints it as a black dot. It is the pattern and density of dots that creates the various levels of gray in the printout.

The number of halftone cells per inch is referred to as the **frequency** of the screen. In the **Image control** dialog box, you can modify the frequency by using the **Lines/in** option. The number of degrees by which the screen is
rotated in relation to the bottom of the page is referred to as the *angle* of the screen. As you would expect, you modify this aspect with the *Angle* option in the dialog box. In addition to allowing you to alter the frequency and angle of the screen, PageMaker enables you to choose between two types of halftone screen patterns: dotted, whereby the halftone cells are turned off and on in an evenly spaced radial pattern; or lined, whereby the halftone cells are turned off and on in a linear pattern.

The first options in the *Image control* dialog box are *Black and white*, *Screened*, and *Gray*. If your TIFF image is black-and-white line art—a paint-type TIFF image—the *Black-and-white* button is automatically selected. A black-and-white image contains no gray levels. When this button is selected, the *Screen*, *Angle*, and *Lines/in* options are not available and appear ghosted in the dialog box, meaning that you can adjust only the lightness or contrast of the image. If you wish to see how the image would appear when screened, you can manually select the *Screened* option by clicking on its button.

If you are using one of the Mac II models and have a color monitor or a black-and-white monitor that can display various shades of gray, the *Gray* option is automatically selected. When this button is selected, the *Screen*, *Angle*, and *Lines/in* options are all unavailable.

If your image is of the grayscale type, the *Screened* button is automatically selected. When this button is selected, you can modify any of the *Image control* options. The *Screen* option determines whether PageMaker uses a dot (the default) or line screen. To change from a dotted screen pattern to a linear screen pattern, you click on the icon containing the diagonal lines. The *Angle* option determines the screen angle used, and the *Lines/in* option determines the number of lines per inch. Both these options are marked *DFLT* (for default). When this is the case, the actual screen angle and lines per inch are determined by the type of printer you are using. Typically, the number of lines is 53 for a LaserWriter and 90 for an imagesetter, with an angle of 45 degrees in both cases. If you wish to change the angle or frequency value, move the cursor to the appropriate box and then type in a new value.

The bar chart in the middle of the *Image control* dialog box shows the current gray-level patterns applied to your TIFF image. To change the gray levels, you can modify individual bars on this chart by dragging them up...
or down, or you can modify the values of all the bars at one time by clicking on the up or down arrow over **Lightness** or **Contrast**. Click on the up Lightness arrow to lighten the entire image and the down arrow to darken it. Click on the up Contrast arrow to increase the contrast.

You can also choose between four predefined gray-level settings for your TIFF image simply by clicking on the appropriate icon above the bar chart. The first one represents the Normal setting (this one is selected by default). Figure 6.7 shows you a printed example using this setting. The next icon to the right represents the Negative setting, which creates an inverse of the original TIFF image. Figure 6.9 shows the same TIFF image as shown in Figure 6.7, printed this time using the Negative setting. The third icon represents the Posterized setting. The effect of selecting this setting can be seen in Figure 6.10. The fourth icon represents the Solarized setting. This effect is seen in Figure 6.11.

To see how a particular combination of changes affects your TIFF image, you can click the **Apply** button. Remember that you can move the dialog box around the screen so that you can better see the effect of your

![Figure 6.9: TIFF image printed using the Negative gray-level setting](image1.png)
Figure 6.10: TIFF image printed using the Posterized gray-level setting

Figure 6.11: TIFF image printed using the Solarized gray-level setting
changes on the selected image. When you have finished making your changes, click the OK button. If you later discover that you want to return the image to its original condition (as when you imported it), you need to click the Reset button.

**Compressing TIFF Images**

PageMaker enables you to compress the TIFF files you place in your publications to save disk space. It offers a choice between two degrees of compression: moderate and maximum. You define which level of compression to use by the keystroke combination you press when using the Place option on the File menu to place the graphic. For example, to compress a TIFF image a moderate amount, you hold down the `+Option keys as you click the OK button in the Place document dialog box (be sure to keep these keys depressed for at least a couple of seconds after clicking the button). To compress an image the maximum amount, you hold down the `+Option+Shift keys as you click the OK button.

When you use either of these methods, PageMaker makes a compressed copy of the original TIFF file that you then place in your publication. After you have placed the compressed version of your TIFF file, you can delete the original file from your disk to free up space.

The amount of compression depends upon the amount of information stored in the file as well as the level you have chosen. For example, the original TIFF file of the scanned photograph shown in Figure 6.5 took up 1138K of file space. The copy made by PageMaker using the maximum amount of compression has a file size of 277K, representing a reduction to about 24% of original size. The original size of the TIFF file of the photograph shown in Figure 6.7 was 366K. The compressed version (using the maximum level again) is 139K, which is almost 38% of the original size.

To show that a file has been compressed, PageMaker adds letters that indicate the level of compression used. For black-and-white line art and palette-color TIFF files, the program adds (P) to the end of the file name for the moderate level of compression and (L) for the maximum level. For
grayscale and color TIFF files of scanned photographs, PageMaker adds \((LD)\) for the moderate level of compression and \((LD2)\) for the maximum level.

Other Macintosh programs, including many graphics programs, cannot use a TIFF file that has been compressed with PageMaker. To create an uncompressed copy of a TIFF file for use with other programs, you press the \(\text{Shift}\) key as you click on the OK button in the Place dialog box. PageMaker will append \((UL)\) to the name of the uncompressed copy of the TIFF file that it creates. You can then use this file with other software that can't read PageMaker's compressed TIFF files. Remember that you don't have to place the uncompressed copy of the TIFF image in your publication. Just click the TIFF graphics icon on the Pointer in the Toolbox after the copy has been made. That way, you can still retain the compressed version in your publication.

**IMPORTING GRAPHICS**

You use the same basic procedure to import and place graphic images in your publication as you do to import and place text files. As mentioned earlier, when importing graphics, the program differentiates between two types: inline and independent graphics. Remember that an inline graphic is attached to a particular paragraph of text and remains with that paragraph as text is reflowed. An independent graphic, just as the name states, is placed separate from all surrounding text and graphics on the page and does not move when text is reflowed. With an independent graphic, you can control how text flows around the image and the amount of space between its borders as surrounding text. With an inline graphic, the image is treated like a special type element that can only be track-kerned or for which you can specify new leading. These are the only means, however, for controlling the amount of space between an inline graphic and its surrounding text.
You can import an image as an inline graphic in two ways:

- In layout view, select the Text tool from the Toolbox and click the I-Beam cursor at the place in the paragraph where you want the graphic image to appear. Then choose the Place option on the File menu (⌘+D) and select the file that contains your graphic (the As inline graphic button will automatically be selected in the Place document dialog box).

- In layout view, select the story that is to contain your graphic, then get into story view (⌘+E or choose Edit story on the Edit menu). In story view, move the cursor to the position in the text where the graphic is to appear (you can also indicate the placement by clicking the insertion pointer with the Text tool before entering story view), then choose Import on the Story menu and select the file that contains your graphic (the As inline graphic button will automatically be selected in the Import to Story Editor dialog box, and the As independent graphic button will be ghosted).

If you use the first method, PageMaker will automatically select the As inline graphic button in the Place document dialog box, although you can still place the image as an independent graphic simply by clicking the As independent graphic button before selecting the OK option. When you use the second method, you can’t change your mind and place the image as an independent graphic, because the As independent graphic button is ghosted.

If a graphic image in the publication is selected when you choose the Place command in layout view, PageMaker lets you choose whether to replace it with the image you are about to import. To replace the selected graphic, you click the Replacing entire graphic button in the Place document dialog box. To add the incoming image to your publication without replacing the one currently selected, you leave the As independent graphic button selected when you click the OK button.
Placing Graphics

After you select the graphics file from the list box and select OK in the Place document or Import to Story Editor dialog box, PageMaker loads the graphic image. You may see an Importing dialog box that keeps you informed of the program’s progress if the file is large enough.

If you imported the image as an inline graphic, PageMaker then places it at the position of the cursor and refloows text as required. If you are in story view, however, the program displays only a graphics marker that indicates its relative position in the text. You won’t see the graphic image itself until you return to layout view.

If you imported the image as an independent graphic, the Pointer will change to one of four graphics icons, representing the particular type of graphic you are about to place in the publication (to see these icons, refer to “Graphics Fundamentals” at the beginning of this chapter). You then need to place the graphics Pointer at the position on the page where you want the image placed and click the mouse button.

Sizing Independent Graphics As You Place Them

If you wish to size your graphic image as you place it on the page, you can do so by positioning the Pointer at the place where the upper left corner of the image is to be, and then dragging the Pointer diagonally until you reach the place where the lower right corner is to be. PageMaker will then size the graphic to fill the square or rectangular boundary that you create.

Note, however, that when sizing an independent graphic image at the same place, you run the risk of distorting its proportions. If this happens, you have to resize the graphic at the same time as you scale it, as described later in the section “Resizing and Scaling Graphics.”

Linking Graphics and Text Files

PageMaker 4.0 automatically establishes links between the graphics and text files for the publication in which you place them. These links allow
you to make changes to these files in the programs with which they were created and then have them updated in the PageMaker publication. This makes it unnecessary to replace graphics that have changed, as was the case with previous versions of the program.

In the case of large graphic images, you can keep your publication smaller by having the program store a low-resolution copy of the imported graphic rather than the complete copy normally used. This low-resolution copy takes up a fraction of the space of the complete copy. This not only helps reduce the size of the publication, but also increases PageMaker's performance. When you print the publication, however, the program uses the link established between the low-resolution copy in the publication and the original graphics file to automatically print the latest version of the graphic image in high resolution.

Setting Link Options

By default, PageMaker stores complete copies of all graphics that you import into your publication, meaning that they contain all of the information necessary to display and print them in high resolution. If you wish to save space by storing low-resolution copies instead, uncheck the Store copy in publication box in the Link options dialog box before you begin placing any of your graphics. To get to the Link options dialog box, you must select the Links option on the File menu (or press 3f+e) and then click the Link options button. Note that PageMaker allows you to store low-resolution copies of all types of graphics except for EPS graphics. If the image is stored in an EPS file, the Store copy in publication option remains ghosted when you open the Link options dialog box, and the program won't allow you to remove the check mark from this box.

Even when the Store copy in publication box is checked in the Link options dialog box, the program still alerts you if you are about to place a large graphic. You can then choose to have a low-resolution copy placed instead of a complete copy. If the image you are importing is bigger than 256K, PageMaker automatically sounds the alert and then displays a warning dialog box. As you can see in Figure 6.12, the warning box indicates the size of the graphic that you are about to import. To have the complete image brought into your publication, you must click the Yes button. To have a
low-resolution copy stored in your publication instead, you click the No button.

You can have PageMaker automatically update links between text and graphic images that you have placed in your publication, or you can do this yourself. You can also have the program alert you when a link needs updating, meaning that the external file has been changed and the most recent form is not yet stored in the PageMaker publication.

To set the link options for a particular graphic image or story, you select it in layout view, choose Links on the File menu, and click on the Link options button in the Links dialog box (if you forget to select the graphic in layout view, you can always do so in the Links dialog box by clicking on the name of its document in the list box). You then see a Link options dialog box similar to the one shown in Figure 6.13. To have the updates performed automatically for that link whenever you open the PageMaker publication that contains it, you check the Update automatically box. If you also want the ability to override an automatic update, you should also check the Alert before
To change the default link options after placing a graphic or text, select Link options on the Element menu.

Tip

When this option is selected, PageMaker sounds the alert and displays an alert box before performing the update. You can then prevent the graphic from being updated by clicking the Ignore or Ignore all button instead of the Update or Update all button in this dialog box.

If you want to set the link options for all text and graphics that you import into a publication, you need to select your settings in the Link options dialog box before you open a new publication or before you import any external documents or graphics files. When you select Link options on the Element menu when this is the case, PageMaker displays the Link options: Defaults dialog box shown in Figure 6.14. Here, you can set the link options for all the text and graphics files that you import into the publication. If you later wish to override these new defaults for a particular document or graphic image, you can do so by selecting the file name in the list box of the Links dialog box before clicking on the Link options button, and then choosing your new settings in the Link options dialog box.
Using Graphics Effectively

Updating Links

If you don’t choose the **Update automatically** option in the **Link options** dialog box, you must manually update the linked files in the publication. When you open the **Links** dialog box (`⌘+=`), PageMaker tells you the status of the document that is currently selected in the list box, as shown in Figure 6.15. It also indicates the status of all documents displayed in the list box by means of link status indicators, which are placed before the name of the document. The absence of a status indicator means that the link is up to date (or that the document is not linked). The following status indicators are used:

- ? Unable to locate linked file
- ♦ Linked file has been modified and link will be updated automatically

![Figure 6.14: Link options defaults dialog box](image)
Linked file has been modified and link must be updated manually

Both the linked file and the publication file have been modified

Publication does not contain complete copy of linked file

To manually update a particular link, you click on the document name in the list file box of the Links dialog box, then click the Update button. To have all links in the publication updated at one time, you click on the Update all button.

Reestablishing Links

When you first open a publication that contains links to external text and graphics files, PageMaker must first locate these files on the disk. In
attempting to locate a particular file, the program first searches the folder from which the text or image was last placed. If PageMaker can’t find the file there, it then searches the folder containing your publication. If the program locates the file, it updates the link only if you have selected the **Update automatically** option in the **Link options** dialog box.

If the program still can’t locate the file after searching the folder containing the publication, it displays the **Cannot find** dialog box. To re-establish the link, you must then locate the file in the list file box, select it, and then click the **Link** button.

If you relocate a file or change its file name while you still have the publication open in PageMaker, you will also have to reestablish the links between the publication and the particular file. To do this, you need to choose the **Links** option on the **File** menu (⌘+≡), then select the name of document in the list file box (it will be preceded by the question mark status indicator, as shown for the Cherry Pie file in Figure 6.16), and click.
on the Link info button. This will take you to the Link info dialog box, like the one shown in Figure 6.17. Here, you need to locate the file in the list file box, then select it, and click on the Link button. This reestabishes the link, updates it, and returns you to the Links dialog box.

![Figure 6.17: Reestablishing the link in the Link info dialog box](image.png)

SPECIAL GRAPHICS TECHNIQUES

Once you place your graphics in your publication, you can make many enhancements. For one thing, you can resize or crop the graphic images to fit a particular space on the page. If you have imported your images as independent graphics, you can also set the way text wraps around each image and the spacing between its borders and the surrounding type. As
you will see, you can even customize the boundary surrounding a graphic image, making it easy to flow text around any kind of curved or other special shape. You can use this technique to run text around a drop cap placed as a graphic image or to embed a graphic within text.

**Resizing and Scaling Graphics**

Many of the graphic images that you import into your publication will need to be resized to fit a particular space on the page. PageMaker allows you to resize both inline and independent graphics. When resizing a graphic, you can either scale it proportionally or resize it in such a way that you can distort its proportions.

To resize a graphic so that you can distort it, you click on the graphic with the Pointer to select, then point to one of the four corner handles that appear and hold down the mouse button. When the Pointer changes to a double-headed arrow, you drag diagonally until the image is the size you desire, then release the mouse button.

If you find in resizing the image that you have distorted too much, you can restore its original proportions. To do this, you select the distorted graphic with the Pointer, hold down the Shift key, point to any of the handles, hold down the mouse button until the Pointer changes into a double-headed arrow, and then release it. Note that although this method will restore the graphic to its original proportions, it will not necessarily restore the image to its original size. In fact, most of the time after returning your graphic to its original proportions, you will still have to resize it if you want the image to be the same size as it was when you first imported it.

To prevent PageMaker from being able to distort a graphic when you resize a graphic, you need to remember to hold down the Shift key when you drag one of the four corner handles. With the Shift key depressed, PageMaker will not allow you to select a size that does not match the original proportions.

When resizing graphics, you can scale the image for the resolution of the printer you are using as well as maintain the original proportions. To do so, you hold down both the Shift and keys as you drag one of the corner
handles of the graphic. Doing this ensures that your graphic will look its best when printed on the printer you have selected for the publication. It also can reduce the number of sizing choices you have, as PageMaker may no longer allow you to select all the same sizes as you could when just scaling the image proportionally (with just the Shift key).

Cropping Graphics

In addition to resizing, you can also crop your graphic images so that not all of the imported image is displayed in the publication. To crop a graphic, you need to choose the Cropping tool from the Toolbox and click on the graphic image you wish to crop to select it. Next, you position the Cropping tool so that it is centered over one of the four corner graphic handles, as shown in Figure 6.18, and hold down the mouse button. When

![Figure 6.18: Selecting the graphic with the Cropping tool](image)
the Cropping tool changes to a double-headed arrow, drag diagonally toward the opposite corner until only the part of the graphic you want to use is displayed in the frame (Figure 6.19), then release the mouse button. To enlarge the frame and see more of the image, you need to drag in the opposite direction, away from the opposite corner.

After you have reduced the size of the frame, you can still manipulate the image with the Cropping tool. To move a new part of the image into view in the smaller frame, you position the Cropping tool somewhere within the frame of the graphic, then hold the mouse button until the Cropping tool changes to the Grabber hand (as seen in Figure 6.20). Once this happens, you can use the Grabber hand to move the full-size graphic image in any direction within its frame. As soon as you have the part of the image you want displayed, simply release the mouse button.
Note

The third icon under Text wrap represents a customized graphics boundary. This option becomes automatically selected when you customize a graphics boundary, as described later. When this icon is selected, you can restore a custom boundary to a rectangular one by clicking on the middle icon.

Controlling Text Flow around Graphics

PageMaker gives you a great deal of freedom in determining how the text and graphics in your publication interact with each other on the page. If you take an independent graphic that you've just imported into your publication and place it in the midst of text, the image will overlay the text, as does the sneaker graphic shown in Figure 6.21. This is because, by default, PageMaker does not assign any boundary to the graphics that you place in your publication, and it is precisely the graphics boundary that determines if and how text flows around the image.

To assign a boundary to a graphic image and designate how text is to flow around it, you need to select the graphic with the Pointer, then choose the Text wrap option on the Element menu. This brings up the Text wrap
dialog box, shown in Figure 6.22. Notice the three icons beneath Wrap option. The first icon, which is selected by default, shows the text flowing right through the square representing the graphic. To have PageMaker create a rectangular boundary around the graphic, you need to click the middle icon, the one that shows the text flowing around all four sides of the square representing the graphic (but not flowing through it). When you select this icon, the Text flow and Standoff options become available and the Standoff options are given default values, as shown in Figure 6.23.

You use the following Text flow options to determine how text flows around the graphics boundary:

- Column-break icon: When you choose this option, PageMaker stops flowing text when it encounters a graphic and continues flowing at the beginning of the next column.
Jump-over icon: When you select this option, PageMaker flows text above and below the graphic image, leaving white space on either side of it.

Wrap-all-sides icon: This option is selected by default when you first assign a graphics boundary to your image. When it is chosen, PageMaker flows text on all four sides of the graphic, leaving the amount of space between the border of the image and the text as specified by the Standoff options listed below.

If you want to set a new default type of text flow for all of the graphics in your publication, select your Text Flow option from the Text Wrap dialog box before you import any graphics into the file.

When you assign a rectangular boundary to your graphic, you can also specify the amount of space (referred to as the standoff) between the borders of the graphic image and the text that flows around it. To increase or
PageMaker retains all the standoff values that you assign to a graphic even when you resize it.

decrease this space, you simply select the appropriate Standoff option and enter the new value. PageMaker shows the current standoff values in the units selected as the measurement system for the publication in the Preferences dialog box. For example, if the Picas option is selected, the default standoff values will all be 1 pica each. If the Inches option is selected instead, the default values will all be 0.167 inch each. Note that you can specify a negative value for a particular standoff to have the surrounding text overlap that part of the graphic. This enables you to create special effects where the text and graphic interpenetrate on some or all sides of the image.

Figure 6.24 shows the effect of selecting the Wrap-all-sides icon as the Text flow option. Figure 6.25 shows you the same text and graphic image, this time when the Jump-over icon is selected as the Text flow option. Both illustrations use the default standoff values of 1 pica.
Creating Runarounds

Once you have established a standard rectangular graphics boundary for your image as described above, PageMaker allows you to customize it so that your text follows any irregular or curved edges of the image. This makes it easy to create runarounds, whereby the shape of your type follows the shape of one of the borders of the graphic image. Figures 6.26 and 6.27 both use runarounds to shape the text to the general shape of a nearby graphic. In the case of the poem in Figure 6.26, the right boundary of the frog-and-lotus graphic has been customized so the text of the associated verse follows the general shape of the stems (this is most prominent in the third stanza). In Figure 6.27, the graphic is embedded with the text. Here, a custom boundary is used to wrap the text on both sides so that it accommodates the curves on either side.

When you select a graphic image that has a rectangular boundary, handles appear not only at the four corners of the image's borders and
To speed up the process of customizing a graphic boundary, hold down the spacebar as you make adjustments to it. This prevents PageMaker from reflowing the text until you release the spacebar.

Tip

midway on each side, but also at the four corners of the graphics boundary. PageMaker uses a diamond shape for boundary handles, to differentiate them from the square handles for the graphic's borders. Also, the program connects the four boundary handles with dashed lines.

To customize the boundary of a graphic image, you manipulate either the dashed lines or the boundary handles. If you simply wish to increase or decrease the standoff between the image and surrounding text, you need to work with the dashed lines. Click the Pointer somewhere on the line on the side to be adjusted. When the Pointer changes to a two-headed arrow, drag the line in the appropriate direction to adjust the standoff as you desire. When dragging the boundary handles, you must be careful to drag in a straight line. It is possible (even easy) to distort the dashed boundary lines ever so slightly, so that they are no longer completely straight. Remember that if you find you've distorted the rectangular shape and are having trouble setting it right, you can restore it simply by
Tip

Don't try to drag one of the corner boundary handles in an attempt to adjust the standoff for two adjacent sides of the image. This will only result in distorting the boundary lines. Instead, drag one boundary line and then the other in two separate operations.

selecting Text wrap on the Element menu and then clicking on the middle icon beneath the Wrap option.

To customize the shape of the graphics boundary so that it is no longer rectangular or square, you manipulate the boundary handles instead of the dashed boundary lines. To help customize the shape of the boundary, PageMaker allows you to add new boundary handles. To add a new boundary handle, you simply position the Pointer somewhere on the dashed boundary line and click the mouse. When you do, a new boundary handle will appear (shown as a diamond).

Flowers

Who shall conquer this world
And the world of death and all its gods?
Who shall discover
The shining way of the dhamma?

You shall, even as someone
Who seeks flowers
Finds the most beautiful,
The rarest.

Understand that the body
Is merely the foam of a wave,
The shadow of a shadow.
Snap the flower arrows of desire
And then, unseen,
Escape Yamarajah.

And travel on.

—The Dhammapada
ONE

The Tao that can be talked about is not the eternal Tao. The name that can be named is not the eternal name. The nameless is the beginning of heaven and earth. The named is the mother of ten thousand things. Ever without desire, one can perceive the mystery. Ever desiring, one can perceive the boundaries. Their source is the same, yet their names differ. This source appears as darkness. Darkness within darkness. The gateway to all mystery.

Figure 6.27: Lao-Tzu graphic embedded in text with runarounds on either side

You can add as many boundary handles on a side as you need to fabricate the new shape. To create complex runarounds that follow very irregular sides of a graphic image, you will need to add quite a few boundary handles. In Figure 6.28, you can see that even this simple runaround required the addition of several boundary handles.

To create an irregular boundary, you simply drag the boundary handles until you have manipulated a part of the boundary line so that it begins to
follow the shape you want. As you drag a boundary handle, the program moves an associated segment of the boundary line. Manipulating boundary handles to move these line segments is something like the inverse of those connect-the-dots drawings that many of us had when we were children. Here, your goal is to add the dots (boundary handles) instead of drawing lines, and then move them so that they trace the shape of an existing graphic. However, you will find that just as with connect-the-dots pictures, curves require many more dots (boundary handles) with shorter line segments than do straight angles.

If you find that you have added a boundary handle that you don't need, you can delete it by dragging it on top of another boundary handle. Remember that you can speed up your work by holding down the spacebar as you drag the boundary handles, as this prevents PageMaker from reflowing the text around the graphic boundary. When you have the
Using Graphics Effectively

Boundary as you want it, release the spacebar to see how the text reflows.

Creating Figure Captions

Many illustrations and graphics require captions. When adding a caption to a graphic, you first need to assign a graphics boundary to the image, then increase the size of the standoff on the side where the caption is to appear so that it contains all of the type. It is important that the standoff encompass all of the text of the caption. Only then will PageMaker join the caption to the graphic so that the caption does not move when surrounding text is reflowed.

