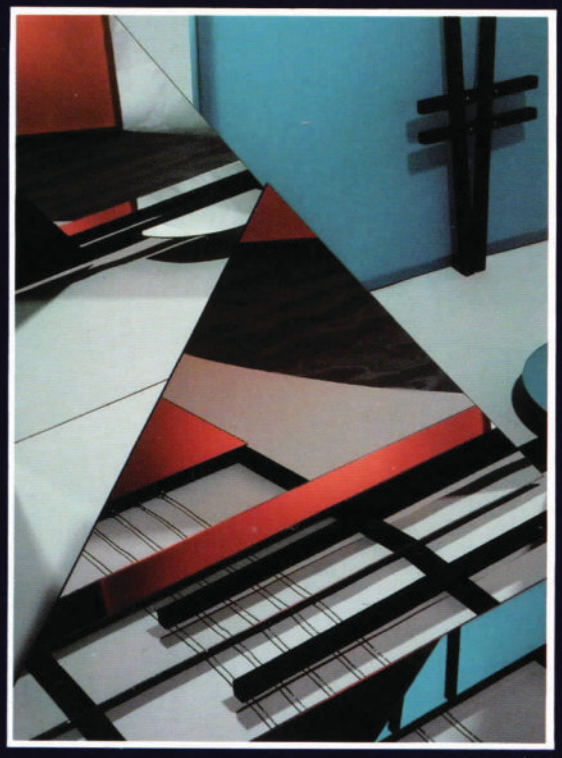
QUARK XPRESS™

Integrated Desktop Publishing System



Quark™ INCORPORATED


QUARKXPRESS™ 2.0

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QuarkXPress

Integrated Desktop Publishing System

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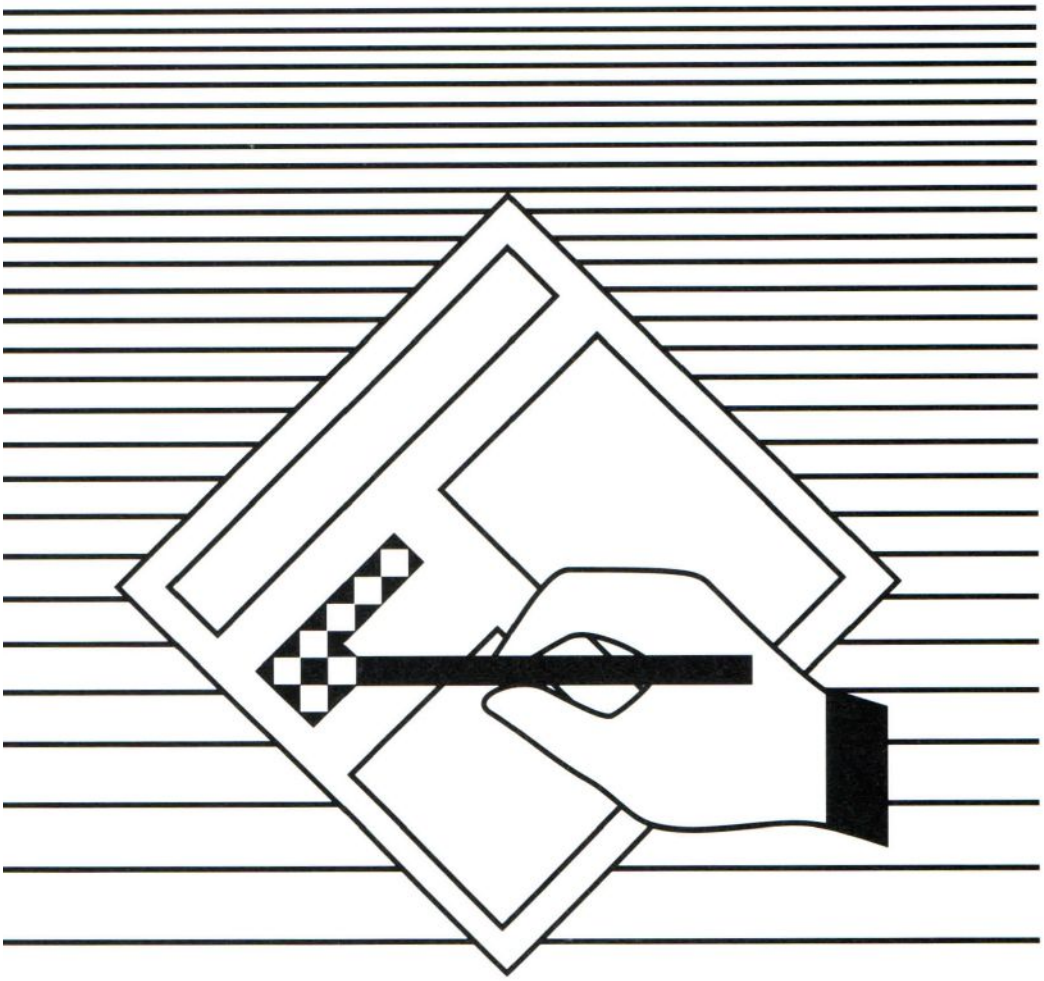


Chapter 1

Introduction to QuarkXPress

Chapter 1 Contents

Introducing QuarkXPress

QuarkXPress 2.0 is a powerful electronic publishing tool which allows you to integrate word processing, precision typesetting, graphics manipulation, and page layout. Use QuarkXPress to publish anything — from magazines to newspapers, books to pamphlets, four-color advertisement layouts to product specification sheets.

Word Processing. Word processing is an integral part of QuarkXPress. It is powerful and easy to learn. Unlike most desktop publishing programs, users find it easier to write and edit text directly in QuarkXPress, than to import text from a dedicated word processor.

Precision Typography. Writing and editing words is one thing. Making them look as though they are a well designed element of the page is another. No other publishing program gives you as many typographical features, with the level of control and precision available in QuarkXPress.

Page Layout. Page layout in QuarkXPress is highly precise and flexible. Page elements such as text and graphics can be rearranged and viewed on-screen until the desired design is achieved. Design features such as Default Pages and Style Sheets serve to automate the page production process, and make page layout less tedious.

Graphics. QuarkXPress allows you to draw lines and generate frames for pictures and columns of text. And, graphics can be imported from most of the graphics and art programs for the Macintosh. Depending upon the type of graphic, you may perform a number of stylistic manipulations.

Color. QuarkXPress has made color a truly useful design element for desktop publishers. The program lets you create your own colors. Or, if you prefer, spot colors can be selected from the wide array of PANTONE®* Colors. Any color can be specified for text and graphics created in QuarkXPress. The program can produce process-quality separations of items to which color is added in QuarkXPress.

System Requirements

QuarkXPress 2.0 is designed to be used on a Macintosh Plus, Macintosh SE or Macintosh II personal computer, with at least one megabyte of RAM (Random Access Memory) and hard disk. Quark, Inc. does not support use of QuarkXPress 2.0 on a Macintosh 128, or any 512K computer system.

A Macintosh II and color monitor must be used to view the color features of the program on-screen. Color can be defined and applied when using a monochrome monitor, but results cannot be seen on-screen.

To install QuarkXPress 2.0 onto your hard disk, consult the *Installation Tutorial* in this chapter for specific instructions.

Due to the differences between the Macintosh Plus, Macintosh SE and Macintosh II, you must install the Macintosh System software (necessary to operate the Macintosh) with an installer program, rather than dragging the System to the hard drive to copy it. Refer to your *Macintosh Owner's Guide*, or ask your dealer if you have any questions about using an installer program to install System software. Errors will occur when using QuarkXPress on a computer whose System software was drag copied, rather than installed.

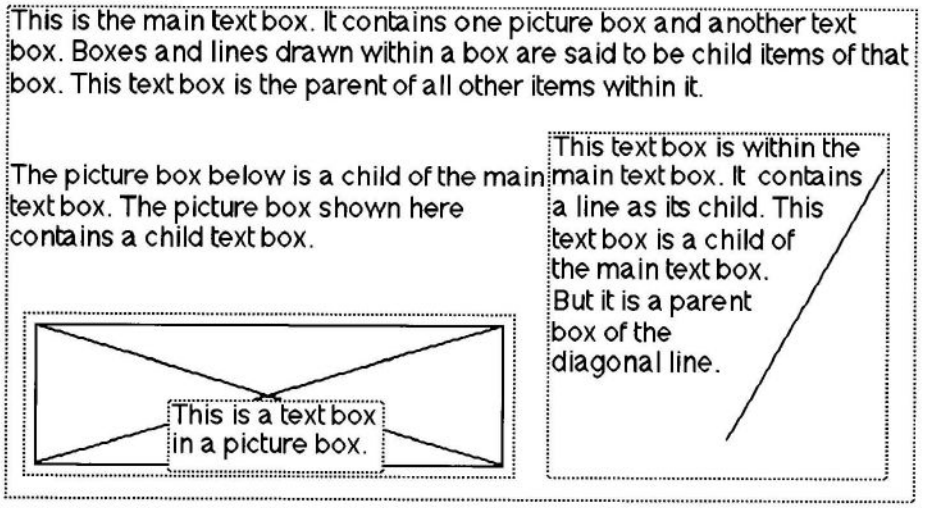
What You Need to Know to Begin Learning QuarkXPress

This manual and the accompanying reference material assume basic Macintosh familiarity. Basic familiarity includes the information outlined in the Macintosh II, SE, and Plus *Owner's Guide*. If you are new to the Macintosh environment, we suggest that you first examine the material which came with your Macintosh before attempting to learn QuarkXPress.

The Building Blocks of QuarkXPress

QuarkXPress is box-based. Text is contained in text boxes; pictures and other graphics, in picture boxes. Text boxes may be drawn in picture boxes; picture boxes may be drawn in text boxes. Lines drawn with QuarkXPress may be, but need not be, drawn within a box.

Boxes and lines drawn inside a larger box are referred to as "nested." Nested items (boxes or lines) and the boxes in which they are drawn have a "hierarchical" relationship. This means that a nested item belongs to and is controlled by the box in which it is drawn. That box is in turn subservient to the box in which it is drawn, and so on.



It may be helpful to think of the hierarchical relationship between nested items and the boxes they are drawn in as a parent-child relationship. A box or line is a "child" of the box in which it is drawn. A box containing another box or line is a "parent" to that item. If you move, copy, cut, or delete a parent item, its children will be moved, copied, cut, or deleted along with it. An item may have more than one parent. A box may have more than one child.

For a complete introduction to the box-based structure of QuarkXPress refer to the tutorial, *Working with Boxes and Lines*, in this chapter.

Filling Text Boxes

Text can be typed into a box using QuarkXPress word processing. Or, text files may be imported into a text box, then formatted with QuarkXPress. (See **Get Text** under the **File** menu in the *Reference Manual* for a listing of file types which may be imported by QuarkXPress.) Once in QuarkXPress, formatting can be applied to text, regardless of where it originated.

Filling Picture Boxes

Picture boxes may be filled with either graphics from an art program, or with electronically reproduced images from a scanning device. In either case, imported files must be in one of the formats QuarkXPress can use. (See **Get Picture** under the **File** menu in the *Reference Manual* for a list of file formats compatible with QuarkXPress.)

Linked Boxes

Too much text in a text box causes a text overflow condition. You can control into which text box overflowed text is directed through linking. Linking can be either automatic or manual, depending upon the situation and your needs. To use QuarkXPress most efficiently, it is most important that you gain an understanding of how linking works. For this reason, a tutorial dedicated to linking — both manual and automatic — has been included in Chapter 2. (See also *Using the Linking and Unlinking Tools* in the *Reference Manual.)*

Using the QuarkXPress Manuals

The QuarkXPress documentation is made up of two parts: the pages contained within the three-ring binder, and the separately bound *Reference Manual.*

This three-ring binder consists of four chapters:

The first chapter includes tutorials covering QuarkXPress installation, working with boxes and lines, and word processing. The tutorials in the second chapter cover text box linking, finding and changing text and text attributes, introductory typesetting with QuarkXPress, and color manipulation.

Chapter 3 contains information about how to use the Frame Editor, a program included with QuarkXPress which allows you to create and edit custom frames (borders) to place around text and picture boxes. QuarkXPress includes a set of basic frames, but the Frame Editor allows you to create your own frames which may be used with QuarkXPress.

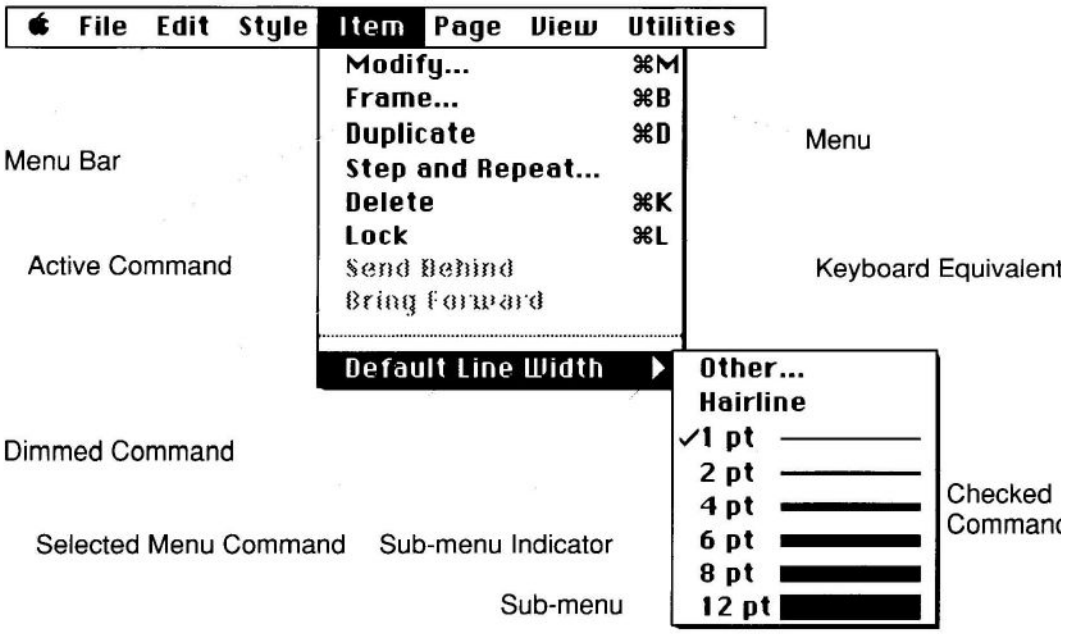
Chapter 4 presents an overview of typographical rules and conventions, as well as instruction about how to implement some popular design techniques using QuarkXPress.

The *Reference Manual*, the spiral-bound book you received with the QuarkXPress package, provides a detailed description about each of the QuarkXPress features and commands. The *Reference Manual* is organized by menu. Menu entries are described in the order they appear in their respective menus.

Using Menus

The menu bar located at the top of the screen contains the menu, and the seven QuarkXPress menus. The seven QuarkXPress menus — **File**, **Edit, Style**, **Item**, **Page**, **View**, and **Utilities** — contain menu entries which allow you to perform a command, or cause a dialog box to be displayed. Menu commands cause an action to be carried out on text, lines or pictures. Dialog boxes allow you to communicate with the program — to enter measurement specifications, to make selections, or to tell the program how you want something modified. If a menu entry is dim (gray instead of black when using a black-and-white monitor), that menu entry is not currently available.

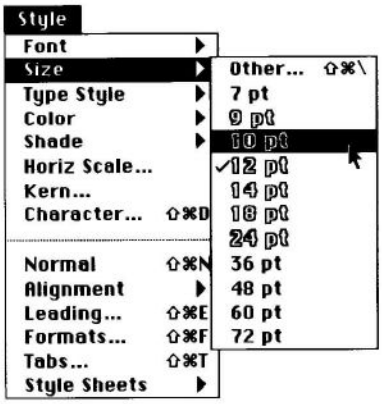
The illustration on the following page is an example of the **Item** menu from QuarkXPress. The smaller menu toward the right of the **Item** menu is the **Default Line Width** sub-menu, which is accessed through the **Item** menu. Each of the menu parts is labeled and described.



1. **Menu Bar** – The menu bar is displayed at the top of the screen, and displays the name of each QuarkXPress menu.
2. **Menu** – A menu contains menu entries grouped by the type of function they perform. For example, the **Item** menu groups all the functions and dialog boxes related to modifying boxes and lines. Scroll up or down in the menu to highlight the desired menu item, and release the mouse button to select it.
3. **Active Command** – A menu item which is available at the time the menu is accessed is active (not dimmed).
4. **Dimmed Command** – If a menu item is not available when a menu is accessed, the item name is dimmed, and cannot be selected.
5. **Selected Command** – A menu item on which the arrow pointer is placed becomes highlighted, or selected. When you release the mouse button when a menu item is selected, QuarkXPress will either perform a function or display a dialog box.
6. **Checked Command** – A check mark to the left of a menu command indicates that the attribute or function is currently in effect.
7. **Keyboard Equivalent** – Keyboard equivalents allow you to access a menu item without using a mouse. A keyboard equivalent will perform an action or call up a dialog box, just as selecting the item with a mouse would.
8. **Sub-menu Indicator** – A triangle displayed to the right of the item name indicates that menu item has a sub-menu from which you can select choices.
9. **Sub-menu** – Sub-menus are extensions of a given menu item. A sub-menu provides a list of choices related to the corresponding menu item from which to select. To display the sub-menu, select the menu item and move the arrow pointer to the right. Scroll up or down in the sub-menu to highlight the desired sub-menu item, and release the mouse button to select it.

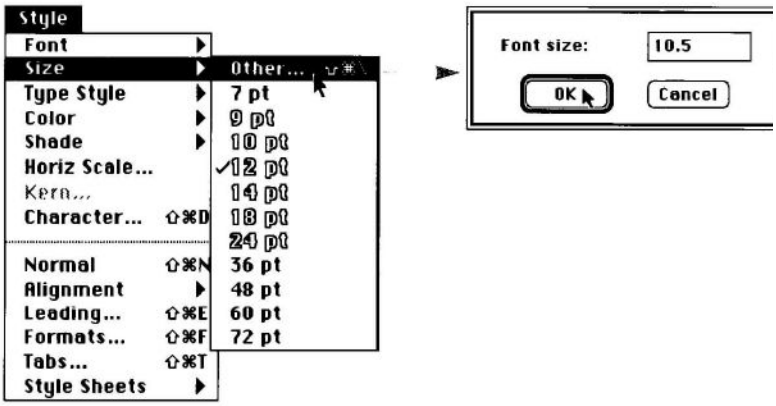
Menu Commands

Menu commands allow you to perform some action. The example below shows the QuarkXPress **Style** menu for text. Notice **Size** is highlighted. The arrow to the right of **Size** indicates that this menu command contains a sub-menu, from which you may select a pre-defined font size. A menu entry followed by an ellipsis (...) indicates that selecting that menu entry will cause a dialog box to be displayed. For example, if you select **Other...** in the sub-menu below, a dialog box will be displayed which allows you to specify a font size by typing in the desired measurement.



Notice how the **12 pt** entry in the **Size** sub-menu has a check mark to the left of it. The check mark indicates that the currently selected text in the active document is 12-point text. The arrow pointer a (which you move around the screen using the mouse) is pointing to the **10 pt** entry. If you were to release the mouse button with **10 pt** selected — as is shown here — the selected text would be changed to 10-point text. Changing font size using the point-and-select method described here is an example of employing a menu command to perform an action.

A dialog box allows you to select options from lists, and to enter measurements and other specifications. The **Font size** dialog box shown below (**Style** ➝ **Size** ➝ **Other**) is one of the most simple dialog boxes. It contains one field — **Font size** — into which you may enter a desired size. Once a dialog box has been modified to contain the data you desire, move the arrow pointer over the **OK** button and click on the mouse button. Once **OK** is clicked, the dialog box is closed, and the specifications you made (i.e., 10.5 pt font size) are applied.



Keyboard Equivalents

Keyboard equivalents, such as "⌘ D" next to the **Duplicate** entry in the **Item** menu, are useful as short cuts to accessing menu entries. (Throughout the manuals, keyboard equivalent characters are separated by a hyphen, e.g., ⌘-D. These hyphens are not part of the keyboard equivalent; ⌘-D means press the the ⌘ key and the D key at the same time.) By using a keyboard equivalent instead of the mouse to select a menu entry, you can speed up the process of making menu selections. Menu entries with corresponding keyboard equivalents are labeled on the menu to the right of the menu entry; not all menu entries have a keyboard equivalent.

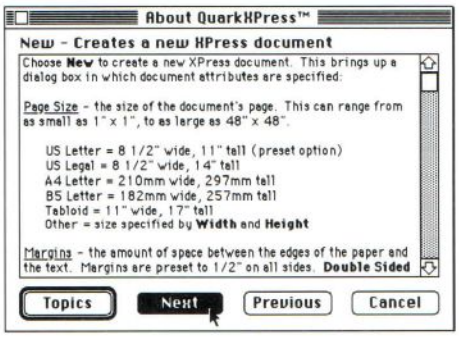
Keyboard equivalents are sometimes referred to as keyboard commands. Appendix E in the *Reference Manual* lists all QuarkXPress keyboard commands.

Accessing the QuarkXPress Help File

The QuarkXPress help file, "XPress Help" is contained on the Data Disk, which was included in this package. The help file provides a quick reference which you can display and read while using QuarkXPress.

In order to use the help file, you must place a copy of XPress Help into the same folder in which you store the QuarkXPress program. Access the help file while in QuarkXPress by choosing **About QuarkXPress** from the menu. A dialog box is displayed which contains a list of topics from which to choose. Use your mouse to point to the topic of interest. Double-click on the desired topic, or select a topic, then click **Help.** A help script about the topic you selected is displayed. **Cancel** closes the help file, and returns you to QuarkXPress.