Figure 6.29 shows a correctly placed caption that is positioned beneath the figure. Here, you see that the entire text block containing the figure caption fits within the graphics boundary. Because of this, its placement will not be affected should the text that wraps around this graphic have to be reflowed.

Figure 6.29: Placing a caption beneath a figure within the graphics boundary
Creating Drop Caps with Graphics

In Chapter 4, we looked at creating drop caps using the superscript option. This technique is the best one to use when your drop cap consists of type, because it ensures that the drop cap will always remain a part of its associated paragraph. If your drop cap is a graphic, however, you can’t use this technique. Instead, you must import the capital letter into your publication as an independent graphic, assign it a rectangular graphics boundary, select Wrap-all-sides as the type of text wrap, and specify the amount of standoff on at least the right and bottom sides (some drop caps may require a standoff on all four sides of the graphic boundary). After you specify these settings, you simply need to place the graphic at the beginning of the paragraph and then size it as required.

Figures 6.30 and 6.31 show two examples of drop caps placed as graphic images. The drop cap in Figure 6.30 uses an Art Nouveau A that was scanned and saved in a TIFF file. This graphic has a rectangular boundary and uses Wrap-all-sides as the Text flow option, with a standoff of 1 pica on the left and top, 10 points on the right, and 6 points on the bottom.

And Yahweh answered Job from the heart of the tempest, and said:

Who is this who darkens Providence
By words devoid of insight?

Gird up your loins then like a man;
I will question you and you will inform me!

Where were you when I laid the foundations of the earth?
Tell me that, if you know the truth.
CHAPTER 24

1 Why have the times been hidden from Shaddai?
   And why have those who know Him not seen His days?
2 Wicked men remove landmarks,
   They seize the flock and its shepherd,
3 They drive away the ass of the orphan,
   They take the widow’s ox as a pledge,
4 The needy turn aside from the road,
   All the poor of the land must needs hide themselves.

Figure 6.31: Drop cap created with FreeHand EPS graphic image

The drop cap shown in Figure 6.31 uses an EPS graphic image created with Aldus Freehand. There, we created an outline form of a \(W\) using the Cooper Black font in 48 points. Then this EPS graphic was imported into a PageMaker publication and placed using the same boundary, text flow, and standoff dimensions. However, after placing the \(W\) at the start of the paragraph, we changed the angle of the right boundary line so that the text of verses 1 and 2 follows the slant of the final stroke of the \(W\).

ESSENTIAL TECHNIQUES

To Import an Inline Graphic

1. Click at the place in the story where you want the graphic to appear with the I-Beam cursor (if you’re in layout view, you need to first choose the Text tool).
2. If you're in layout view, choose the Place option on the File menu (⌘D). If you're in story view, choose the Import option on the Story menu.

3. Select the name of the graphics file you wish to import in the list files box.

4. Click the OK button. If you're importing a TIFF file that you wish to compress, hold down the ⌘+Option keys as you click the OK button to compress the image a moderate amount, or the ⌘+Option+Shift keys to compress the image the maximum amount.

To Import & Place an Independent Graphic

1. In layout view, choose the Place option on the File menu (⌘D).

2. Select the name of the graphics file you wish to import in the list files box.

3. Click the OK button. If you're importing a TIFF file that you wish to compress, hold down the ⌘+Option keys as you click the OK button to compress the image a moderate amount, or the ⌘+Option+Shift keys to compress the image the maximum amount.

4. When the file is loaded, position the graphics Pointer in the place on the page where you wish the image to appear, then click the mouse.

5. To size the image as you place it, drag the graphics Pointer diagonally. To resize the image after you place it, click to select it, then drag one of the corner handles diagonally (hold down the Shift key as you drag to preserve its proportions).
To Flow Text around a Graphic

1. In layout view, select the graphic image.

2. Choose the Text wrap option on the Element menu.

3. Click on the middle icon beneath Wrap options that shows the text flowing around all four sides of the square representing the graphic image.

4. To have the text jump to the next column when it encounters the graphic, select the Column-break icon (the first one) under Text flow. To have the text flow above and below the graphic image but not on either side, select the Jump-over icon (the middle one).

5. Enter new standoff values if required. Otherwise, to accept the default standoff and apply the new Text wrap settings, click the OK button.
Thus far, we've independently explored the mechanics of type and graphics and how you place these elements in your publication. Now it's time to examine the relationship between the elements that you set up when you compose and lay out the page—in other words, the design of the publication.

Perhaps no aspect of desktop publishing is more misunderstood than design. Although some professional graphic designers claim to work from a set of universal and unchanging design rules, most would freely admit that their designs result from a process of applying a few tried-and-true design principles to a specific problem, during which the original guiding principles may often be modified, ignored, or even outright defied. Contrary to popular belief, excellent publication design is much more the result of extended trial and error rather than artistic insight. Therefore, it is not unusual for the final design of a publication to bear little resemblance to the original idea.

In many ways, PageMaker is the perfect tool for a design process based on trial and error because the program makes it so easy to modify the basic page layout. Because the program lends itself to experimentation, you will find yourself encouraged to play with the layout of the elements on the page until you are satisfied with their composition.

As you will learn in this chapter, templates and style sheets are two important keys to efficient and proficient design in PageMaker. The use of templates substantially reduces the time it takes to develop a basic design, whereas the use of styles makes it easy to refine the basic design until you feel it appropriately solves the problem at hand. But before we explore these design aids at some length, we need to look at the basic tools that PageMaker gives you to design an original publication. Once you understand the basic procedure for creating a new publication, you will be able to appreciate how templates and style sheets can enhance this process.

The first design issues that confront you when beginning a new publication in PageMaker concern the page makeup. When you open a new
publication in PageMaker, the first thing you encounter is the **Page setup** dialog box (shown in Figure 7.1). This is where you specify all of the basic page parameters, such as the page size, orientation, numbering scheme, and margin settings.

**Page Size and Orientation**

The Page pop-up menu on the *Page setup* dialog box (shown in Figure 7.1) contains four options:

- **Letter**, with page dimensions of 8.5 by 11 inches or 51 by 66 picas
- **Legal**, with page dimensions of 8.5 by 14 inches or 51 by 84 picas
- **Tabloid**, with page dimensions of 11 by 17 inches or 66 by 102 picas
- **Custom**, with dimensions other than those set by Letter, Legal, or Tabloid and as large as 17 by 22 or 431 by 538 picas

To enter custom page dimensions, you need to type in new values in the **Page dimensions** boxes. The first value that you enter represents the width of the page, and the second represents its length. You don’t have to be concerned if you specify a page size that is larger than the paper your printer uses (most laser printers can print only on 8½ by 11 or 8½ by 14 inch pages), as PageMaker allows you to print each page at a reduced size or to print just a portion of it on each physical page. You can then assemble the complete oversized page from the parts printed on several standard pages. If you specify a page size that is smaller than the physical size of the paper in your printer, PageMaker automatically centers it on the page when you print. In such a case, you can also have PageMaker print crop marks at the corners of each page that indicate how the paper should be trimmed. (See Chapter 9 for examples of oversized pages printed on several physical pages and undersized pages printed with crop marks.)

You can use the **Orientation** option on the *Page setup* dialog box to print across the widest page dimension. By default, the **Tall** button is selected,
Page Composition and Layout

Figure 7.1: The Page setup dialog box

meaning that the largest page dimension runs from the top to the bottom—that is, the length—of the page (this orientation is also referred to as portrait mode). If you choose the Wide button, PageMaker automatically switches the orientation (also known as landscape mode), applying the largest dimension to the width of the page. For example, if you have Letter selected as the Page option and Tall as the Orientation, the Page dimensions will be displayed as

8.5 by 11 inches

If you then select Wide as the Orientation, the Page dimensions will automatically change to

11 by 8.5 inches

The page size and orientation that you specify in the Page setup dialog box determine the way the page is represented on your Macintosh screen.
The page dimensions, of course, also determine how much of the page can be displayed on the screen at one time when each page size is selected.

**Page Numbers**

Besides setting the page dimensions and orientation, you also use the **Page setup** dialog box options to designate other basic page format settings, including the starting page number, number of pages in the publication, whether the publication is single-sided or doubled-sided and uses facing pages, and the page margins. If your publication uses page numbers, you can also specify the type of numbering to be used.

Although PageMaker can automatically number the pages of your publication, you must manually specify the starting number and the type of numbering to be used in the **Page setup** dialog box and then insert the page-number marker in the master pages to have it do so (see “Setting Up Master Pages” later in this chapter for information on how to do this). By default, PageMaker makes 1 the first page number of a new publication. If the publication you are creating represents a new section or chapter of a longer publication (such as a manual or book), you will have to enter the correct starting page number (up to 9999) in the **Start page #** box.

**Adding and Removing Pages**

If you want your publication to have more than a single page, you enter the total number of pages (up to 999) in the **# of pages** box. If you don’t specify enough pages or you specify more pages that you actually need in the **Page setup** dialog box, you can always add or delete pages later when working on the publication.

To insert new pages while creating the publication, you select the **Insert pages** option on the **Page** menu. This brings up the **Insert pages** dialog box, which lets you choose between inserting the pages before or after the current page (**After current page** is the default) and indicating how many pages to insert (2 is the default when facing pages are specified, and 1 is the default when they are not). Note that if you’ve stipulated facing pages in the **Page setup** dialog box and a pair of facing pages are currently selected,
a third option called **Between current pages** becomes available. If you choose this option, PageMaker inserts the specified number of blank pages between the existing facing pages, pushing the right-hand page of the pair farther back in the publication. If you want to add blank pages at the end of the publication, make the last page or pair of facing pages current and then use the **After current page** option. If you want to add blank pages at the beginning of the publication, make the first page current and then choose the **Before current page** option.

To delete extra pages from a publication, you select the **Remove pages** option on the **Page** menu. The **Remove pages** dialog box that then appears contains two edit boxes, where you indicate the numbers of the first and last pages to be deleted. If the page or pages that you specify here aren’t blank, the program will sound the alert and display a warning box that says

**Delete page and all items on it?**

when you click the OK button. To have PageMaker proceed with the deletion of the specified page(s), you must then select the OK button in this warning dialog box. If you wish to save the material, click on the Cancel button or press the Return or Enter key.

**Specifying the Type of Page Numbers**

PageMaker allows you to choose the type of page numbering you wish to use in your publication. By default, the program uses Arabic numerals (1, 2, 3, and so on). If your publication calls for a different numbering scheme, you need to click on the **Numbers** button in the **Page setup** dialog box. For example, if your publication contains frontmatter for a book or manual, which normally uses Roman instead of Arabic numerals, you would use this option to change the page numbering to lowercase Roman numerals.

Selecting the **Numbers** button brings up the **Page numbering** dialog box, shown in Figure 7.2. As you can see from this figure, you can choose between uppercase and lowercase Roman numerals (either I, II, III, or i, ii, iii) and uppercase and lowercase letters (A, B, C, or a, b, c). PageMaker automatically reverts to standard Arabic numerals if you are using a Roman numeral option and the page number exceeds 4000. In other
words, MMMM or mmmm is the highest Roman page number that PageMaker can produce. Likewise, PageMaker automatically reverts to Arabic numerals when you are using the uppercase or lowercase letters option and the page number exceeds 52, meaning that ZZ or zz is the highest alphabetic page designation that the program can produce.

At the bottom of the Page numbering dialog box, you'll find an edit box where you can enter any page-number prefix. This option can be useful when you are working with publications that contain different sections, each of which requires its own table of contents or index, and you use a particular initial or word in front of each page number to indicate both the current section and page.

Assume, for example, that you're setting up a users manual for an integrated software program that contains both word processing and database management features. To differentiate the section on word processing features from that on database management, you decide to use
composite page numbers with the prefixes W- (for word processing) and D- (for database management). Thus, in the word processing section, the numbers will appear as W-1, W-2, and so on, and in the database management section, the numbers will appear as D-1, D-2, and the like.

With this type of page numbering, you need to enter W- as the TOC and index prefix in the Page numbering dialog box for the publication that contains the word processing features. Similarly, add D- for the publication that contains the database management features. The page numbers placed in the table of contents and index that you generate for each publication will then match those used in the publication itself. (See Chapter 8 for complete information on generating tables of contents and indexes in PageMaker.)

Note that the prefix you enter in the TOC and index prefix box can’t exceed 16 characters. Although this is more than sufficient in most cases, you should keep this limit in mind when creating composite page numbers that use descriptive prefixes, which tend to be long.

Page Layout and Margins

The Page setup dialog box has two layout options: Double-sided and Facing pages. Both of these options are checked by default when you create a new publication. If the publication you’re creating is to be printed on only one side (single-sided), however, you should uncheck the Double-sided box. When you uncheck the Double-sided option, PageMaker automatically unchecks the Facing pages option. Also, the Inside and Outside margin settings in this dialog box become Left and Right, respectively.

To understand the difference between left and right margins in a single-sided publication and the inside and outside margins of a double-sided publication, refer to Figure 7.3. This figure shows a diagram of facing pages for a double-sided publication, indicating the location of the margins. Note that whereas the top and bottom page margins remain the same for the left-hand and right-hand pages, the inside and outside margins do not. On the left-hand (even-numbered) page, the outside margin appears on the left and the inside margin appears on the right. On a right-hand
(odd-numbered) page, just the opposite is true: the outside margin appears on the right and the inside margin appears on the left.

Because of this left-hand, right-hand alternation, the inside margins of a double-sided publication meet at the binding edge, forming the gutter. Usually, the inside margin is larger than the outside margin to offset the gutter space used in binding the publication. Thus, PageMaker makes the default inside margin 1 inch, as opposed to an outside margin of 0.75 inch, when the Double-sided option is checked.

Just as the program assumes that a double-sided publication will be bound, it assumes that a single-sided one will not. Therefore, the page does not require any gutter space for binding, and the program changes the

![Diagram of facing pages for a double-sided publication](image-url)
Inside and Outside margin options to Left and Right as soon as you uncheck the Double-sided box. Note, however, that PageMaker does not change the default margin settings at the same time (the left remains 1 inch and the right remains 0.75 inch). If you want to have equal left and right margins, you must enter new values in the appropriate margin box before you exit from the Page setup dialog box.

For single-sided publications and double-sided publications where the Facing pages option is not checked, PageMaker displays only one page at a time on your Macintosh screen. If your publication is double-sided and you want to see a two-page spread on the screen, you must leave the check mark in the Facing pages box. Note that the first page of all publications is always considered to be a right-hand page and is shown alone, even when you indicate that the publication is double-sided with facing pages. This means that the first two-page spread invariably occurs on the second and third pages of the publication.

After entering the proper values for the four margins of your publication, you are ready to click the OK button. When you do, PageMaker will draw the first page of your publication on the screen, using the page dimensions and margin settings you assigned. The top and bottom and inside and outside (or left and right) margins are indicated on the screen by the dashed lines inside the rectangle representing the borders of the page.

At the bottom of the publication window, you will see page icons for the number of pages you added to the publication (on the 9-inch built-in screen, you see icons for only up to 13 pages—for pages beyond that, you must click on the right scroll arrow). To go to a different page, you simply click on the appropriate page icon. If you have specified facing pages, clicking on either one of the pair of page icons will bring the two-page spread into view. To move to the next page from any page in the publication, you can use the keyboard shortcut of ⌘+Tab. To move to the previous page, you press ⌘+Shift+Tab. To move to a specific page in the publication, you press ⌘+G to bring up the Go to page dialog box, where you enter the page number before clicking the OK button.

If you ever find that you have to change some of the page setup options while working on a publication, you can return to the Page setup dialog box by selecting Page setup on the File menu. Once there, you can change all of
the page setup options except for the number of pages. The only way to insert or delete new pages in a publication after creating it is to use the **Insert pages** or **Remove pages** option on the **Page** menu.

### Specifying Your Layout and Edit View Preferences

As you might remember from Chapter 2, you can use the options on the **Preferences** dialog box to change several layout and edit view settings relating to how the text and graphics in your publication appear on the screen. Before you begin work on the design of a new publication, you may want to adjust some of these settings. To get to this dialog box, you simply select **Preferences** on the **Edit** menu. Figure 7.4 shows you this dialog box using the program's default settings.

The first option under **Layout view** in this dialog box is **Measurement system**, which contains a pop-up menu that gives you four choices besides...
Warning

If you change the system of measurement after you have placed elements on the page, you may find that they no longer align with the tick marks on the ruler because you have changed to new units that don’t correspond exactly to the old ones.

the default of Inches: Inches decimal, Millimeters, Picas, and Ciceros. The choice you make from this pop-up menu determines the units used by the horizontal ruler in the publication window. Your choice also determines the units in which all dialog box options that require measurements are expressed (except for type sizes and leading, which always use points).

Remember that you need not enter measurements in the units specified by the Measurement system option. To enter measurements in other units, you merely indicate the units. For example, to enter a value in inches, you type \textit{i} after the value, as in 1.5\textit{i}. To enter it in picas, you add a \textit{p} to the value, as in 2\textit{p} (any value after \textit{p} indicates points, as in 2p6 for 2 picas and 6 points or 2\frac{1}{2} picas). And to enter a value in millimeters, you append an \textit{m} to the value, as in 45\textit{m}.

The Vertical ruler option, which uses the default unit of inches, has a pop-up menu that contains the same four choices as the Measurement system pop-up menu, plus a unique fifth option called Custom. You use the Custom option on this menu to set the vertical ruler equal to the leading you are using. That way, you can use tick marks on the vertical ruler to help you properly align text blocks that use the same leading.

When you first select Custom, the program defaults to 12 points, meaning that the major tick marks on the vertical ruler are spaced 12 points apart. If you have set the leading to some other value, you need to enter this value in the edit box that follows the Vertical ruler pop-up menu.

Figure 7.5 shows you how setting up a custom vertical ruler that matches the leading you’re using can help in aligning text blocks. In this case, the 12-point body text is set with 14 points of leading in two separate text blocks. To make it easier to align these blocks, the vertical ruler is customized so that its major tick marks match the leading. In Figure 7.5, you can see a ruler guide placed in line with the first major tick mark. Notice that this guide corresponds to the baseline of the second line of the first text block. Further, notice that the baseline of each subsequent line in this text block coincides with another major tick mark. Because this vertical ruler is customized for 14-point leading, it makes it easy to align any block that uses either the same leading or a multiple of it (such as 28 points).

When selecting your layout preferences, you need to decide several other layout view display settings, including the size at which text should
To temporarily set the **Detailed graphics** option to **High resolution** when importing a particular graphic, hold down the ⌘ key as you click the mouse to place it.

**Tip**

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Figure 7.5: Using a custom vertical ruler that matches the leading of the text

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be greeked, whether guidelines are positioned in front or in back of the text blocks and graphics placed on the page, the amount of detail in the graphic images you import, and whether to show layout problems. Figure 7.4 shows you the default settings for these options.

By default, PageMaker greeks any text below 9 pixels, a size at which the type is too small to read except at the 400% page size. If you wish to decrease the time it takes the program to draw the text on the screen, you can increase this value so that larger type sizes will also be greeked (it takes less time to draw a representation of the shape of the text with shading than the text itself).

You can also decrease the time it takes to draw graphics on the screen by selecting the **Gray out** option under **Detailed graphics** on the **Preferences** menu. By default, PageMaker uses the **Normal** option, whereby the graphics that you import are displayed as low-resolution graphics. When you select the **Gray out** option, you further decrease the time it takes to redraw the screen because the images no longer show any detail and are
displayed entirely as shaded shapes. Should graphic detail be more important to you than screen response time, you can select the **High resolution** option. With this option selected, PageMaker will display as much detail in your graphic images as your screen can produce. Also, color PICT2 images will be displayed in color only when you have selected **High resolution**.

The **Guides** option in the **Preferences** dialog box lets you choose between having nonprinting margin, ruler, and column guides placed in front of or behind the text and graphics on the page. By default, PageMaker places such lines in front of (you can also think of them as being on top of) these elements. This is one default that you will probably want to change. If you select the **Back** option, you will find it easier to move text blocks and graphics without inadvertently selecting and adjusting nearby guides instead.

The **Show layout problems** options allow PageMaker to flag, in layout view, two kinds of text problems that can occur:

- Lines in a story that have either too much or too little word and letter spacing according to the spacing limits you set in the **Spacing attributes** dialog box (for more on setting spacing limits, see "PageMaker's Typographic Controls" in Chapter 4).

- Lines that violate the widow, orphan, or keep-with-next controls that you set in the **Paragraph specifications** dialog box (for more on keeping text together on a page, see "Paragraph Specifications" later in this chapter).

To have the program highlight lines that are either too loose or too tight according to your spacing specifications, you check the **Loose/tight lines** box. To have PageMaker highlight lines in a paragraph that are widows or orphans or that should have stayed together on a single page according to your paragraph specifications, you check the "**Keeps**" violations box.

As mentioned earlier in our discussion of story view, PageMaker allows you to control the size and font of the text displayed in story view. The size and font that you select for **Story view** in the **Preferences** dialog box does not bear any relationship to the font and type size that you assign to the story.
in layout view. By default, PageMaker displays all text in story view as 12-point Times. If you wish to use another type size or font, select the new point size from the **Size** pop-up menu (or type in the new value), and select the new type style from the **Font** pop-up menu.

When selecting new layout view and story view preferences, remember that if you have a publication open when you make your changes, your new settings apply to that publication only. If you want your new settings to apply to all the publications that you open, make your changes when no publication is open.

**Setting Up Master Pages**

After selecting your page setup, layout, and edit view preferences, you are ready to create the master page(s) for your publication. If you specified that your publication is to be double-sided when completing the page setup, PageMaker automatically provides you with a left and right master page marked with an L and R page icon, respectively. If you indicated that your publication is single-sided, the program provides you with just one master page—a right master page marked with the R icon.

If your publication has elements that are repeated on many or all of its pages, you will want to place them on the appropriate master pages. Two types of master items are placed on these pages:

- **Nonprinting items**, such as column and ruler guides
- **Printable items**, such as the text of running heads, automatic page number markers, and graphics such as rules or logos that are repeated throughout the publication

Any printable master item placed on the left master page will show up on all left-hand pages as long as the **Display master items** option on the **Page** menu is checked. Likewise, all printable master items placed on the right master page will show up on all right-hand pages as long as this **Page** option is checked (or on all pages, if your publication is single-sided).

If you don't want the master items to appear on a particular page of the publication, you must go to that page (or page spread, if you have facing pages)
and then uncheck the **Display master items** option from the **Page** menu by selecting it. Doing this will make the master items disappear on only that page (or page spread, with facing pages). When printable master items are invisible on a particular page, PageMaker not only does not print them but also no longer wraps text around them.

Note, however, that to delete a printable master item from the entire publication, you must go to the appropriate master page and make the deletion there. The same is true when you only need to edit a master page item. This is because PageMaker won’t allow you to select any printable master item on an actual page of the publication. You can select master items only on the master page where you originally placed them. Because PageMaker won’t allow you to select them, you have no way of moving, copying, or deleting when you are on one of the actual pages of the publication.

The nonprinting master items made up of margins and column and ruler guides placed on master pages can also be made invisible. To make these master items disappear, you need to uncheck **Guides** on the **Options** menu. This can be done by selecting the menu option or by pressing `Ctrl`+`J`. You can use this command any time you wish to see a closer approximation (without any guidelines) of how your page or page spread will look when printed. Note that the **Guides** command is a toggle switch, so to redisplay all nonprinting master items in the publication, you simply select **Guides** on the **Options** menu or press `Ctrl`+`J` a second time.

Unlike printable master items, some nonprinting master items can be edited and removed from actual pages of the publication. You can move or delete ruler guides from particular pages, and you can move column guides (to change the number of columns on a particular page, you must choose **Column guides** on the **Options** menu and do it from the **Column guides** dialog box; see the following section for more information about setting up columns). Note, however, that the only way to change the margins in a publication is by selecting **Page setup** on the **File** menu and then changing the margin values in this dialog box (as described earlier).

If you wish to make a change to the column or ruler guides that affects all such guides throughout the publication, be sure to make these modifications on the master pages where you originally created them. Of course, any modifications previously made to nonprinting master items on
specific pages of the publication will override any global changes you make to them on the master pages.

Creating Layout Grids

One of the key elements in designing a publication is the creation of the layout grid. The grid consists of column and ruler guides that form the underlying structure of the design. You use this structure in placing the text and graphic elements that go on each page of the publication. Most publication designs benefit from the use of a basic layout grid that you create on the master pages. Then, as required, you can modify the basic grid to suit whatever variations occur on particular pages.

As the grid provides the basic framework for the entire design, it requires great care and planning on your part. Many excellent books, however, cover designing publications with layout grids and can help you in developing and executing an appropriate grid design for your piece. One of the most valuable of these for the PageMaker user is Desktop Publishing by Design (Microsoft Press, 1989). This book is full of ideas for layout grids for a wide variety of projects, and it is specifically tailored to the use of PageMaker on the Macintosh or IBM PC (as of this writing, it covers only version 3.0 of PageMaker).