When the help script is displayed, a new set of buttons is shown at the bottom of the dialog box. Click on **Topics** to change topics. Clicking **Next** displays the next topic of the help script; **Previous** displays the previous topic of the help script. Clicking **Cancel** closes the help file, and returns you to QuarkXPress. Use the scroll bar to browse through the help script for a given topic.



QuarkXPress Tutorials — Introduction

This chapter contains three tutorials: the first one helps you install QuarkXPress; the second one covers the creation, resizing, and movement of text boxes, picture boxes, and lines in QuarkXPress; and the third tutorial introduces word processing with QuarkXPress.

All tutorials assume familiarity with Macintosh use and conventions, although some Macintosh concepts may be reviewed in a tutorial. Each tutorial states the *Prior Knowledge Required* prerequisites.

The introduction to each tutorial includes an *Overview* section, which provides a view of the document you will construct or states which QuarkXPress concepts and menu items are covered in the tutorial.

Most documents prepared in the tutorials require the use of text and pictures from either *Sample Disk 1* or *Sample Disk 2*.

Under the heading *Reference Manual*, the tutorial introduction lists the relevant sections of the *Reference Manual* that you may find helpful to read before taking the tutorial. You will obtain the most benefit from a tutorial if you read the *Reference Manual* sections first.

Individual steps (actions) in the tutorial are numbered and **boldfaced**. Please read an entire numbered step before taking any action. Results of actions and explanations are in plain text. In most tutorials, groups of steps related to a specific goal will be listed under a heading describing that goal.

The number for the last step in a tutorial appears in outline type style. Be sure to save your work if you must quit before the end o the tutorial.

Installation Tutorial

Overview: Your QuarkXPress package should contain four disks: the *Program Disk*, the *Data Disk*, *Sample Disk 1*, and *Sample Disk 2*.

The disks are shipped unlocked. To avoid accidental deletions or write-ons, lock the *QuarkXPress Data Disk* and the *QuarkXPress Program Disk* by moving the small black tab so that you can see through the hole.

You can see through this hole when the disk is locked.

A locked disk can still be copied, so locking will not interfere with QuarkXPress installation.

Prior Knowledge Required: Many of the terms and procedures used in this and following tutorials assume a basic familiarity with the Macintosh. If you have not already done so, we strongly recommend that you take the *Apple Tour of the Macintosh* or read the introductory material in your Macintosh manual before proceeding.

Follow the steps below to install QuarkXPress on your hard drive.

1. **Turn on your Macintosh, and when you are at the Finder, open your hard disk by double clicking on its icon.**

2. **Create a new folder by selecting** New Folder **from the** File **menu in the Finder. Name the folder** "QuarkXPress".

3. **Insert the** QuarkXPress Program Disk. **To open the disk, double click on the QuarkXPress disk icon when it appears on your desktop. If necessary, drag the disk window aside to expose your hard drive window containing the new QuarkXPress folder.**

4. **Drag the QuarkXPress program from the** Program Disk **into the folder you created. When the copying is complete, close the** Program Disk **window and eject the** Program Disk.

5. **Insert the** QuarkXPress Data Disk. **When the disk icon appears on your Finder, double click on the icon to open the** Data Disk.

6. **Drag the contents of the** Data Disk **to the Quark XPress folder to copy them. The** Data Disk **contains:** XPress Data XPress Help, XPress Dictionary, XPress Hyphenation, WriteNow Filter, MacWrite Filter, Microsoft Word Filter, Frame Editor, **and** Frame Editor Help**. Hold down the Shift key to copy several items at once or choose** Select All **from the** Edit **menu. When the copying is complete, close the** Data Disk **window and eject the** Data Disk.

QuarkXPress is now installed on your system. To access the program, double-click on the XPress application icon.

Until you return your *Warranty Registration Card* and receive your personalized version of QuarkXPress, you will have to use the *Program Disk* as a key to access the program for each session. The computer will prompt you to enter the disk when you double click on the XPress icon.

Note that for QuarkXPress to find the dictionary, help files, and Frame Editor, all files must be in the same folder.

Tutorial: Working With Boxes and Lines

Overview: This tutorial is an introduction to the fundamental design element in QuarkXPress — the box. You will use the tool palette and keyboard commands to create, move, resize, and delete boxes.

You will also learn to create, move, resize, and delete lines.

Following the box and line discussions, you will work with a picture imported from *Sample Disk 2*.

Prior Knowledge Required: It is assumed that you are familiar with your Macintosh. You should be able to use the mouse and scroll boxes.

It is also assumed that you have taken the QuarkXPress installation tutorial and that you are currently in the Finder.

Reference Manual: You will obtain the most benefit from this tutorial if you first read the following discussions in the introduction section of the *Reference Manual* before proceeding: *The Tool Palette*, *Boxes*, and *Lines*.

QuarkXPress Tools

The QuarkXPress tools that are used to create and work with lines and boxes are reviewed in this section preceding the tutorial.

Text boxes are created using the ▣ tool. A text box is a box which will contain text that is typed into it or imported into it from another source. A text box can also contain lines, picture boxes, and other text boxes.

Picture boxes are created using any of the picture box creation tools, ⊠, ⊗, ⊗. Picture boxes can also contain lines, text boxes, and other picture boxes.

A box that contains other boxes or lines is called a *parent* box. The boxes and lines created within it are called *child* boxes and lines.

Lines are created using any of the four tools, +, ╲, ↖, or ↘. The line creation tools have many of the same characteristics as the box creation tools.

The arrow pointer ↖ performs many different functions, and changes in appearance depending on what is being done. It may appear as:

✣ (the mover pointer) when the mover tool is selected and the pointer is brought within an active box or placed on any active line.

(the resizing pointer) when the pointer is placed onto a handle of an active box or line.

\+ (the box/line creation crosshair pointer) when a text box, picture box, or line creation tool is selected and the pointer is brought within an active box; when you hold the mouse butto down with one of the creation tools selected; when a creation tool is selected and there are no active items in the document.

I (the I-beam pointer) when the editing tool is selected and the pointer is within an active text box.

When a line, text box, or picture box is active (has handles on it), can be resized with the resizing pointer or moved with the mover tool ✣.

Working With Boxes

Before starting this tutorial, insert *Sample Disk 2* into your floppy disk drive (it contains a picture that you will use later) and click on the disk icon to open it. Drag the folders *Chap.1 Picts* and *Chap. 2 Picts* onto your hard drive to copy them. From your Finder, open the QuarkXPress folder on your hard disk and double click on the XPress application to open the program.

Creating the Initial Text Box

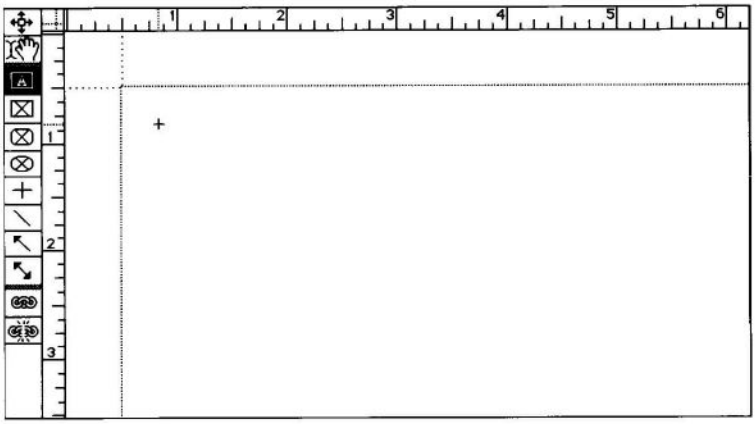
1. **From the** File **menu, select** New.
2. **In the** New **dialog box, click** OK.

This brings up the first page of the new document. The first page of the document contains one 7.5" x 10" text box (as determined b the default margin settings in the **New** dialog box). Any items drawn in this 7.5" x 10" box will be children of this box.

3. **Select the text box creation tool from the tool palette and bring the pointer back into the document.**

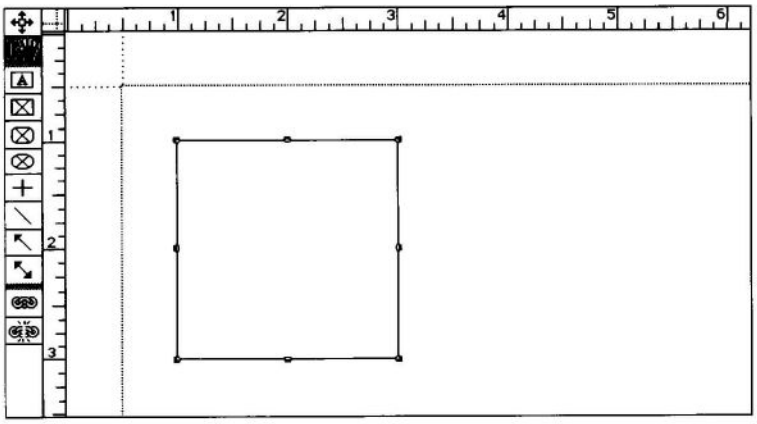
Notice that the arrow pointer changes to a crosshair when brought into the document.

4. **Position the crosshair pointer inside the large box on your screen, near the upper-left corner of the text box.**



5. **Hold down the mouse button and drag downward diagonally to your right.** (Notice the dotted lines in the rulers that identify the four corners of the box when you press the mouse button and begin drawing your box.) **After creating a box roughly 2 inches by 2 inches, release the mouse button.**

Your screen should look something like this:



Note that this new box is a child of the 7.5" x 10" text box.

For the next step you will hold the Option key while selecting the text box creation tool. Pressing the Option key keeps the tool selected until you select another tool.

6. **Hold down the Option key and select the text box creation tool. Release the key after the tool is selected.**

7. **Draw a few more text boxes outside the 2" x 2" box. For at least one of these boxes, press the Shift key while you draw. This constrains the box to a square.**

Notice that the arrow pointer turns into a crosshair pointer when it is within an active text box. When the crosshair pointer is moved outside an active text box, the arrow pointer reappears.

Moving a Box

8. **Select the mover tool ✣ from the tool palette and bring the cursor into whichever newly-created box is active.**

Notice that the pointer changes to the mover pointer ✣.

9. **Hold down the mouse button and drag the pointer (within the smaller box) around in the visible portion of your document (if you are using a Macintosh SE-size screen). Try to move the box out of the larger page text box.**

You will notice that the box you created cannot be moved outside the larger 7.5" by 10" text box. (If you try, the shadowed box indicating the new position disappears when you move the pointer far enough outside the box.) This is because the smaller box is a "child" of the larger box. In QuarkXPress, boxes are "nested" within one another according to the order in which they are created.

On Macintosh SE-size monitors, moving the box into parts of the document that do not show in the document window brings those areas into view, in effect forcing the document to scroll.

You will now create a box within the 2" x 2" box.

10. **Select the text box creation tool from the palette. Move the pointer within the 2" x 2" box.**

11. **Hold down the mouse button and drag out a roughly half-inch by half-inch box within the 2" x 2" box.**

When you release the mouse button (having completed your box), the previously selected tool, which in this case was the mover tool, is automatically reselected in the palette.

12. Move the small box around in its parent.

You will now move the parent and child together.

13. Click outside the small box, but inside its parent. This activates the parent box.

14. With the mover tool still selected, press the mouse button and drag the 2" x 2" box to a new position.

Notice that the smaller box retains its position within its parent box regardless of the parent's location.

Resizing a Box

15. Select the editing tool and check that the 2" x 2" box is activated. Move the pointer into the active box.

Notice that the pointer changes to the I-beam pointer when in an active text box with the editing tool selected.

16. Move the pointer onto one of the box handles until it changes into the resizing pointer.

17. With this pointer showing, hold down the mouse button and drag in any direction.

Notice that the box can be made any size, and that if you grab a corner handle, the corner diagonally across from the handle you are holding remains anchored. Grabbing a middle handle will constrain the box resizing in that direction (up, down, left, or right).

The only restriction on box resizing is that a parent box cannot be resized to the point where it cannot hold its child.

Experiment with resizing the box using both the corner and side handles.

Cutting and Pasting Boxes

18. **Select the mover tool and activate the small child box; select** Cut **from the** Edit **menu.**

The small box has been deleted. This action can be undone using the **Undo** command in the **Edit** menu.

19. **From the** Edit **menu, select** Undo Item Deletion.

The small box reappears in its previous location.

You will now delete the larger box and see that deletion of a parent box deletes all child items.

20. **With the mover tool still selected, activate the parent box and delete it using** Cut **from the** Edit **menu. You will be warned that the action will delete several items and cannot be undone.**

21. **Click** OK.

While this action cannot be undone, the deleted parent and child items can be pasted back into the document.

22. **Select** Paste **from the** Edit **menu.**

The items are now in the center of the document window. You will now delete them again.

Deleting Boxes

23. **Select the mover tool and press Delete. Click** OK **in the warning dialog box.**

24. **With the mover tool selected, use the Delete key to remove all remaining boxes from your document except the original 7.5" x 10" text box.**

Working With Lines

Lines are created using any of the four line creation tools in the palette (+, ↖, ↘, \). While lines can be children of a box, a line cannot be a parent of any other item.

A line originating within a box cannot extend beyond that box; also, a child line is moved and/or deleted along with its parent box.

Creating Lines

You will now draw, move, resize, and delete lines.

25. Draw another 2" x 2" text box.

You will draw three lines in this exercise. You will use the arrow creation tool ↖ to draw a line originating outside the small box and ending inside. This will help you remember the line's origin. You will use the orthogonal line creation tool + to draw a vertical line outside the 2" x 2" box, and you will use the line creation tool \ to draw a line totally within the small box.

26. Select the arrow creation tool ↖ and move the pointer about an inch from the small box but within the original 7.5" x 10" text box.

27. Hold down the mouse button and drag the line until it crosses the border of the smaller box. Release the mouse button.

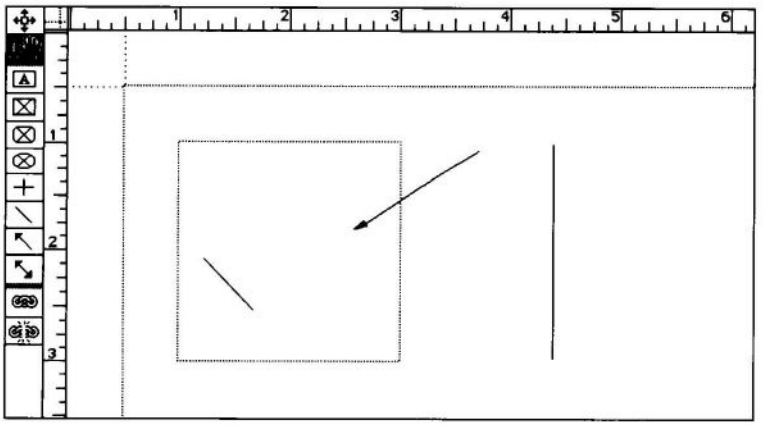
The line will blink once and then show with handles at each end.

28. Select the orthogonal line creation tool +, and draw a vertical line to the right of the 2" by 2" box.

You will now use the Shift key to constrain a line to 45 degrees. The Shift key will constrain the line to 0 degrees, 45 degrees, or 90 degrees.

29. Select the line creation tool \, hold down the Shift key, and draw a short line completely within the small box.

Your screen should look something like this.



Moving Lines

30. **With the mover tool selected, move the pointer onto the vertical line and click.** (If, after clicking, the handles are not displayed at the ends of your line, you probably missed — try again.)

(This exercise is best done with the mover tool selected. If the editing tool is selected and you miss the line and activate the box, the line is sent behind the box to facilitate text editing. This can cause problems if you are interested in working with lines rather than editing text.)

31. **With the line active and the mover pointer ✣ on it, hold down the mouse button and drag the line.**

The line can be moved anywhere but outside its parent.

Resizing Lines

32. **Use the pointer to click on the arrowhead line going into the box.**

33. **When the handles appear, move the pointer onto the handle on the head of the arrow.**

The pointer changes to the resizing pointer ↖.

34. **With the resizing pointer showing, hold down the mouse button and resize the line in any way you want.**

Notice that while the angle and length of the line can be altered, one end is always anchored.

Deleting Lines

35. **Again, with the mover tool selected, activate the vertical line.**

36. **Press ⌘-K to remove the line.**

Such deletions can be undone using **Undo** from the **Edit** menu.

⌘-K is the keyboard equivalent for the **Item** menu command **Delete**.

37. Delete all items on the page using ⌘-K. (If you accidentally activate the 7.5" x 10" text box and press Delete, you will get a warning dialog box. Click Cancel.)

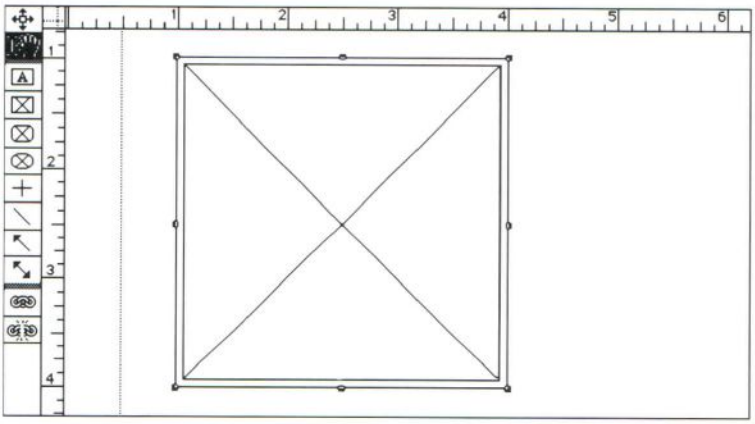
Working With Picture Boxes

Picture boxes are created, moved, and deleted much the same as text boxes. Picture boxes have three pre-defined shapes — ⊠ , ⊗ , and ⊗ — from which to choose.

38. Select the rectangle picture box creation tool ⊠ from the tool palette.

You will use the Shift key to constrain the box to a square.

39. Holding down the Shift key, create a square picture box measuring about 3" by 3" in the upper-left corner of the original 7.5" x 10" text box.



Similarly, you can constrain a picture box to a perfect circle by holding the Shift key while drawing with the oval picture box creation tool ⊗.

40. Select the ⊗ tool from the palette.

41. Holding down the Shift key, drag out a circular picture box roughly 2" in diameter.

42. Delete the circular box by selecting the mover tool and pressing the Delete key.

Importing a Picture

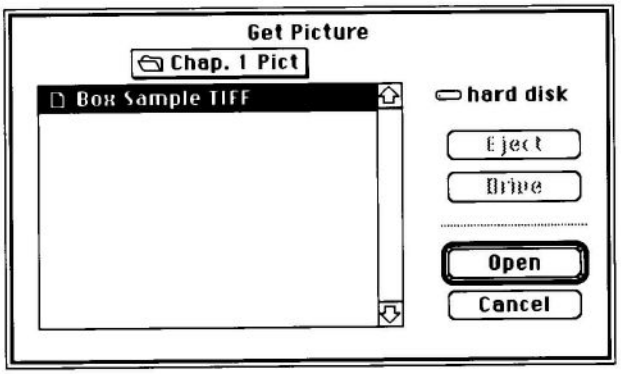
In this section you will import a picture into a picture box.

43. Select the editing tool from the palette.

44. Activate the square picture box you created earlier.

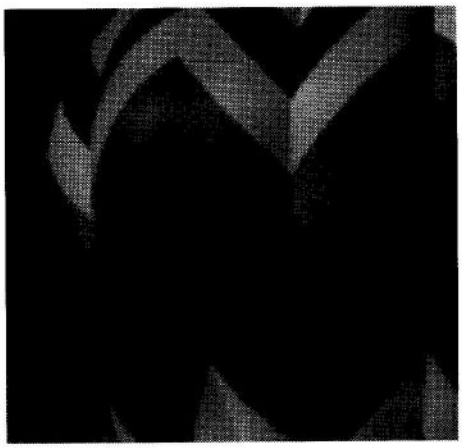
45. From the File **menu, select** Get Picture.

46. After the Get Picture **dialog box appears, open the** *Chap. 1 Pict* **folder to get to** *Box Sample TIFF*.



47. Open **the document called** *Box Sample TIFF*.

You are returned to the document. After a few moments you will see a part of a TIFF (Tag Image File Format) picture of a balloon a shown below.



48. Making sure that the editing tool is selected, move the pointer into the active picture box and watch it change to the picture-moving pointer ✋.

Using this pointer you can position the graphic within the box. While you keep the mouse button pressed, you can move the ✋ both within and outside the picture box to better position the image.

49. With the ✋ showing, hold the mouse button and drag the picture around in the picture box. (There may be a brief wait for the hand to "grab onto" the image.) Move the ✋ outside the box. When finished, leave the balloon off center.

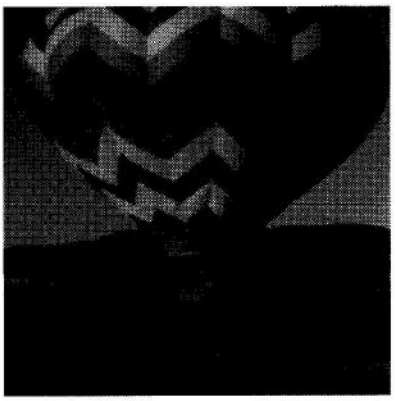
50. Press ⌘-Shift-M.

This command centers the picture in the middle of the box. You see all of the picture that will fit centered in the picture box.

You will now use two other keyboard commands for centering graphics. The first fits a graphic entirely within the picture box, but may cause distortion in doing so.

51. Press ⌘-Shift-F.

Your screen should look something like this. Notice that the picture is distorted horizontally.



The next keyboard command *proportionally* scales the graphic so it will fit within a given picture box without distortion. Depending on the picture imported, there may be excess white space at the bottom or to the right of the image.

52. Press ⌘-Option-Shift-F.

The scaled-down balloon will be at the left of the picture box.

53. Center the balloon, using ⌘-Shift-M.

Resizing the Picture Box

54. Resize the picture box by dragging on the handles.

Notice that when you resize a box containing a picture, the picture is unaffected.

Resizing the Picture

You will now use keyboard commands to resize the picture in 5% increments.

55. Making sure that the editing tool is selected, increase the size of the picture by holding ⌘-Option-Shift **and pressing > twice.**

This increases the picture size 10%. The picture blinks as it is resized.

56. Reduce the picture size by holding ⌘-Option-Shift **and pressing < three times.**

This concludes the *Working With Boxes and Lines* tutorial. Close the document, saving or not as you wish.

Tutorial: Word Processing

Overview: This tutorial is an introduction to word processing with QuarkXPress. You will compose the letter shown at the end of this section by typing some of the text and bringing in the heading and body of the letter from *Sample Disk 1*.

In this tutorial you will copy two folders containing sample text for this and other tutorials from *Sample Disk 1* by dragging them onto your hard drive.

If you are an experienced Macintosh user and familiar with other word processing programs, you may want to skip this elementary-level tutorial and begin working with the advanced tutorials in Chapter 2, after you have worked through the *Installation* tutorial and the *Working With Boxes and Lines* tutorial.

Prior Knowledge Required: It is assumed that you can type and are familiar with your Macintosh computer and the use of the mouse. You must have taken the *Apple Tour of the Macintosh* that came with your Macintosh or have read the equivalent section in the Macintosh manual.

It is also assumed that you have read the introduction to the QuarkXPress manual, have gone through the tutorial on installing QuarkXPress and the one on creating boxes and lines, that the program is installed on your Macintosh, and that you are in the Finder, ready to begin this tutorial.

Reference Manual: You may want to read the discussions in the reference manual related to the following menu items; the menu name is listed first, followed by the menu item or specific section under that item.

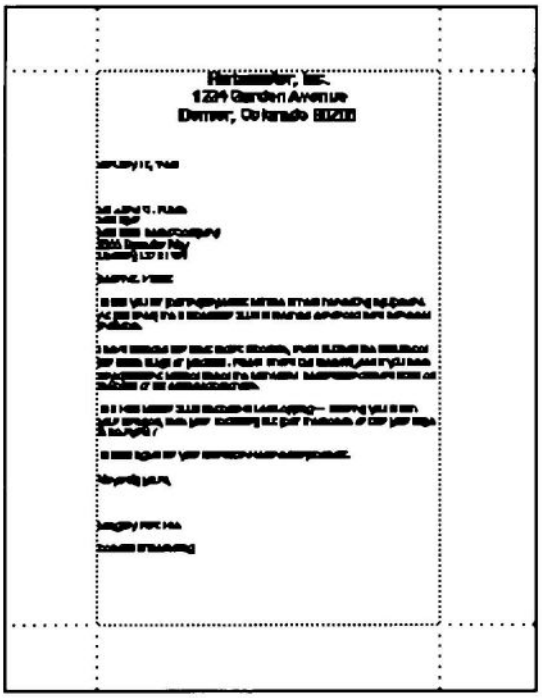
File menu: **New, Get Text**

Edit menu: **Copy, Paste, Select All**

Style menu: **Font, Size, Alignment**

View menu: **Fit in Window, Show/Hide Invisibles.**

Sample: A scaled down sample of the letter you will compose is shown below.



Bring in Sample Text

Before starting this tutorial, insert *Sample Disk 1* into your floppy disk drive (it contains text for this and other tutorials) and click on the disk icon to open it. Drag the folders *Chap. 1 Text* and *Chap. 2 Text* onto your hard drive to copy them.

Begin Word Processing Tutorial

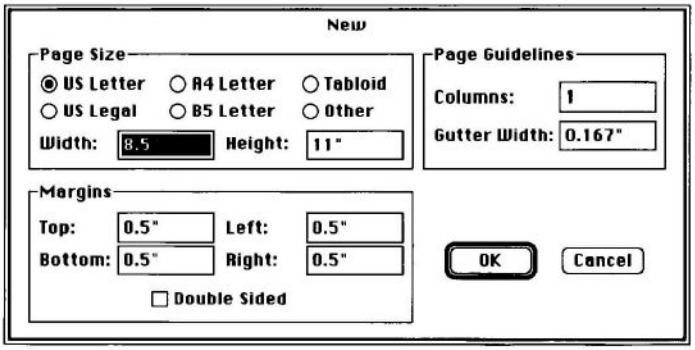
As stated above, you should be in the Finder, ready for the first step.

1. **Double click on your hard drive to open it. Double click to open the QuarkXPress folder. Double click on the XPress program icon to open the program.**

The QuarkXPress logo will be displayed briefly; then the menu bar for QuarkXPress will be displayed across the top of the screen

2. **Open the** File **menu and choose** New.

The **New** dialog box will come on screen. You will leave **Page Size** and **Page Guidelines** set to the QuarkXPress defaults. You will change the **Margins** so that a line of text in the letter you compose is short enough to be seen on a Macintosh SE-size monitor without right-to-left scrolling.



3. **Notice that the** Width **field is highlighted. Press the Tab key to move the highlighting to the** Height **field, and again to highlight the** Top **margin field.**

4. **Type "1" in the** Top **margin field.**

You have set the top margin at one inch. Inches are the default measurement for QuarkXPress.

5. **Press the Tab key to highlight the** Bottom **margin box. Type "1" in this field.**

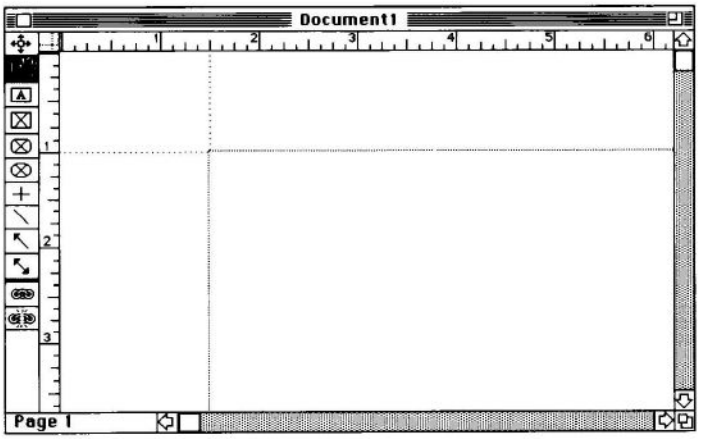
6. **Press the Tab key again to highlight the** Left **margin field and enter "1.5" in this field.**

7. **Press the Tab key once more to highlight the** Right **margin field and enter "1.5" for the right margin.**

8. **Press the Return key (or click** OK**).**

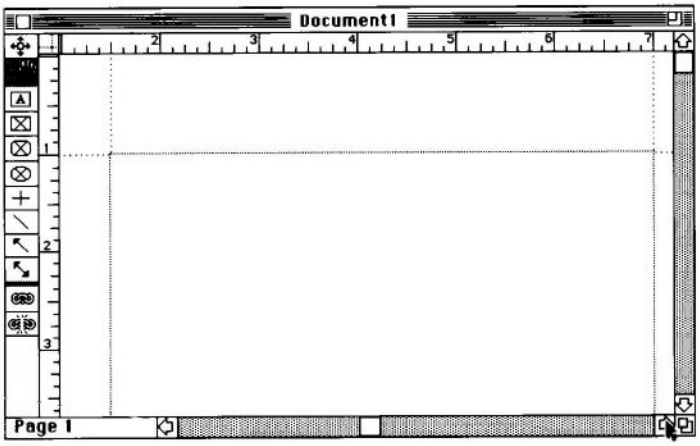
The **New** dialog box will close and the initial page will be displayed. The page will contain a text box having the dimensions as specified in the **New** dialog box (in **Margins**). The text box appears as the dotted-line box on the page.

The tool palette will show the editing tool selected.



Typing the Letterhead

9. Use the scroll arrows in the horizontal scroll bar to center the text box in the document window.



Horizontal scroll bar

(Place the arrow pointer on the rightmost scroll arrow in the horizontal scroll bar at the bottom of the window. Click on the scroll arrow about five times to center the left and right edges of the text box on your screen.)

The top part and entire width of the text box you specified in **Ne** should be visible.

10. Click inside the text box outline to activate the text box.

The blinking text insertion bar will appear in the upper left corner of the text box.

11. Type the return address shown below. Press the Return key at the end of each line. If you make a mistake, go immediately to the next step to find out how to correct your mistake, then resume this step.

Herbmaster, Inc. **[Return]**
1234 Garden Avenue **[Return]**
Denver, Colorado 80206 **[Return]**

Pressing the Return key moves the text insertion bar down one line.

How to Correct a Typing Error

12. If you make a typing error, you can correct the error in the following way:

Place the text insertion bar to the right of the incorrect character (move the I-beam ⌶ to the desired location) and click.

The blinking text insertion bar will be displayed. If the text insertion bar appears in the line above the one you wanted it in, try again. Take care that the top of the I-beam pointer is not catching on the upper line and causing the insertion at that point.

When you have placed the text insertion bar to the right of the incorrect character(s), press the Delete key to erase the incorrect letter(s). The Delete key deletes one character or space at a time.

Type the correct letter(s) or move the text insertion bar, then type, as required.

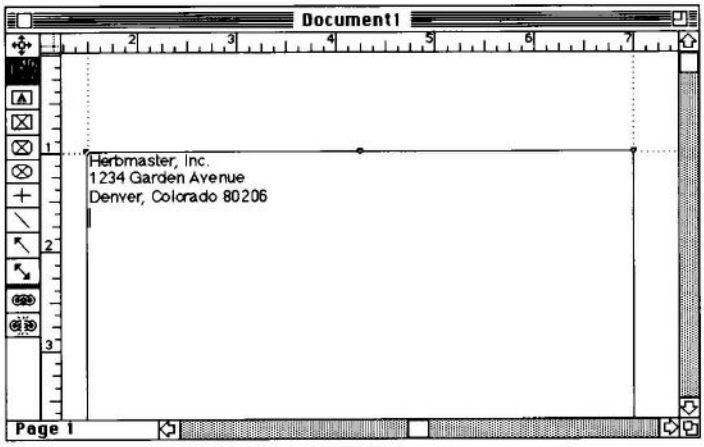
Pressing the Delete key erases the character to the left of the insertion bar. To Delete the character to the right of the insertion bar, hold down the Shift key and then press the Delete key. You may wish to try this second method also.

Centering the Letterhead

Do not start this section until you have typed the letterhead correctly.

13. Press the Return key after typing the last line of the letterhead, if you have not already done so.

The insertion bar is now at the left margin.



Now you will center the return address information as a letterhead and change the text font size and type style.

14. Go to Edit **and choose** Select All.

All the text is now highlighted.

15. Go to the Style **menu and scroll down to** Alignment. **Note that** Alignment **has an arrowhead mark to the right; this indicates that a sub-menu is available for this commanc**

16. Move the pointer to the right into the sub-menu and select (highlight) Centered. **Release the mouse button.**

The menu will close. The highlighted text will now be centered a the top of the page.

Changing Font Size and Type Style

17. **Go to the** Style **menu and scroll down to** Size. **Move across to the sub-menu and select** 18 pt.

The menu will close. The highlighted text is now 18-point font size.

18. **Go to the** Style **menu, scroll to** Type Style **and select** Bold **from the sub-menu.**

The highlighted text is now in **Bold** type style.

19. **Click anywhere in the text box, below the selected text, to deselect the letterhead.**

The text is no longer highlighted. Notice that the text insertion bar appears centered underneath the return address.

Inserting the Date for the Letter

The next step will move the text insertion bar back to the left margin to place the date for the letter.

20. **Go to the** Style **menu again. Scroll to** Alignment **and note that** Centered, **the present letterhead alignment, is checked. Choose** Left.

The text insertion bar is now at the left margin. The date, the inside address, and greeting for this letter will be aligned left and a few lines below the letterhead.

21. **Press the Return key two times to place the text insertion bar where the date will be inserted.**

22. **Type today's date. See step 12 above for correcting mistakes, if necessary.**

Changing Font Size and Type Style for the Date

The font size used in the letterhead has remained selected. It is to large for the rest of the letter. The next step is to change font size.

23. Select the date by dragging the I-beam pointer across it

The date is highlighted.

24. Go to the Style **menu. Scroll to** Size **and select** 12 pt **from the sub-menu.**

The date has been changed from 18-point font size to 12-point fo size. Next you will change the type style.

25. Go to Style; **scroll to** Type Style. **Notice that** Bold **is checked. Select** Plain.

The date is displayed in **Plain** text. Deselect the date by clicking anywhere inside the active text box.

Bringing in Text for the Letter with Get Text

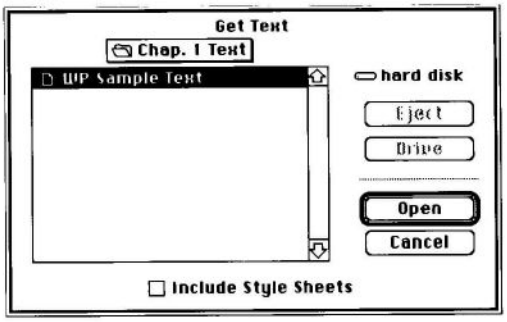
First you will place the text insertion bar where you want the imported text to be displayed.

26. Place the text insertion bar at the end of the date line, then press Return four times to lower the text insertion bar for typing the address of the person to whom the letter is written.

For this part of the letter you will bring in text you previously imported from *Sample Disk 1*. If you have not already brought these documents onto your hard disk, please go back to the intr duction of this tutorial for instructions.

27. Go to the File **menu and choose** Get Text.

28. After opening the folder *Chap.1 Text,* Open **the document called** *WP Sample Text.*



The text for the inside address, greeting, body, and closing of the letter has now been placed below the date. Scroll up and down through the document to see all of the text you brought in.

Working with Invisibles Showing

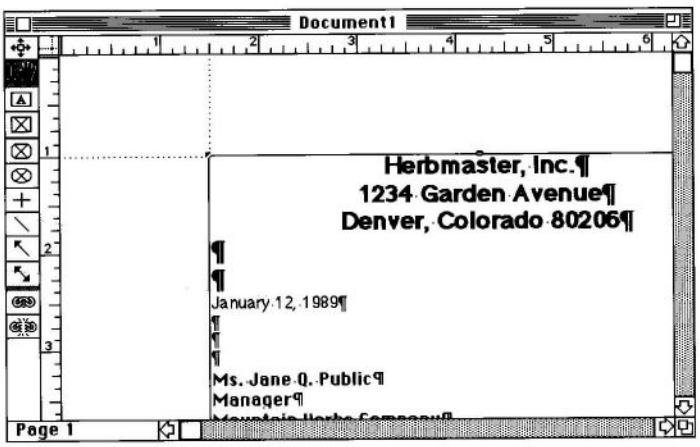
Next you will format the letter. This will be done with invisibles showing. Invisibles are special characters that tell you a certain key was depressed, or a certain action was specified that affects text formatting.

29. Go to the View **menu and choose** Show Invisibles.

The invisibles that show in this document are symbols for returns and space. Notice that the dots representing spaces are placed higher than those for periods, which are placed at baseline level. It is easier to format text when the invisibles are showing.

Return

Space



Changing the Font of the Imported Text

Notice that the font in the letter is different from that used for the date and return address. You will now make all text the same for

First you will find out the name of the font used in the body of the letter.

30. **Place the text insertion bar in the body of the letter that you have just obtained with** Get text. **(Place the I-beam and click; the text insertion bar will be displayed.)**

31. **Go to** Style **and select** Font. **Notice that** Chicago **is checked**

You will usually want to use the same font for an entire letter. We have arbitrarily decided to match the font used in the body of the letter to that used for the letterhead and date.

First you will find out which font is used in the date you typed at the top of the letter, then you will change the font for the body of the letter.

32. **Click on the scroll arrow at the top of the vertical scroll bar (on the right side of the document window) to reach the date toward the top of the letter.**

33. **Place the text insertion bar anywhere in the date. (Place the I-beam and click; the text insertion bar will be displayed.)**

34. **Go to** Style **and look at** Font. **Note the font name that is checked** — Helvetica.

35. **Change all the imported text in** Chicago **font to** Helvetica. **Use the prompts below if you are uncertain how to do this**

    a. **Select the text to be changed. (Drag the I-beam across the text to select it.)**

    b. **Go to** Style, **choose** Font, **and select** Helvetica **from the sub-menu.**

    c. **Deselect the text by clicking.**

The body of the letter is now the same font and font size as the date.

Formatting the Body of the Letter

Next you will divide the letter into paragraphs and place the letter closing.

36. Place two returns after the second sentence. (Look for the parentheses enclosing the bold text "Place two returns here." Place the returns *before* the bold text in parentheses.)

The new paragraph should begin with "**(Place two returns here.)** I have included our most..."

37. Highlight the bold-faced text in parentheses that precedes the new paragraph, including the parentheses and invisibles for spaces, and then press Delete.

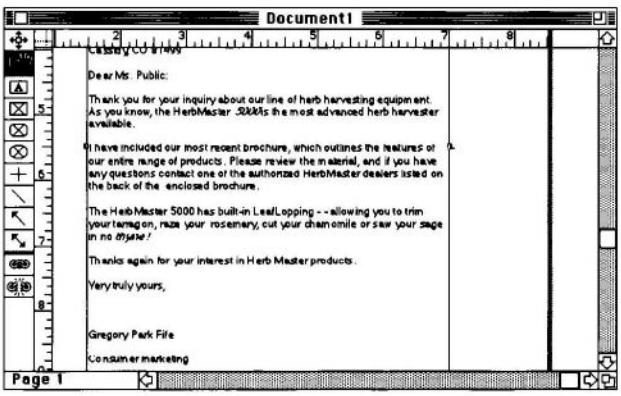
38. Format another paragraph by placing two returns at the next location specified by bold-faced text in parentheses.

The new paragraph starts with "**(Place two returns here.)** The HerbMaster 5000 has ..."

39. Delete the bold-faced text that marked the insertion point for Return placement.

40. Place the next four sets of returns indicated and delete the bold-faced text after you have placed each set of returns.

The letter has now been formatted so that it resembles the one in the overview.



Editing the Letter

The next steps involve editing the letter.

41. **Scroll up to the top of the letter. It is addressed to** "Ms. Jane Q. Public".

42. **Highlight the greeting and substitute your name. As soon as you start typing, the highlighted material is deleted. It is not necessary to use the Delete key to clea highlighted material before typing the replacement text.**

Using Copy and Paste to Edit

Next we will use **Copy** and **Paste** to reverse the order of the second and third paragraphs so the letter will make better sense.

43. **Highlight the third paragraph by placing the I-beam to the left of the line beginning** "The Herbmaster..." **and draggin through** "*... thyme!*" **(include the Return character at the end of the paragraph). Go to** Edit **and select** Copy.

The paragraph has been copied to the Clipboard. It can now be deleted.

44. **Press Delete to eliminate the paragraph you have just highlighted and copied.**

The paragraph is no longer displayed on the page. Now you wil paste it in a new location.

45. **Place the text insertion point in front of the Return character beneath the first paragraph. Press Return once to move the text insertion point.**

This is the point where we wish to insert the copied paragraph waiting on the Clipboard.

46. **Go to** Edit **and choose** Paste.

The copied paragraph is now in the right location.

More Editing

The next editing task is to change the typewriter-style dash to a typesetter's dash.

47. Find the double hyphen dash (- -) in the second paragraph — the paragraph you just pasted into place. Highlight the two hyphens. Replace them with a typesetter's dash by holding down the Shift key and the Option key at the same time and depressing the hyphen key. Leave a space on either side of the dash.

The keyboard sequence for accessing the dash is written:

Option-Shift-hyphen

For your typesetting to have a professional appearance, it is important to use this long dash — rather than the double hyphen usually learned in typewriting classes.

48. In the last sentence of the body of the letter, delete the space between the two syllables of the word HerbMaster.

(This exercise clearly exemplifies the usefulness of the invisible characters in editing text.)

49. In the first paragraph, change the type style on the number "5000" **from italic to plain text. (Highlight the number, go to the** Type Style **sub-menu of the** Style **menu and select** Plain.)

Leaf Lopping (in the second paragraph) is a trademarked item. The following step adds a small "TM" to *Leaf Lopping*.