In PageMaker, the layout grid not only provides the foundation of the design but also aids in the placement and alignment of the elements on the page. As you will see shortly, this enables you to position text blocks and graphic images quickly and with a great degree of accuracy.

Setting Up Columns

Column guides serve as the boundaries for the text and graphics that you place on the page. All PageMaker publications have at least one column, which consists of the area between the inside and outside (or left or right) margins. Within this space, the program allows you to create up to 20 columns. To set up new columns for the entire publication, you first go to the appropriate master page. To set up columns for just one page, you first go to that page. Then, you choose Column guides from the Options menu. This
brings up the Column guides dialog box, where you enter the number of columns and the space you want between them (called the gutter).

Figure 7.6 shows the Column guides dialog box that appears when you add columns to a double-sided publication with facing pages. Here, you can set up columns for both your left-hand and right-hand pages. If your design calls for a different number of columns or a different gutter space on the left-hand pages versus the right-hand pages, you need to check the Set left and right pages separately box by selecting it. When you do, PageMaker displays separate Number of columns and Space between columns options for left-hand and right-hand pages. Note that if your publication is single-sided, the program displays only one set of these options in the Column guides dialog box.

After you enter this information and select the OK button in this dialog box, PageMaker divides the area between the inside and outside margins.
Warning

Although the program supports up to 20 columns on a page, each column must be a minimum of 1 pica or ½ inch wide. If your margins and gutter widths do not leave sufficient room for this minimum column width, PageMaker displays an alert box and refuses to create the columns when you select OK.

into equally spaced columns with the gutter you specified. If you don’t want the columns to all be equally spaced, you can then drag the pair of column guides that forms the column’s gutter to either increase or decrease the size of that column. You can change the size of the column on the far left or right by dragging the guide that coincides with the inside or outside margin (these guides are the only single column guides on the page; all others move in pairs). Doing this does not alter the size of the margin settings. Instead, it allows the elements that you place in the far left or far right column to overlap the associated margin.

As soon as you create unequal columns by resizing any column in this manner, PageMaker changes the number of columns listed in the Column guides dialog box from the value you originally entered to the word Custom. If you need to alter the number of columns in a design even after resizing them, you do so by entering a new value for the number of columns in the Column guides dialog box. Note, however, that the program can only create equally spaced columns, so entering a new value for the numbers of columns will cause you to lose all your custom columns. To restore them, you must individually and manually resize them again by dragging the appropriate pairs of column guides.

It is important to realize when setting up your columns how they affect the flow of text that you place on the page. When you place text simply by clicking the Text icon at the start of a column, PageMaker keeps all of the text within the column guides by restricting the line length to fit within the column width. When your text block spans more than one column (and you have selected Autoflow on the Options menu), the program flows the text from the bottom of one column to the top of the next, snaking the text up and down each column, as seen in newspaper and newsletter articles.

Because columns restrict the line length of text to the column width, a narrow column can result in bad line breaks throughout the text and, when the text is justified, in uneven word spacing. Moreover, if you use PageMaker’s automatic hyphenation, you may get strings of hyphens at the end of consecutive lines. All of these effects make your text harder to read. If possible, avoid such problems altogether by making your columns wide enough and your text size small enough to accommodate an average of at least six to seven words of your body text without excessive hyphenation.
If you want a text block to go beyond the columns defined on the page, when placing the block, you must drag the borders of the block so that they extend beyond the column guides. This drag-place technique must be followed whenever you have a special block of text such as a headline that you want to appear over several columns of text. It gives you the freedom to adapt the shape of your text so that it needn’t always rigidly conform to the layout grid as defined by the column guides.

Setting Up Ruler Guides

As you are already aware from the exercises in Chapters 2 and 3, you can create horizontal and vertical ruler guides simply by dragging them from the appropriate ruler. By adding these ruler guides to the column guides on your master pages, you refine the layout grid, making it easier to manually place text and graphics on the page.

Unlike column guides, ruler guides do not constrain the placement of text. They are useful in helping you manually place individual elements on the page. Just like column guides, ruler guides can be placed either on the master pages or on specific pages of the publication. Although ruler guides do not restrain the flow of text, they can help you in placing elements. When you check Snap to guides on the Options menu (the default), it is much easier to align text or graphics that you’re placing. This is because they are naturally attracted to any nearby column or ruler guides (the documentation describes the guides as exerting a “magnetic-like pull” on the Pointer, text blocks, or graphic images).

Even if you don’t create ruler guides for your publication, you can use an invisible grid in placing your text blocks or graphic images. This grid is composed of invisible lines formed by the intersection of each tick mark on the horizontal and vertical ruler. The increments on these rulers and, therefore, the fineness of this grid, depend upon three factors: the size and resolution of your monitor, the page size option you are using, and the units of measurement you’ve selected for the rulers. Of these three, the page display size is the most significant. To work with finer increments on the rulers, you simply increase the page display size. Table 7.1 shows you how the ruler increment (represented by the smallest tick mark) changes as you change the size of the page display.
### Table 7.1: Ruler Increments by Page Display Size

<table>
<thead>
<tr>
<th>PAGE DISPLAY SIZE</th>
<th>UNITS OF MEASUREMENT</th>
<th>INCHES</th>
<th>PICAS</th>
</tr>
</thead>
<tbody>
<tr>
<td>25% size</td>
<td></td>
<td>1/8 inch</td>
<td>1 pica</td>
</tr>
<tr>
<td>50% size</td>
<td></td>
<td>1/16 inch</td>
<td>6 points</td>
</tr>
<tr>
<td>75% size</td>
<td></td>
<td>1/16 inch</td>
<td>3 points</td>
</tr>
<tr>
<td>100% (Actual) size</td>
<td></td>
<td>1/32 inch</td>
<td>3 points</td>
</tr>
<tr>
<td>200% size</td>
<td></td>
<td>1/32 inch</td>
<td>1 point</td>
</tr>
<tr>
<td>400% size</td>
<td></td>
<td>1/32 inch</td>
<td>1 point</td>
</tr>
</tbody>
</table>

Notice from this table that at the 200% or 400% page display size, you are working with a ruler grid made up of invisible lines spaced $\frac{1}{32}$ inch apart, if you're working in inches, or 1 point apart, if you're working in picas. When you switch to 50% page size, for example, the grid is half as fine, as the lines are now spaced $\frac{1}{16}$ inch or 6 points apart, depending upon the system of measurement you're using.

To aid you in precise placement of elements on the page, you can use this invisible ruler grid. When you check **Snap to rulers** on the **Options** menu by selecting it or pressing $\varnothing$+[ a second time], any text or graphics that you position on the page is pulled onto the invisible grid lines formed by the intersection of the rulers.

Snapping elements to the tick marks of the ruler grid gives you precise control over their placement in page display size. Of course, the larger you make the page size, the smaller the increments that can be displayed on the ruler, thus enabling you to work with more accurate measurements.

The easiest way to place an element with the greatest precision is to use the attraction of both the ruler guides and the invisible ruler grid. To do this, make sure that both **Snap to guides** and **Snap to rulers** are checked on the
Options menu. Then increase the page display size to 200% or 400% so that you are working with the smallest increments possible, and create ruler guides that mark exactly where you want the element to be placed. After that, you reduce the page display size to whatever size gives you a complete view of the text block or graphic you want to place (even Fit in window is fine). Finally, you position the element so that it is aligned with ruler guides. Because you have placed it using both the Snap to rulers and Snap to guides options, you can be assured that it is precisely placed, regardless of the size of the screen display or the page display size used in positioning it.

Creating Running Heads

A running head is the text that is printed at the top of every page of a publication (text that appears at the bottom of the page is called a running foot). Publications such as manuals and books normally use running heads (or feet) to indicate the name of the work or the chapter as well as the current page number (called a folio). When creating running heads for such publications, you enter the text containing the name of the work or section and the page-number marker in the master pages.

In books and some types of manuals, it is customary to use two running heads (or feet): a left-hand head placed on the left master page of the publication, and a right-hand head placed on the right master page. As is true with this book, the running head for the left-hand page is left-justified and begins with the page number followed by the name of the work (Mastering PageMaker 4 on the Macintosh, in this case). The running head for the right-hand page is just the opposite: it is right-justified, with the name of the chapter or section (“Page Composition and Layout” in this case) followed by the page number.

Entering Page-Number Markers

PageMaker automatically numbers any page in a publication that contains a page-number marker somewhere on it. To insert a page-number marker,
Note

Remember that PageMaker will use Arabic numerals and start the page numbering from 1 unless you entered some other starting number or selected some other kind of numbering from the Page setup dialog box.

You select the Text tool, click it at the place on the page where you want the page number to appear, and press Option+P. To have the program number all of the pages in the publication, you need to insert this marker on the master pages. When you enter a page-number marker on the left master page, PageMaker displays it as LM. Likewise, when you place a page-number marker on the right master page, the program display it as RM. However, as soon as you go to a particular page in the publication, the LM or RM marker is replaced by an actual numeral.

Figure 7.7 shows the running head for the right-hand pages of Chapter 2 of this book as it was entered in the top margin of the right master page. Note that PageMaker enters the page-number marker on this master page as RM. Contrast this to Figure 7.8, which shows you the same running head on the first right-hand page. Here, you can see that the program has replaced the page-number marker with the actual page number.

![Figure 7.7: Running head with folio on right master page](image-url)
In Chapter 3, you had the opportunity to design a brochure from one of the templates provided with PageMaker 4. Templates simplify the design process considerably by allowing you to concentrate more on content than on form. Because the template already contains the basic design and format, you can easily adapt it to the particular requirements of the project. Although templates can save you time even when you are creating one-of-a-kind pieces, they are most useful for periodic projects, such as a monthly newsletter or magazine or a quarterly review or report.

Your PageMaker 4 package includes several different types of templates, which you are free to use or adapt as required. These template files are automatically copied to a folder named *Templates* when you install the
program. Included in this folder are two different types of templates: grid templates and placeholder templates.

**Using Grid Templates**

Grid templates, as the name implies, consist of layout grids placed on the master pages. PageMaker 4 includes ten different grid templates. All of these files are contained in the folder named *Grids*. Figure 7.9 shows you the contents of this folder. As you can see from the figure, the name of each file indicates the page size as well as the number of columns across the page followed by the number of rows down the page.

To use a grid template, you open it as you would any other PageMaker publication. Note, however, that PageMaker always opens the *original* template if you open it by double-clicking its file name in the appropriate folder. To open a copy of the template instead, select the template file name...
in the **Open publication** dialog box (the **Copy** button is selected by default). Figure 7.10 shows you how a copy of one of the grid templates appears on the screen. Here, you see a copy of the template named *8.5x11 5x8 col* opened by choosing **Open** from the **File** menu, then selecting its file name in the list box of the **Open publication** dialog box when the **Copy** button is selected.

Because the program opened a copy of the template instead of the original, the publication is currently untitled. One of the first things you should do when you open a template is to use the **Save as** command on the **File** menu to save it under a new file name. After naming the publication, you proceed to place the appropriate text and graphics just as you would if you had developed the layout grid yourself.

When placing text in a grid template, keep in mind that the vertical grid lines are column guides, but the horizontal ones are horizontal ruler guides. This means that the column guides will cause PageMaker to flow
text from column to column unless you drag-place its text block. Conversely, the ruler guides do not restrain the text flow and are useful only for precision placement of particular text blocks and graphic images.

Using Placeholder Templates

If you did the first exercise in Chapter 3, you are already familiar with placeholder templates. The brochure template that you worked with in this exercise, like all the other placeholder templates supplied with PageMaker 4, contained dummy text and graphic images that mark the position of these types of elements in the publication. Unlike grid templates, this type includes not only the layout grid, but also paragraph styles and sample elements.

Placeholder templates are the easiest and fastest type to work with (provided that you don’t have to make major changes to the layout). To create your own publication, you need only replace these text and graphic images with ones of your own (prepared as outlined in Chapters 5 and 6). If you do have to make modifications to the styles or layout of the template, the placeholders will help you immediately see their effect on the publication.

The PageMaker 4 package includes a wide selection of placeholder templates that you can use as is or adapt to your specific project. In addition to the placeholder templates that are supplied with PageMaker, you can also purchase additional sets of placeholder templates directly from Aldus Corporation. These sets of placeholder templates are marketed under the PageMaker Portfolio trademark. To date, three packages are available for PageMaker on the Macintosh: Designs for Newsletters, Designs for Manuals, and Designs for Business Communications. Although these templates were originally created for version 3.0 of PageMaker, they work transparently with version 4.0, as they are automatically converted from version 3.0 to version 4.0 files when opened. To decrease the time it takes to load a template (the time it takes the program to convert the template from 3.0 to 4.0), you should save a 4.0 version of it by selecting the Save as option on the File menu, typing a new file name, and clicking the Template button before you click the OK button.
Figure 7.11 shows you a copy of one of the newsletter templates included in the *Designs for Newsletters* package. This particular model uses a newspaper style with columns. It contains two pages and is the model used in the tutorial that's included in the workbook that accompanies the template files.

After opening a copy of a placeholder template, you are ready to replace the placeholder text blocks and graphic images with those of your own (refer to Chapters 5 and 6 for details on preparing text and graphics for importing into publications). The easiest way to do this is to get into layout view and select the placeholder to be replaced. Then choose the Place command on the File menu (⌘+D). After selecting the name of the text or graphic file to use in the list box, be sure to click the Replacing entire story or Replacing entire graphic button before you click the OK button. PageMaker will substitute the text or graphic you chose to import for the one that you selected in the publication. You can then make any minor adjustments to the position or size of the text block or graphic image, if required.
Creating Your Own Templates

You can, of course, create your own templates. The most natural way to create a template from scratch is to first create an actual publication that contains the layout grid and styles that will be reused. When you have completed the final version of the publication, you then need to decide whether to delete the text blocks and graphic images from the publication or retain them as placeholders. If you delete all the text and graphics from the file, you create a grid template. If you retain them, you create a placeholder template.

Either way, you need to save the completed file under a new name, using the Save as command on the File menu. After typing in the new name, be sure to click the Template button before you click on the OK button to save it. To then use your template, you only need to open a copy of it, rename it, and replace or add the required text and graphic elements.

DESIGNING WITH STYLES

Paragraph styles are one of the most important features in PageMaker. First introduced in version 3.0, styles provide the easiest and most consistent way to format the text of your publications. As you will see, the use of styles greatly simplifies and augments the design process as it applies to setting type. As enhanced in version 4.0, styles can now encompass simple graphics in the form of rules that can precede or follow the text of a particular paragraph.

Through the style that you apply to a paragraph, you can control all aspects of its formatting, including:

- The font, type size, type style, and leading of the paragraph text
- The position (normal, superscript, or subscript) of the text in the paragraph
• The case (normal, all caps, or small caps) of the text in the paragraph

• The color (black, paper, registration, or any custom color you add) of the text of the paragraph

• The tracking (no track, very loose, loose, normal, tight, and very tight) of the text of the paragraph

• The horizontal scaling of the characters (the set width percentage) of the text in the paragraph

• The alignment of the text (left, centered, right, justify, or force justify) in the paragraph

• The indent of the paragraph on the left or right as well as the indent of its first line

• The space that is to come before or after the paragraph

• How many lines of the paragraph should always be kept together on a page (widow and orphan control)

• Whether to include the text of the paragraph in the table of contents

• The size, color, and position of any rule that is to be drawn before or after the paragraph

• The word and letter spacing (minimum, maximum, and desired) and leading method (proportional or top of caps) of the text of the paragraph

• The type of tabs and position of the tabs applied to the paragraph

• The type of hyphenation (if any), the limit of consecutive hyphens, and the hyphenation zone of the paragraph
As is evident from this extensive list, you can control all paragraph formatting with styles. The only downside to styles is that their formatting must be applied uniformly to the text of the paragraph. In other words, the style can apply only one font, one type size, one leading value, and so on, to all of the text in the paragraph to which it is assigned. In order to have some of the paragraph text set in one font and another part set in a different font, you must go beyond the use of styles alone and include the more traditional method of selecting the text to be formatted and then choosing the appropriate options directly from the PageMaker Type menu (for more information on how this is done, see "Overriding the Style Formatting" later in the chapter).

Despite this limitation, you will find that most of the publications you create in PageMaker can be formatted, if not entirely, then mostly through the use of styles. Because styles give you so much freedom in the area of type design, don't overlook them for even the simplest of projects. "The Old Pond" haiku by Basho shown in Figures 7.12 through 7.14 illustrates this point. This simple publication uses four styles: Title, Text, Japanese text, and Credits.

The Old Pond

Old pond! frog jumps in — the sound of water.

—Basho

Figure 7.12: "The Old Pond" with title in ITC Berkeley Old Style and text in Humanist 521 Light
The Old Pond

Old pond! frog jumps in — the sound of water.

Furu ike ya kawazu tobikomu mizu no oto

—Basho

Figure 7.13: "The Old Pond" with title in Souvenir and text in Bernhard Modern

The Old Pond

Old pond! frog jumps in — the sound of water.

Furu ike ya kawazu tobikomu mizu no oto

—Basho

Figure 7.14: "The Old Pond" with title in Isbell Medium and text in Zapf Chancery
The *Title* style is applied to "The Old Pond," the title of the haiku. It centers the text of the title in the text block. In the first version shown in Figure 7.12, the style uses the font ITC Berkeley Old Style Black in 24 points with autoleading. The *Credits* style is based on the *Title* style. The only difference between the *Credits* style and the *Title* style is that *Credits* right-aligns the text and changes the type size to 14 points. The *Text* style is applied to the English translation of the haiku. This style is left-justified. In the first version shown in Figure 7.12, this style uses the font Humanist 521 Light in 18 points with 20 points of leading. The *Japanese text* style is applied, of course, to the phonetically transcribed Japanese that appears to the immediate right of the English translation. This style is based on the *Text* style. As such, it uses the same formatting as the *Text* style except that *Japanese text* reduces the type size from 18 to 10 points (the 20-point leading is retained to make it easy to align the Japanese with the English).

Once the styles were created and the text was placed in the original version of the publication shown in Figure 7.12, it was easy to create the two other versions shown in Figures 7.13 and 7.14. In each case, it required only two simple modifications to just the *Title* and *Text* styles.

In the second version in Figure 7.13, the font for the *Title* style was changed from ITC Berkeley Old Style Black to Souvenir. Because the *Credits* style is based on the *Title* style, changing the font in the *Title* style also changed the font in the *Credits* style. The last modification involved changing the font in the *Text* style from Humanist 521 Light to Bernhard Modern. Because the *Japanese text* style is based on the *Text* style, making this font change to the *Text* style was the same as making it to the *Japanese text* style. The third version, shown in Figure 7.14, required the same simple changes to complete. Here, all that was required was to modify the font in the *Title* style to Isbell Medium and the one in the *Text* style to Zapf Chancery.

Contrast this method for experimenting with different type combinations to the more traditional method, where you have to select the text in each paragraph, then individually choose the new font, and in some cases, type size for each one, using the appropriate options on the *Type* menu. The time savings afforded by making such rudimentary formatting changes through styles is significant even on this simple project. When this method
is applied to designing a really large or complex job, the time saved becomes even more impressive.

**Using the Default Styles**

The program automatically provides you with several default styles whenever you start a new publication. You can then use these styles as is or modify them as required. To see the default *style sheet*—that is, the group of styles predefined for your publication—you need to display the Style palette on the screen. If the palette is not already displayed when you open a publication, you can do so by selecting **Style palette** from the **Windows** menu or pressing `⌥+Y`. Because this command is a toggle, you can remove it from the publication window by selecting the same option a second time.

Figure 7.15 shows you the Style palette with the names of the styles that are automatically provided for you when you open a new publication.

---

**Tip**

You can also use *No style* to create a new style from scratch by clicking on its name as you hold down the `⌥` key.
Notice that the first one is called *No style*. This selection doesn't represent a *bona fide* style at all; instead, it is used to remove a previously applied style from a selected paragraph. Beneath *No style*, you see the names of the five actual styles provided for you. Table 7.2 briefly describes the contents of these five styles in the default style sheet. The style description contains all of the following that apply:

- The name of the style on which the current style is based
- The name of the style that will be automatically assigned to the next paragraph if you don’t assign one yourself
- The face (font), size, and leading assigned to the type in the paragraph
- The indent for the entire paragraph and the indent for the first line of the paragraph
- Whether hyphenation is active and whether the style is to be included in the table of contents

Table 7.2: The Contents of the Default Style Sheet

<table>
<thead>
<tr>
<th>STYLE NAME</th>
<th>STYLE DESCRIPTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Body Text</td>
<td>next: Same style + face: Times + size: 12 + leading: auto + flush left + first indent: 0.3333 + hyphenation</td>
</tr>
<tr>
<td>Caption</td>
<td>next: Same style + face: Times + italic + size: 10 + leading: auto + flush left</td>
</tr>
<tr>
<td>Headline</td>
<td>next: Same style + face: Times + bold + size: 30 + leading: auto + flush left + incl TOC</td>
</tr>
<tr>
<td>Subhead 1</td>
<td>Headline + next: Same style + size: 18</td>
</tr>
<tr>
<td>Subhead 2</td>
<td>Subhead 1 + next: Same style + size: 12</td>
</tr>
</tbody>
</table>
To view the contents of a style or to modify it, you can either hold down the ⌘ key as you click on the name of the style in the Style palette, or hold down the ⌘ key as you select Style on the Type menu and then the name of the style in the pop-up menu that then appears. The former method is by far the easiest, provided that the Style palette is already displayed somewhere on the screen. When you use either method, PageMaker displays the Edit style dialog box, where you can view a brief description of the contents of the style and make all necessary changes. Figure 7.16 shows you the Edit style dialog box for Body text, the first default style.

Defining Your Own Styles

You can define styles for your own publications in several ways: you can modify the settings of one of the default styles; you can create a style from an existing paragraph that contains all of the formatting you want it to include; or you can create a style from scratch.
To modify an existing default style, you need only select the **Edit style** dialog box (as described above) and then make changes to the type and paragraph specifications and the tab and hyphenation settings as required (for details on how to do this, see “Creating a Style from Scratch” later in this chapter).

If the default styles are not close enough to the settings you need, you will have to create new styles that do the job.

**Creating a Style from a Formatted Paragraph**

One of the easiest methods for creating a new style is to define it from the format settings applied to an existing paragraph. This method allows you to experiment with various settings in a paragraph until you achieve the look you want. Then you can save the formatting settings in a new style so that they can be easily applied to other paragraphs in the publication.

There are two ways to define a style using existing text. Both require you to select the text of paragraph whose formatting is to be used before you do anything else. If the Style palette is displayed on the screen, you can then hold down the `~` key as you click on the **No style** listing at the top of the palette. This causes PageMaker to display an **Edit style** dialog box, like the one shown in Figure 7.17. Here, all you need do is type in the name for your new style and click the **OK** button to save it. The name that you enter will then be displayed in alphabetical order in the Style palette listing.

The second method does not require that the Style palette be displayed on the screen, but does involve a few more steps than the first. After you select the text of the paragraph, you choose the **Define styles** command on the **Type** menu (or press `⌘+3`). PageMaker then opens a **Define styles** dialog box similar to the one shown in Figure 7.18, where you see **Selection** as the selected style at the top of the list box and a description of the format settings applied to the selected paragraph at the bottom of the dialog box.

To create a style using the format settings listed for **Selection**, you then click on the **New** button in the **Define styles** dialog box, which brings up an **Edit style** dialog box just like the one shown in Figure 7.17. The last step is to type in the name for your new style and click the **OK** button in this dialog box to save it. Note that before saving your new style, you can always make
Inconsistencies in the Formatting

Defining a style from existing text is an easy method provided that all formatting is uniformly applied to the text of the paragraph. If any attributes are not consistent in the paragraph—such as some words italicized in a paragraph that otherwise contains normal text—the program will mark these inconsistencies by placing the word *mixed* after the affected attribute in the description (PageMaker refers to such irregularities in the formatting as *overrides*). For example, if your paragraph mixed different type sizes in the text, you would see

```
size: mixed
```

in the description at the bottom of the *Edit style* dialog box.
Before you save a style, you need to delete any overrides that PageMaker marks. To do this, you need to assign a new setting to the formatting in question. For instance, to remove the override on position caused by mixing superscript with regular text in the previous example, you would select **Type** on the **Edit style** dialog box, then select **Normal** from the **Position** pop-up menu. When you click the **OK** button on the **Type specifications** dialog box and return to the **Edit style** dialog box, the word *mixed* will no longer show up in the style description.