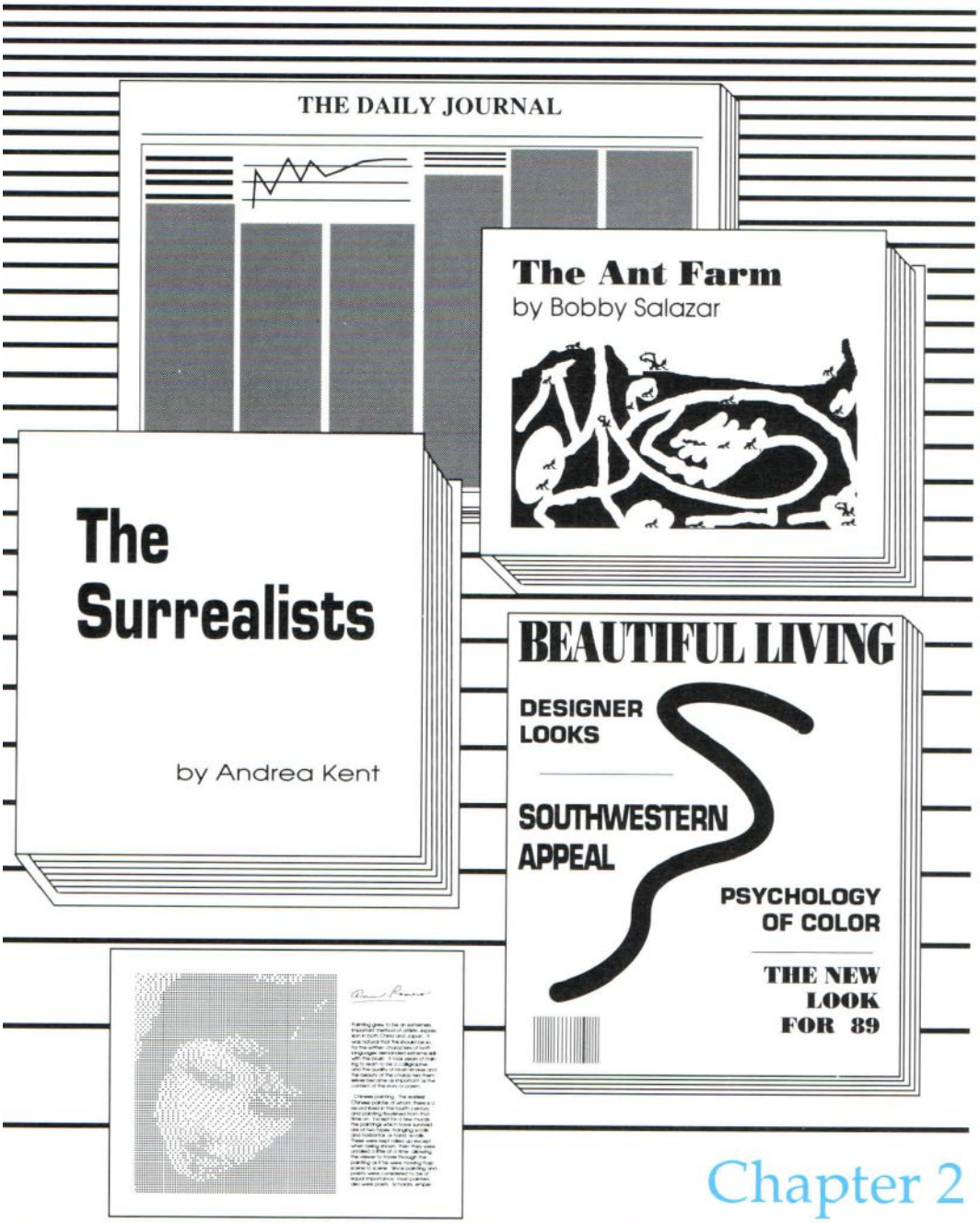
50. Place the text insertion bar after the *g* of *Leaf Lopping*. Go to the Style **menu and select** Superior **from the** Type Style **sub-menu. Type** "TM".

The "TM" you typed should look like this:

Leaf Lopping™

You have completed the word processing tutorial. If you wish, you may edit the letter further to practice your skills.

You should now feel comfortable moving the text insertion bar, correcting typing errors, changing font, font size and type styles, using the Return key to start new paragraphs, selecting alignment for text, using a typesetter's dash, creating superior characters, and using **Copy** and **Paste** to move text around.



Chapter 2

Practice With QuarkXPress

Chapter 2 Contents

Introduction

This chapter contains four tutorials which introduce some of QuarkXPress' text management functions. The first tutorial covers manual and automatic linking of text boxes, the second covers finding and changing text and text attributes, the third is an introduction to typesetting with QuarkXPress, and the fourth introduces you to QuarkXPress' color capabilities through the production of a mock magazine cover.

If you have not worked through any of the tutorials in the first chapter, you will find it helpful to read the introductory material in *QuarkXPress Tutorials* to familiarize yourself with some of the conventions found in the following tutorials.

As is pointed out at the beginning of each tutorial, it is strongly recommended that you read the relevant section(s) of the *Reference Manual* before working through the tutorial.

The sample documents and pictures used with the exercises in this chapter are contained in *Sample Disk 1* and *Sample Disk 2*.

Tutorial: Linking Text Boxes

Overview: The fundamental layout unit of QuarkXPress is the box. Linking is the method by which QuarkXPress connects boxes containing text to allow for greater ease of page layout. Automatic linking connects overflow text from one text box to a specified text box on a newly inserted page.

In this tutorial you will go to a document's default page and view the links that are set up automatically in all QuarkXPress documents. You will also change the automatic text chain, and in another section manually link two boxes.

The default page is a non-printing page on which links and basic page formatting are established. Changes made to the default page of a document affect all pages created after the default page was modified.

Reference Manual: To fully understand the concepts involved in linking, it is strongly recommended that you read the following sections of the *Reference Manual:*

Introduction: Using the Linking and Unlinking Tools

File menu: **Get Text**

View menu: **Show/Hide Default**

It is also recommended that you take the box creation tutorial in the previous chapter if you are unfamiliar with this Quark XPress feature.

The following tutorial will help you understand linking as defined automatically by the default page, or as you define it manually yourself. In the tutorial you will establish links, break links, establish page numbers using the default page, and modify the default page of a document you will create.

The sample text for this tutorial was drag-copied at the same time as that for the *Word Processing* tutorial. If you did not take the *Word Processing* tutorial, please read its introductory comments for directions on dragging the sample folders onto your hard disk.

Begin Linking Tutorial

In the Finder, open the QuarkXPress folder on your hard disk an double click on the XPress application. This opens the program.

Viewing the Automatic Link

1. **Create a new document by selecting** New **from the** File **menu.**

2. **Set the** Width **of the page at 6 inches and the** Height **at 4 inches.**

3. **Press Return (or click** OK**).**

This brings up the first page of the new document. (This page size has been selected for the sake of convenience — you should be able to see the whole page on a Macintosh-SE size monitor without scrolling.)

You are now going to the default page. Do not activate the box.

4. **Select** Show Default **from the** View **menu.**

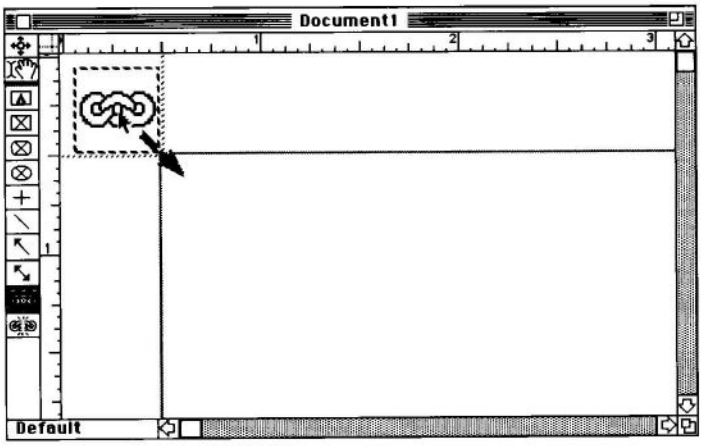
The new page in your document window looks exactly like page 1, but contains an icon in the upper-left corner called the intact chain icon. This, combined with the word *Default* in the lower-left corner next to the scroll bar, tells you that you are on the default page.

5. **To display the default link that QuarkXPress sets up for text boxes, select the linking tool from the tool palette and click on the intact chain icon in the upper left corner of the document window.**

6. **From the** View **menu, select a view of** 200%.

In the enlarged view, you will see a small arrow connecting the marqueed icon box with the main text box. (The moving dashed line surrounding the icon box is called a marquee.) The icon box can be thought of as the first box in the linked chain.

A marqueed box is the active box in a linked chain when the linking tool is selected.



7. **Select** Actual Size **from the** View **menu.**

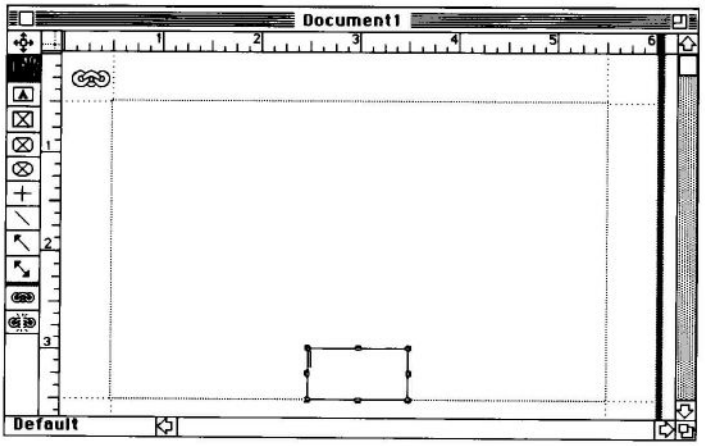
8. **Click on the text box creation tool to deselect the linking tool.**

Page Numbering

One important use for the default page is to establish printed page numbers for each page. To establish such numbers, work through the following steps.

(If you have not taken the *Working With Boxes and Lines* tutorial, and are unfamiliar with creating text boxes, please work through that tutorial before continuing.)

9. **Using the text box creation tool, draw a box roughly one-half inch high by one inch wide** *within the default text box.* **The box should be flush against the bottom of the default text box and roughly centered. (See the illustration on the next page.)**



10. Type ⌘-3 in this box. (Hold down the ⌘ key and type a 3. Notice that the character <#> shows on the screen.

This is called the current box page number character. With this character on your default page, QuarkXPress will automatically insert the current page number at the bottom of every page of your document.

You will now center the number in the box.

11. Under the Style **menu, select** Centered **from the** Alignmen **sub-menu.**

12. Select Hide Default **from the** View **menu.**

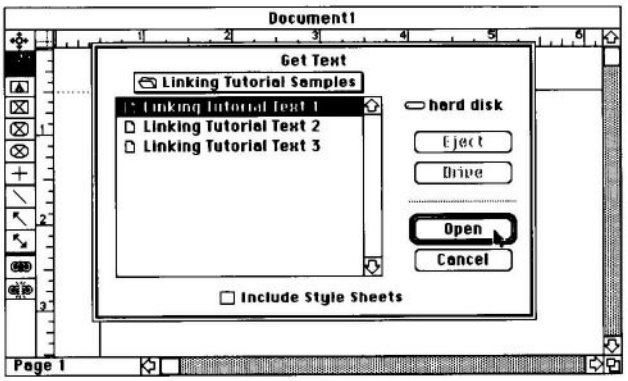
This returns you to the first page of the document. Notice the current page number at the bottom of the page.

Automatic Linking

To see the effects of automatic linking, you will bring in a block of text which is large enough to overflow from the first page, forcing the creation of a second page for the excess text.

13. Click inside the large text box on the first page to activate it.

14. **Select** Get Text **from the** File **menu. Ignore the** Include Style Sheets **option.**



15. Open **the folder** *Linking Tutorial Samples* **and** Open **the file called** *Linking Tutorial Text 1.*

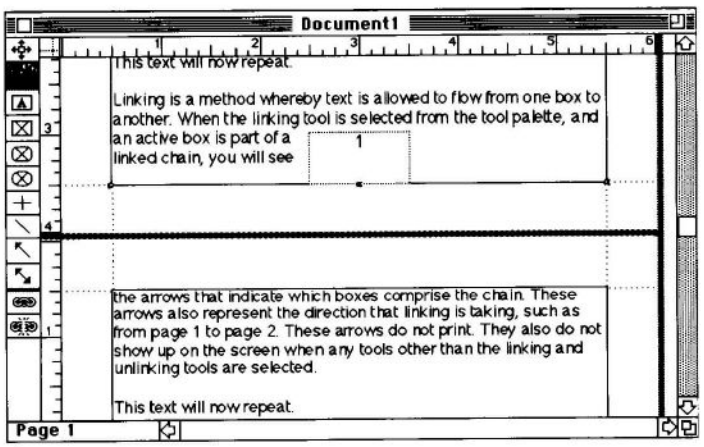
The document you created will reappear on the screen filled with the imported text. Because there was more text than the first page could hold, a second page was created.

If you are working on an Macintosh SE-size monitor, you are currently viewing Page 2. (Notice the page number in the lower-left corner of the document window.)

16. **Scroll to the top of Page 1.**

Read the first paragraph — the text starts with "Linking is..."

17. **Scroll the document until the page separation bar between Pages 1 and 2 is roughly centered in your document window. See the illustration below.**



18. Select the linking tool from the tool palette.

You will see an arrow pointing from the lower-right corner of Page 1 to the upper-left corner of the box on Page 2. The directio of this arrow indicates the direction of linking. (If the arrow does not appear, then the box on Page 1 is not activated.)

You will now unlink the first page from the second.

19. Select the unlinking tool from the tool palette.

20. Move the pointer inside the Page 1 text box. Notice that changes to a broken chain icon. Click once on the tail o the linking arrow, making sure that the icon is totally within the active text box.

The arrow disappears (along with the text on Page 2), and the overflow symbol appears in the lower-right corner of Page 1. The text that had previously shown on Page 2 is still available, bu is not displayed.

You will now re-link the two pages.

21. Select the linking tool from the palette.

22. Click in the Page 1 text box to activate it.

23. Click in the Page 2 text box.

Be careful with the linking tool. Notice that the pointer changes t a linked chain when inside the marqueed box. Using this tool, yo may inadvertently link boxes that you did not wish linked.

In the next section, you will create a new document to explore linking further.

24. Close the document without saving it.

Redesigning the Default Page

In this section you will redesign a document's default page to include three boxes. Two will be linked on the default page to form a new automatic text chain (defined by you) and the other you will link manually within the document.

25. Using New **from the** File **menu, create a new document with the same dimensions as those used in the previous section. (**Width **6", Height 4".)**

26. **In the** Page Guidelines **area, enter** 3 **for the number of columns.**

27. **Click** OK **in the** New **dialog box.**

This brings up the first page of your new document. Notice the division into columns.

28. **Select** Show Default **from the** View **menu.**

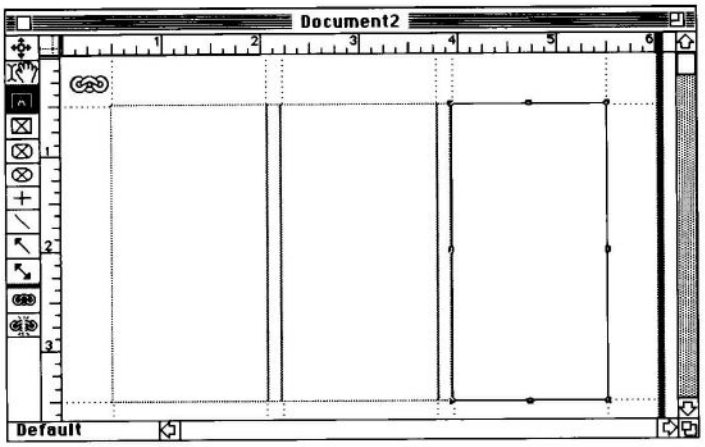
29. **With your default page showing, press the Option key and hold it while you select the text box creation tool from the palette. (Release the key after the selection has been made.)**

Pressing the Option key keeps the highlighted tool selected until another tool is selected to replace it.

30. **Draw three boxes side-by-side, following the column guidelines and completely filling the column areas. See the illustration below.**

Since **Snap to Guides** (**View** menu) is a default option, your boxes will "snap to" the column guides when brought to within three points of a guide while being created.

ctive box



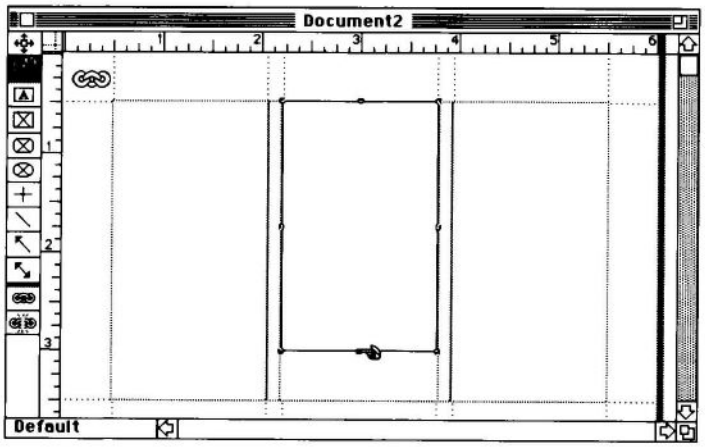
31. **Select the editing tool** ☞.

32. **Click inside the middle text box to activate it.**

Notice the pointer change to the I-beam pointer ⌶.

33. **Move the pointer onto the middle handle on the bottom of the box until it turns into the resizing pointer ⇳.**

34. **Holding down the mouse button, resize the middle box so its lower edge is a half-inch higher than the other two boxes.**



35. **Select the text box creation tool and draw a small text box under the middle box. Make sure that the new box is flush with the bottoms of the left and right boxes.**

36. **Insert the current box page number (⌘-3).**

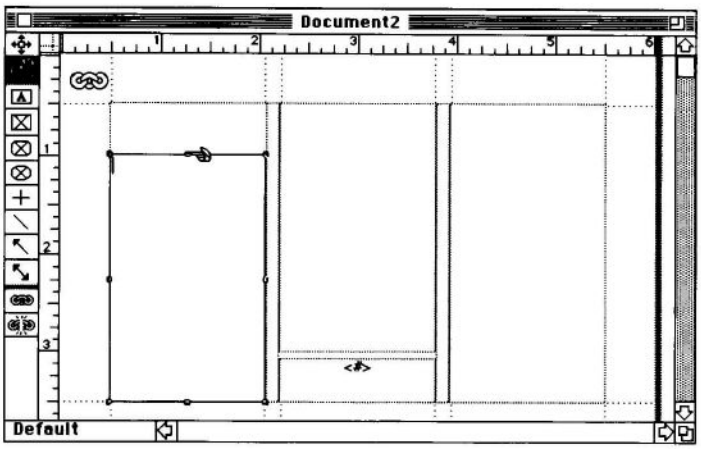
You will now center the number on the page.

37. **Under the** Style **menu, select** Centered **from the** Alignment **sub-menu.**

Remember that the default link had been to the large box in which your three smaller boxes are now placed. Now you will redefine the automatic text chain as the left and middle smaller boxes.

First, you will resize the left box in order to view the changing link

38. **Activate the left box and, with the editing tool selected, use the middle handle to pull the top of the box down one-half inch from the top.**



39. Select the linking tool from the tool palette and click on the intact chain icon in the upper-left corner of the default page.

You will see the icon box marqueed.

40. Use the pointer to click in the left text box you just resized.

You now see a pointer connecting the icon box to the now-marqueed new box. This box is now the one through which text will flow when new pages are created.

41. With the linking tool still selected, click inside the large middle box.

Notice that it is now marqueed and connected by an arrow to the previous box.

You will link the third box manually within the document later in this tutorial.

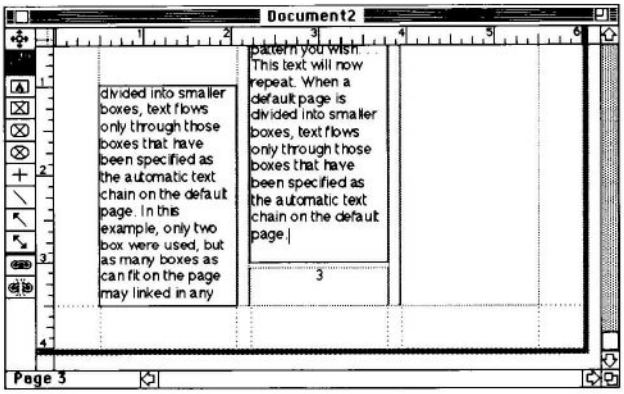
42. Select Hide Default **from the** View **menu.** This brings up the newly redesigned first page with the three text boxes and the page number box.

43. Activate the left text box by clicking inside it.

44. Select Get Text **from the** File **menu. In the** *Linking Tutorial Samples* **folder,** Open **the document called** *Linking Tutorial Text 2.*

The sample text will be imported and flow through the automatic text chain you just set up.

Notice that the text now flows only into the left box and up into the middle box. The overflow forces the creation of new pages. You will now see a new Page 3.



Creating a Manually Linked Text Chain

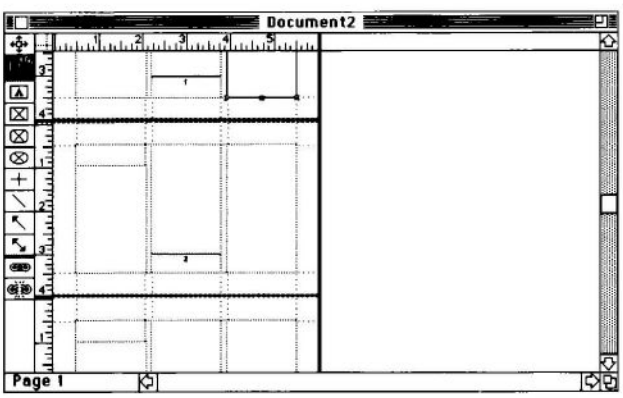
In this section you will link two boxes on separate pages.

45. Use the scroll bar to get back to Page 1. Activate the box on the right.

46. Select Fit in Window **from the** View **menu.**

47. Use the scroll bar to center Page 2 in your document window, leaving the lower part of Page 1 and the upper edge of Page 3 showing.

You will now manually link the empty right text box on Page 1 to the empty right text box on Page 3.

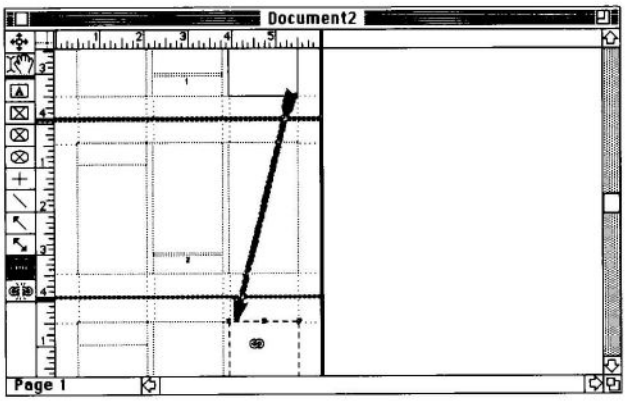


48. Select the linking tool from the tool palette and click inside the right box on Page 1.

The box will be marqueed.

49. Click on the right box on Page 3.

You will see the box on Page 3 marqueed and the arrow connecting it to the box on Page 1. You have defined a link that skips Page 2. You will now see how this affects text brought into the first box.



50. Select the editing tool from the tool palette.

(Notice that the arrow disappears.)

51. Select Actual Size **from the** View **menu.**

52. Scroll to the top of the document and activate the right-hand box.

53. Select Get Text **from the** File **menu. From the** *Linking Tutorial Samples Folder*, Open **the document called** *Linking Tutorial Sample Text 3.*

After the text filled the box on Page 1, Page 2 was skipped and the overflow went to Page 3.

Linking and unlinking boxes is simply the channeling of text through a desired course — you can use the linking and unlinking tools as open and closed flood gates to flow text through boxes in any desired location within your document.

54. Close the document with or without saving your changes.

Tutorial: Using the Find/Change Dialog Box

Overview: This tutorial explores QuarkXPress' **Find/Change** function. In this exercise you will selectively find and alter text, font, font size, and type styles in an excerpt from the *Declaration of Independence*. The text for this exercise is on *Sample Disk 1*. It wa drag-copied onto your hard disk in the *Word Processing* tutorial ir *Chapter 1*. If you did not take the *Word Processing* tutorial, please see its introductory comments for directions on dragging the sam ple folders onto your hard disk.

Prior Knowledge Required: Familiarity with the Macintosh.

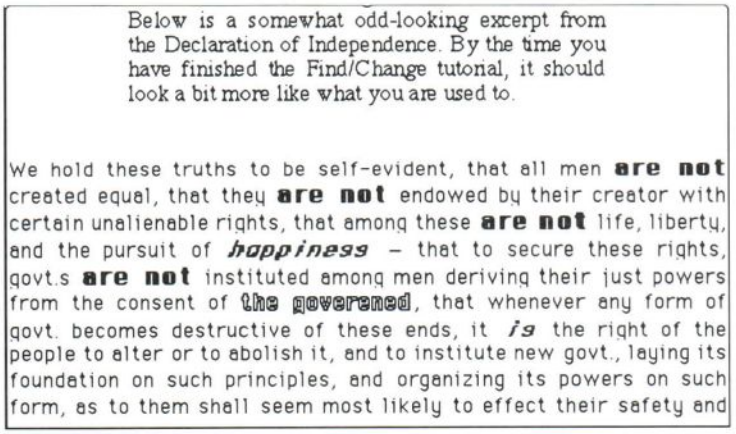
Reference Manual: We strongly recommend that you read the **Find/Change** command discussion in the **Edit** menu before takin this tutorial.

Begin Find/Change Tutorial

Follow the steps below to work through a selection of **Find/Change** features.

1. **Double click on the XPress icon, then select** Open **from the** File **menu.** Open **the folder** *Chap. 2 Text* **and then** Open *Find/Change Sample Text.*

The following document will appear on your screen. By the end of this exercise, it will be somewhat more presentable.


Below is a somewhat odd-looking excerpt from the Declaration of Independence. By the time you have finished the Find/Change tutorial, it should look a bit more like what you are used to.

We hold these truths to be self-evident, that all men **are not** created equal, that they **are not** endowed by their creator with certain unalienable rights, that among these **are not** life, liberty, and the pursuit of ***happiness*** – that to secure these rights, govt.s **are not** instituted among men deriving their just powers from the consent of **the governed**, that whenever any form of govt. becomes destructive of these ends, it ***is*** the right of the people to alter or to abolish it, and to institute new govt., laying its foundation on such principles, and organizing its powers on such form, as to them shall seem most likely to effect their safety and

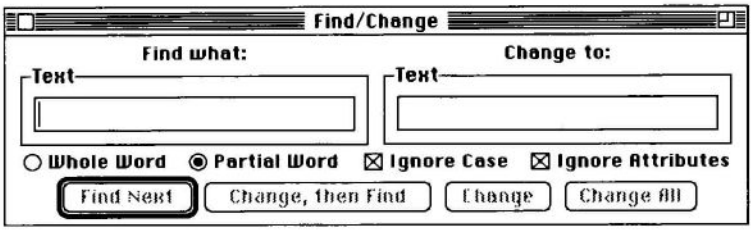
2. Use the mouse to activate the box containing the text.

Activating the box for the first time automatically places the text insertion bar at the top of the document.

It is essential that the text insertion point be at the beginning of the range of text you wish to search. Searches take place from the text insertion point to the end of the text chain. To better understand what you are doing, please read the first paragraph of the sample text.

On a Macintosh SE-size monitor, you will have to scroll right to center the text in the document window.

3. **Select** Find/Change **from the** Edit **menu** (⌘-F). **The following dialog box will appear.**



Changing a Word

For the first exercise, you will change the word "govt." to "government."

4. In the Find what **field, type** "govt." **(no quotation marks).**

When using the **Find/Change** feature for text, "govt." is referred to as the "search string."

5. **Press Tab to move to the** Change to **field. Type** "government" **in that field. Notice that the** Find Next **button is now active.**

Notice also the buttons and check boxes just below the text fields. Leaving **Partial Word** and **Ignore Case** selected means that "govt." will be found even if it is upper case and embedded in another word, as in the non-existent word "Govtgrant."

Ignore Attributes will be discussed in the next section.

You may use any of the change buttons to selectively alter text.

1) **Change, then Find** replaces the search string ("govt." in this case) and searches for its next instance.

2) **Change** replaces the search string.

3) **Change All** replaces all instances without stopping for verification at each one; it gives you a total of the number of instances changed when the search is completed.

6. **Click** Find Next. **You will see the first instance of the search string highlighted in the document** ("govt.s **are not...**").

7. **Click** Change, Then Find. **The search string is replaced and the next instance is found. Since there are only four instances of "govt.," repeat this method until the Macintosh beeps to tell you there are no more occurrences.**

(Note that whenever the **Find/Change** dialog box is frontmost on the screen, the blinking text insertion bar does not show in your document. Always be sure that you have placed the text insertion bar at the beginning of the block of text you want to search before you open the **Find/Change** dialog box. In most cases this is at the top of the document.)

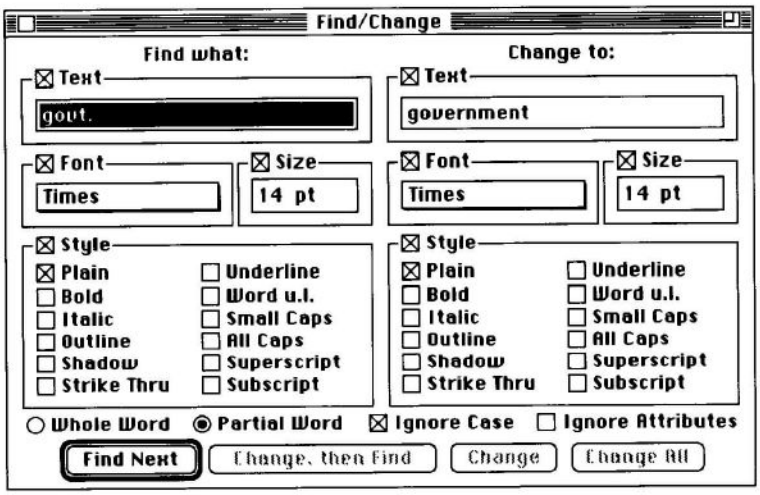
Changing Font and Size

In the next section of this exercise you will change font and size.

8. **Click on the document to bring it forward and activate it. Click** ⌘-Option-↑ **to put the text insertion bar back at the top of the document (to the left of the word "Below").**

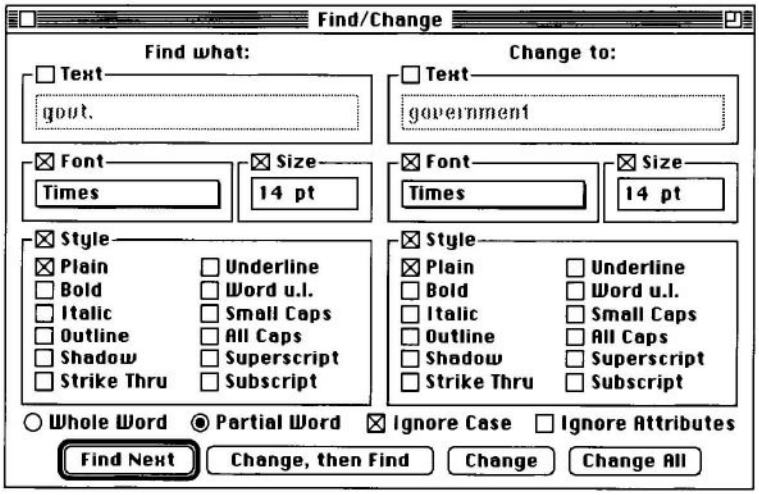
9. **Use the keyboard equivalent** ⌘-F **to reopen the** Find/Change **dialog box.**

10. **Click on the** Ignore Attributes **check box to uncheck it. An expanded version of the previous dialog box is displayed.**



Note that the text search and replacement strings from the previous section are still in the text fields. You will not find or change text in this section.

11. **Click on the check boxes for the text field in the** Find what **column and the** Change to **column to remove them from consideration in the search.** (The outlines of the box and any text in the fields are grayed.)



The **Font** field in the **Find what** column reflects the first font used in your document (the font immediately to the right of the insertior bar). All fonts currently contained in your document are listed in this font pop-up menu.

12. **In the** Find what **column, click on the current font setting (Times) and select** Monaco **from the pop-up menu.**

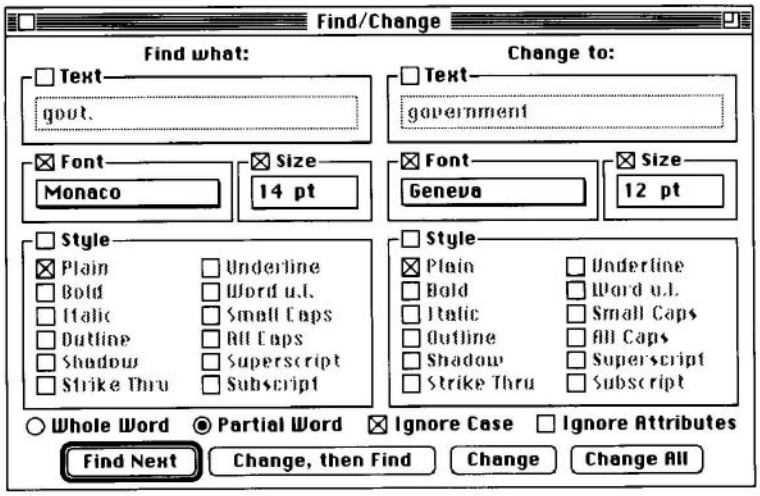
13. **Leave the** Size **setting at** 14. **Click on the** Style **check box to deactivate it.**

These settings tell the program to look for all 14-point Monaco, regardless of type style.

14. **Select** Geneva **from the** Change to **font pop-up menu. (You may have to scroll through your font selections.)**

This font menu gives a listing of all available fonts on your system.

15. **The** Change to Size **shows a size of** 14. **Change this to** 12. **Again, deactivate the** Style **check box.** Your settings should look like this:



The settings in the **Change to** column tell the program to replace all 14-point Monaco with 12-point Geneva. To abbreviate the dialog box so that you can see your changes, click on the zoom box in the upper-right corner of the dialog box.

You will notice that the items found (14-point Monaco) are boldfaced and italicized to enable you to see them changed in the text.

16. **Click on the** Find Next **button. Since there are only three instances to be changed, use** Change, then Find **to finish the substitutions. The Macintosh beeps to alert you when there are no more occurrences of the search criterion.**

When your search is completed, close the dialog box and return the cursor to the top of your document (**⌘-Option-↑**) and then press **⌘-F** to get back to the **Find/Change** dialog box.

Changing Type Styles

You will now search for and change specific text styles.

17. **Use the zoom box to return to the expanded dialog box Click on the** Font **and** Size **check boxes in both the** Find what **and the** Change to **columns to deselect them; mak sure the text fields are still deselected.** (This tells the pro gram not to consider text, font, or size in its search.)

18. **Under the** Find what **column, activate the** Style **area by clicking on the** Style **check box** (the Style options will be available)**; click on** Outline **twice to check it.**

The three states of a style check box are *grayed, checked,* and *blan* These conditions will repeat cyclically as you click on the box.

19. **Click on** Strike Thru **once to gray its check box.**

When a **Style** attribute in the **Find what** section is checked, the attribute *must be present* for an item to be found. If an attribute is grayed, *it does not matter* if the attribute is present in the item to b found. If an attribute is blank, the attribute *must not be present* fo the item to be found. For example, **Italic** is unchecked in the **Fin what** column, therefore, nothing in italics will be found.

Notice that **Plain** affects all other **Style** entries. Checking **Plain** unchecks all other check boxes. Graying any or all boxes grays **Plain.** Checking any other box unchecks or ungrays **Plain.**

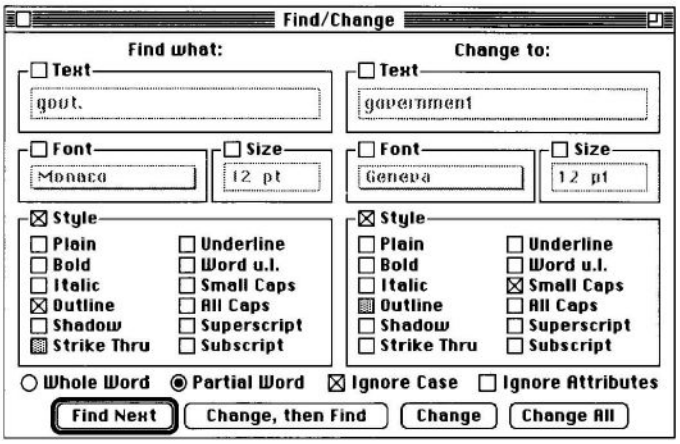
In our search, all items to be found must be **Outline**, but can alsc be **Outline** and **Strike Thru.**

You will now replace all outlined items with outlined small caps outlined items with strike-throughs will also be replaced.

20. **In the** Change to **side of the dialog box click to activate** Style**, click on** Small Caps **twice to check its box. Click on** Outline **once to gray it. Leave** StrikeThru **unchecked (blank**

Because **Outline** is checked in the **Find what** column and grayed in the **Change to** column, it will not be changed in the search. However, since **Strike Thru** is grayed in **Find What** and is left blank in the **Change to** column, that attribute will be removed from any text that is changed.

All **Outline** characters, including **Outline** and **Strike Thru**, will be changed to **Outline** with **Small Caps.**



21. **Use the zoom box to abbreviate the dialog box.**

22. **Click** Find Next.

The first instance of your search string will be highlighted in the text.

23. **Click** Change **to see the effect of your substitution. Press** Find Next **again. Now click** Change, then Find **until all three instances of the search styles have been changed.**

Changing Text, Font, Size, and Style

In this section, you will search for specified text "**are not**" and change this text, its font, its size, and its type style.

24. **Close the** Find/Change **dialog box and scroll to the top of the document. In the first paragraph of your document, find and highlight the first occurrence of the words "are not." Be careful not to highlight any spaces on either side of the words, as these spaces may have different attributes.**

Highlighting the word(s) you desire to change brings that text's font, size, and type style into both the **Find what** and the **Change to** columns of the **Find/Change** dialog box.

25. **Click** ⌘-F **to reopen the** Find/Change **dialog box. Click on the zoom box to expand to the full dialog box.**

You will now search for the words "are not" and replace them with the word "are" in the appropriate size and type style.

26. **Click on the** Find what **text field check box to activate it and type in the words** "are not".

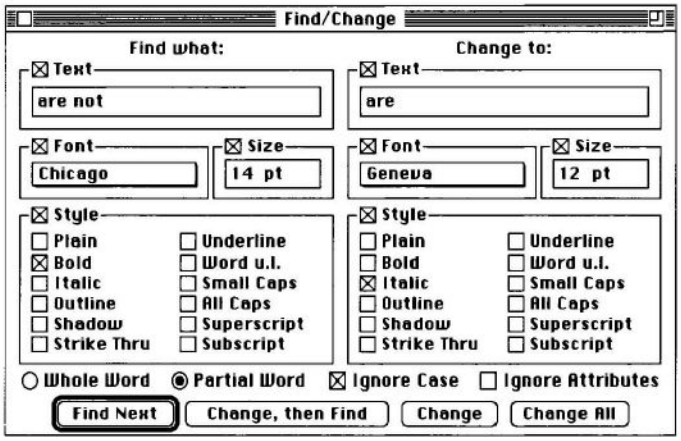
27. **Activate the** Change to **text field. Enter the word** "are".

28. **Click on the** Change to **column** Font **name and select** Geneva **from the pop-up menu.**

29. **Use the mouse to highlight the** Size **field under** Change to **Enter a value of 12.**

30. **In the** Style **section under** Change to, **uncheck** Bold **and double click on** Italic **to check it**.

This will replace the bold-faced,14-point Chicago "are not" with the italic 12-point Geneva "are."



31. **Abbreviate the dialog box by clicking on the zoom box. The first instance of the search string will be highlighted Click** Change. **Notice the effect of your substitution.**

32. **Click** Find Next **to highlight the next instance.**

33. **Select** Change All. **Note the count of changed items.**

34. **Click** OK **in the count dialog box.**

Changing All Text

You will now use **Find/Change** to change all of the text, fonts, sizes, and styles to plain 12-point Geneva.

35. **Close the** Find/Change **dialog box and move the cursor to the top of the document** (⌘-Option-↑). **Press** ⌘-F **to get back to** Find/Change.

36. **Expand the dialog box using the zoom box.**

37. **In the** Find what **column, uncheck** Text, Font, **and** Size. **Under the** Style **section, gray** Bold, Italic, Outline, Strike Thru, and Small Caps.

Note that **Plain** is grayed.

All occurrences of these type styles will be searched for regardless of font or size. Note that graying **Small Caps** also grays **All Caps**. This is because the two are mutually exclusive — text cannot be both **Small Caps** and **All Caps**.

38. **In the** Change to **column, uncheck the text field, change the font to Geneva, and the size to 12. Leave** Style **set on** Plain.

This will change all bold, italic, outline, strike thru, or small cap characters, of any size and font, to 12-point plain Geneva. Had other attributes been present in the text, (e.g. Shadow, Underline, Word Underline, Superscript, or Subscript) they would not have been found in the search.

39. **Abbreviate the box and click** Find Next. **The entire text will be highlighted.**

All styles have been found, which means all text is selected.

40. **Click** Change **and the entire document will be changed to 12-point plain Geneva.**

41. **This concludes using the** Find/Change **dialog box. Close the** Find/Change **dialog box and click on the document to clear the highlighting.**

42. **Read the important note below before closing the document.**

Note: If someone else needs to work through this exercise, do not save the many changes you have made during the tutorial. This will give them a clean slate on which to work. Now you may close the document, saving or not as you wish.

Tutorial: Introductory Typesetting

Overview: This tutorial is an introduction to some of the typesetting features of QuarkXPress: leading, tracking, kerning, and horizontal scaling. You will be modifying a block of text (the first paragraph of the *Declaration of Independence*) found in the folder *Chap. 2 Text*. If this folder is not on your hard disk, see the introductory comments in the *Word Processing* tutorial for instructions.

Prior Knowledge Required: It is assumed that you are familiar with your Macintosh. It is also assumed that the program is installed on your Macintosh, that you have drag-copied the sample documents from *Sample Disk 1* onto your hard drive, and that you are in the Finder, ready to begin this tutorial.

Reference Manual: You will find it helpful to read the discussion in the reference manual related to the following commands.

Style menu	**Horizontal Scale**
	Kern/Track
	Alignment
	Leading
	Formats
View menu:	**Show Invisibles**

You may also wish to read the section entitled *Initial Caps* in Chapter 4.

Sample: Below is the excerpt from the *Declaration of Independence* as it will look after you have finished the tutorial.

Declaration of Independence

When in the course of human events, it becomes necessary for one people to dissolve the political bands which have connected them with another, and to assume among the powers of the earth, the separate and equal station to which the laws of nature and of nature's God entitle them, a decent respect to the opinions of mankind requires that they should declare the causes which impel them to the separation.

Begin Typesetting

In the Finder, open the QuarkXPress folder on your hard disk and click on the XPress application. This opens the program.

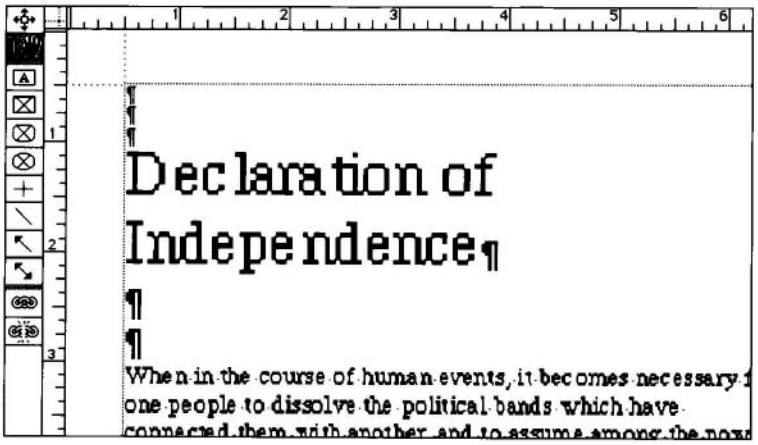
Opening the Sample Text

1. **From the** File **menu, select** Open.
2. **Open the document** *Typesetting Sample Text.*

When working with text, it is easier to see what you are doing and the changes you are making if invisible characters (such as spaces and paragraph returns) are visible.