**Creating a Style from Scratch**

To define a new style from scratch, you need to be able to specify the formatting without first seeing its effect on the text. To begin the definition process, you select the **Define styles** option on the **Type** menu (or press `⌘`+3). When the **Define styles** dialog box appears, you select the **New** option. This
takes you to the Edit style dialog box, where you specify all of its format settings.

In the Edit style dialog box, you enter a new name for the style. The name you enter should be fairly short (although the edit box will accept up to 32 characters), so that you can see the style name when the Style palette is displayed on the screen.

**Basing the New Style on an Existing One**

The Based on option will contain No style unless you selected some other style in the list box of the Define styles dialog box before you clicked on the New button. If you want to base most of the settings on an existing style, you can do so by selecting the appropriate style name from the Based on pop-up menu. You can then use the other options such as Type, Para, and so on to make whatever modifications are required in the new style you are defining.

Always use the Based on option when defining a style that is related to one you’ve already defined. Not only does this speed up the process of defining the new style, it also makes it much easier to make modifications down the line. We’ve already touched on this aspect in the discussion of the three versions of “The Old Pond” haiku shown in Figures 7.12 through 7.14. Because two of the four styles were based on existing styles, it required only two modifications to the original to change all four styles and create an entirely new version.

In many publication designs, the different levels of headings share many of the same type specifications; only the type size or type style change to signal a new level. In this kind of relationship, the styles should be based on one another. That way, a change to the style for the highest-level heading will be immediately reflected in all of the subheadings in the publication.

**Designating the Next Style**

When defining a style, you can also designate the name of the style that should be automatically applied to the next paragraph in the publication (provided that the next paragraph does not already use a style that either
you assigned in PageMaker or you imported from a word processed document). To designate the style that should be used in the next paragraph, you need to select its name from the Next style pop-up menu. If you don't select a style from this menu, PageMaker will automatically apply the same style to the next paragraph.

The Next style option is useful in publication designs where one style always follows another. You can see this in Barnaby's Afternoon Menu, shown in Figure 7.19. In this menu, two styles were required for each selection listed under the Appetizers & Light Entrées and the Soup & Salad headings. The first style, named Item, lists the name of the selection in bold and is always followed by a second style named Description that describes the dish in more detail. Because one or more lines using the Description style always follow the Item style, Description was chosen as the Next style option when defining the Item style. Thus, in the Story Editor, we only had to type in the name of the dish and assign it the Item style. Then, when we pressed the Return key to start a new paragraph containing the explanatory information about the selection, PageMaker would have already assigned Description as its style. Because the design of the menu sometimes required more than one line of explanation, the Next style option for the Description style was left to the default of Same style.

After you specify the style name, the basic style, and the style to follow, you are ready to specify specific format settings in four areas—type, paragraph, tab and indent, and hyphenation settings—each of which has its own dialog box.

**Type Specifications**

To make changes to the type specifications such as the font, type size, type style, and so on, you select the Type option on the Edit style dialog box. This brings up the Type specifications dialog box, shown in Figure 7.20 (identical to the one that appears when you select Type specs on the Type menu or press Æ + T). When specifying type settings using the options in this dialog box, remember that these type specifications will be applied uniformly to all text in the paragraph to which you assign this style.
# Barnabys

**Afternoon Menu**

## Appetizers & Light Entrées

<table>
<thead>
<tr>
<th>Description</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Johnson's Oysters on the Half Shell</td>
<td>$5.95</td>
</tr>
<tr>
<td>1/2 dozen, Raw or Grilled with Garlic Butter or BBQ Sauce</td>
<td></td>
</tr>
<tr>
<td>Mussel's Marinierere</td>
<td>$6.50</td>
</tr>
<tr>
<td>Shallots, White Wine, &amp; Cream</td>
<td></td>
</tr>
<tr>
<td>Steamed Manila Clams</td>
<td>$6.50</td>
</tr>
<tr>
<td>Garlic &amp; White Wine</td>
<td></td>
</tr>
<tr>
<td>Smoked Norwegian Salmon</td>
<td>$7.25</td>
</tr>
<tr>
<td>with Many Mustards Sauce</td>
<td></td>
</tr>
<tr>
<td>Baby Back Ribs</td>
<td>$5.95</td>
</tr>
<tr>
<td>Applewood Smoked</td>
<td></td>
</tr>
<tr>
<td>Petaluma Duck Sausage</td>
<td>$5.50</td>
</tr>
<tr>
<td>with Braised Red Cabbage &amp; Brown Mustard</td>
<td></td>
</tr>
<tr>
<td>Cheese Delice</td>
<td>$3.95</td>
</tr>
<tr>
<td>Fried Mozzarella in Bread Crumbs with Marinara Sauce</td>
<td></td>
</tr>
<tr>
<td>Warm Brie</td>
<td>$4.95</td>
</tr>
<tr>
<td>with Tomato Coulls &amp; Pesto</td>
<td></td>
</tr>
<tr>
<td>Garlic Bread</td>
<td>$3.00</td>
</tr>
<tr>
<td>Garlic Butter, Parmesan, &amp; Basil</td>
<td></td>
</tr>
<tr>
<td>Sampler Platter (For Two)</td>
<td>$3.00</td>
</tr>
<tr>
<td>Barbecued &amp; Garlic Oysters, Baby Back Pork Ribs,</td>
<td></td>
</tr>
<tr>
<td>&amp; Mussels Marinierere served with sourdough bread</td>
<td>$11.50</td>
</tr>
<tr>
<td>Each Additional Person</td>
<td>Add $5.75</td>
</tr>
<tr>
<td>Barnaby's Chuck Burger</td>
<td>$4.95</td>
</tr>
<tr>
<td>served with your choice of French Fries or Cole Slaw</td>
<td></td>
</tr>
<tr>
<td>with your choice of Cheddar or Jack Cheese</td>
<td>$5.45</td>
</tr>
<tr>
<td>Barnaby's Hot Dog</td>
<td>$3.50</td>
</tr>
<tr>
<td>1/4 lb. 100% all beef on a Sesame Seed Steak Roll,</td>
<td></td>
</tr>
<tr>
<td>served with your choice of French Fries or Cole Slaw</td>
<td></td>
</tr>
<tr>
<td>with your choice of Cheddar or Jack Cheese</td>
<td>$3.95</td>
</tr>
</tbody>
</table>

## Soup & Salad

<table>
<thead>
<tr>
<th>Description</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>New England Clam Chowder</td>
<td>$2.50</td>
</tr>
<tr>
<td>Cup</td>
<td></td>
</tr>
<tr>
<td>Bowl with sweet baguette</td>
<td>$3.25</td>
</tr>
<tr>
<td>Soup of the Day</td>
<td>$2.50</td>
</tr>
<tr>
<td>Cup</td>
<td></td>
</tr>
<tr>
<td>Bowl with sweet baguette</td>
<td>$3.25</td>
</tr>
<tr>
<td>Dinner Salad</td>
<td>$2.50</td>
</tr>
<tr>
<td>with Barnaby's Tarragon Vinaigrette</td>
<td></td>
</tr>
<tr>
<td>with Crumbled Maytag bleu cheese</td>
<td>$3.00</td>
</tr>
<tr>
<td>Caesar Salad</td>
<td>$6.25</td>
</tr>
</tbody>
</table>

*Figure 7.19: Barnaby's Afternoon Menu*
Paragraph Specifications

To make changes to the paragraph specifications such as the paragraph indents, the amount of space before or after the paragraph, the alignment of its text, and so on, you select the Para option in the Edit style dialog box. When you do, PageMaker will display a Paragraph specifications dialog box like the one shown in Figure 7.21. As you can see from this figure, many options are available in this dialog box.

The Indents edit boxes allow you to indicate how much the paragraph is to be indented from the publication margins or from the left or right edge of the column in which the paragraph is placed. To have just the first line of the paragraph indented (as it is in this paragraph), you leave the Left indent set at 0 and specify a First value such as 0.167 inch. To create a hanging indent, where the first line of the paragraph begins to the left of all remaining lines in the paragraph, enter a Left indent value such as 0.125 inch and a negative
value for the First indent such as -0.125 inch. To create a nested indent, where both the left and right edges of the paragraph are indented from the margins, enter both a Left and Right indent value, leaving the First indent value set at 0.

The Paragraph space options allow you to add extra space before or after the text of the paragraph. Use the After option to insert space between paragraphs without having to resort to using additional carriage returns in the text. Note that any value specified for the Before option is not added to the paragraph when that paragraph begins a column.

The Alignment option contains a pop-up menu that gives you standard choices in the alignment of the paragraph text. These options include Left (the default), Center, Right, Justify, or Force justify. If you are creating a style for headings that you always want centered between the margins, select the Center option on this pop-up menu. If you are creating a style for the paragraphs that contain body text in the publication and you want this
text to be right-justified, select the **Justify** option. (For more information on type alignment, see Chapter 4.)

The **Dictionary** option allows you to specify the dictionary PageMaker should use when spell-checking or hyphenating the paragraph. As discussed in Chapter 5, Aldus Corporation offers several specialized dictionaries in addition to the English dictionary that comes with the program. If you purchase an auxiliary dictionary, you can specify that it be used instead of the English dictionary when the program spell-checks and hyphenates paragraphs using this style. For example, if you were creating a style that was to be assigned to all French paragraphs in the publication, you would select the **Français** option on the **Dictionary** pop-up menu so that the French dictionary would be used instead of the English dictionary in making all hyphenation decisions (see "Hyphenation Settings," later in this chapter) and in checking all spelling.

As you can see in Figure 7.21, the **Paragraph specifications** dialog box contains quite a few **Options** that are activated simply by checking their boxes:

- To have the text of a paragraph stay together on the page, check the **Keep lines together** box.

- To have the paragraph always begin a new column, check the **Column break before** box.

- To have the paragraph always begin a page in the publication, check the **Page break before** box.

- To have the entire text of the paragraph included in the table of contents, check the **Include in table of contents** box. Use this option when creating a style for a heading that should always be listed in the table of contents that you generate for the publication (see Chapter 8 for details on how to do this).

- To have the last line of a paragraph always appear on the same page or in the same column with a certain number of lines from the next paragraph, you check the **Keep with next** box and enter the number of lines in its edit box.
• To avoid widow lines in the paragraph text (lines at the beginning of a paragraph that are placed on a different page or in a different column than the remaining lines), check the Widow control option and enter the number of lines that constitute a widow in the text (usually 1 or 2).

• To avoid orphan lines in the paragraph text (lines at the end of a paragraph that are placed on a different page or in a different column than the rest of its text), check the Orphan control option and enter the number of lines that constitute an orphan in the text (usually 1 or 2).

This Keep with next option is useful when you are creating a style for a heading and you want to ensure that when the heading appears at the end of a page or column, a minimum number of lines from the first paragraph of text always follow it. If PageMaker cannot place the heading with the number of lines you've specified at the bottom of a column or page, it will place the heading at the beginning of the next column or page. The widow and orphan controls work in a similar manner. If the number of lines you've specified as a widow are about to be positioned alone at the bottom of a column or page, the program will move them to the beginning of the next column or page so that they are with the rest of their paragraph. If the number of lines you've specified as an orphan are about to be placed alone at the beginning of a new column or page, PageMaker will move the entire paragraph to the beginning of the column or page.

Click the Spacing button in the Paragraph specifications dialog box to display the Spacing attributes dialog box, where you can specify the word and letter spacing for the text of all paragraphs that use your style (for detailed information on the spacing options, see "Controlling the Letter and Word Spacing" in Chapter 4).

Click the Rules button in the Paragraph specifications dialog box to display the Paragraph rules dialog box, shown in Figure 7.22, where you can define a rule that either precedes or follows every paragraph to which you assign this style.

To place a rule in front of each paragraph, check the Rule above paragraph box. To place a rule after each paragraph, check the Rule below paragraph box.
When defining a rule as part of the paragraph style, PageMaker allows you to specify the thickness of the rule (1 point by default), its color (black by default), and whether the rule should extend the entire width of the column (the default) or just the width of the text of the paragraph.

To change the thickness of the paragraph rule, click on the Line style pop-up menu and select the desired line thickness or pattern (this pop-up menu contains the same options as the Line pop-up menu that you select from the Element menu, except that it lacks a Reverse option). To change the color of the paragraph rule, click on the Line color pop-up menu and choose your color. Your choices here are limited to Paper, Black, Registration, Blue, Green, or Red (see Chapter 9 for more information on selecting colors for printing).

If you want to have the paragraph rule indented from the edges of the column or the page margins by a certain distance, you need to enter the appropriate value in the Indent Left and Right edit boxes. In addition to specifying left and right indents, you can specify the vertical distance
between the rule and the paragraph text that precedes or follows it. To do this, you select the Options button on the Paragraph rules dialog box. This takes you to the Paragraph rule options dialog box, shown in Figure 7.23.

As you can see, Auto is the default for both types of paragraph rules. The Top edit box is used to position paragraph rules that are placed above the paragraph. Auto means that PageMaker aligns the upper edge of the rule with the top of the slug of the first line of paragraph text. To increase the amount of space between the rule and the first line of text, you enter a new value in the Top edit box. Note that the value you enter in this edit box increases the size of the slug of the first line to add space between the rule and this line of text.

The Bottom edit box is used to position paragraph rules that are placed below the paragraph. Auto means that PageMaker aligns the lower edge of the rule with the bottom of the slug of the last line of paragraph text. To increase the amount of space between the rule and the last line of text, you
Tip

You can use the Align to grid and Grid size options to ensure that the baselines of text in adjacent columns are aligned even when you aren't using paragraph rules or creating styles. Just click the insertion point somewhere in the paragraph that's causing the misalignment of subsequent paragraphs in the same column, then get to the Paragraph rule options dialog box and set these options as you would when defining rules.

Tip

To have the zero point on the tab ruler in the Indents/tabs dialog box aligned with the left edge of the column, use the Text tool to click the insertion point at the beginning of a line of text in that column before you start to define your style.

Enter a new value in the Bottom edit box. Note that the value you enter in this edit box increases the size of the slug of the last line to add space between the rule and this line of text.

If your publication contains multiple columns and you want the text of the paragraphs that follow a paragraph rule always to align with the baselines of text placed in adjacent columns, you need to check the Align to grid box and enter the leading value used in those paragraphs in the Grid size edit box. For example, if the column text is set in 10 points with 12-point leading, you would enter 12 in the Grid size edit box. That way, you can be sure that the program will always insert sufficient space after a paragraph rule so that the baselines of subsequent text align with those in adjacent columns.

Tab Settings

To make changes to the types of tabs or tab settings for the style, you select the Tabs option in the Edit style dialog box. This brings up the Indents/tabs dialog box, shown in Figure 7.24. You can use the tab ruler and options in this dialog box to specify paragraph indents or tab stops for your style. Here, you not only designate the position of your tabs but also their type. You can choose between left-aligned (the default), centered, right-aligned, and decimal-aligned tabs. You can also select a tab leader style for the tabs you create.

The tab ruler that is displayed in the Indents/tabs dialog box already contains default tab settings (every half an inch, if you're using inches as your system of measurement). The tabs are indicated by the flat downward-pointing triangles in Figure 7.24. You can move these default tabs to a new position on the ruler simply by dragging them.

At the beginning of the ruler, you see two right triangles that point to the right, one on top of the other. The top triangle represents the indent for the first line of the paragraph. The bottom one represents the left indent for all of the lines of the paragraph. At the end of the ruler, you will see a left-pointing triangle that represents the right indent (it is not visible in the figure). You can set left, right, or first indents by dragging the appropriate triangle to a new position on the ruler. Note, however, that if you've already specified a left, right, or first indent for your style in the Paragraph
Note

To change the tab settings for the entire publication instead of just for the paragraph style, select the *Indents/tabs* option on the *Type* menu (⌘+I) when no text is selected and make your changes.

Note

The dashed vertical lines at the beginning and end of the tab ruler represent the margins or the edges of the column. They cannot be dragged to new positions. To change the margins, you must return to the *Page setup* dialog box. To change the column widths, you must adjust the column guides.

**Figure 7.24:** The *Indents/tabs* dialog box

**Specifications** dialog box, PageMaker will have already adjusted these triangles to their correct position on the tab ruler. There is no need for you to drag them to new positions unless you wish to edit the paragraph indents for your style.

All default tabs on the tab ruler are left-aligned. If you wish to change the type of one of the default tabs, you need to click on the default tab stop, and then select one of the other icons that appear on the left side of the dialog box. PageMaker will then replace the left-aligned default tab with a tab of the type you’ve selected.

The tab icon that’s selected by default with the arrow bent to the left represents the left-aligned tab. The icon below it with the downward-pointing arrow represents a centered tab. The icon with the arrow bent to the right represents a right-aligned tab, and the one below it with the dot represents a decimal-aligned tab. To add new tabs to the ruler, you can click on the appropriate tab icon to select it, then click on the position on the tab ruler where you want it to appear.
PageMaker will show you how far your new tab is from the zero point by displaying this measurement in the Position box. A pop-up menu attached to the Position option allows you to add, delete, move, or repeat tabs on the ruler according to the value you place in this edit box. For example, to add a tab at 3 1/2 inches on the tab ruler, you would type 3.5 in the Position box, then select the Add tab option from its pop-up menu. To remove a tab set at 2 3/4 inches on the ruler, you would type 2.25 in the Position box and then select the Delete tab option.

To move a tab, you would select it on the ruler, then type its new position in the Position box before selecting the Move tab option on the pop-up menu. To insert tabs at equal intervals on the tab ruler, you first place a tab at the increment from the zero point that you want all the tabs to be. Then, while it’s still selected, you choose the Repeat tab option on the Position pop-up menu. For example, to have equally spaced left-aligned tabs a quarter inch apart, you would add a new left-aligned tab 1/4-inch in from the zero point, then choose the Repeat tab option.

By default, PageMaker doesn’t assign any kind of leader character to a tab stop. If you would like to have some sort of leader character repeated before the tab, select your option from the Leader pop-up menu (shown in Figure 7.24). You can choose between periods, dashes, or a solid line, or you can select the Custom option and enter your own leader characters in the Leader box.

Assigning a leader style to your tabs can help strengthen the relationship between associated items that are set in columns, as Barnaby’s Wine List shown in Figure 7.25 shows. Here, the dashed-line tab leader has been assigned to the decimal-aligned tabs used in the Description style, which is assigned to lines of text that contain the name and description of the wine as well as its price. Note that because the leader is assigned with the Leader option on the Indents/tabs dialog box, PageMaker varies the number of dashes to accommodate wine descriptions of different lengths in the same column space.

Hyphenation Settings

To change the hyphenation settings for your style, you select the Hyph option in the Edit style dialog box. This brings up the Hyphenation dialog box,
# Barnaby's Wine List

<table>
<thead>
<tr>
<th>Aperitifs</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Dubonnet</td>
<td>1.75</td>
</tr>
<tr>
<td>Cinzano</td>
<td>1.75</td>
</tr>
<tr>
<td>Lillet</td>
<td>2.00</td>
</tr>
<tr>
<td>Wine Cooler</td>
<td>2.00</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sherry</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Emilio Lustau Dry Amontillado R &quot;Los Arcos&quot;</td>
<td>2.00</td>
</tr>
<tr>
<td>Lustau Almacenista Oloroso de Jerez</td>
<td>1.75</td>
</tr>
<tr>
<td>1/3/88 Borrego</td>
<td>2.50</td>
</tr>
<tr>
<td>Lustau East India Solera Cream Sherry</td>
<td>2.50</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sparkling Wines</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Paul Cheneau Blanc de Blancs Brut NV</td>
<td>10.00</td>
</tr>
<tr>
<td>Korbel Brut &quot;Natural&quot; 86</td>
<td>20.00</td>
</tr>
<tr>
<td>Piper-Sonoma Blanc de Noirs 86</td>
<td>20.00</td>
</tr>
<tr>
<td>Iron Horse Blanc de Noirs &quot;Wedding Cuvee&quot; 87</td>
<td>25.00</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Chenin Blanc</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Kenwood Dry California 88</td>
<td>9.50</td>
</tr>
<tr>
<td>Dry Creek Sonoma County 88</td>
<td>10.50</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sauvignon Blanc – Fume Blanc – Semillon</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Preston &quot;Cuvee Fume&quot; 88</td>
<td>12.00</td>
</tr>
<tr>
<td>Carmenet Sonoma County 88</td>
<td>12.75</td>
</tr>
<tr>
<td>Murphy-Goode Alexander Valley 88</td>
<td>13.00</td>
</tr>
<tr>
<td>Lolonis Mendocino County 85</td>
<td>13.00</td>
</tr>
<tr>
<td>Grand Cru Sonoma County 88</td>
<td>13.50</td>
</tr>
<tr>
<td>Iron Horse Alexander Valley 88</td>
<td>14.50</td>
</tr>
<tr>
<td>Mataranz Creek Sonoma County 88</td>
<td>15.50</td>
</tr>
<tr>
<td>Cakebread Cellars Napa Valley 88</td>
<td>18.00</td>
</tr>
<tr>
<td>Clos du Val Semillon Napa Valley 86</td>
<td>13.75</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Johannishberg Riesling</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>The Firestone Vineyard Santa Ynez Valley '89</td>
<td>10.00</td>
</tr>
<tr>
<td>Fetzer California '89</td>
<td>11.00</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Zinfandel</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Saul P.R. Alexander Valley 87</td>
<td>18.00</td>
</tr>
<tr>
<td>Hop Kiln Russian River Valley 88</td>
<td>16.00</td>
</tr>
<tr>
<td>Storybook Mountain Napa Valley 86</td>
<td>16.00</td>
</tr>
<tr>
<td>Nalle Dry Creek Valley 88</td>
<td>18.00</td>
</tr>
<tr>
<td>Hop Kiln &quot;Primitivo&quot; 85</td>
<td>(Magnum) 30.00</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Merlot</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Francisca Napa Valley Oakville Estate '87</td>
<td>16.50</td>
</tr>
<tr>
<td>Clos Du Bois Sonoma County '87</td>
<td>18.50</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>House Wines</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Geyser Peak Chablis</td>
<td>gl. 1.75</td>
</tr>
<tr>
<td>Geyser Peak Burgundy</td>
<td>gl. 1.75</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Non-Alcoholic Grape Juice</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Navarro Pinot Noir 88</td>
<td>gl. 1.75</td>
</tr>
<tr>
<td>Navarro Gewurztraminer 88</td>
<td>gl. 1.75</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Dessert Wines</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Quady Essensia Orange Muscat California 86</td>
<td>gl. 2.00</td>
</tr>
<tr>
<td>Quady Elysium Black Muscat California 86</td>
<td>gl. 2.00</td>
</tr>
<tr>
<td>Kalarra &quot;Especial de Cafe&quot;</td>
<td>gl. 2.00</td>
</tr>
<tr>
<td>Mas de Bellevue Muscat de Lunel</td>
<td>gl. 2.50</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Port</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Pickillin California Port</td>
<td>2.50</td>
</tr>
<tr>
<td>Graham's Porto 6 Grapes Vintage Character</td>
<td>2.75</td>
</tr>
<tr>
<td>For Two (187ml)</td>
<td>6.75</td>
</tr>
<tr>
<td>Churchill Graham Finest Reserva Port</td>
<td>2.75</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Rosé</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Hop Kiln White Zinfandel Russian R.V. '89</td>
<td>12.00</td>
</tr>
<tr>
<td>Bonny Dooon Vin Gris de Cigare '89</td>
<td>11.00</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Gewürztraminer</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Navarro Dry Estate Bottled '88</td>
<td>12.00</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Chardonnay</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Belvedere Russian River Valley '88</td>
<td>16.00</td>
</tr>
<tr>
<td>La Crema California '88</td>
<td>15.00</td>
</tr>
<tr>
<td>Sonoma-Cutter &quot;Russian River Ranches&quot; '88</td>
<td>20.00</td>
</tr>
<tr>
<td>Ferrari-Carano Alexander Valley '88</td>
<td>25.00</td>
</tr>
<tr>
<td>Acacia Carneros '88</td>
<td>22.00</td>
</tr>
<tr>
<td>Kent Ramussen Napa Valley '88</td>
<td>23.00</td>
</tr>
<tr>
<td>Sonoma-Cutter &quot;Les Pierres Vineyard&quot; '87</td>
<td>30.00</td>
</tr>
<tr>
<td>ZD Winery Napa Valley</td>
<td>(Split) 14.50</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Syrah-Sirah</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Preston Dry Creek Valley '87</td>
<td>17.00</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Cabernet Sauvignon</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Geyser Peak Alexander Valley '86</td>
<td>12.00</td>
</tr>
<tr>
<td>Benziger of Glen Ellen Sonoma County '86</td>
<td>14.00</td>
</tr>
<tr>
<td>Laurel Glen Sonoma Mountain '87</td>
<td>32.00</td>
</tr>
<tr>
<td>Cain &quot;Five&quot; Napa Valley Red Table Wine '86</td>
<td>35.00</td>
</tr>
<tr>
<td>Caymus &quot;Napa Valley Cuvee&quot; '87</td>
<td>22.00</td>
</tr>
<tr>
<td>Caymus &quot;Napa Valley Cuvee&quot; '86</td>
<td>(Split) 12.00</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Pinot Noir</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Saintsbury &quot;Garnet&quot; Carneros '88</td>
<td>13.00</td>
</tr>
<tr>
<td>Husch Anderson Valley '87</td>
<td>16.50</td>
</tr>
</tbody>
</table>

---

Figure 7.25: Barnaby's Wine List
shown in Figure 7.26. To have PageMaker automatically hyphenate the text in paragraphs to which you assign the style you are creating, you will want to click on the On button to activate it and make sure that the **Manual plus dictionary** button is also selected. Many times, you will also want to select the **Limit consecutive hyphens to** box and enter a maximum value (No limit is the default). A lot of hyphens on the right margin of text can hamper the paragraph’s legibility (for more detailed information on selecting hyphenation, see “Controlling the Hyphenation of Text” in Chapter 4).