3. **From the** View **menu, select** Show Invisibles.

The following document will show in your document window. By the end of this tutorial it will look like the finished sample on the previous page. Notice the invisible characters that appear in your document.



4. **If you are working on a Macintosh SE-size screen, move the scroll box to the right to center the document.**

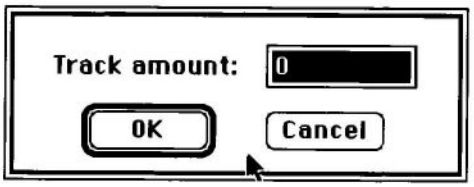
Tracking the Headline

Tracking removes or inserts small amounts of white space in a range of highlighted text. In this section you will use the tracking command to reduce the white space between the letters of the words "Declaration of Independence" in order to fit them on one line. You will then use a new line character to justify the line.

5. **Use the mouse to highlight the headline. (It does not matter if you include the paragraph return.)**

6. **From the** Style **menu, select** Track.

The following dialog box is displayed.



The normal tracking value is zero. Positive tracking values increase white space and negative entries decrease white space.

7. **Enter a value of** "-2" **in the** Track amount **field.**

8. **Click** OK.

Notice that the headline characters are closer together, but the headline is still on two lines. You will now use the keyboard commands for **Tracking** to fit the headline on one line.

9. **With the headline still highlighted, hold down the Command key ⌘, the Option key, and the Shift key and then press the { key once (this keyboard command is written ⌘-Option-Shift-{).**

Each time this combination is pressed, QuarkXPress subtracts .005 em of white space from the right of each highlighted character. (If you do not press the Option key, QuarkXPress will track in .05 em space for faster character placement.) You can press the keyboard command for tracking until the text is fitted the way you want it.

You can check the amount of tracking you have done through the **Track** command in the **Style** menu.

10. **Select** Track **from the** Style **menu.**

Notice that the tracking value is -3, resulting from the -2 you entered in the dialog box plus the -1 you entered through the keyboard equivalent. This means that you have removed 3/200 em from between each of the character pairs.

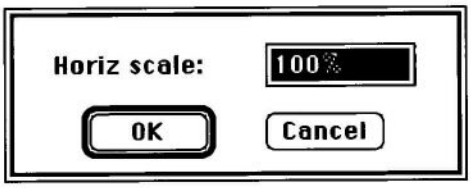
11. **Click** OK.

12. **Press the key combination ⌘-Option-Shift-{ twice. (Hold down the ⌘, Option, and Shift keys and press { twice.)**

This will bring the tracking down to -5 — not quite enough to reduce the headline to one line. To finish the job, you will horizontally scale the headline.

13. **With the headline highlighted, select** Horiz Scale **from the** Style **menu.**

The following dialog box appears.



14. Enter a value of "90". Click OK.

This reduces the width of all highlighted characters by 10%. The headline will now fit on one line.

Justifying the Headline

Although the heading is now on one line, it is still not justified. Notice the small space between the end of the heading and the right margin.

15. With the headline highlighted, go to the Style **menu and select** Justified **from the** Alignment **command sub-menu.**

There will be no noticeable change in the heading. You will now delete the Return character at the end of the line and replace it with a new line character.

16. Move the blinking insertion bar into the line immediately below the heading.

17. Press delete.

The body text moves up.

18. Holding the Shift key, press Return.

This combination (**Shift-Return**) is the command for the new line character. The heading is now justified.

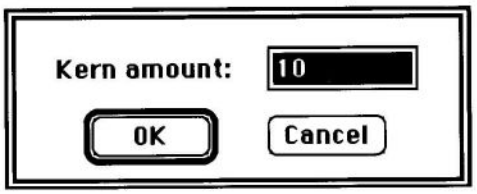
Kerning Headline Characters

Kerning in QuarkXPress is a feature that shows best on high-resolution printers. Kerning is done largely for artistic reasons, as opposed to tracking, which is largely done to fit text into a specific area. In this next section, you will kern two letters closer together.

19. Use the mouse to place the text insertion bar between the first and second letters of the word "Declaration."

20. Select Kern **from the** Style **menu.**

Notice that when the text insertion bar is between characters the **Track** entry in the **Style** menu changes to **Kern**, and that it is currently checked.



The **Kern** dialog box shows that the letters *d* and *e* have been previously kerned to 10/200ths of an em-space. Since many characters look better when kerned closer than the default setting of zero, you will change this excessive spacing first to the default and then to a negative number.

QuarkXPress kerns to 1/200 (.005) of an em space. For example, an entry of -1 in the **Kern amount** dialog box will remove .005 em space from between the character pair.

21. Enter "0" **in the** Kern amount **dialog box. Click** OK.

By resetting the kerning value to the default, you removed the excess spacing. To kern the characters closer you will now use the same keyboard equivalent as that used to track characters.

22. Press the command sequence ⌘-Option-Shift-{ **five times. (Hold down the** ⌘, Option, **and** Shift **keys, and press** { **five times.)**

The heading blinks as the excess space is removed. As with tracking, QuarkXPress allows you to kern to .05 em for faster white space control by not pressing the Option key as part of the combination.

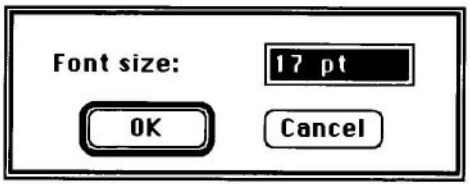
Establishing Leading

Leading refers to the amount of white space between lines. The leading for the sample paragraph is set on "**auto**," meaning that th leading consists of the point size of the given font plus 20%.

23. Highlight the body text.

You will now change the leading to an absolute value based on the current font size, meaning that you will determine the font size of the text in the paragraph and set the leading just a couple of points greater.

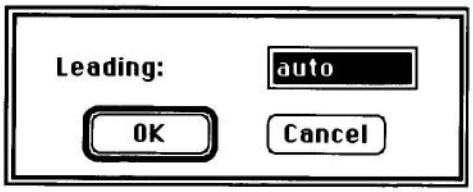
24. Press ⌘-Shift-\ **on your keyboard. This is the keyboard command for the sub-menu choice** Other (Style ➝ Size). **The following dialog box is displayed. Notice that the font size is** 17.



25. Click Cancel.

26. Select Leading **from the** Style **menu.**

The following dialog box appears.



27. In the field containing the word "auto," enter "20". **Click** OK.

This will set the leading for each line in the paragraph at 20 points, regardless of the presence of different font sizes. The white bars you see between the lines of highlighted text indicate the new leading values.

28. **Making sure the text is highlighted, justify the text by selecting** Justified (Style ➝ Alignment).

The text is now flush up against both the left and right margins.

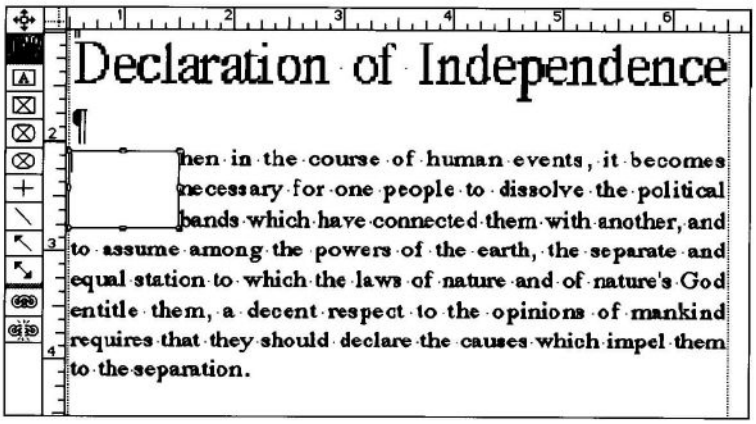
29. **Deselect the text by clicking anywhere in the box.**

Creating a Drop Cap

To finish the tutorial and give the sample text the look we want, you will create a drop cap.

30. **Delete the first letter of the first word in the body of the text.** (The *W* in *When.*)

31. **Draw a small text box roughly three lines deep by 1" wide in the upper left of the paragraph.**



32. **From the** Font **sub-menu in the** Style **menu, select** Times.

33. **Select the editing tool and type a** W **in the small box.**

34. **Select the** W **and use the keyboard command** ⌘-Option-Shift-> **to increase the drop cap's size in one-point increments until it fills the box.**

35. **Continue to increase the drop cap's point size until you get an overflow symbol. When this happens, reduce the font size with** ⌘-Option-Shift-< **until the** W **reappears.**

You will now use the keyboard command for horizontally scaling a character in 5% increments. Reducing the width of the character will allow you to increase the font size so that it completely fills the small text box and lines up correctly with the first three lines of text.

The drop cap should align with the tallest ascender of the first line and the baseline of the third line.

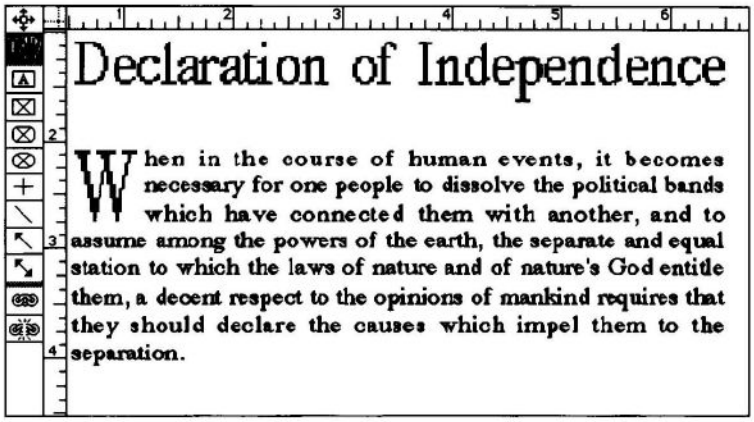
36. **Highlight the** W **in the small text box.**

37. **Hold down the** ⌘ **key and press the [key twice.**

This reduces the horizontal scale 10% and shows how to scale the character horizontally to fit it to the box. Changing the font size modifies the vertical fit.

38. **Reduce and enlarge horizontal scaling and font size until the character is properly aligned.**

39. **To get a better idea of how this final piece looks without printing it, select** Hide Guides **from the** View **menu and deselect the drop cap box.**



This concludes the *Introductory Typesetting* tutorial.

Tutorial: Using Color

Overview: In this tutorial you will design a mock-up for a magazine cover. You will import and modify a color TIFF picture, create a color which you will apply to display text and a rule, and typeset the cover text.

As in all tutorials, please read the entire numbered step before performing any of the actions.

Prior Knowledge Required: You should be familiar with your Macintosh and the mouse, be able to type, and have read the introduction to the *QuarkXPress Manual*. Several of the concepts dealt with in the following exercises were introduced in previous tutorials. You should work through the *Working with Boxes and Lines* tutorial in Chapter 1 if you have not yet done so.

The tutorial assumes that you are working with a color monitor.

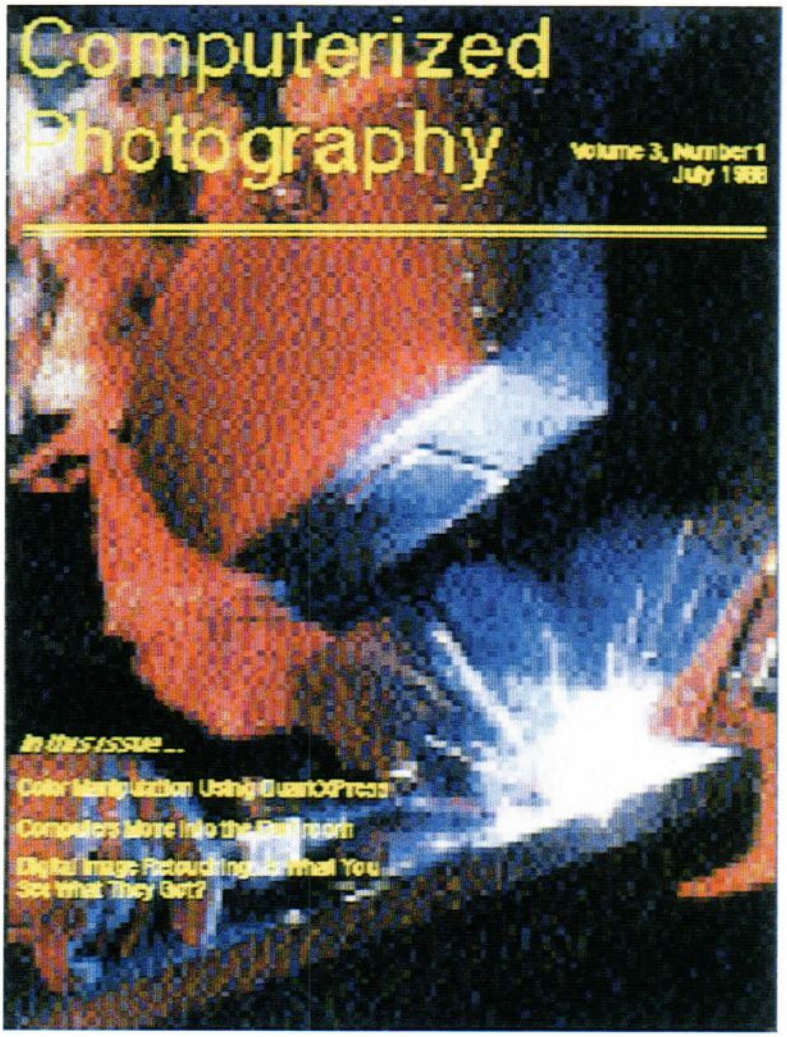
The sample pictures for this tutorial were drag-copied from *Sample Disk 2* at the same time as those for the *Working With Boxes and Lines* tutorial. If you did not take that tutorial, see its introductory comments for instructions on dragging the samples onto your hard disk.

Reference Manual: We strongly recommend that you read the following sections for maximum comprehension of the procedures discussed in this tutorial:

Introduction: Boxes in The Tool Palette

Style menu: **Style Menu for Pictures**

Sample: The final product of this tutorial is the magazine cover shown below.



Begin Color Tutorial

From the Finder, open your hard disk and the QuarkXPress folder and double-click on the XPress program icon to get into the program.

Creating the Document

1. **Select** New **from the** File **menu.**

2. **In the** New **dialog box, click** OK.

This brings up the first page of the new document. You will now delete the large page text box and replace it with a picture box of the same size.

3. **Activate the large text box by clicking on it.**

4. **Press** ⌘-K **to delete the box.**

5. **Select the rectangle picture box creation tool** ⊠ **from the palette.**

6. **Bring the cursor into the document and onto the upper-left intersection of the guidelines.**

7. **Holding down the mouse button, drag diagonally down and to the right to completely fill the 7.5" x 10" box.**

8. **Scroll back to the top of the page.**

Importing the Picture

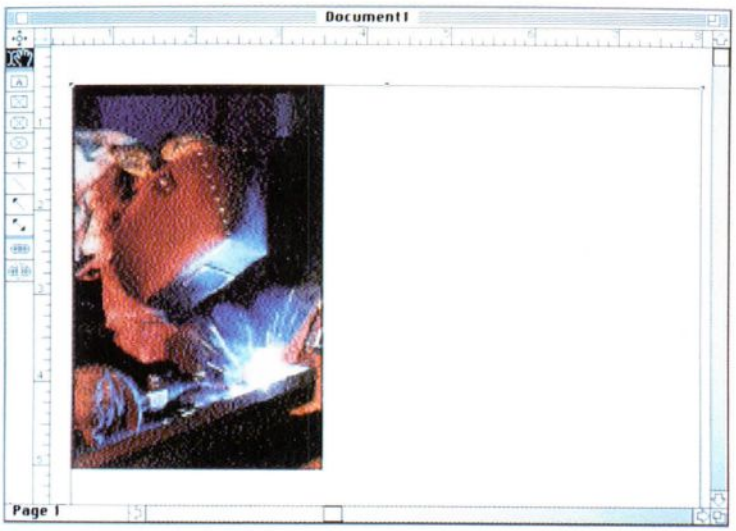
9. **Insert** Sample Disk 2 **into your drive.**

10. **Select** Get Picture **from the** File **menu.**

11. **In the** Get Picture **Directory dialog box, open the folder** *Chap. 2 Picts*.

12. Open **the document called** *Color Sample TIFF.*

There will be a short pause while the picture is brought in. The large X in the picture box is replaced by the imported picture.

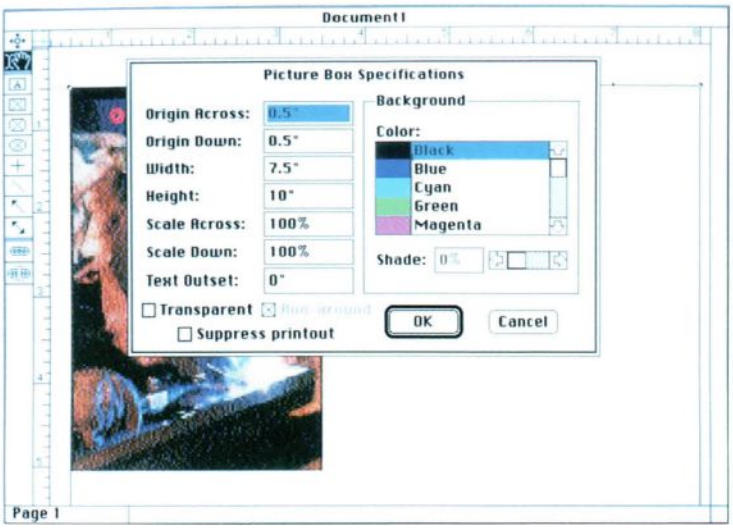


Modifying the Picture

You will now use **Modify** (**Item** menu) to enlarge the picture to fit the box.

13. From the Item **menu, select** Modify.

The following dialog box is displayed.



14. **Press the Tab key four times to move down to the** Scale Across **field. (It will then be highlighted.)**

15. **Enter a value of** "250".

16. **Tab to the next field** (Scale Down) **and enter a value of** "250".

These values will enlarge the picture 250% without distorting it.

17. **Click** OK.

You will now use the picture moving tool ✋ to move the picture up

18. **Move the pointer inside the picture box. (The pointer changes to ✋.)**

19. **Holding the mouse button, drag up slowly. Stop when the edge of the welder's shoulder is roughly a quarter-inch below the top of the picture box. (See the sample illustration at the beginning of the tutorial.)**

The picture may shift to the left and right while you move it. When done, check to make sure the picture extends to the left and right sides of the picture box.

Creating Text Boxes

You will now draw the three text boxes that will contain the title, date, and contents information. In order for the text, which you will input later, to line up correctly, it is essential that these boxes be exactly the correct size.

To help you size your boxes, you will first move the zero-points on the two rulers along the top and left edges of the document window. This is called resetting the ruler origin. The ruler origin is the small box at the intersection of the two rulers.

20. **Move the pointer into the ruler origin.**

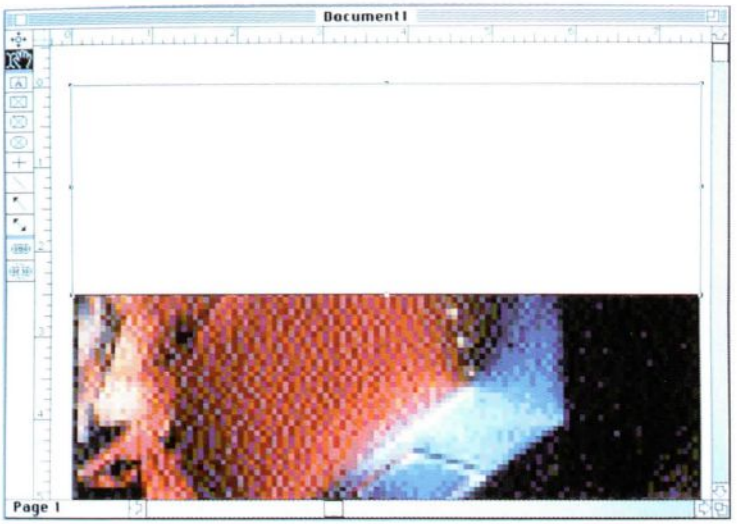
21. **Hold down the mouse button and drag out the guidelines until the intersection of the two is on top of the upper-left corner of the text box (the guidelines will "snap to" the box outline). The horizontal and vertical guidelines will line up exactly with the top and left edges of the text box. Release the mouse button.**

The rulers are now reset so that the zero points align with the edge of the text box rather than at the edge of the page.

22. **Select the text box creation tool .**

23. **Starting on the upper-left handle of the picture box, draw a text box two-and-a-half inches high extending across the picture.**

Your box should look like this when finished.



You will now draw a small box inside the one you just created to hold the volume number and date.

24. Select the text box creation tool and, anywhere in the box, drag out a box one-and-a-quarter inch high and two and-a-half inches long.

25. Select the mover tool from the palette, place the pointer inside the active smaller box, and drag it to the lower-right corner of its parent.

You will now draw a box flush up against the left and bottom margins of the picture to contain the *"in this issue"* information.