**Completing the Style Definition**

When you’ve selected all formatting selections that belong in your new style, you need to select the OK button in the **Edit style** dialog box and select the OK button in the **Define styles** dialog box. To make sure that your new style definition is saved in your publication file, you should then select the **Save** option on the **File** menu (or press ⌘+S).

![Figure 7.26: The Hyphenation dialog box](image-url)
Assigning Styles to Your Text

Once you have created all of the styles you need in the style sheet for your publication, you are ready to apply them to the paragraphs of your text. The easiest way to do this is to display the Style palette (⌘+Y), click the Text tool somewhere within the paragraph that is to use the style, and then select the style name in the Style palette. You can also assign a style for a selected paragraph by choosing the Style option on the Type menu and then selecting the style name in the pop-up menu that appears.

If you want to apply a style to several paragraphs at once, you need to select all of them before you click on the desired style name. If you ever select a style in error, you only need to click on the paragraph with the Text tool and then click on the correct style name in the Style palette to change styles. Note that you can apply styles to paragraphs in layout or story view. Remember, however, that when you assign styles in story view, you may not be able to see all of the formatting effects defined by the style until you return to layout view.

Overriding the Style Formatting

As we’ve indicated earlier, you can’t mix attributes in a style, but this does not mean that you can’t override the style’s formatting by making changes in the paragraph. To mix formatting without affecting the style so that your changes are registered as overrides, you first click the insertion point somewhere in the text of the paragraph and then select No style in the Style palette. When you do this after you’ve applied the style, PageMaker does not remove any of the formatting assigned by the style; it merely cuts the link between the style and the paragraph so that any changes you make to the paragraph’s formatting from that point on have no effect on the contents of the style.

PageMaker will show that the style contains overrides by displaying a plus (+) after the style name in the Style palette. Overrides remain in effect even after you edit the part of the style that affects them. To change overrides so that they conform to the rest of the settings used in the
paragraph text, you must specifically select the conforming settings for them and the appropriate Type options.

If you are still experimenting with the type specifications of the publication design, you won’t want to cut the link between the paragraph and its style, because then changes made to the style won’t be reflected in it. In such a case, you just go ahead and make all necessary formatting changes to the paragraph text.

**Importing Style Sheets from Other Publications**

If you have a style sheet in a publication that you’ve already created whose styles you would like to use as is or adapt in the publication you’re currently working on, you can easily copy them. To copy the styles from another publication, you select the Define styles option on the Type menu, then choose the Copy option. This brings up the Copy styles dialog box (shown in Figure 7.27), where you select the name of the publication or template that contains the styles you wish to use.

If the style sheet you’re importing contains style names that duplicate existing style names, PageMaker will sound the alert and display a warning box containing the following message:

**Copy over existing styles.**

To have the program replace all existing styles with those in the publication you’ve selected, you must choose the OK button. If you want to avoid such replacement, click the Cancel button, and PageMaker will abandon the copy operation.

If, after you’ve imported a style sheet, you find that you aren’t going to use some of the styles, you can delete them by selecting them in the list box and then clicking on the Remove button. If you need to modify the contents of a style that you’ve imported, you need to select its name in the list box, then click the Edit button. While making your changes to the format settings, you can also change the style name by selecting the Name box and typing a new name.
Before we leave the subject of page composition and layout, we would like to introduce you to a few special techniques that can make designing the page a lot easier. The first technique comes in handy when you have a page that requires different numbers of columns, such as a newsletter that sets one story in three columns and another in two columns on the same page. The second technique covers creating drop caps by manipulating the initial letter as a separate text block. Finally, we look at tips to keep in mind when working with different elements on a page.
Combining Different Numbers of Columns on a Page

To mix different numbers of columns on a single page, you must create the columns required to set the first story and drag-place its text into its final position in the upper part of the page. Then, once you've finished placing the first story, you're ready to redefine the number of columns and use them to place the text of the second story in a lower part of the page. You can keep going in this manner until you've placed all of the text that is to appear on the page.

Figures 7.28 and 7.29 illustrate this process. In Figure 7.28, we defined three columns to contain the first story in the top half of the page. After we defined the columns, we imported the text of the story and drag-placed it so that the text in each column extended no farther than the horizontal ruler guide placed right above a 6-point rule.

Figure 7.29 shows the page after we changed the number of columns from three to two and placed the second story around a graphic.
Immediately after changing the number of columns from three to two, we placed the graphic between the two columns and defined its text wrap attributes so that text wraps around all four borders using the default standoff values. Then, we imported the text of the second story and placed it with manual text flow, as shown in the figure.

Creating Drop Caps with Text Blocks

It's now time to look at one last method for creating drop caps in PageMaker. This method requires quite a few steps, but it works well provided that the text on the page doesn't require a lot of editing to surrounding text that would cause the drop cap to move in relation to its associated paragraph.
1. Select the first letter of the paragraph with the Text tool, then choose Cut from the Edit menu (⌘+X).

2. Drag-place a new text block outside of the one containing the paragraph, and select the Paste option on the Edit menu (⌘+V).

3. Select the initial capital letter, and enlarge it by selecting with the Size option on the Type menu or in the Type specifications dialog box (⌘+T).

4. Use the Pointer to position the drop cap at the start of the paragraph, as shown in Figure 7.30. If needed, narrow its text block.

5. Select the text block containing the rest of the paragraph, and drag the lower window-shade handle all the way up to the

![Figure 7.30: Dragging the drop cap into place](image-url)
upper window-shade handle of the text block, as shown in Figure 7.31.

6. Click on the lower window-shade handle to load the text icon. Then drag-place a new text block so it is positioned immediately to the right of your drop cap and extends down as far as the baseline of the drop cap, as shown in Figure 7.32.

7. Drag a horizontal ruler guide so that it’s in line with the lower window-shade handle of the text block you just placed.

8. Click on the lower window-shade handle to load the Text icon. Then position the Text icon at the intersection of the column (or margin) guide and the new ruler guide, and drag-place the rest of the text as shown in Figure 7.33.

Figure 7.31: Getting ready to reflow the block containing the main paragraph
Many times when designing publications you will find yourself working with several graphic images and text blocks on a single page. At such times, you may want to select more than one item to move or copy on the same page or to a new page of the publication. There are three ways to select more than one element on a page:

- Select the Pointer and use it to drag a selection box so that it surrounds all of the text blocks and graphic images that you wish to group together.
- Hold down the Shift key as you click the Pointer on each text block and graphic image that you wish to group together.
Choose the Select all option on the Edit menu (or press ⌘+A). This selects every element on the page (plus any that have been placed on the pasteboard). To exclude particular items on the page, you can then hold down the Shift key as you click on them. This deselects the particular text block or graphic image without deselecting all of the others on the page.

When elements on the page overlap each other, you may have trouble selecting the text block or graphic image that you wish to use. If you find that continued clicking on a desired object always selects one that partially overlaps it, you need to choose the Send to back option on the Element menu (or press ⌘+B). This moves the overlapping object to the back of the stack. Then you can click on the desired element and select it with no problem, as it will now be on top. Note that you can also use the Bring to front option on the Element menu (or press ⌘+F) to bring an element from the back to the front of the stack (provided that you can first select it with the Pointer).
If two elements completely overlap each other (as is the case when you create a reverse type effect, which places white lettering on a rectangle using a black or gray fill pattern), you need to hold down the ⇧ key while you click the Pointer when attempting to select the hidden item. If you keep clicking the mouse as you hold down the ⇧ key, PageMaker alternates between selecting the object on top and the one on the bottom (you will see only the handles of the block or the borders of the item on the bottom).

ESSENTIAL
TECHNIQUES

To Set Up
Master Pages

1. Click on the L or R page icon at the bottom of the publication window.

2. Place any text or graphic element that is to appear on every page or almost every page of the publication in its proper position on the appropriate master page.

3. To have the page number appear in a running head or foot or in some other place on the master pages, click the Text tool at the place where you want the numbers to appear and press ⇧+Option+P. The page-number marker will be displayed as LM on the left master page and RM on the right master page.

4. Add any column (see below) or ruler guides to the master pages that you need to help place the text and graphics for the publication.
To Create Columns

1. Go to the page where you want the columns. Go to the master pages if you want your columns to appear on every page of the publication.

2. Select Column guides on the Options menu.

3. Enter the number of columns that you want in the Number of columns box (up to 20 maximum).

4. If you want more or less than 0.167 inch or 1 pica of space between your columns, enter your new value in the Space between columns box.

5. Select the OK option to have PageMaker create your columns. If you need unequal columns on the page, drag the column guides until the columns are the width you want.

To Create Styles from Existing Text

1. Format a paragraph of text that you've already placed on the page, using all of the Type options required to get the formatting of the paragraph exactly as you want it.

2. Select the formatted paragraph with the Text tool.

3. If the Style palette is displayed, hold down the ⌘ key as you click on No style at the top of the Style palette listing to get directly to the Edit style dialog box. If the Style palette is not displayed, choose the Define styles option on the Type menu or press ⌘+3. With the style called Selection at the top of the list box still highlighted, click the New button in the Define styles dialog box to get to the Edit style dialog box.

4. If you don't need to make any modifications to the style definition, give your style a name, then select the OK option in the
To Create Styles from Scratch

1. Choose the Define styles option on the Type menu or press ⌘+3.

2. If you wish to base the contents of your new style partially on an existing style, click on its style name in the list box before you click the New button. Otherwise, just click the New button when the No style style name is selected.

3. Enter the name for your new style in the Name box of the Edit style dialog box.

4. If the Based on box says No style and you decide that you wish to build the new style on an existing one, or if the wrong style name is listed in this box, click on its edit box and drag down to the name of the style to use.

5. If the Next style box says Same style and you wish to designate a style that is to be automatically applied to new paragraphs that follow, click on its edit box and drag down to the name of the style to use.

6. To set the type specifications for your new style, click the Type button in the Edit style dialog box and make all of your selections.

7. To set the paragraph specifications for your new style, click the Para button in the Edit style dialog box and make all of your selections.

8. To set new tab and indent settings for your new style, click the Tabs button in the Edit style dialog box and make all of your selections.
To Apply Styles to Your Text

1. Either use the Text tool to click the insertion point somewhere in the paragraph to which you wish to apply the style, or select its text with the I-Beam cursor.

2. If the Style palette is displayed, click on the name of the style you wish to use. If not, select Style on the Type menu and then drag to the name of the desired style in its pop-up menu.

3. If you need to apply formatting to just some of the text of the paragraph and don’t want to affect the style, select the No style selection in the Style palette or in the Style pop-up menu on the Type menu before you make your changes.

9. To turn on automatic hyphenation in your new style, click the Hyph button in the Edit style dialog box and make all of your selections.

10. To complete the definition of your style, select the OK button in the Edit style dialog box, then select the OK button in the Define styles dialog box.
PRODUCING LONGER PUBLICATIONS
In this chapter, we examine a group of new PageMaker 4 features designed specifically to make it easier to create longer publications such as books, manuals, magazines, and the like. These features all depend upon the Book command, which allows you to set up a connection between separate publications. This connection causes the program to treat them as one publication for purposes of printing and generating tables of contents and indexes.

If you work with books, periodicals, or any of these longer types of publications, you will quickly come to appreciate these new features. Together with the new editing and typographic controls introduced in version 4.0, they make PageMaker a much more effective tool for publishing long documents.

**BUILDING A BOOK LIST**

Longer documents need to be organized into sections according to their natural divisions. For example, if you are publishing a book or manual, these sections will usually consist of the frontmatter (title, half title, copyright page, acknowledgments, table of contents, and preface or introduction), chapters, appendices, and index. Each section of the document is placed in its own PageMaker publication.

You use the Book command on the File menu to establish the connection between each publication that belongs to the "book." When you select this command, the program displays the Book publication list dialog box, similar to the one shown in Figure 8.1. Here, you create the book list, which includes all of the publications in the work.

In creating a book list, you establish both the contents and the order of the book. You use the book list to generate the table of contents and index, and to print all of the parts of the book as a single unit. By default, the book list of each publication contains its own file. You then have to insert the
Figure 8.1: The Book publication list dialog box

name of all other publications that are to be associated with it using the Insert option in the Book publication list dialog box.

To add a publication to the list, you need to select it in the list box on the left, then click the Insert button. PageMaker will place the name of the file you just selected after the name of the current document in the Book list box on the right. If this file precedes the current one in the book, you need to click the Move up button to advance its position in the Book list box. You continue in this manner, selecting the name of the next publication in the book from the list on the left and placing it in the Book list box with the Insert button until you’ve added all of the publications. If you ever find that a publication you’ve added should follow another one on the list, select it and then click the Move down button as many times as required to position it in its correct order. After you’ve finished listing all the publications,
Note

Build a book list in each chapter that you index, so that you can create cross-references between chapters and make sure that each topic is indexed in the same way. See "Creating an Index" later in this chapter for details.

select the OK option to return to the publication, then use the Save command to save this list as part of the file.

You need to create book lists in the publications that contain the table of contents and the index, as well as in all publications that are indexed. In books, you will usually want to locate the table of contents in a publication that includes the rest of the frontmatter (called 433FrntMatter for this book), but you will place the index in its own publication. Figure 8.2 shows the last part of the completed book list for this book that was created in the 433FrntMatter publication. The book list includes the publications containing all nine chapters and the two appendices, plus the one for the index. The same book list was also placed in the index publication called 433Indexpm. Because all nine chapters in the book are indexed, the same book list is built in each of them.

Figure 8.2: Last part of completed book list for Mastering PageMaker 4 on the Macintosh
CREATING A TABLE OF CONTENTS

Once you’ve finalized all of the publications in your book, you can generate a table of contents for it. Before you do this, you must mark all paragraphs that contain the headings you want to appear in the contents. Although you can manually mark paragraphs for inclusion in the table of contents, the most efficient method is to define inclusion in the table of contents as a part of the style(s) that you apply to all headings that should appear in the table of contents.

After you mark all of the paragraphs that are to be included in the table of contents, you open the publication that is to contain the table of contents and then generate it with the Create TOC command on the Options menu.

Indicating Table Entries

To manually mark a paragraph, you must first select it with the Text tool by clicking the insertion point somewhere within it or by highlighting some or all of its text. Then, select the Paragraph option on the Type menu (or press ⌘+M) and check the Include in table of contents box at the bottom of the Paragraph specifications dialog box.

To make inclusion in the table of contents a part of a particular style, you select the Para option in the Edit style dialog box, then check the Include in table of contents box at the bottom of this Paragraph specifications dialog box. After that, all paragraphs that are formatted with the style will automatically show up in the table of contents that you generate.

Remember that you can streamline your efforts to mark headings with styles. To do so, first create a style for the first-level headings that includes the paragraph in the table of contents, and then base the styles for all other subsidiary headings that should also appear in the table of contents on it. For example, the table of contents for this book contains all first- and second-level headings in the nine chapters. To mark them for inclusion in the table of contents, an A Head style was created for first-level headings that called for their inclusion in the table of contents. Next, a B Head style for the second-level headings was created based on the A Head style
(this style is identical except that it reduces the type and leading size and eliminates the rule above the heading). To prevent third-level headings from being included in the table of contents, the $C_{Head}$ style used for these headings was not based on the $B_{Head}$ style (it uses a different font as well as new type and leading size, anyway).

**Generating the Table of Contents**

After you’ve marked all of your table entries, either manually or via a paragraph style that you assign, you are ready to generate the table of contents. To do this, you open the publication where you want the table placed. This publication should already contain a book list that includes all publications that constitute the book. If this is not the case, you will need to create the book list before you proceed (see “Building a Book List” earlier in the chapter for details).

When you are ready to create the table of contents, you select the **Create TOC** command on the **Options** menu. This brings up the **Create table of contents** dialog box shown in Figure 8.3.

By default, PageMaker gives the title **Contents** to the first paragraph of the new table of contents that you create. If you wish it to have another title (up to 30 characters), you need to enter it in the **Title** edit box. If you don’t want any title to appear at the beginning of your table of contents, you simply delete all text from this edit box.

The first time you generate a table of contents for your book, the **Replace existing table of contents** option is ghosted. However, once you’ve generated a table of contents, this check box is selected when you choose the **Create TOC** command, so that the new table you generate automatically replaces the old one. If you decide that you would like to generate a new table of contents and then examine its entries before replacing the existing table, you should uncheck this option. Also, if the publication you’re working on is included in a book list, the **Include book publications** check box is automatically selected in this dialog box, meaning that PageMaker will generate a table of contents for all publications included in the book list. If you want to generate a table of contents for only the current publication, you need to uncheck this option by selecting it.
PageMaker automatically includes the current page number for every paragraph that you've marked for inclusion in the table of contents unless you choose the No page number button. By default, this page number follows the text of the entry, as in

Building a TOC......535

If you want the page number to precede the entry, as in

535........Building a TOC

select the Page number before entry button.

In the Between entry and page number edit box in Figure 8.3, you see the character ^t, which indicates that PageMaker will place a leader tab between each table of contents entry and its page number. If you would
prefer to have some other character between the entries and page numbers, you need to replace \emph{At} with the appropriate character (see the inside back covers for a list of other characters that you can use and how you enter them into dialog boxes). If you select the \textbf{No page number} button, the \textbf{Between entry and page number} option automatically becomes ghosted.

After making all required changes to the options in the \textbf{Create table of contents} dialog box, you are ready to generate the table of contents by selecting the \textbf{OK} button. When you do, PageMaker displays a dialog box containing a progress indicator to keep you informed of the generation process. If you are building a table of contents for a long document that contains many stories, the process will take several minutes as PageMaker creates a new table of contents story and then searches each page of all the publications in the book list to locate the marked entries.

When the generation of the table is complete, PageMaker loads a text icon containing the table of contents as a new story, provided that either this is the first table of contents you’ve generated for the book or that you unchecked the \textbf{Replace existing table of contents} box in the \textbf{Create table of contents} dialog box before generating the table. You can then place the table of contents story in the current publication as you would any story that you’d imported.

If you generate a table of contents for the first time when you are in story view, PageMaker places the table in a new story window. To place the new story containing the table of contents into the publication, you need to select the \textbf{Place} command on the \textbf{File} menu (⌘+D) or click on the Close box in the window and choose the \textbf{Place} button in the alert box that then appears. This loads a text icon, which you place on the page as with any other story. If you’re not generating the table of contents for the first time and you left the \textbf{Replace existing table of contents} box checked, PageMaker will replace the existing table with the newly generated table without requiring you to place it as a new story.

Figure 8.4 shows you the first part of the table of contents for this book right after it was generated and placed in the Front Matter publication. Once a table of contents has been placed, you can edit it as you would any other publication text. If, however, you’ve created a preliminary table of
contents and you anticipate that you will later have to regenerate the table of contents, you are well advised to hold off on making your editing changes until you know that you’re working with the final version.

**Editing Table of Contents Styles**

PageMaker generates default styles for table of contents entries whose paragraphs were formatted with styles. The table of contents style names consist of TOC plus the name of the style assigned to the paragraph. Figure 8.5 shows the default TOC styles that were created when the table of contents for this book was generated.

Three styles marked for inclusion in the table of contents—*A Head, B Head, and Summary*—were assigned to headings in the book. In generating the table of contents, PageMaker created three comparable TOC styles—
TOC A Head, TOC B Head, and TOC Summary—plus a completely new style, TOC title, to format the title Table of Contents in the first paragraph.

The contents of the TOC styles are almost identical to their counterparts used to format the first-level and second-level headings in the book. There is one major difference between them and the TOC styles: the TOC styles contain a right-aligned tab at the outside margin that uses periods as the leader character (introduced as a result of using `^t` as the character between the entries and the page number) for placing the page number that is not present in their companion styles.

Many times, you will have to edit the TOC styles to fine-tune the formatting of the table of contents entries. Editing a TOC style is no different from editing any other paragraph style: you simply choose the appropriate TOC style name from the Define styles dialog box (`⌘+3`) and select the Edit option to get to the Edit style dialog box, where you make your changes to it.
Figure 8.6 shows you the preliminary design for the first part of the table of contents for this book after editing the TOC styles. First, we changed the bold type to normal, reduced the type size to 11 points, and changed the leader character for the right-aligned tab from a string of periods to None in the TOC A Head, TOC B Head, and TOC Summary styles. Next, we reduced the type size for the TOC title style from 30 to 24 points and added a left paragraph indent of 1 pica to the TOC B Head styles so that second-level headings are indented somewhat in the table of contents. Finally, we added a new TOC Ch Title style, which formats the name of the chapter and the page that it starts on. This information is not automatically generated in the table of contents and must be added manually. We based the new TOC Ch title style on the TOC A Head style to retain the font, type size, and tab settings. We did, however, change the type style from normal to bold and increase the amount of space before and after the paragraph.
CREATING AN INDEX

The procedure for creating an index for a longer publication is similar to the one we just outlined for creating a table of contents. Of course, creating an index for a publication is a much more complex operation than creating a table of contents for it, and this increased complexity is reflected in additional steps required in marking index entries. Nevertheless, if you’ve ever manually prepared an index for a long publication, you can’t help but appreciate just how much PageMaker’s indexing feature can reduce the tedium normally associated with indexing and, therefore, help you create a better index. And as everyone knows, a good, thorough index is a vitally important part of any technical or reference work.

Developing any index, even one with PageMaker, requires advance planning. First, you need to identify the important topics in the publication and decide how detailed the index should be (PageMaker allows you to create up to three levels for each index entry you mark). You also need to contemplate alternate wording for each topic, decide which one represents the best way to list the topic, and then decide whether you need to cross-reference the topic. For example, in creating the index for this book, we had to decide if most readers would look up information on using type under fonts or type, and further, whether to cross-reference these entries.

Marking Index Entries

After you’ve completed your planning work on the index, you’re ready to begin marking the topics that you’ve identified to be included in the index. To mark the entries for a particular publication, you need to open the publication and locate the occurrence of the text that describes each index topic.

The easiest way to locate specific topics in a publication is with the Find command on the Edit menu in story view. You can, of course, also locate the topic in layout view by using the Go to page command on the Page menu or by clicking on the page icon. Once you’ve located the first occurrence of
the topic in the publication, you can choose between two methods for marking it:

- Choose the Text tool, use it to select the text you want to become the first-level index entry, then choose **index entry** on the **Options** menu or press ³⁸⁺; (semicolon). The selected text will then show up in the first *Topic* edit box in the **Create index entry** dialog box, meaning that it will become a first-level index entry. If you need to, you can then edit the text in this edit box.

- Click the insertion point somewhere in the paragraph where the discussion of the topic you wish to index begins, select **index entry** on the **Options** menu or press ³⁸⁺; (semicolon), and then type in the first-level entry exactly as you want it to appear in the final index.

The first method is best used when the wording of the first-level index matches wording in the text. If the wording matches, you can create the entry simply by highlighting text in the publication and then using it as is or editing it slightly in the **Create index entry** dialog box. The second method is best used when the wording does not match, so that you have to create the first-level index entry by typing it in the **Create index entry** dialog box.

Figure 8.7 shows you the **Create index entry** dialog box after using the first method to insert *templates* as the first-level index entry by selecting the word from the heading “Designing from Templates” in the Chapter 7 publication. Notice from this figure that the **Create index entry** dialog box contains three edit boxes beneath **Topic**. The first box (which currently contains *templates*) is where you place your first-level entry. Below, you can see two more edit boxes for the second- and third-level index entries, respectively.

Figure 8.8 shows you an example of a related topic that requires both a first- and second-level entry. As part of the complete discussion on using templates in Chapter 7, three subtopics need to be indexed: using grid templates, using placeholder templates, and creating your own templates. In Figure 8.8, you see how we created the index entry for grid templates: first, we entered the major topic, *templates*, in the first-level edit box. Then, we entered the subentry, *grid*, in the second-level edit box.
In a similar way, we created three other related entries for creating and defining templates. In all cases, we used templates as the first-level entry, varying only the second-level entry. Figure 8.9 shows you how the completed index entries on using templates are organized. When the final index is generated, the first entries under templates will be arranged in the following manner:

templates, 289-294
creating from publications, 294
creating new publications from, 108-109
defined, 65

When you complete an index entry, PageMaker places an index marker in the text. This marker is visible only when you are in story view, where it appears as a diamond within a rectangle, as shown in Figure 8.10. If you ever want to delete an index entry, you can do so by deleting this index marker.
Sort Specifications

In Figure 8.7, notice the three Sort edit boxes immediately to the right of those in which you enter the first-, second-, and third-level entries. Here, you specify how each topic entry should be sorted in the index. For example, if you entered 3-D as your first-level index topic but want it sorted in the index as though you had entered three-dimensional, you would enter three-dimensional in the edit box under Sort that is immediately to the right of the one containing 3-D.

You only need to enter a sort specification for an entry when you have marked the same topic in two different ways in the index (such as L.A. and Los Angeles) and you want them to be sorted as though they had been entered the same way, or when your entry begins with a letter or special character that would place it in a part of the index where your reader would not normally look (such as putting 3-D before the A entries instead of under the T entries).
The normal sort order used by PageMaker in arranging index entries is as follows:

- Blank entry
- Symbols such as !, #, %, and ? in random order
- Numbers in ASCII sort order, as in 1, 100, 2, 28, 3, and so on
- Letters in alphabetical order

Also, be aware that PageMaker does not sort words with accented vowels correctly (accented vowels are sorted as if they contained no accent). If you have two entries exactly alike except that one contains an accented vowel and the other does not, PageMaker will place the one with the accent after the one without the accent.
In Chapter 3, you had the opportunity to design a brochure from one of the templates provided with PageMaker 4.0. Templates simplify the design process considerably by allowing you to concentrate more on content than on form. Because the template already contains the basic design and format, you can easily adapt it to the particular requirements of the project. While templates can save time even when...

Figure 8.10: Index marker displayed in story view

Setting the Page Range for the Index Entry

When marking an index entry, you must indicate the extent of the topic so that the program will insert the correct page range when you generate the index. The default Range option on the Create index entry dialog box is Current page. To indicate that the topic extends to the next style change in the publication, you need to click the To next style change button. To indicate that the topic extends to the next occurrence of a particular paragraph style, you need to select the To next occurrence of style button and then select the correct style name from its pop-up menu. To indicate that the topic discussion encompasses just the next few paragraphs, you need to select the For next __ paragraphs button and enter the number of paragraphs in its edit box.

The Reference override options at the bottom of the Create index entry dialog box allow you to select between the bold, italic, or underline type style for printing just the page reference portion of your index topic. For
example, if your basic index style uses normal text, you can make the page references stand out by making them bold; to do so, check the **Bold** box following **Reference override**. If, however, your index entry happens to be formatted with the type style that you have chosen as the reference override, PageMaker will print the page reference in the normal type style. For instance, if you check the **Italic** box and then format the index entry in italics, the program will display the page reference in the normal type style.

### Specifying Cross-References

To cross-reference your entry with another topic in the index, you select the **Cross-reference** (x-ref) button in the **Create index entry** dialog box under **Range**. When you do, PageMaker activates the **X-ref** button located on the right side of the dialog box under the **Topic** button. To create the cross-reference, you then click the **X-ref** button, which brings up a **Select cross-reference topic** dialog box similar to the one shown in Figure 8.11.

This dialog box contains an alphabetical list of all the topics in the publication that have been indexed so far. To increase the list to include all the index topics from all the other publications in the book, click on the **Import** button. PageMaker will then read all topics in the publications included in the book list.

The program shows only a list of topics that begin with the same letter as the topic for which you’re creating the cross-reference. For example, in Figure 8.11, you see the listings under **T** because we were creating a cross-reference between the topics **tables, creating new** and **Table Editor** in the index. As the current topic is **Table Editor**, the **Select cross-reference** dialog box shows only the **T** topics in the index. To see the topics in another section of the alphabet, you need to use the **Topic section** pop-up menu and drag to the appropriate letter, or you can also use the **Go to next button** to advance to the next section of the alphabet that contains index topics (the program will skip any letter that does not currently contain any index topics).

Once you’ve located the topic you wish to cross-reference, you click on it to select it and choose the **OK** option in the **Select cross-reference** dialog box. Then, you choose **OK** in the **Create index entry** dialog box to complete the procedure. If the entry for which you’re creating the cross-reference...
has already been added to the index using a Range option that has a page reference, the program will display the cross-reference as See also in the final index; for example,

**fonts, 114, 125–130. See also type**

If the entry does not have a page reference—that is, you add to the index using only the Range option Cross-reference (x-ref)—the cross-reference will appear as See in the final index, as in the following example:

**Aldus PageMaker. See PageMaker**

**Editing Topic References**

After you’ve finished marking the index entries and cross-references in all publications of the book, you are ready to check your index topics for consistency and then preview the index. When preparing an index for a
long publication that is composed of several sections, you often find that topics must be indexed more than once. In marking index topics independently, it is easy to enter the same topic in the Create index entry dialog box in a slightly different manner. For example, in marking entries on using the Adobe Type Manager with PageMaker, we could easily end up with entries listed under both ATM and Adobe Type Manager (ATM). To avoid such inconsistencies, you can check the list of indexed topics to see how you previously indexed the topic as you create your new index entry.

To check how previous entries are indexed, click the Topic button on the right side of the Create index entry dialog box. This brings up the Select topic dialog box. This dialog box is arranged just like the Select cross-reference topic dialog box. Instead of indicating cross-references, you use the options in the Select topic dialog box to examine how existing entries are indexed and, perhaps, use them as replacements for the entries you are about to create.

If you want to see the index topics for all of the publications in the book, click the Import button before searching the entries. Then, use the Topic section pop-up menu or the Go to next button to see how existing index entries are treated. If you locate a related topic in the list and decide that you would like to use its wording instead of the wording you selected or entered for the new index entry, select the topic in the dialog box, then select the OK button. This will cause PageMaker to replace the Topic you’ve entered in the Create index entry dialog box with the topic (including the first-, second-, and third-level entries) you chose in the Select topic dialog box.

**Previewing the Index**

Even when you’ve used the Topic button to check the consistency of your entries, it is still a good idea to preview the contents of your index before you generate it. This gives you a chance to do a more comprehensive check of your entries, making sure that they are consistent and all have proper
You can preview the index from any publication in the book. Just make sure, however, that you've built a book list in the publication that includes all publications where you've marked index entries.

PageMaker then assembles the index entry information for all of the publications included in the book list and lists each entry in alphabetical order with its page reference in a Show index dialog box similar to the one shown in Figure 8.12.

Figure 8.12: The Show index dialog box

Note that you can preview different sections of the index by choosing a particular letter of the alphabet on the Index section pop-up menu or by clicking on the Go to next button.

The Show index dialog box not only lists all entries in alphabetical order, but also indicates their page reference. If, however, the marked entry is currently not properly placed in the publication, the program will indicate page references. (Entries that are marked in text that is no longer properly placed in its publication will not have proper page references.)
this by displaying one of the following codes under Reference:

<table>
<thead>
<tr>
<th>Code</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>PB</td>
<td>Pasteboard</td>
</tr>
<tr>
<td>LM</td>
<td>Left master page</td>
</tr>
<tr>
<td>RM</td>
<td>Right master page</td>
</tr>
<tr>
<td>OV</td>
<td>Unplaced text</td>
</tr>
<tr>
<td>UN</td>
<td>Unplaced story</td>
</tr>
</tbody>
</table>

If an entry has been cross-referenced and does not use a page reference, PageMaker will indicate this with X-ref followed by the first letter of the topic to which it's cross-referenced.

As you examine the index, if you locate an entry that should be deleted from the final index, you need to select it and then click the Remove button at the bottom of the Show index dialog box. If you locate an entry that should be edited, select it and then click the Edit button. This takes you to an Edit index entry dialog box similar to the one shown in Figure 8.13. This dialog box contains the same options as the Create index entry dialog box, allowing you to edit the first-, second-, and third-level index entries as well as the way the page references are determined and listed. After you make your editing changes in this dialog box, select the OK button to record the changes and return to the Show index dialog box.

If you locate an entry that requires a cross-reference, you select that topic and then click the X-ref button at the bottom of the Show index dialog box. This takes you to the Create index entry dialog box, where the selected topic is displayed in the first-, second-, and third-level edit boxes and Cross-reference (x-ref) is automatically chosen as the Range option. To create the cross-reference, you click the X-ref button beneath the Topic button and select the index entry to cross-reference from the list of topics displayed in the Select cross-reference topic dialog box that appears. After you have selected the appropriate entry, choose the OK button in both the Select cross-reference topic and Create index entry dialog boxes to record the cross-reference and return to the Show index dialog box.
Once you've finished checking your index entries and making all necessary editing changes, select the OK button to update your index entries and return to the publication window.

**Generating the Index**

To generate your index, create or open the publication that is to contain the index, then select **Create index** from the Options menu. This brings up the Create index dialog box shown in Figure 8.14. By default, PageMaker gives the title Index to the first paragraph of the new index that you create. If you wish it to have another title (up to 30 characters), you need to enter it in the Title edit box. If you don't want any title, delete all text from this edit box.

The first time you generate an index for your book, the **Replace existing index** option is ghosted. However, once you've generated an index, this check box is selected when you select the Create index command, so that the new index you are about to generate automatically replaces the existing
one. If you decide that you would like to generate a new index and then examine its entries before replacing the existing one, you should uncheck this option.

Also, if the current publication is included in a book list, the Include book publications check box is automatically selected in this dialog box, meaning that PageMaker will generate an index for all of the publications in the book list. If you want just to create an index for the current publication, you need to uncheck this option.

The Remove unreferenced topics check box is also selected by default. This means that PageMaker will remove any index entries that do not occur at least once in the index text. For example, if you created an index entry called *Wind surfing* and then deleted the only paragraph in the book that referenced that topic, PageMaker would remove the *Wind surfing* entry when it generated the index because it is no longer tied to a page reference or cross-reference. If you want unreferenced index entries to appear in the
index (albeit without page references or cross-references), you must uncheck this option.

**Specifying the Format of the Index**

Before you generate your index, you may want to alter some of the formatting defaults. To do this, you click the Format button in the Create Index dialog box. This brings up the Index format dialog box shown in Figure 8.15.

As you can see from this figure, quite a few formatting options are available. By default, the **Include index section headings** check box is selected. This means that PageMaker will precede each group of index entries with the appropriate letter as the section head (A, B, C, and so on). If you don’t want these letters used as section heads, uncheck this option.

Notice, however, that the **Include empty index sections** check box right below is not selected. This means that PageMaker will not include letters
as section heads when there are no index entries for that letter. In other words, if your index contains no entries that begin with x, X will not appear as a section head. If you want all letters to be used as section heads even when they have no entries, you must check this box.

The **Format** option is used to choose the **Nested** or **Run-in** layout for your index entries. By default, the much more common **Nested** format is selected. An example of how this layout looks appears next to **Example** at the bottom of the **Index format** dialog box (see Figure 8.15). With the **Nested** format, each first-, second-, and third-level topic and page reference is placed on its own line. With the **Run-in** layout, the topics and references continue on the same line. PageMaker starts new lines only when the line length forces text to wrap to a new line. As a result, when you choose the **Run-in** option, you can’t control the placement of each index entry and page reference.

Six options allow you to select which characters are to be used to set each part of the index entry. Note that the `^>` character in the edit boxes stands for an en space, and the `^=` character stands for an en dash (see the chart on the inside back covers for a full list of special characters). These options can be summarized as follows:

- **The Following topic** option determines the character to be placed between each topic reference and its page number or cross-reference. The default is two en spaces.

- **The Between page #s** option determines the character to be placed between multiple page references for a single topic. The default is a comma followed by an en space.

- **The Between entries** option determines the character to be placed between subentries when you use the Run-in layout. The default is a semicolon followed by an en space.

- **The Page range** option determines the character to be placed between a range of page numbers. The default is an en dash, as in 112–120.
• The Before x-ref option determines the character to be placed between a topic reference (or page reference) and a cross-reference. The default is a period followed by an en space.

• The Entry end option determines the character to be placed after a final topic reference when using the Nested layout, or after each reference when using the Run-in layout. PageMaker does not supply a default character for this option.

After you've finished making all your changes to the format in the Index format dialog box, select the OK option to return to the Create index dialog box. Once there, you can begin generating the index by selecting its OK button. When you do, PageMaker displays a dialog box containing a progress indicator that keeps you informed of the index generation process. If you are building an index for a long document, the process will take several minutes as PageMaker creates a new index story and then searches each page of all the publications in the book list to locate the marked index entries.

When the generation of the index is complete, PageMaker loads a text icon containing the index as a new story, provided either that this is the index you've generated for the book or that you unchecked the Replace existing index box in the Create index dialog box before generating the index. You can then place the index story in the current publication as you would any story that you'd imported.

If you generate an index for the first time when you are in story view, PageMaker places the index in a new story window. To place the new story containing the index into the publication, you need to select the Place command on the File menu (⌘+D) or click on the Close box in the window and choose the Place button in the alert box that then appears. This loads a text icon, which you place on the page as with any other story. If you're not generating the index for the first time and the Replace existing index box was checked, PageMaker will replace the existing index with the new index without requiring you to place it as a new story.
Editing the Index Styles

When PageMaker generates the index, it creates specific index styles based on the contents of your index. These styles are automatically added to the Style palette and can include:

- An *Index level 1* style, which is applied to all first-level index entries.
- An *Index level 2* style, which is applied to all second-level index entries. If your index has no second-level entries, PageMaker does not create this style.
- An *Index level 3* style, which is applied to all third-level index entries. If your index has no third-level entries, PageMaker does not create this style.
- An *Index section* style, which is used to format all index section headings (such as A, B, C, and so on).
- An *Index title* style, which is used to format the title that you assigned to your index.

After you’ve placed the index in your publication, you can modify its contents just as you would any other paragraph style.

**ESSENTIAL TECHNIQUES**

**To Create a Book List**  
1. Open the document where you want the book list to be built.  
   Usually, you will add a book list to the publication that contains
the frontmatter and the index, as well as all the publications that are indexed.

2. Choose the Book option on the File menu.

3. Select the name of the publication to be added to the book list in the list box on the left.

4. Click the Insert button to add it to the Book list box on the right. If it is not in proper order, click the Move up or Move down button as required to properly arrange it.

5. Repeat steps 3 and 4 until you’ve added all the publications in your book, then select the OK button and choose the Save option on the File menu to save your book list as part of the current publication.

To Create a Table of Contents

1. First, mark each heading in all publications in the book that is to be included in the table of contents. To do so, either click the insertion point somewhere in its paragraph, select Paragraph on the Type menu (⌘+M), and check the Include in table of contents button; or assign a style to it where inclusion in the table of contents is part of the paragraph specifications.

2. Open the publication where you plan to place the table of contents.

3. Choose Create TOC on the Options menu.

4. Indicate the title of the table of contents, whether the table of contents should include all book publications or just the current publication, how the page references should be formatted, and what character should be placed between the entries and page numbers by using the options in the Create table of contents dialog box. Then, select OK to generate the table.
5. Place the table of contents in the current publication just as you would any other document that you’ve created with the Story Editor or imported into PageMaker.

6. Make any desired formatting changes to the table of contents by editing the TOC styles created when the table was generated.

To Create an Index

1. Mark each index entry in all publications in the book that is to be included in the index either by clicking the insertion point somewhere in the appropriate paragraph, or by selecting the term you wish to use as a topic reference and then choosing Index entry on the Options menu (§$+;).

2. Enter any second- or third-level topic reference in the Create index entry dialog box.

3. Select the appropriate Range option on the Create index entry dialog box to indicate the length of the discussion. If you want to cross-reference the topic with another, select Cross-reference (x-ref), click the X-ref button, and select your cross-reference topic.

4. After specifying all your options for the index entry, select OK to add it to the publication.

5. Repeat steps 1 through 4 until you’ve marked all your index entries in all the publications in the book.

6. Select Show index on the Options menu to preview the index and check its contents. Use the X-ref, Edit, and Remove options to make all necessary editing changes.

7. Open the publication where you plan to place the index.

8. Choose Create Index on the Options menu.
9. Specify the title for the index and what should be included in it using the options on the Create index dialog box. If you need to make changes to the formatting, click the Format button and make your changes using the options on the Index format dialog box. Then select OK to return to the Create index dialog box, and select OK a second time to generate the index.

10. Place the index in the current publication just as you would any other document that you’ve created with the Story Editor or imported into PageMaker.

11. Make any desired changes to the formatting of the index by editing the index styles created when the table was generated.
Chapter Nine

Printing Publications From the Desktop
Printing represents the last and most important step in the publishing cycle. After all, in desktop publishing, the printed version of the PageMaker publication is the product for which you have labored. As such, it must be perfect in every detail. Mistakes in the printed pages, if not caught, can be especially vexing, as publications tend to be mass-produced and widely distributed. Even if caught, mistakes can still be expensive when the printed pages represent camera-ready art that was used to produce printing plates, which have to be redone.

In this chapter, we explore printing PageMaker publications. As long as you are printing the final pages with your own printer, printing publications in PageMaker is much like printing with any other Macintosh program. If, however, you can only print page proofs with your own printer and plan to use an outside service bureau to print final pages, the printing procedure becomes a little more involved.

The two most common reasons for having your publication printed outside are that the pages require higher-resolution printing than your printer can produce, or your publication uses color. Most laser printers used with the Macintosh can produce between 300 and 600 dpi (dots per inch). Although this resolution is sufficient for most interoffice publications such as fliers and forms, many people do not consider it sufficient for any mass-produced publications that are to receive wide circulation, such as ads, annual reports, magazines, books, and so on. Such publications usually require a minimum resolution of at least 1270 dpi (dots per inch), which is the about the lowest resolution for the PostScript imagesetters used by your local service bureau.

Printing quality color publications requires the services of a professional printer (color laser printers) and involves the use of spot color or process color separations. As you will learn later in this chapter, PageMaker 4 can produce spot color separations, and you can use its files with special color preparation programs like Aldus PrePrint to produce medium-resolution process color separations. You can then supply these color separations to your printer, who will produce the required plates and do the print run.
PRINTING FUNDAMENTALS

The basic procedure for printing publications with PageMaker will be familiar to anyone who has printed documents with any other Macintosh program: you choose your printer, select the Print option on the File menu, determine your print settings, and click the OK button to start the printing. To select the printer you want to use, you need to use the Chooser desk accessory on the Apple menu. When you select this option, a Chooser dialog box similar to the one shown in Figure 9.1 appears.

On the left side of this dialog box, you see a scrolling window containing icons representing the various printing devices installed on your Macintosh. To change the printer, you must click on the correct icon. In Figure 9.1, we’ve selected the LaserWriter icon. Doing this places the name of the LaserWriter printers connected to your system into the scroll

Figure 9.1: The Chooser dialog box
To have PageMaker use the Apple print driver instead of Aldus Prep, hold down the Option key as you select the Print option on the File menu (or press ⌘+P).

When printing your publication with a PostScript printer or imagesetter, you can choose between two laser printer drivers: the Aldus printer driver called Aldus Prep, which is supplied as part of PageMaker (and selected by default), or the Apple printer driver, which is supplied by Apple and is located in the LaserWriter file in the System folder. Most of the time, you will want to use the Aldus Prep instead of the Apple printer driver because the Aldus driver uses the Aldus Printer Description (APD) files that are written for the specific laser printer or imagesetter that you select with the Chooser. By using the APD files for your particular brand of PostScript printer, PageMaker can print images at the highest quality your printer can produce.

Unfortunately, you can only use background printing when printing your publication with the Apple printer driver; it does not work properly with the Aldus Prep printer driver. If you are using Aldus Prep and running PageMaker under MultiFinder, you need to deactivate background printing in the Chooser dialog box by clicking the Off button. Once you’ve chosen your printer and deactivated background printing (if necessary), click on the Close box in the upper left corner of the dialog box.

Using Print Spoolers

The background printing feature available under MultiFinder isn’t the only way that you can output your PageMaker publications to the printer and then get back to work. Several print spooling programs are available that can perform this task. When choosing a print spooler to use with PageMaker 4, be aware that the Aldus Prep printer driver doesn’t work as well with computer-resident print spoolers as it does with network spoolers. Computer-resident spoolers are those that are active whenever you print (the background printing feature available under MultiFinder is
an example of a computer-resident print spooler). Network spoolers act like printers. To use such a print spooler, you must select it on the **Chooser** dialog box just as you would any other printer.

If your print spooler doesn’t work well with PageMaker, you have two choices for using it to print your publications: either select the Apple print driver, or print your publication to disk. When you print to disk, you create a new PostScript file that contains all of the instructions necessary to print each page of your publication (for details on how to do this, see “Printing to Disk” later in the chapter). You then print this PostScript file with your print spooler.

### Printing with PostScript Laser Printers

After you’ve chosen your laser printer in the **Chooser**, you are ready to print your PageMaker publications with it. To print, you simply select the **Print** option on the **File** menu (or press ⌘+P). Figure 9.2 shows you the **Print to**
dialog box that appears when the LaserWriter II/NTX is selected in the Chooser. Because the Aldus Prep printer driver is used, PageMaker uses the APD file specifically written for this printer. The name of the printer will show up not only after Print to at the top of the dialog box, but also after Printer near the bottom of the box. To see a pop-up menu of the other printers for which an APD file is installed, you need to click on Printer.

Figure 9.3 shows you the first dialog box that appears when you hold down the Option key as you select Print on the File menu to choose the Apple driver instead of the Aldus Prep driver. As you can see, the printer-specific Print to: LaserWriter II/NTX dialog box has now been replaced with the more generic Print options for “LaserWriter” dialog box. Absent from this dialog box are options for printing multiple copies, reversing the printing order, and printing only a range of pages. Also, as you will see when we discuss the printing options in more detail, this dialog box contains many of the same options as a separate Aldus print options dialog box that appears when you use the Aldus Prep printer driver.

![Print options dialog box](image)

Figure 9.3: The Print to: LaserWriter dialog box using the Apple printer driver
After you select your settings from the Print options for “LaserWriter” dialog box and select OK, PageMaker will display a LaserWriter Page Setup dialog box where you can change the paper size, scaling, and various printing effects such as font substitution and text and graphics smoothing before printing. To choose other printing options for the LaserWriter such as mirroring or inverting the image, click the Options button and make your changes in a third dialog box called LaserWriter Options.

Determining the Print Area and Paper Size

The Paper selection in the Print to dialog box for the Apple driver determines the page dimensions listed after Size in the lower part of this dialog box, just as the Printer selection determines the dimensions listed after the Print area. Most laser printers have a border from 1/8 to 1/2 inch around all four edges of the paper that can’t be used in printing. If you select a new device on the Printer pop-up menu, the dimensions of the Print area may change, too.

Some laser printers let you choose between two print areas for a single paper size. For example, depending upon which laser printer you’ve selected, you might see both a Letter and a Lettersmall option listed on the Paper pop-up menu in the Print to dialog box. If you choose the Lettersmall option rather than Letter, PageMaker will reduce the dimensions of the print area for that page size. Selecting a smaller paper size reduces the time it takes to download fonts and frees more printer memory. Remember, however, that if you choose a smaller page size, it is up to you to create a design that fits within the new reduced print area.

Selecting the Print To Options

The options in the Print to dialog box that comes up when printing a PostScript laser print allow you to designate the number of copies, the order in which your copies are printed, the range of pages to include, the source of the paper to be used, the size of the printing, and whether to print all the publications in the book. By default, PageMaker prints one copy of the selected publication only at 100% size using the paper tray.
If you want to print multiple copies of your publication, you need to enter a new value in the **Copies** edit box (up to 100). When printing more than one copy, the program normally prints each page as many times as you designate before printing the next page. If you wish PageMaker to print one complete copy of the document (or the range of pages you’ve specified) before printing another copy, you need to check the **Collate** box. Also, PageMaker prints the pages in ascending order, from lowest to highest. If you want the pages to be printed in descending order, from highest to lowest, you need to check the **Reverse order** box.

When you only need a copy of a particular range of pages instead of the entire publication, you can have just those pages printed by entering the beginning page number in the **From** edit box and the ending page number in the **to** edit box. To print a single page of the publication, you enter the same page number in the **to** box as you do in the **From** box. Note that you enter the page range values in Arabic numerals even when your publication uses a different numbering system. For example, to have pages *iii* through *xv* printed in the frontmatter publication, you would enter 3 in the **From** box and 15 in the **to** box.