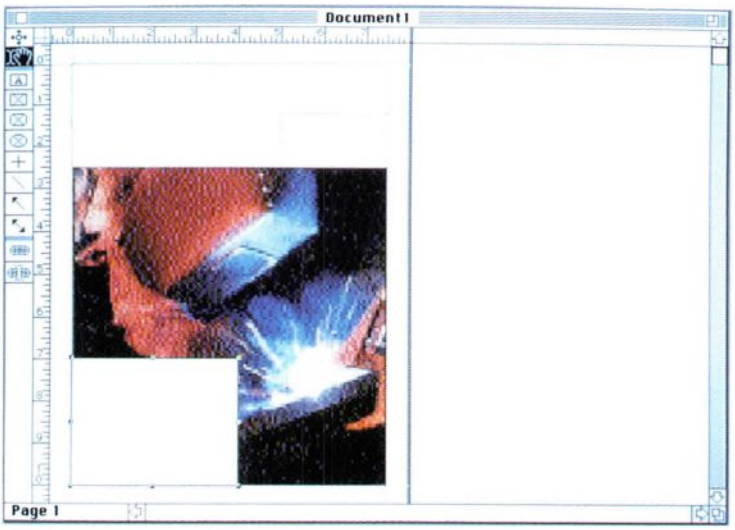
26. Scroll to the bottom of the page.

27. Select the text box creation tool.

28. Starting in the lower-left corner, drag out a text box 4" wide and 3" high.

29. **Scroll to the top of the document and select** 50% **from the** View **menu.**

Your document should now look like this.



Inserting Text

You will now type in the text for the three boxes.

30. **Choose** Actual Size **from the** View **menu and select the** ✋ **tool.**

31. **Activate the large text box that runs across the top of the page and type in the words** "Computerized Photography".

32. **Use the mouse to highlight the text.**

33. **Hold down the ⌘ key and the** Shift **key and press the** > **key six times.**

This increases the font size through a pre-determined range. The final title will be 60 pt. and rest on two lines.

34. **Activate the smaller box below and to the right of** "Photography" **by clicking on it.**

35. **Enter the words** "Volume 3, Number 1 **[Return]** July 1988" **in the smaller box.**

36. **Highlight the text.**

37. **Go to the** Style **menu and, from the** Alignment **sub-menu, select** Right.

The text is now aligned along the right margin.

38. **Press** ⌘-Shift-> **once to increase the font size one setting in the preset range.**

This increases the font size from 12 to 14 points.

You will now input and format the text for the text box at the bottom of the page.

39. **Scroll down to the bottom of the page and activate the small text box.**

40. **Type in the following lines:**

"In This Issue... **[Return]**

Color Manipulation Using QuarkXPress **[Return]**

Computers Move into the Darkroom **[Return]**

Digital Image Retouching: Is What You See What They Got?"

Formatting the Contents Information

You will now modify the font size and paragraph formats for this text box.

41. **Highlight the first line.**

42. **Press** ⌘-Shift-> **twice.**

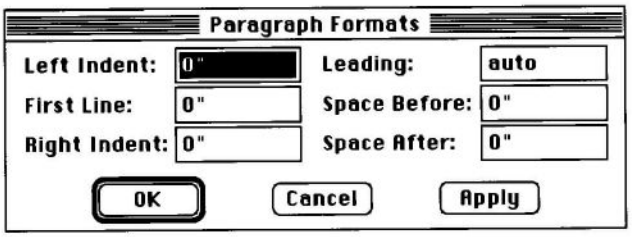
This increases the font size to 18 points.

43. **Italicize the first line by pressing** ⌘-Shift-I.

44. Deselect the first line and highlight the rest of the text.

45. From the Style **menu, select** Formats.

The following dialog box is shown.



46. Press the Tab key four times to get to the field labeled Space Before. **Enter a value of** ".15" **in this field. Click** OK.

This opens up .15 inches between the paragraphs.

47. With the text still highlighted, press ⌘-Shift-> **to increase the font size to 14 pt.**

48. From the Edit **menu, select** Select All.

All the text in the box is highlighted. You will now bold the text using a keyboard command.

49. Press ⌘-Shift-B.

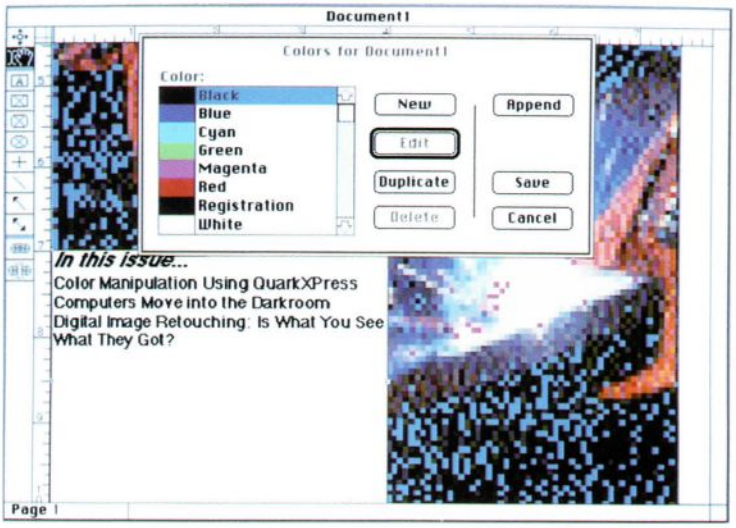
The text is now in bold face.

Custom-designing a Color

You will now create a custom-designed color that will be used for all text on the page.

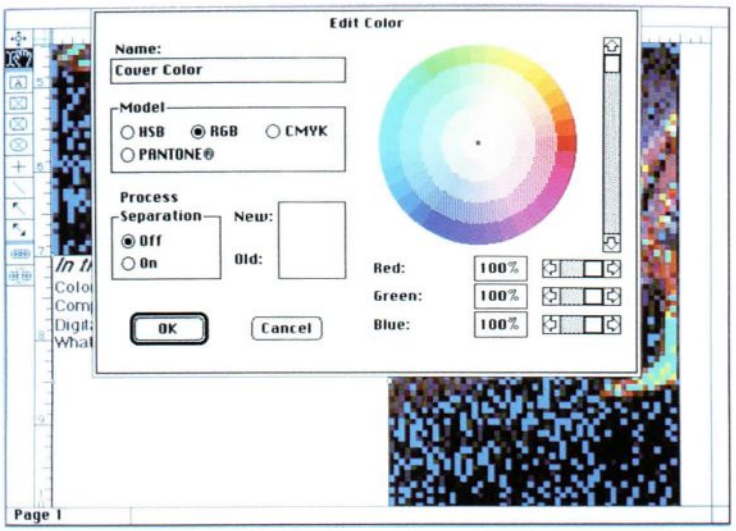
50. From the Edit **menu, select** Colors.

The following dialog box is displayed. You will notice some distortion of the colors in your document. This is a result of the colors being displayed in the dialog box and the limited color capacity of the screen. The distortion will not be present after the dialog box is closed.



51. Click once on the New **button.**

The following dialog box is displayed.



52. In the Name **field in the upper-left corner of the dialog box, enter** *Cover Color* **(as seen above).**

53. In the Model **area, click on the** CMYK **button to change the default model from** RGB **(red, green, blue) to** CMYK **(cyan, magenta, yellow, black).**

(This is the model used by professional printers.)

54. Move the pointer into the color wheel.

Notice that it changes to a crosshair pointer.

55. Click once on the middle shade of yellow.

You will see a dot in the place that you clicked and a representation of the selected color in the **New** field in the middle of the dialog box. The selected color's numeric components are given in percentages beneath the color wheel.

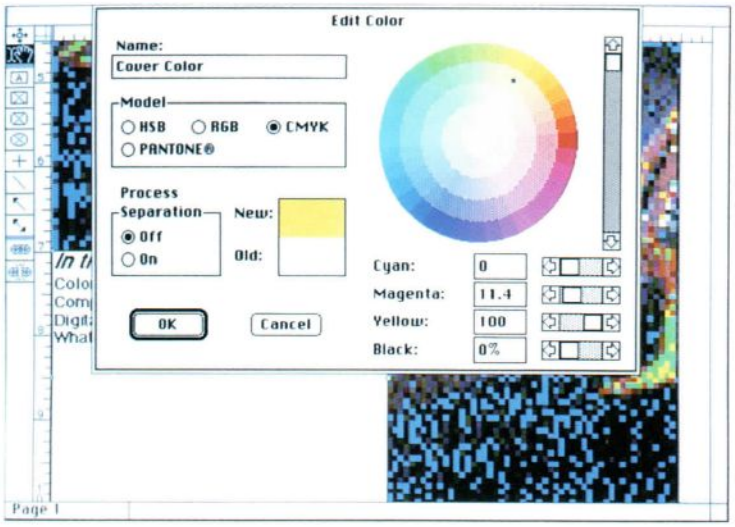
You will now change the numeric settings to obtain the desired shade of yellow for the magazine cover text.

56. **Tab once to move the cursor from the** Name **field into th** Cyan **field. (The** Cyan **field will be highlighted.) Enter a value of** "0" **(if it is not already).**

57. **Press Tab to get down to the** Magenta **field. Enter a valu of** "11.4" **in the** Magenta **field.**

58. **Tab to the** Yellow **field. Enter a value of** 100 **in the** Yellow **field. (If the the value of** Black **is not set to** 0**, Tab to it an reset it.)**

Notice that the **New** field changes color to reflect the changing values.



59. **Click** OK.

You are returned to the main **Colors** dialog box.

60. **Click** Save **to save the color**.

You are returned to the document. You have now added *Cover Color* to this document's color palette. (You can see the color in the **Style** menu's **Color** sub-menu, if you care to look.)

Modifying Cover Text

You will now modify the positioning of the cover text, its color, and the transparency of the three text boxes.

61. Scroll to the top of the document.

62. Activate the text box containing the title.

You will now establish a **Text Inset** value that will move the text away from the edge of the box. You will also set the box status to **Transparent**, so that the underlying picture will show through. You will then do the same for the other two boxes.

63. From the Item **menu, select** Modify.

64. Press Tab six times to highlight the Text Inset **field. Enter a value of** "10".

65. Click on the Transparent **check box.**

This will render the text box background transparent, allowing the text to be superimposed directly on the picture. This will be displayed later.

66. Click OK.

67. Highlight the text, if it is not already.

68. Press ⌘-Shift-B **to bold the text.**

69. From the Style **menu, select** *Cover Color* **from the** Color **sub-menu.**

The title is now colorized with the custom color you designed in the previous section.

70. Click on the small "volume" box to activate it. (The title box becomes transparent.)

71. Highlight the text.

72. **From the** Style **menu, select** *Cover Color* **from the** Color **sub-menu.**

The volume information is now colorized.

73. **From the** Item **menu, select** Modify.

74. **Press Tab six times to highlight the** Text Inset **field. Enter a value of** "10".

75. **Click on the** Transparent **check box. Click** OK.

The small box is now transparent.

76. **Click in the white area outside the picture to eliminate the handles of the now-transparent box.**

You will now repeat these steps for the box at the bottom of the document.

77. **Scroll to the bottom of the page and activate the "In this issue" text box.**

78. **From the** Item **menu, Select** Modify.

79. **Enter a** Text Inset **value of** "10" **and click on** Transparent. **Click** OK.

80. **Highlight the text (if it isn't already highlighted).**

81. **From the** Style **menu, select** *Cover Color* **from the** Color **sub-menu.**

The contents box text is now colorized.

82. **Click in the margin outside the picture.**

The box is now transparent.

Creating the Title Rule

You will now draw and color a rule which will align with the tex at the top of the page.

83. **Scroll to the top of the document.**

84. **Select the orthogonal line creation tool + from the tool palette.**

85. **Draw a line a quarter-inch above the lower edge of the title text box extending from the left edge of the title to the right edge of the volume information.**

86. **From the** Style **menu, select the double-bar style shown below.**

87. **In the** Style **menu, select a width of** 8 **points from the** Width **sub-menu.**

88. **Again from the** Style **menu, select** *Cover Color* **from the** Color **sub-menu.**

89. **To get an idea of how the final product would look if printed, deselect the line and select** Hide Guides **from the** View **menu.**

90. **From the** View **menu, select** 50%.

The cover should now look like the final product shown at the beginning of this tutorial.

Modifying the TIFF Picture

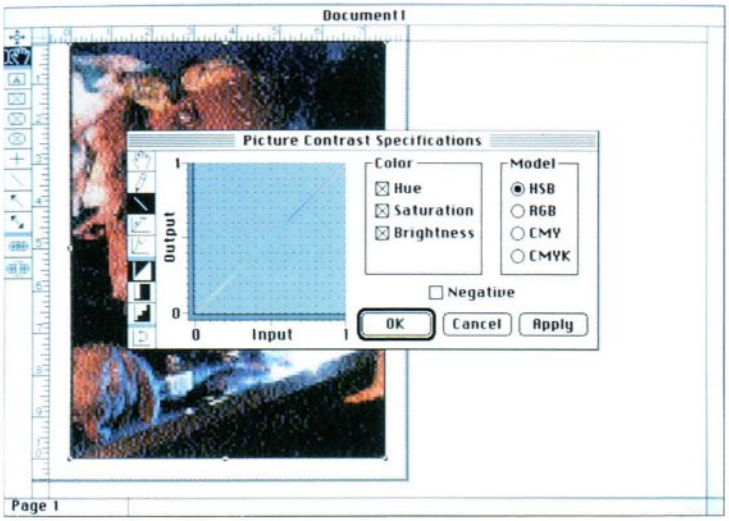
You will now use the **Other Contrast** command in the **Style** menu to change the levels of magenta and yellow in the TIFF picture.

91. **With the editing tool selected, click on the picture, but not in any of the text boxes.**

Clicking on the picture sends all text behind to allow a better view of the changes you are going to make.

92. **From the** Style **menu, select** Other Contrast.

The following dialog box is displayed.



(For a complete discussion of this dialog box and an explanation on how to read a contrast curve graph, see the **Other Contrast** section of the **Style** menu in the reference manual.)

93. In the Model area, click on the CMY button.

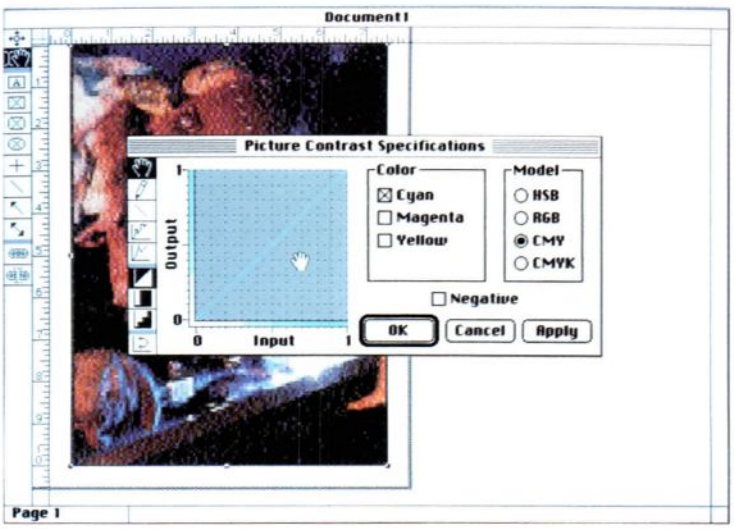
Notice that the **Color** check boxes change from *Hue, Saturation, and Brightness* to *Cyan, Magenta, and Yellow* — the color components of the selected model.

Modifying The Cyan Contrast Curve

Upon looking at this picture you may decide, for the sake of this exercise, that there's a little too much red in it. The color wheel shown below indicates that you should add red's complimentary color to reduce the amount of red displayed. Red's complimentary color is cyan (the product of equal amounts of blue and green). Note that when all three elements of the model are selected, the three curves are on top of one another.

94. **Use the pointer to deselect the** Magenta **and** Yellow **check boxes. (Cyan should remain selected. This allows you to work with one color element of the model at a time.)**

Deselecting magenta and yellow brings the cyan curve forward.



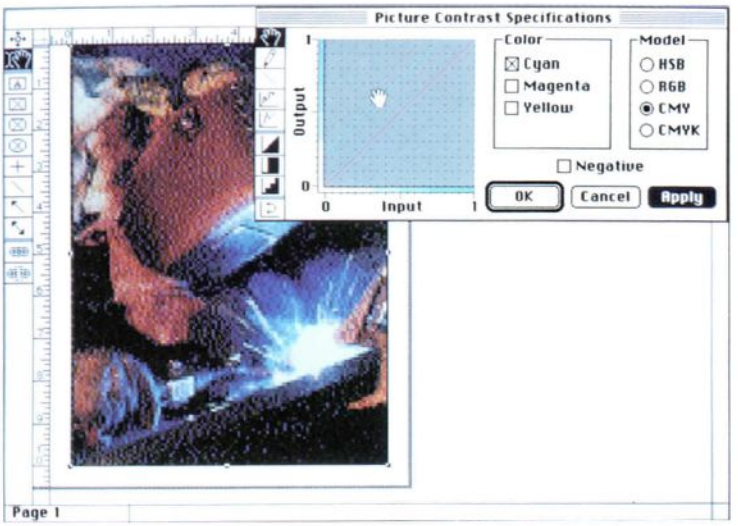
95. **Drag the** Picture Contrast Specifications **dialog box to the upper-right corner of your document window for a better view of your changes.**

96. **Hold down the Option key and click on the** Apply **button in the dialog box. This keeps the** Apply **button active, so that any changes you make in the contrast curve will show up in the picture immediately.**

97. **Move the pointer into the contrast curve. (Notice that it changes into the hand tool .)**

You will use the Shift key to constrain the movement of the curve vertically.

98. **With the hand positioned anywhere in the graph, hold the Shift key, hold down the mouse button and drag the cyan curve up slightly. Release the mouse button and Shift key.**



Notice that as soon as you released the mouse button the changes in the cyan content were visible in the picture.

Modify the curve however you like. You can always return to the normal color values by selecting the normal contrast tool ◢, which looks like the original 45-degree curve, from the dialog box palette

Modifying The Yellow Contrast Curve

99. **Deselect** Cyan **and click on** Yellow **in the** Color **area.**

Deselecting cyan and magenta brings the yellow curve forward.

100. Use the ✋ tool to move the curve both up and down slightly.

(Magenta may be manipulated in the same way by deselecting the other two components.)

Reverting to Normal

101. With only Yellow **checked in the** Color **area, select the normal contrast tool from the dialog box tool palette.**

The curve is back to its normal 45-degree slope for all yellow values.

102. Check Cyan **in the** Color **area and deselect** Yellow.

103. Select the normal contrast tool from the dialog box palette.

The picture now contains the same amounts of the various colors that it did when you first imported it.

104. Click OK **to close the dialog box.**

105. Click outside the picture to bring the text forward to once again view the final product.

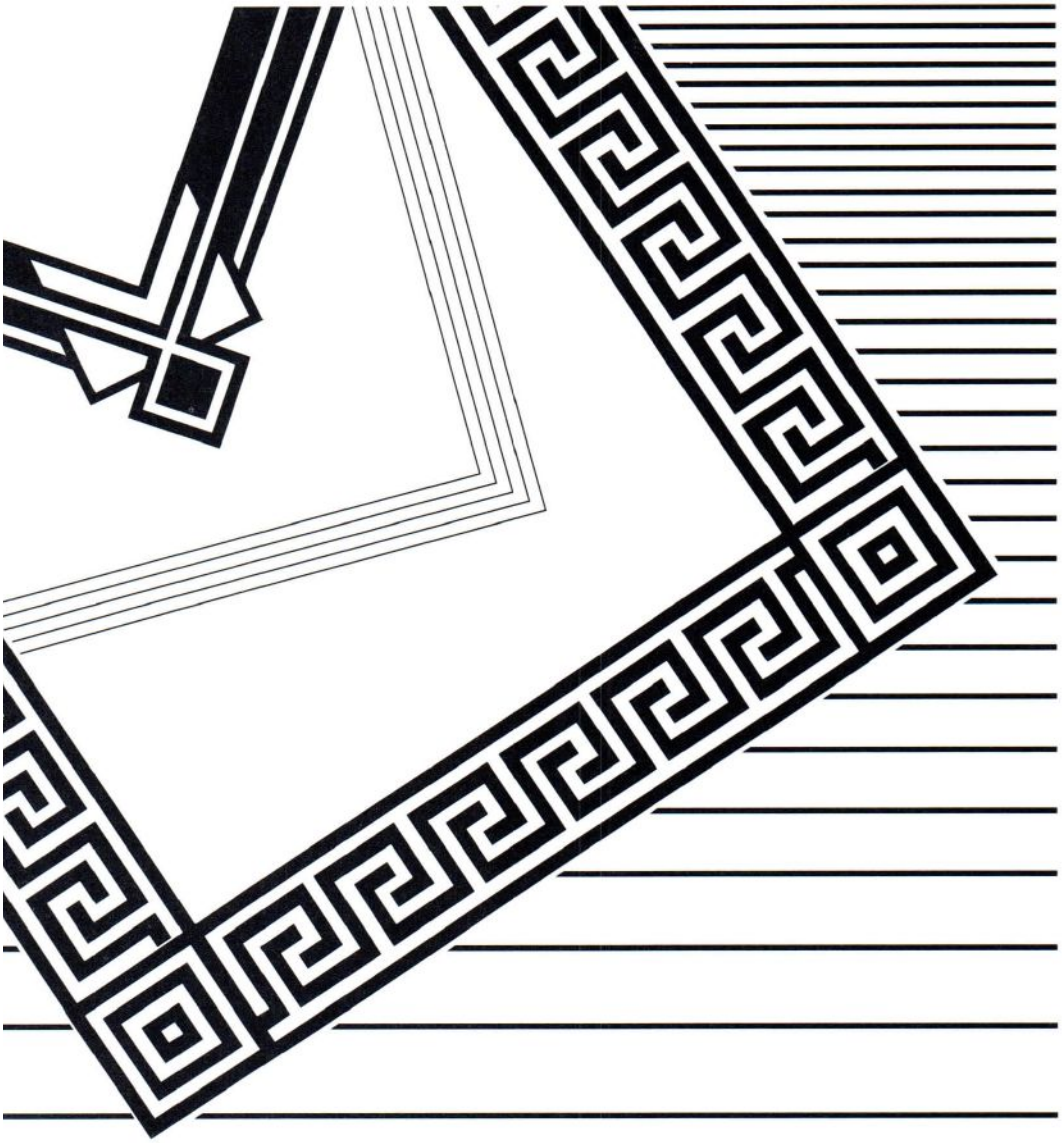
106. **Close the document, saving or not as you wish.**

Using the Contrast Curve to Modify a Color Bitmap Image

Included in the folder *Chap. 2 Picts* on *Sample Disk 2* is a color bitmap drawing of a kachina doll. To further explore the **Other Contrast** dialog box functions, create a document and use **Get Picture** to import this picture, then modify the drawing using the HSB color model.