PageMaker assumes that the paper used in printing your publication will be located in the printer’s paper tray. If you plan to manually feed each sheet of paper instead, you must select the **Manual feed** button instead of **Paper tray**. Some laser printers allow you to specify a particular tray to be used. To use a new tray when **Paper tray** is selected as the **Paper source** option, click the button next to the name of the tray listed after **Tray** in the lower right corner of the dialog box. If your printer offers no tray options, you will see only the **Select** button listed after **Tray**, and this option will be ghosted.

The **Scaling** option in this dialog box allows you to reduce or enlarge the pages from between 25% to 1000% of their original size. To do this, enter the desired percentage value in the **Scaling** edit box. PageMaker always centers the scaled image on the sheet of paper. If you enlarge the image, keep in mind that it may no longer fit on the size of paper you have selected. To prevent losing some of the image, you need to check the **Tile** box in the **Aldus print options** dialog box (see the next section for more details on using this option).
The **Thumbnails** option, located to the right of the **Scaling** option, allows you to print smaller images of several pages of your publication on a single sheet of paper, as illustrated in Figure 9.4. You can use this option to preview final pages if you want to make sure that they don't contain any obvious errors in the layout of the text and graphics. To print thumbnail versions of your publication, click the ** Thumbnails** box.

By default, PageMaker prints the image of your final pages small enough to fit a maximum of 16 on each sheet of paper. If you wish to increase or decrease the number of thumbnails per page, enter your new value (up to 64) in the **per page** edit box. Remember, however, that the more thumbnails you specify per page, the smaller the image of each page will be.

The **Book** option on the **Print to** dialog box allows you to have all of the publications listed in the book printed at one time. To do this, you click the **Print entire book** button. Before you can use this option, however, you must have already created a book list in the current publication (see Chapter 8 for complete information on building a book list).

When printing all the publications in the book, PageMaker uses the print specifications that you select in the **Print to** and **Aldus print options** dialog boxes for the current publication. If you are using the Aldus Prep printer driver, you can have the program use the print specifications stored in each publication of the book instead. To do this, you must remember to hold down the **Option** key when you click the **Print** button in the **Print to** dialog box to start the printing.

**Selecting Aldus Print Options**

When you use the Aldus Prep printer driver, the program makes several printing options available in a separate **Aldus print options** dialog box (shown in Figure 9.5). To bring up this dialog box, you must click the **Options** button in the **Print to** dialog box. The choices available from this dialog box are as follows:

- **Proof print**: Select this option to have PageMaker print only the text in your publication. All graphics in the publication are represented by placeholders (rectangles with Xs through them).
Figure 9.4: Thumbnails of the first 15 pages of Chapter 1
Use this option when you want to proofread just the text of your publication, as it substantially reduces the time it takes to print your pages.

- **Crop marks**: Select this option to have PageMaker print crop marks (hairlines at the four corners of the page) indicating the edges of your page. You can use this option only when the page size you've selected for your publication is smaller than the paper size you've selected by at least ½ inch or more all the way around (otherwise, the program will fail to print your crop marks). Crop marks are used to show the printer where to cut the pages.

- **Substitute fonts**: Select this option to have PageMaker substitute any text set in the Apple screen fonts New York, Geneva, or Monaco with printer fonts Times, Helvetica, or Courier, respectively. This reduces the time it takes to print the pages and
increases the resolution of the printing (screen fonts take longer to print and can’t be printed at high resolution on PostScript laser printers).

- **Smooth**: Select this option to improve the printed quality of all paint-type graphics in your publication (this option has no effect on any other type of graphics). With this option selected, the program attempts to smooth out any jagged edges in the image. Note, however, that smoothing can also darken the printed image.

- **Spot color overlays**: Select this option if you have used spot color in your publication (see “Printing Color Publications” later in this chapter), and you want to print a separate page for each color. By default, PageMaker prints a separate page containing all elements in a particular color for all the colors used in the publication. If you want to print spot color overlays for just a particular color, you need to select that color from the **Spot color overlays** pop-up menu. When you use this option, PageMaker automatically adds registration marks to each color separation that it prints.

- **Knockouts**: Select this option when you have selected the **Spot color overlays** option and you wish to blank out each color that overlaps another in the lower color separation (see “Preparing Color Publications for Printing” later in the chapter for examples). By using knockouts, you avoid any color distortion that might result from overlapping different color inks in the same area of the page.

- **Tile**: Select this option when you have selected a page size for your publication that is bigger than the paper size used by your printer, or if you have enlarged the page size with the **Scaling** option so that the entire page may no longer fit on the paper. Select the **Manual** button if you wish to control the size of each tile and how much it overlaps the next one. To use this option, you first designate the upper left corner of the first tile to be printed.
by dragging the zero point to it before you choose the Print command. Then, reposition the zero point to the upper left corner of the next tile before printing the next section, continuing in this manner until you have printed all tiles. To have PageMaker automatically determine the size of the tiles and how much they overlap, select the **Auto overlap** button and enter the amount that each tile is to overlap the next in its edit box. Figure 9.6 shows an example using this option.

- **Print blank pages**: Select this option when you want PageMaker to print all pages in the selected print range, even if they are blank (meaning that they contain only items from the master pages). By default, the program does not print any blank pages.

- **Even/odd pages**: **Both** is the default for this option, so that all odd and even pages in the print range are printed. To have only the even-numbered pages printed, click the **Even** button. To have only the odd-numbered pages printed, click the **Odd** button.

- **Orientation**: **Tall** is also known as portrait and **Wide** as landscape. Make sure that the orientation selected in this dialog box matches the one you selected in the **Page setup** dialog box.

- **Image**: These options are used when you are printing your publication on film with an imagesetter. Check the **Invert** box to make a negative image of your pages. Check the **Mirror** box to reverse the elements on each page (this option is normally selected when the emulsion side of the film is to be up rather than down).

**Selecting PostScript Print Options**

In addition to the print options available on the **Aldus print options** dialog box, PageMaker offers several advanced printing options on the **PostScript print options** dialog box, shown in Figure 9.7. To display this dialog box, you need to select the **PostScript** option on the **Print to** dialog box.
This chapter gives you a brief overview of desktop publishing on the Macintosh. If you are new to desktop publishing and the publishing industry, you will definitely want to read through these general discussions and how to put together your own desktop publishing system on the Macintosh. If you are already familiar with desktop publishing and the Macintosh handles type and graphics, you can safely skip this chapter and move right to Chapter 2 to get hands-on experience with the program.

DESKTOP PUBLISHING WITH PAGEMAKER

The term *desktop publishing* computer is a new word. These are the major steps in desktop publishing:

1. **Create the text for the publication.**
   - In desktop publishing, you can create the text for the publication using a word processor like Word or MacWrite. In conventional publishing, this is done with a typewriter.

2. **Typeset the text for the publication.**
   - In desktop publishing, you can typeset the text using PageMaker, which produces galley proofs of the text that are the proper length.

   - In conventional publishing, you can automatically assign type specifications and processed text with the name of a style that indicates what font an article uses. The text is typeset using a dedicated phototypesetting machine, called a galley proof. Galley proofs are long sheets of text that are the proper length but not the proper page.
Notice in this dialog box that four of the seven PostScript print options are checked by default. The first six print options can be summarized as follows:

- **Download bit-mapped fonts**: With this option selected, PageMaker downloads bitmapped (screen) fonts whenever the PostScript (printer) fonts can’t be located and downloaded to the printer. Bitmapped fonts exhibit the same jagged edges seen in any Paint-type graphics. Most often, you will want to deselect this option, as your publications will seldom use bitmapped fonts.

- **Download PostScript fonts**: With this option selected, PageMaker downloads any PostScript (printer) fonts that are not already resident in your laser printer. Note that these fonts must be available in the System folder in order for the program to successfully
download them at print time. If you’re printing to disk (see next section), selecting this option will cause PageMaker to include the PostScript fonts as part of the resulting PostScript file. Deselect this option if the printer or service bureau already has the printer fonts used in your publication.

- **Make Aldus Prep permanent:** With this option selected, PageMaker makes the Aldus Prep printer driver resident in your PostScript printer until the printer is shut off or reset. If you deselect this option, the program must download Aldus Prep each time you print a publication. Although downloading Aldus Prep takes more time, it does allow you to print documents with other programs that need the Apple printer driver without having to reset your laser printer.

- **View last error message:** Select this option when you want the program to display all printer error messages until the printing of all selected pages is completed. Normally, PageMaker displays a printer error message on the screen only until the printer has finished processing the job in preparation for printing. Use this option when you are experiencing printing problems and you want to try to diagnose the problem.

- **Include images:** With this option selected, PageMaker prints color EPS and TIFF images as a single image. Deselect this option when you are printing color separations. Leave this option selected when you want to print comps on a color PostScript printer or print grayscale versions of your TIFF images.

- **TIFF for position only:** Select this option when you want PageMaker to print a lower-resolution version of all TIFF images in your publication. You can use this option to decrease the time it takes to print proofs of your pages. Leave this option deselected when printing the final version of a publication that contains TIFF images.
After you’ve finished selecting all your printing options in the Aldus print options or the PostScript print options dialog box, click OK to return to the Print to dialog box. To begin the printing, select the Print button in this dialog box. A dialog box informing you of the status of your print job will then appear on the screen. To stop the printing before the job is completed, click the Cancel button in this dialog box.

**Printing to Disk**

As mentioned earlier, you need not always send your publication directly to a PostScript printer that is attached to your computer. If you don’t have direct access to the PostScript laser printer or imagesetter that you wish to use to produce the final pages, you can print your publication to disk. Printing to disk results in a PostScript version of the document, which you can then send to the final printer or use in other programs that work with PostScript files (such as Aldus Freehand or Adobe Illustrator). If you’re having your publication printed at a service bureau, find out if you should submit a PostScript version of your document instead of a copy of the original PageMaker file.

To print to disk, you need to check Print PostScript to disk box in the PostScript print options dialog box, then select the type of PostScript file by clicking on the appropriate option listed below. If you are creating a PostScript file with multiple pages for your service bureau, leave the Normal button selected. If you want to create a file that consists of a single page to be used in another program that works with PostScript files, select the EPS button. With this option selected, PageMaker creates an Encapsulated PostScript file that contains a screen image of the selected page as well as the PostScript commands needed to print it. This allows you to manipulate the page as though it were a graphic image in another PostScript-compatible graphics program. If you’re working with a color publication and you will be sending the PostScript file to a color separation program such as Aldus PrePrint, select the For separations button.

By default, PageMaker checks the Include Aldus Prep box so that a copy of this driver is included in the PostScript file. Leave this box checked

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**Warning**

When you are creating an EPS file, the page range must consist of one page, and you can’t use the Thumbnails, Spot color, or Tile option.
Tip

For the best results, always select the name of the imagesetter that your service bureau will be using as the Printer option on the Print to dialog box before you create a PostScript version of your publication. If you don't have the APD file for the final printer (so that it doesn't show up on the Printer pop-up menu), ask your service bureau to supply you with a copy.

unless you know that the printer or service bureau that will be using the PostScript file already has the latest version of the Aldus Prep printer driver.

After selecting the type of PostScript file to create and checking over all of the other PostScript print options to make sure that they're correct, click the File name button. This brings up a Print PostScript to disk dialog box similar to the one shown in Figure 9.8. Here, you need to select the disk and folder where you want the PostScript file to be stored and enter a new file name. If you've selected the Normal button, PageMaker will suggest PostScript followed by the next available consecutive number, as in PostScript01 in the list box. If you've selected the EPS button, it will suggest Untitled.eps as the file name. If you've selected the For separations button, it will suggest Untitled.sep as the file name.

Enter your own file name in this list box and then select the OK button. To create the PostScript file, click the Print button in the PostScript print options dialog box and the OK button in the Aldus print options dialog box.

![Print PostScript to disk dialog box](image-url)
Printing with Non-PostScript Printers

You can print PageMaker publications to two kinds of non-PostScript printers: Apple Imagewriters such as the ImageWriter II or the ImageWriter LQ, and QuickDraw laser printers such as the Apple LaserWriter SC or the GCC Personal Laser Printer. Printing publications on any of these types of printers is similar to printing with a PostScript printer, except that you always use the Apple printer driver instead of the Aldus Prep printer driver, which is normally used when printing with a PostScript printer or imagesetter.

Before you attempt to print with a non-PostScript printer, make sure that your printer is selected in the Chooser dialog box. To start printing in PageMaker, select the Print command on the File menu (or press ⌘+P). This brings up a Print options for dialog box that should display the name of your printer. Figure 9.9 shows you the Print options for: “LQ AppleTalk ImageWriter”
dialog box that appears when we selected the *Print* command and the ImageWriter LQ connected to our AppleTalk network was selected in the *Chooser*.

As you can see in Figure 9.9, the *Print options for* dialog box offers many of the same options as the *Print to* and *Aldus print options* dialog boxes discussed earlier. When you’ve selected your printing options from the *Print options for* dialog box, click the OK button to display another dialog box where you can specify the paper size, orientation, and scaling for the printout (these options depend upon your printer). After you select your options from this second dialog box and click the OK button, the program displays a third dialog box where you specify the number of copies, range of pages, print quality, and type of paper feed. After you specify these options and click the OK button, PageMaker will print your publication according to your choices.

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**PRINTING COLOR PUBLICATIONS**

PageMaker offers two methods for adding colors to your publications:

- *Process color*, where percentages of four basic colors (cyan, magenta, yellow, and black) are blended to produce each colored element in the publication

- *Spot color*, where a single color is applied to each colored element in the publication

If you use process colors in your PageMaker publication, you will have to use a special color separation program such as Aldus PrePrint to create the four-color separations necessary to print it (or you can have your commercial printer or service bureau create the color separations for you). If you use spot colors, you can produce the spot color separations necessary to print the publication yourself without using a separate color separation program or having your printer or service bureau do it for you.
Select spot color printing when your publication uses just a few colors (three or less, usually) that highlight different elements on the page. To print spot colors, you need to create a spot color separation for each color used on the page. Each separation contains only the elements on each page that are to be printed in a particular color.

You must use process color printing instead of spot color printing when your publication contains many colors or uses color photographs or other color graphics that require a wide range of colors to reproduce. Process color printing is accomplished by mixing varying percentages of the four ink colors cyan, magenta, yellow, and black (referred to as the CMYK model). To print process colors, you need to create four-color separations that determine the percentages of each color and how they mix when applied to the page.

Four-color separations are more difficult to produce than spot color separations and require the use of a special color separation program. As you can imagine, process color printing is also more expensive than spot color printing.

Defining Colors

Working with colors in a PageMaker publication is much like working with paragraph styles: first you define the colors for your publication, then you assign them to particular elements in the publication by choosing the desired color from a Color palette. Six default colors are available whenever you start a new PageMaker publication. These colors include Paper, Black, Registration, Blue, Green, and Red, as shown in the Define colors dialog box in Figure 9.10.

Paper refers to the paper color and is initially set to white. If you have a color monitor and plan to print your publication on paper with a different color, you can change this color to match the paper color you plan to use. That way, you can get an idea of how the printed page will appear. You can also use the Paper color to mask out any objects on the page that you don’t want to appear in the printed publication. Black is automatically applied to all text in your publication. You cannot edit this color (or absence of all color, if you will). However, you can apply black to a particular block of text or graphic image to which you previously assigned some other
To get directly to the Edit colors dialog box when the Color palette is displayed (⌘+K), hold down the ⌘ key as you click on one of the colors listed there.

color. Registration is automatically applied to objects such as crop marks that appear on each color separation. You apply the Registration color (which is black, and can’t be edited to another color) to any object that you want printed on each separation.

The last three colors—Blue, Green, and Red—are basic colors whose values you can edit or apply as is to selected objects in your publication. To edit these colors or to create new ones to use, you select the Define colors option on the Element menu. This brings up the Define colors dialog box shown in Figure 9.10. To edit an existing color, select it in the list box and click on the Edit button. To create a new color, select the color that is closest in value to the one you wish to create, then click the New button.

Clicking on either button takes you to an Edit color dialog box similar to the one shown in Figure 9.11. If you are editing a color, you will see its name in the Name edit box. If you are creating a new color, this edit box will be blank and you must enter a name for your new color there.
You can base the color you're creating or editing on four color models:

- **RGB:** The red, green, and blue model defines colors based on the percentages of red, green, and blue in them. To define a color using this model, click the RGB button, then adjust the percentages of the three colors by either typing in the values or selecting them with the appropriate scroll box.

- **HLS:** The hue, lightness, and saturation model defines colors based on the degree of the hue and the percentage of lightness and color saturation. To define a color using this model, click the HLS button, then adjust the degree of the hue and the percentages of the lightness and saturation by either typing in the values or selecting them with the appropriate scroll box.

- **CMYK:** The cyan, magenta, yellow, and black model defines colors based on percentages of these colors. To define a color...
Printing Publications from the Desktop  ▼ 387

using this model, click the CMYK button, then adjust the percentages of the four colors by either typing in the values or selecting them with the appropriate scroll box.

- PANTONE: The Pantone colors are standardized colors organized into a numbered system used by designers and commercial printers. To specify a Pantone color, click the Pantone button, then select the color from the PANTONE color dialog box. If you know the number of the color you wish to use, you can select it by typing it into the PANTONE CV list box.

When you have the new or edited color adjusted the way you want it, click the OK button in the Edit color dialog box to return to the Define colors dialog box. Once there, click the OK button to complete the color definition.

Applying Colors

To apply a color to one of the graphic elements on the page, you first need to select it with the Pointer. To apply a color to text, select it with the Text tool. Then, display the Color palette in the publication window (select Color palette on the Windows menu or press Ctrl+K), and apply a particular color to the selected object by clicking on its name. If you have a color monitor, you will see the color on the screen. If you don't have a color monitor, you can tell which color is applied to a particular object by selecting it when the Color palette is displayed and then seeing which color is selected in its list.

If you want to apply a color to several objects on the page, select all of them before you choose your color. If you want to apply a particular color to just selected text in a paragraph, use the Text tool to highlight it before you choose your color.

Preparing Color Publications for Printing

If you’ve used spot colors in your publication, you can print the spot color separations by selecting the Spot color overlays option in the Aldus print options dialog box. If different-colored areas overlay each other and
you don’t want the colors to be mixed in those areas, be sure to select the Knockout option in this dialog box as well. Figures 9.12 and 9.13 show you the spot color overlays for the Barnaby’s salad dressing label using these two options. The first spot color overlay represents the Pantone color value 291 (a blue) used for the logo and all of the label text. The second spot color overlay represents the area to be printed in the Pantone color value 137 (a burnt orange). In this case, orange is used to print the setting sun and its rays that appear behind the sailor and his boat. This second overlay almost appears as a reverse of the sun, the sailor, and his boat shown in the original logo in the first overlay because it’s a knockout of where the two colors overlap. Using a knockout ensures that the orange ink will not mix with the blue when the final label is printed.

If you’ve used process colors in your publication and you plan to use a color-separation program such as Aldus PrePrint to prepare the four-color separations, you need to create a PostScript version of your publication. Be sure to select the For separations button in the PostScript print options dialog box when making this file. If you plan to have the four-color separations prepared by a commercial printer or service bureau, find out which format they prefer.

If you have access to a color PostScript laser printer, you can print composites of your publication just as you would print any other PageMaker publication. Just make sure that your color printer is selected in the Chooser and in the Print to dialog box before you print.

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ESSENTIAL TECHNIQUES

To Print a Publication Using the Print Defaults

1. Open the publication that you wish to print.
Figure 9.12: Spot color overlay for a Pantone blue in Barnaby’s salad dressing label
Figure 9.13: Spot color overlay for a Pantone orange in Barnaby's salad dressing label.
2. Select the Print option on the File menu (or press ⌘+P).

3. Specify the number of copies and the print range in the Print to dialog box, then click the Print button to start the printing.

To Print Thumbnail Versions of Your Pages

1. Open the publication that you wish to print.

2. Select the Print option on the File menu (or press ⌘+P).

3. Specify the Scaling percentage, check the Thumbnails options, enter the number of thumbnails to be printed on each page in the Print to dialog box, then click the Print button to start the printing.

To Print Oversized Pages

1. Open the publication that you wish to print.

2. Select the Print option on the File menu (or press ⌘+P).

3. Specify the Scaling percentage, if necessary, then click the Options button to display the Aldus print options dialog box.

4. Check the Tile box, then click either the Manual or Auto overlap button in the Aldus print options dialog box. If you choose Auto overlap, specify the amount of overlap in the edit box. If you choose Manual, you need to have specified the placement of the upper left corner of the page by the position of the zero point.

5. Click the OK button in the Aldus print options dialog box, then click the Print button to start the printing.
Alignment. The way lines of text are arranged in their column or text block on the page. In PageMaker, you can choose between several different kinds of alignment: left (flush left and ragged right), center (all lines centered), right (ragged left and flush right), justify (flush on left and right except for last line of the paragraph), and force justify (flush on left and right of every line in the paragraph).

Autoflow. A text placement mode in PageMaker whereby text flows continuously onto successive pages (added automatically if needed) until all the text of the imported document is placed or the maximum number of pages (999) is reached. To change to this mode, hold down the ~ key before you click the Manual flow text icon until the Pointer changes to Autoflow icon shown to the left, or select Autoflow on the Options menu before you import your document.

Bitmapped (or Paint-type) graphic. A graphic that is produced by a pattern of black-and-white dots by such programs as MacPaint. When you import a bitmapped graphic image into your publication, the Pointer changes to the Paint-type Graphics Pointer shown to the left.

Bleed. The result of placing a graphic so that it extends to the edge of the paper when the page is trimmed. In PageMaker, you can create bleeds by extending the appropriate border of your graphics beyond the margin guides on the page.

Body type. Type that measures between 6 and 14 points, usually used to set the main body of text in a publication. See also Display type.

Book. In PageMaker, a book is any group of publications that you associate by adding to a book list with the Book command on the File menu. You can create a table of contents or index for all publications in the book and print them as one unit.

Cicero. A system of measurement used by some European typesetters and printers, similar to a pica (there are approximately 13 points in one cicero).
CMYK colors. A color model that defines colors by the percentages of the four process colors, cyan, magenta, yellow, and black. See also Process colors.

Color palette. A small PageMaker window that you can display on the screen that contains the names of all the colors that you’ve defined for your publication. To display the window, select Color palette on the Windows menu or press ⌘+K. Once it is displayed, you can resize and move the Color palette in the publication window as required. To assign a color to an element on the page, select the element before you click on the color in the Color palette.

Crop marks. Pairs of fine lines drawn at each corner of the page to mark the borders of the page. You can have PageMaker print crop marks for all page sizes that are smaller than your paper size by selecting the Crop marks option when printing.

Discretionary hyphen. A hyphen that you enter by pressing ⌘+- (hyphen) in a PageMaker publication to indicate where a word can be split. This type of hyphen is displayed in the document only when the program uses it to break the word at the end of a line. Otherwise, the hyphen is not used.

Display type. Type that is 14 points and larger, usually used to set headings and headlines in publications.

Double-sided publication. A publication that will be printed or copied on both sides of the paper. The front side of the paper is the odd-numbered, right-hand page (or recto). The back side is the even-numbered, left-hand page (or verso). The inside margin is the left margin on a right-hand page and the right margin on a left-hand page.

Draw-type graphic. A vector or object-oriented graphic image created with a graphics program such as MacDraw. When you import a draw-type graphic image into your publication, the Pointer changes to the Draw-type Graphics Pointer shown to the left.

Em. A unit of measure equal in height and width to the point size of the font you are using. This unit is applied to spaces and dashes. To insert an em space, press ⌘+Shift+m. To insert an em dash, press Option+Shift+- (hyphen).
En. A unit of measure equal to one half the width of an em. This unit is also applied to spaces and dashes. To insert an en space, press ☩+Shift+n. To insert an en dash, press Option+- (hyphen).

Encapsulated PostScript (EPS). A file that contains the PostScript code needed to print the graphic on a PostScript printer and the draw-type graphic needed to display it in the publication. See also PostScript

Facing pages. A two-page spread for double-sided publications that places the even-numbered page on the left and the odd-numbered page on the right. To select a particular pair of facing pages, you click on the appropriate Facing-page icon shown on the left.

Folio. Refers to the page number usually placed in the running head or foot at the top or bottom of each page. To print the folio in a PageMaker publication, you need to insert a page-number marker by pressing ☩+Option+p.

Font. In commercial printing, a complete collection of all characters for a single size and specific style of a typeface. In Macintosh programs, a font usually refers to all characters in a particular typeface without regard to its style or point size. That is why you select a font independently of the type size and type style on the Type menu in PageMaker.

Grabber hand. The tool used to manually drag a new part of the page into view in the publication window. To change the Pointer into the Grabber hand (shown to the left), you hold down the Option key as you click the mouse button.

Greeked text. A facsimile of text used to show its general shape in a publication. In PageMaker, greeked text is usually applied to the smaller sizes of type to improve the program’s performance by decreasing the time it takes to redraw the screen. You can change the pixel size at which PageMaker greeks the text in the Preferences dialog box.

Grid. A pattern of intersecting horizontal and vertical lines that extend from the tick marks of the PageMaker rulers. The grid is used to aid in the precise placement and alignment of text and graphics on the pages of the publication.
Guides. In PageMaker, one of the three types of nonprinting lines that help you place and align text and graphics in your publication. The three types of guides are margin guides (created by the page size and margins you select), column guides (created by the columns you define), and ruler guides (created by dragging lines from the horizontal and vertical rulers).

Halftone. A process used to print photographic illustrations in a publication by creating a screen that converts each contrasting area into a different pattern of black-and-white dots.

I-Beam cursor. The icon that is used to position the insertion point in text when editing it. To change the Pointer to the I-Beam cursor (shown to the left), select the Text tool. See also Insertion point; Text tool

Independent graphic. In PageMaker, a graphic that is not tied to the surrounding text block, and therefore does not move when the program reflows the text.

Inline graphic. In PageMaker, a graphic that is embedded in a particular text block, and therefore does move when the program reflows the text. To import a graphic as an inline graphic, you must select the Text tool and click the insertion point at the place in the text where you wish to embed the graphic before you import it.

Insertion point. The flashing vertical bar that appears at the place in the text where you click the I-Beam cursor. The insertion point marks the place where new text will appear if you start typing or if you select the Paste command on the Edit menu. See also I-Beam cursor; Text tool

Italics. A variation of a normal (or Roman) typeface where the characters all slant to the right. This type style was originally developed by Aldus Manutius (for whom Aldus Corporation is named) to fit more text into the same amount of space.

Justification. Refers to the alignment of text so that both the left and right margins are set flush (even). See also Alignment
**Kerning.** In commercial printing, adjusting the amount of space between specific letter pairs known as kern pairs. In PageMaker, you can decrease the space by pressing ⌘+Delete and increase it by pressing ⌘+Shift+Delete.

**Layout view.** In PageMaker, the normal display of the pages in the publication window that shows the layout of the publication with all of the elements represented pretty much as they will appear when printed. You place text and graphics on the page in layout view. *See also Story view*

**Leading (pronounced leding).** In commercial printing, the difference in points between the type size and the line space, so that 10/12 means 10-point type on 12-point line space for 2 points of lead. In desktop publishing, it is the amount of space between successive lines of text and is measured from the baseline of the current line to the baseline of the next line of text, so that 10/12 means 10-point type with 12 points of leading.

**Letter spacing.** The amount of spacing between characters. In PageMaker, you can adjust the letter spacing in a paragraph of text by changing the Letter space percentage in the Spacing attributes dialog box. *See also Word spacing*

**Manual text flow.** The default placement mode in PageMaker, whereby text flows until it reaches the bottom of the current page or column. To flow remaining text, indicated by the presence of a downward-pointing triangle in the lower window-shade handle, click on the handle to reload the text icon so that it looks like the Manual text flow icon shown to the left. Then click the text icon at the top of the next page or column.

**Master page.** In PageMaker, a page that contains the guides, text, or graphic images that are to be used in all or most of the actual pages of the publication. If your publication is double-sided, it has a left and right master page indicated by the L and R master page icon (shown to the left). Before you can add or change any items on the master pages, you must make them current.
Mechanical. In commercial publishing, the boards containing all of the elements of the page ready for reproduction. In desktop publishing, this concept is extended to the final pages that contain all the elements and are ready for printing or copying (boards may not be used). Also known as camera-ready art.

Orphan. In commercial printing, a single word or short line at the end of a paragraph. In PageMaker, one or more lines at the end of a paragraph that are separated from the main part of the paragraph at the top of a new column or page. You can define the number of lines that constitute an orphan in a style and prevent them from being placed alone at the top of a new column or page. See also Widow

PANTONE colors. A standardized system of colors developed by Pantone, Inc., that is widely used by commercial printers and ink manufacturers. In PageMaker, you can define new colors to use in your publication by selecting them from a menu of Pantone color values.

Pasteboard. In PageMaker, the white area surrounding the one- or two-page spread in the publication window. Any element that you place on the pasteboard remains there even when you make a new page current or close the publication. To display the entire pasteboard area in the publication window, select the “Fit in world” view by holding down the Shift key as you select Fit in window on the Page menu.

Pasteup. The process of placing text and graphics on the page. In desktop publishing, almost all pasteup is done electronically. In traditional printing, all pasteup is accomplished by hand. See also Mechanical

Pica. A unit of measurement used in typesetting and layout. There are 12 points in one pica and approximately 6 picas in one inch. See also Point

PICT (or Picture format). A format for draw-type graphic files such as those produced by MacDraw. New Macintosh models can utilize a PICT2 format that can contain color information. PageMaker can read and use all types of PICT files.
Pixel. The smallest picture element on the screen. On a monochrome screen, a pixel can be either black (on) or white (off). The density of pixels on your monitor is one of the most important factors in determining the resolution of text and graphics that are displayed on it.

Point. A unit of measurement used in typesetting and layout. There are 12 points in a pica and almost 72 points in an inch.

Pointer. In PageMaker, the default tool in layout view (shown to the left) that enables you to select the text blocks and graphic images on the page that you wish to place, move, or resize.

PostScript. The standard page-description language developed by Adobe Systems that is used by many laser printers and imagesetters to print text and graphics.

Process colors. The system of using various percentages of the four process colors—cyan, magenta, yellow, and black—to produce the color separations needed to print complex colored illustrations and photographs. See also CMYK colors

Publication. The document that you create in PageMaker that contains the actual text and graphics that you want printed in the final pages. The publication icon is shown to the left. See also Template.

Recto. The right-hand, odd-numbered page of a double-sided publication. See also Verso.

Registration mark. The marks added to color overlays and separations, indicating to the printer how they are to be aligned. In PageMaker, you can have registration marks automatically added to your pages when printing spot-color overlays.

Resolution. The number of dots in a particular area of the screen or page. Screen resolution refers to the number of pixels per inch, whereas printer resolution refers to the number of dots that are printed per inch.
Reverse type.  White text printed on a contrasting background. In PageMaker, you can reverse type by drawing a box around the text that you fill with a pattern, shade, or color, then sending the box to the background, and selecting Reverse as the Type style on the Type menu.

Rulers.  In PageMaker, the horizontal and vertical rulers that can be displayed in the publication window to help you in placing and aligning text and graphics on the page. If the rulers aren't displayed, select Rulers on the Options menu or press ⌘+R. Both rulers use the system of measurement that you select in the Preferences dialog box. The increments on the ruler depend upon the resolution of your monitor, the display size of the page, and the units of measurement you're using.

Running head (or foot). Information that is repeated in the top or bottom margin of each page of a publication. If the information appears at the top of the page, it is called a running head. If it appears at the bottom of the page, it is called a running foot. The running head (or foot) usually contains the name of the publication, the section, and the folio. In PageMaker, running heads (or feet) are placed on the master pages. See also Folio; Facing pages; Master page

Sans serif.  A typeface that does not use serifs (the small cross strokes projecting from most of the letters).

Semiautomatic text flow.  A mode of text placement where text flows to the bottom of the current column or page and then waits for you to click the mouse to flow remaining text onto the next column or page. To change the Manual text icon to the Semiautomatic text icon (shown to the left), hold down the Shift key as you click the mouse to place the text.

Separations.  The four screens containing the various percentages of cyan, magenta, yellow, and black used to produce the colors in the printed publication. See also Process colors

Serif.  Short cross strokes added to most of the letters in a typeface or a font that uses such cross strokes.
Set solid. Refers to specifying type where the type size and leading are equal. See also Leading; Type size

Slug. In commercial printing, a line of type cast in a single piece. In PageMaker, the horizontal bar indicating the amount of leading you’ve specified that appears when you select a portion of text. Inside the slug, the characters are aligned on a common baseline.

Spot-color overlay. A page containing only the elements that are to be printed in a particular color. In PageMaker, the spot-color overlay contains registration marks and the name of the color used, and you can print overlays for all colors in the publication or for just a particular color. See also Registration mark

Story. All the text from a single word-processed document that is placed in your publication, or all of the text that you enter in or paste together in PageMaker. A single story can consist of several text blocks, provided that they are all threaded together. See also Text block; Threaded text

Story view. A special text view that displays all text of the selected story in a single type size and font. In story view, inline graphics are displayed by graphic markers, and independent graphics are not displayed at all. Story view makes it easy to add, edit, or spell check the text of the story you’re working on. To get into story view, you select Edit story on the Edit menu or press ⌘+E.

Style. In PageMaker, a collection of format settings applied to all paragraphs in the publication to which the style is assigned. See also Style palette

Style-name tag. A style name placed in a pair of angle brackets, such as <Headline>, that is entered at the beginning of paragraphs in a word processed document before it is placed in your PageMaker document. As long as the style name matches that of an existing style in the publication and you check the Read tags box in the Place document dialog box when importing the document, PageMaker applies the style’s definition to each paragraph that has been tagged.
Style palette. A small PageMaker window that you can display on the screen that contains the names of all the styles you've defined for your publication. To display the window, select Style palette on the Windows menu or press ⌘Y. Once the palette is displayed, you can then resize and move the palette in the publication window as required. To assign a style to a paragraph of text, click the insertion point in the paragraph and then click on the style in the Style palette.

Template. A special publication that contains the structure required to generate actual publications that share the same design. In PageMaker, you can use two types of templates: grid templates, which contain only the layout grid used by actual publications; and placeholder templates, which contain dummy text and graphic placeholders showing the placement of the elements on each page. To generate a publication from a placeholder template, you open a copy of it and then replace the dummy text and graphic placeholders with the actual text and graphic images that are to be used in your publication. The template icon is shown to the left.

Text block. In PageMaker, a portion of the text that has been placed on the page. When you select a text block in PageMaker with the Pointer, its borders are displayed by a box. At the top and bottom of this box, you see window-shade handles that can be used to change the size of the block or reflow it. See also Window-shade handles.

Text tool. In PageMaker, the tool used to manipulate text in layout view (shown to the left). When you select the Text tool, the Pointer changes to the I-Beam cursor, which can be used to position the insertion point or to select text. See also I-Beam cursor; Insertion point.

Thin space. In commercial printing, a fixed space that is less than the width of an en space. In PageMaker, a thin space is one half of an en space and is entered by pressing ⌘Shift+t.

Threaded text. In PageMaker, text that belongs to one story even when it has been split up by graphics into different text blocks. Threaded text always appears as a single story in story view.
Thumbnail. In commercial printing, a quick design sketch in which text is greeked and graphics are represented by shapes used to evaluate alternate layouts. In PageMaker, a miniature version of the printed page in which text is greeked and graphics are represented by shaded boxes used to check the layout of your pages. The program allows you to print up to 64 thumbnails per page.

TIFF (Tagged Image File Format). A special format for storing bitmapped graphics that is used primarily by scanners to store scanned images of line art and photographs.

Tile. In PageMaker, a portion of an oversized page that is printed on a single sheet of paper. You must assemble the tiles to create the complete oversized page.

Track kerning. Uniformly adjusting the amount of letter and word spacing in a selected range of text. In PageMaker, you can choose between five different types of track kerning: Very loose, Loose, Normal, Tight, and Very tight. To select one of these settings, choose Track on the Type menu.

Type size. The distance from the top of an ascender to the bottom of a descender, measured in points.

Verso. The left-hand, even-numbered page of a double-sided publication. See also Recto

Widow. In commercial printing, a single line or less than a third of a line that appears at the top of a page. In PageMaker, one or more lines at the beginning of a paragraph that are separated from the rest of the paragraph at the top of a new column or page. You can define the number of lines that constitute a widow in a style and prevent them from being placed alone at the top of a new column or page. See also Orphan

Window-shade handles. In PageMaker, the horizontal lines with handles that appear at the top and bottom of a text block when you select it with the Pointer. If there is more text to be placed, PageMaker indicates this by displaying a solid triangle in the lower window-shade handle. If there is no more text to flow, the handle will appear empty.
**Word spacing.** The variable amount of space placed between each word to justify a line of type. In PageMaker, you can adjust the word spacing with the *Word space* percentages in the *Spacing attributes* dialog box or the *Track* command on the *Type* menu.

**X-height.** The height of the lowercase x in the font. The size of the x-height has the most influence on how large the type appears to be to the reader.

**Zero point.** In PageMaker, the intersection of 0 (zero) marks on the horizontal and vertical rulers (*see* Rulers). You can change the zero point in a publication by dragging the zero-point marker (the intersecting hairlines in the upper left corner of the publication window) to a new position on the page.
Appendix B

Desktop Publishing Companion Product Guide
Desktop publishing with PageMaker naturally involves the use of a wide variety of additional programs. Throughout the book, we've mentioned some programs that you can use with PageMaker to generate either text or graphics for the publications you'll create. In this appendix, we look at a few of the companion products such as fonts and clip art graphic images that make it more enjoyable to work with PageMaker, as well as some of the more essential utility programs that make it easier to work with PageMaker.

We end the book with suggestions on where to go to learn more about desktop publishing on the Macintosh and garner new design ideas. Although we've not been able to spend much time discussing the more creative aspects of desktop publishing, we're acutely aware that the creative side of designing a publication is much more important (and difficult) than the technical side of putting it together. Fortunately, many resources are available to you as a new desktop publisher that can keep you current in this fast-paced field as well as keep your creative juices running.

**Fonts and Font Utilities**

Every desktop publisher needs a wide variety of fonts at his or her disposal. It seems that no matter how many fonts we have to choose from for a project, we could always use more. Fortunately, locating new fonts that you'd love to own is seldom any problem, as new fonts are being released into the marketplace every day.

The best way to go shopping for fonts is through the font catalog that each manufacturer puts out. If you're using Adobe Type Manager (ATM) with PageMaker, be aware that not all PostScript fonts are compatible with this utility (for information on ATM, see Chapter 4). So-called Type 3 PostScript fonts aren't supported by ATM; only Type 1 Adobe fonts are. Although most font manufacturers are in the process of converting their PostScript laser fonts from Type 3 to Type 1, you should verify this
information before you invest heavily in fonts that look great in print, but continue to appear jagged on the screen.

The following font vendors offer a good selection of top-quality fonts:

Adobe Type Library, Adobe Systems, Inc., P.O. Box 7900, Mountain View, CA 94039. This library includes one of the widest selections of fonts for $95-$370 each.

Agfa PostScript Fonts with Adobe Hints, AGFA/Compugraphic, 90 Industrial Way, Wilmington, MA 01887. AgfaType fonts are excellent quality and include some that are not available from Adobe for $90-$340 each.

Bitstream Typeface Library for the Macintosh, Bitstream, Inc., 215 First St., Cambridge, MA 01142. This library includes an interesting variety of text and display typefaces for $45 each.

Fluent Laser Fonts, Cassady & Greene, Inc., P.O. Box 223779, Carmel, CA 90278. These fonts include some of the more decorative type styles along with traditional favorites for $90-$130 each.

Foreign Language Fonts, Linguists Software, 925 Hindley Lane, Edmonds, WA 98020. They offer one of the best selections of foreign language fonts for $50-$150 each.

As your font library grows, you may experience some problems with organizing your fonts. Luckily, a great number of useful font utilities are available that can help you keep tabs on them. Here are two of our favorites:

SuitCase II, version 1.2.6, Fifth Generation Systems, 10049 North Reiger Road, Baton Rouge, LA 70809. This utility makes your screen fonts available to any program without having to load them in your System file with the Font/DA mover. Suitcase also comes with a utility called Font Harmony, which allows you to combine all styles of a font into a single family. That way, your font list on the Font menu isn't cluttered with a separate listing for the italic, bold, and regular version of a font. To use the italics
or bold version of the font, you select the font on the Font menu and then the attribute from the Type style menu.

Adobe Type Reunion, Adobe Systems, Inc., P.O. Box 7900, Mountain View, CA 94039. This utility goes one step further than Font Harmony and groups different styles of a single font so they can be selected from a pop-up menu that appears when you select the basic font on the Font menu. This makes it a lot easier to locate and select a specific style for a font that offers a wide variety of styles, such as ITC Eras, which comes in Light, Book, Medium, Bold, and Ultra.

Some jobs will require some special effects with type that may not be possible with PageMaker alone. Several type utilities allow you to experiment with type and even develop your own fonts.

Adobe Type Align, Adobe Systems, Inc., P.O. Box 7900, Mountain View, CA 94039. If you’re using Adobe Type Manager with PageMaker, you will probably be interested in getting this program, which allows you almost unlimited freedom in manipulating PostScript fonts.

Fontographer, Altsys, 720 Avenue F, Suite 109, Plano, TX 75074. Although somewhat expensive, Fontographer gives you the freedom to design and create your own personal typefaces that you can then use in your PageMaker publications.

GRAPHIC IMAGES

Knowing that you won’t always have the time (and inclination) to draw your own illustrations for the projects you undertake with PageMaker, you may well want to invest in some of the clip-art collections that are available. That way, you will have access to a library of stock graphic images that you can use in your publication either as is or with slight
variations. Clip art, like PageMaker graphics, comes in different formats. You can select between bitmapped, draw-type, and EPS images. Once you’ve purchased the clip-art collection, you can bring any of its graphic images directly into PageMaker with the Place command and then position it, scale it, and crop it as needed.

Clip-art collections run the gamut from cartoons to international symbols. In fact, so many collections are available that it’s almost impossible not to find the image you want in one format or another. The best way to find out what images a particular collection of clip art contains is by consulting a catalog. To date, one extremely useful, if somewhat dated, catalog is available:


If you have access to a CD-ROM player, you may want to look into collections of clip art available in this medium. A CD-ROM disk can hold many more images than standard floppy disks. We are familiar with a really diverse collection by Wheeler Arts that is available from Wayzata Technology:

*QuickArt by Wheeler Arts*, Wayzata Technology Inc., P.O. Box 97, Prior Lake, Minnesota, MN 55372. This collection of over 2000 images is divided into 24 diverse categories, including such groups as Animals, Clothing, Farm, Food, Maps, People, Travel, and more. In addition to the images, the collection includes a utility called Retouch that enables you to enhance and resize the images before you import them into your PageMaker publications.
Desktop publishing is an exciting and rapidly changing field. To learn more about it, keep current with the latest developments, and get valuable design ideas, you may want to investigate the following books and magazines:

*Forget All the Rules about Graphic Design (Including the Ones in This Book)* by Bob Gill (1981, Watson-Guptill, 1515 Broadway, New York, NY 10036). A unique guide to graphic design that presents the design process as taking boring problems and giving them interesting solutions.


*How to Understand and Use Design and Layout* by Alan Swann (1987, North Light Books, 1507 Dana Ave., Cincinnati, OH 45207). Excellent introduction to basic design principles applied to publications. This book is divided into three parts: exploring design options, making design decisions, and fine-tuning the design.

*Desktop Publishing by Design* by Ronnie Shushan and Don Wright (1989, Microsoft Press, 16011 NE 36th Way, Box 97017, Redmond, WA 98073). Combines hands-on projects with a
wealth of practical and inspiring design ideas using PageMaker (version 3.0).

_Aldus Magazine_ (Aldus Corporation, 411 First Ave. South, Seattle, WA 98104). This magazine is devoted primarily to the use of PageMaker, although you will find articles on other Aldus products. Aldus offers a free trial subscription to all registered PageMaker users.

_Publish!_ (CW Communications, 501 Second St., San Francisco, CA 94107). This monthly magazine is devoted to desktop publishing, using all types of programs. It will keep you informed of major changes in the field as well as how businesses are actually using the technology. _Publish!_ is full of hints for both new and more experienced desktop publishers.
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<td>□ PROFESSIONAL PROGRAMMER</td>
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## Extended Characters

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<td>^w</td>
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<td>Tab</td>
<td>Tab</td>
<td>^t</td>
<td></td>
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<tr>
<td>End of paragraph</td>
<td>Return</td>
<td>^p</td>
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<tr>
<td>Forced line break</td>
<td>Shift+Return</td>
<td>^n</td>
<td></td>
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<td>/</td>
<td>Nonbreaking slash</td>
<td>Option+/</td>
<td>^/</td>
</tr>
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<td>-</td>
<td>Nonbreaking dash</td>
<td>Option+-</td>
<td>^~</td>
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<td>-</td>
<td>Discretionary hyphen</td>
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<td>-</td>
<td>En dash</td>
<td>Option+-</td>
<td>^=</td>
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<tr>
<td>-</td>
<td>Em dash</td>
<td>Option+Shift+-</td>
<td>^_ (underscore)</td>
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<tr>
<td>Thin space</td>
<td>Option+Shift+t</td>
<td>^&lt;</td>
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</tr>
<tr>
<td>En space</td>
<td>Option+Shift+n</td>
<td>^&gt;</td>
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</tr>
<tr>
<td>Em space</td>
<td>Option+Shift+m</td>
<td>^m</td>
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<tr>
<td>Single wildcard character</td>
<td>^?</td>
<td>^?</td>
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<tr>
<td>?</td>
<td>Question mark</td>
<td>?</td>
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<td>^</td>
<td>Caret</td>
<td>Shift+^</td>
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<td>&quot;</td>
<td>Open quotation marks</td>
<td>Option+[</td>
<td>(Same as text)</td>
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<td>&quot;</td>
<td>Close quotation marks</td>
<td>Option+Shift+[</td>
<td>(Same as text)</td>
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<tr>
<td>'</td>
<td>Single open quotation mark</td>
<td>Option+]</td>
<td>(Same as text)</td>
</tr>
<tr>
<td>'</td>
<td>Single close quotation mark</td>
<td>Option+Shift+]</td>
<td>(Same as text)</td>
</tr>
<tr>
<td>«</td>
<td>Open guillemets</td>
<td>Option+\</td>
<td>(Same as text)</td>
</tr>
<tr>
<td>»</td>
<td>Close guillemets</td>
<td>Option+Shift+\</td>
<td>(Same as text)</td>
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<tr>
<td>&lt;</td>
<td>Single open guillemet</td>
<td>Option+Shift+3</td>
<td>(Same as text)</td>
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<td>&gt;</td>
<td>Single close guillemet</td>
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<td>...</td>
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<td>Nonbreaking space</td>
<td>Option+spacebar</td>
<td>(Same as text)</td>
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<td>1</td>
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<td>Option+p</td>
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<td>SYMBOL</td>
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<tr>
<td>†</td>
<td>Dagger</td>
<td>Option+t</td>
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</tr>
<tr>
<td>‡</td>
<td>Double dagger</td>
<td>Option+Shift+7</td>
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<tr>
<td>°</td>
<td>Degree</td>
<td>Option+Shift+8</td>
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<td>¥</td>
<td>General currency</td>
<td>Option+Shift+2</td>
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<tr>
<td>£</td>
<td>Japanese Yen</td>
<td>Option+Y</td>
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</tr>
<tr>
<td>¢</td>
<td>British Pound</td>
<td>Option+3</td>
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</tr>
<tr>
<td>¢</td>
<td>U.S. cent</td>
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<td>∞</td>
<td>Infinity</td>
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<td>Section</td>
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<td>Paragraph</td>
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<td>•</td>
<td>Bullet</td>
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<tr>
<td>a</td>
<td>Feminine ordinal indicator</td>
<td>Option+9</td>
<td></td>
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<tr>
<td>o</td>
<td>Masculine ordinal indicator</td>
<td>Option+0 (zero)</td>
<td></td>
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<tr>
<td>®</td>
<td>German double s</td>
<td>Option+s</td>
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<td>®</td>
<td>Registration symbol</td>
<td>Option+r</td>
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</tr>
<tr>
<td>©</td>
<td>Copyright symbol</td>
<td>Option+g</td>
<td></td>
</tr>
<tr>
<td>™</td>
<td>Trademark symbol</td>
<td>Option+2</td>
<td></td>
</tr>
<tr>
<td>◊</td>
<td>Diamond or lozenge symbol</td>
<td>Option+Shift+v</td>
<td></td>
</tr>
<tr>
<td>′</td>
<td>Acute accent mark</td>
<td>Option+e+spacebar</td>
<td></td>
</tr>
<tr>
<td>″</td>
<td>Diaeresis or umlaut accent</td>
<td>Option+u+spacebar</td>
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<td>Option+Shift+, (comma)</td>
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<td>·</td>
<td>Breve</td>
<td>Option+Shift+. (period)</td>
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About the Authors

Greg Harvey is a computer consultant, instructor, and author of numerous training manuals, user guides, and books for business software users. His many popular SYBEX books include Understanding HyperCard and HyperTalk Instant Reference, as well as comprehensive reference guides to Lotus 1-2-3 and WordPerfect.

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