Modifying Another Tiff Picture

In the folder *Sample TIFF* on *Sample Disk 1* is another color TIFF picture of several color pencils. This picture contains all of the points of the color wheel (Red, Green, Blue, Cyan, Magenta, and Yellow). Modifying it using the **Other Contrast** dialog box will be a useful exercise.



Chapter 3

The Frame Editor

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Introduction

The Frame Editor program is included with the QuarkXPress package. It allows you to create bitmap frames for use on text boxes and picture boxes. A frame is any plain or fancy border around a box. A frame might be used around an advertisement, picture, or special article. QuarkXPress provides two types of frames: mathematically-defined and bitmap.

QuarkXPress provides several pre-designed mathematically-defined frames that can be resized, but not edited. Mathematically-defined frames consist of continuous lines of various widths that are based on equations. They can be used on boxes of any shape. An advantage of these frames is that they print faster than bitmap frames. Mathematically-defined frames are accessible through the **Frame** command (**Item** menu).

The frames editable with Frame Editor are bitmap frames. These frames are represented by pixels (dots on the screen) that are "on" or "off." They are constructed by entering or deleting dots. These frames can be used only on rectangular boxes.

Tutorial: New Frame Design

The QuarkXPress Frame Editor enables you to create and modify bitmap frames. Once you have created or modified a frame, it is automatically included with the frames that are available in QuarkXPress.

To give you a quick overview of Frame Editor, you will first design a simple frame. Then you will make some changes to the frame.

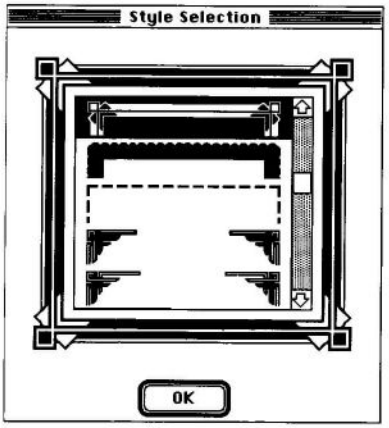
Getting Started

1. Turn on your Macintosh and open the XPress folder. Find the Frame Editor program.

2. Open the Frame Editor icon.

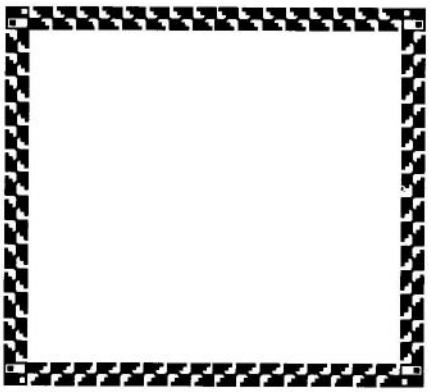
Note: The Frame Editor must be on the same disk as QuarkXPress. If QuarkXPress is in a folder then the Frame Editor must be in the same folder.

Style Selection

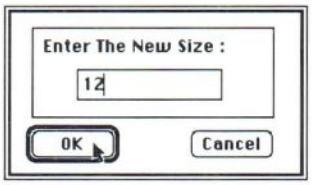


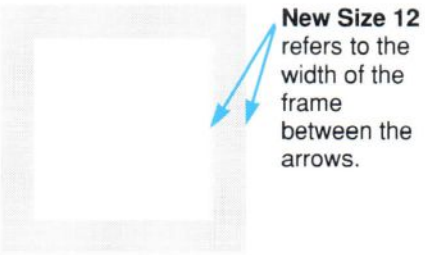
You should now have the **Style Selection** window on your screen. Look briefly at the frame styles that are available in the **Style Selection** window. When you select a frame, it shows highlighted in reverse in the list, and it is shown as a border around the list of frame styles. In the border and in the style list, large and intricate frame styles are shown very tightly compressed (sometimes only as a thick black frame), because the border and the list are too small to show these patterns.

Do not select a style right now. You are going to produce the frame illustrated below.



4. **Enter a size of 12.**



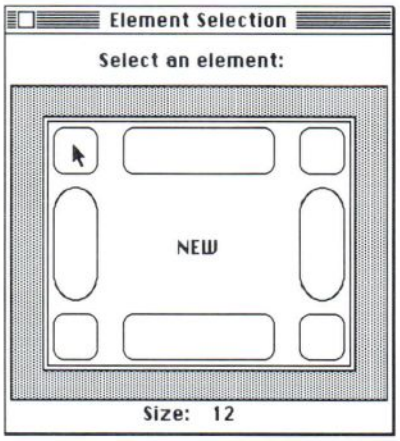


Frame size can be specified only in points. A frame size of 12 points is one pica (1/6 of an inch) thick from the inside edge to the outside edge of the frame.

5. **Click** OK.

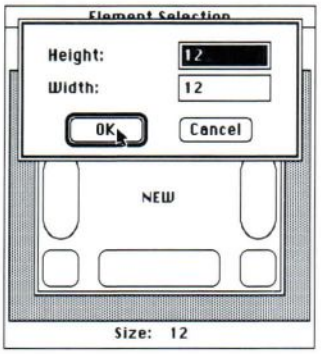
Element Selection

The **Element Selection** window shows a "blank" gray frame in the border and eight elements in the center — four "corner" elements and four side or "middle" elements. (See next illustration.)



6. **Click once on the upper-left corner element to select it.**

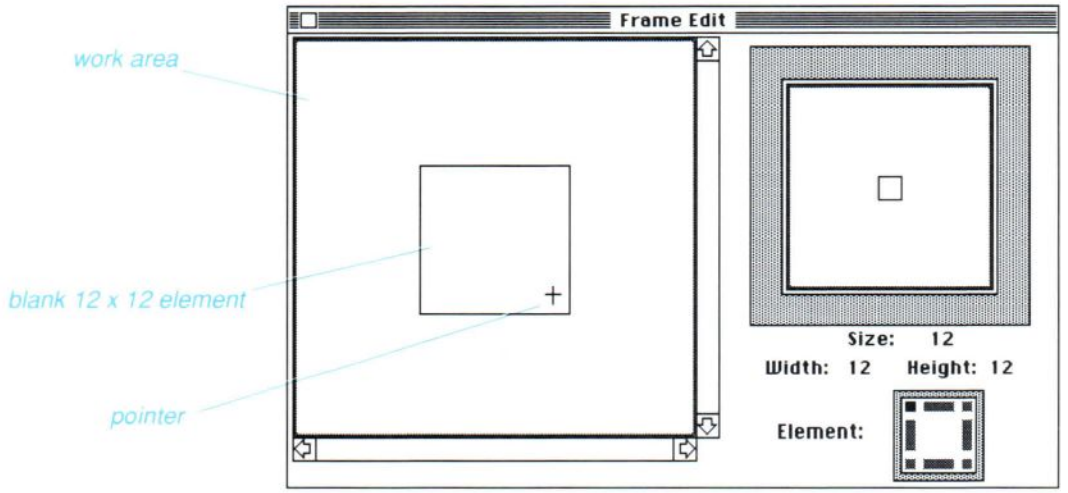
7. Click OK **for a 12 x 12 corner element.**



The Frame Creation Process

The large box on the left side of the Frame Edit window is your work area for creating and editing frame elements. (See next illustration.) The small, empty box inside the work area is a blank, 12 x 12-point corner element, enlarged so you can work on it. A blank actual-size corner element is displayed at the upper right. The small, framed element display in the lower right shows which element is selected.

8. Move the pointer inside your new corner element on the left. The pointer changes to +.



9. Click to enter a dot. (If a dot is not entered, the pointer is not inside the corner element.)

To delete a dot, click on it. You can click to enter or delete single dots or drag to enter or delete a string of dots.

Start with the pointer on a white space to add dots; start with the pointer on a dot to delete dots.

10. Experiment with entering and deleting dots. Try both clicking and dragging to enter and delete dots.

The size you entered for the element you are experimenting with is 12 x 12; the element is 12 dots wide and 12 dots high.

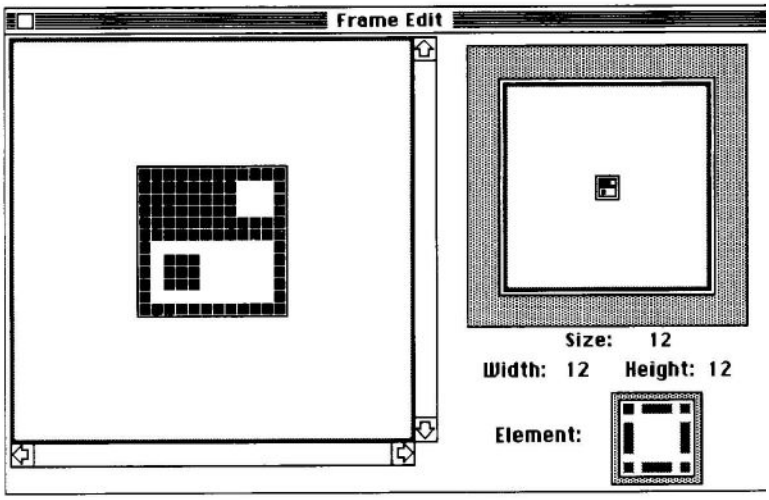
11. To redesign your frame element, choose Clear **from the** Edit **menu, then continue.**

When you are working on an element in the **Frame Edit** window, **Clear** will erase only that element. To change the size of the frame, you would have to close all the windows, going back to the **Style Selection** window — not saving changes — and start over again with **New Style**. Do not change the size for this exercise.

12. Now design a simple corner element for your frame. Make the element asymmetrical so that you will be able to see the effects of placing it in each corner. You may copy ours on the next page if you wish.

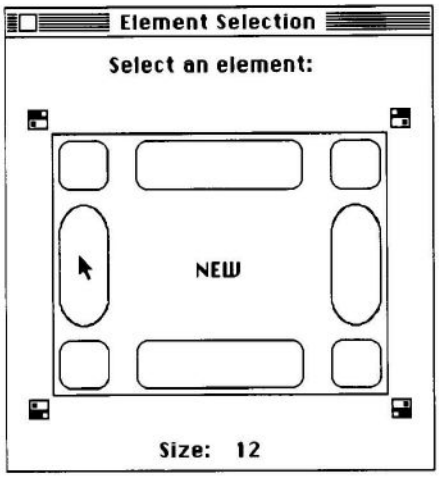
You can observe the effect of your changes in the actual-size element in the upper-right side of the screen. Your element needs to have a pattern that you can recognize — other than that, design to suit your taste.

Our corner element looks like this.



13. When you have made a simple design, close the Frame Edit **window.**

You are returned to the **Element Selection** window and can now select another element. Note that your new corner element is now in all four corners of the frame around the window and has been symmetrically rotated. The first time that you close the **Frame Edi** window after designing a new corner element, the element is placed in all the corners. This is how ours looks:



14. Select the middle element on the left side of the new frame. The same dialog box as for corner elements appears.

15. Click OK **for 12 points.**

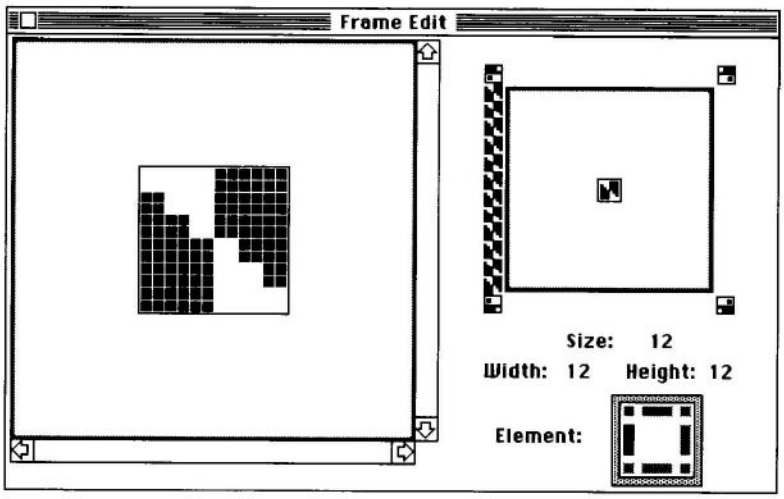
Twelve points gives you a square middle element, since your overall frame has a size (width) of 12 points. The small empty box in the **Frame Edit** window now represents a 12 x 12 middle element. (See next illustration.)

16. Design the element.

As soon as you release the mouse button after entering the first dot, your new side element will be replicated (placed repeatedly) in the left side of the actual-size frame on the screen. Each time that you change the element and release the mouse button, you will be able to see the effect of your change on the whole side.

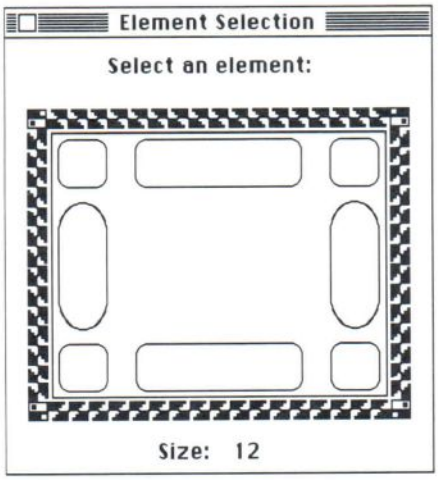
If you wish to see the effects of different middle elements, choose **Clear** from the **Edit** menu and design a new middle element. **Clear** will erase only the element that you are working on.

Here is our left middle element:



17. When you have completed the design for the middle element, close the Frame Edit **window.**

The first middle element you design is rotated and/or flipped, and placed automatically on all sides of the frame. Thus, you can prepare a complete symmetrical frame by designing one corner element and one middle element. This is how ours looks:



18. **Close the** Element Selection **window. Click** Yes **to save th new frame. Close the** Size Selection **window to return to the** Style Selection **window.**

Tutorial: Editing a Frame

Frame styles that you design can be edited directly in Frame Editor. When you edit a frame, the new version replaces the original. If you want to keep both the original and the new versio you must make a copy of the original using **Duplicate** from the **File** menu before you start editing.

Note: Frame styles are stored in the XPress Data file, not in Frame Editor, so saving a copy of Frame Editor itself, or duplicating Frame Editor, will not save your frame styles.

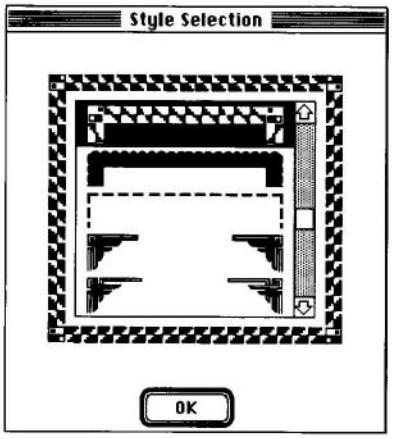
The frame styles that are supplied with Frame Editor are locked so that you cannot edit them directly. To edit a Frame Editor-provided frame style, you must first make a copy of it using **Duplicate**. (This procedure will be explained later in this chapter.) You are permitted to edit a copy of a frame style provided by Frame Editor but not the original. Remember, too, that mathematically-defined frames can be neither copied nor edited.

Selecting a Frame to Edit

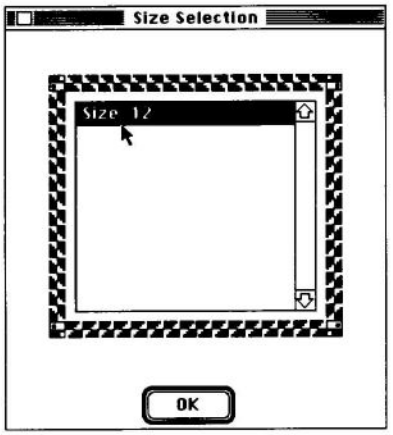
If you are not at the **Style Selection** window, return to it for this tutorial. The frame that you just designed will be selected. You are going to edit the newly designed frame.

1. If your newly designed frame style is not selected, scroll to it and select it.

Notice that the frame you designed now surrounds the frame list. Here is the frame we designed:



2. Click OK **(or choose** Open **from the** File **menu or double-click on the selected frame style).**

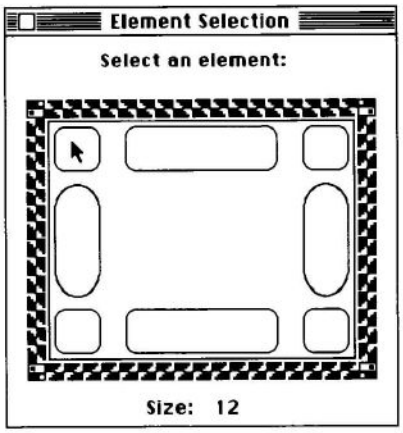


The **Size Selection** window gives you one or more size choices for an existing frame. Since you designed your frame with a size of 12 points, that is the only selection that is offered here. The size will not be changed in this editing exercise.

3. Double-click on the frame size (12) to select it and the Element Selection **window will be displayed.** (You can also go to the **Element Selection** window by clicking once on the frame size to select it, then clicking **OK** or choosing **Open** from the **File** menu.)

Selecting and Editing an Element

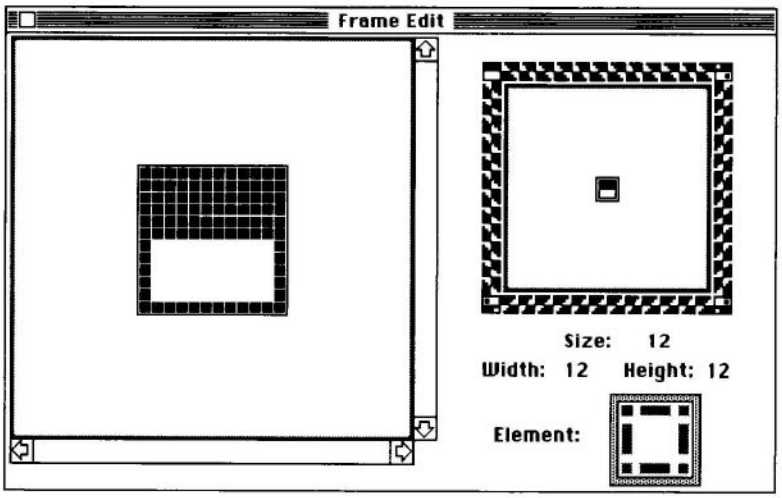
4. Click to select the upper-left corner element in the Element Selection **window.**



5. Click OK **to leave the dimensions of the element unchanged.**

6. Make a few changes to the element.

If you do not like a set of changes, **Revert** in the **Element** menu will change the element back to the way it was before you made the changes. Here is our revised corner element:



7. Close the Frame Edit **window.**

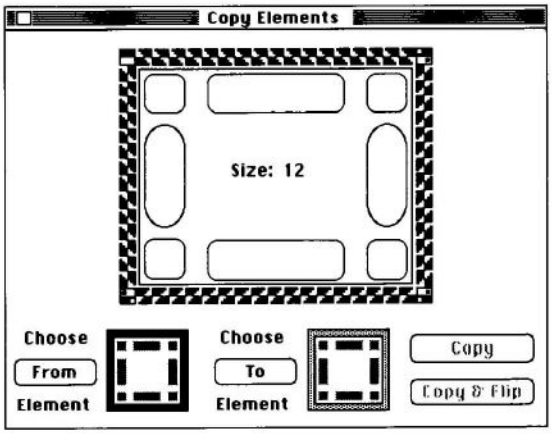
Closing the **Frame Edit** window takes you back to the **Element Selection** window. You can select another element to edit, or you can copy the results of your previous editing onto other elements.

Note that when you started a new frame, creating an element caused that element to be placed symmetrically in all four corresponding corners or sides. When you edited the element this time, only the element selected for editing was changed; it was not automatically copied into other positions as when first designed.

Copying Elements

Now you are at the **Element Selection** window. In the next steps you will copy the element that you edited into the other corners.

8. **Choose** Copy Elements **from the** Element **menu.**



In the **Copy Elements** window, corner elements can be copied onl to corner elements and middle elements to middle elements.

You will first copy your new element into the top right corner of the frame.

The **Choose From Element** box at the lower left of your screen is already selected, as shown by the dark border around the element section.

9. Click on the upper-left element in the large box at the to of the window. (This selects the element that will be copied — th "from" element.)

Note that the upper-left corner is highlighted in the **Choose From Element** box.

10. Click on the To **button.**

Now the **Choose To Element** box in the lower right is selected.

11. Click on the upper-right corner element in the large box.

Highlighting at the bottom of the screen shows the **From** and **To** elements.

12. Click Copy **in the lower-right section of the window.**

Now you should be able to see the change in the frame.

13. Click Copy & Flip **to see what it does.**

14. Click Copy **to change the element back to the original orientation.**

If you cannot see the difference between **Copy** and **Copy & Flip**, the reason may lie in the design of your element. Flipping asymmetric elements makes a big difference, but flipping elements that are symmetric makes no difference at all.

Now you will copy the same element into the other two corners. You are still copying from the upper-left, so you do not need to reselect the **From** element. The **To** function is still selected, as you can see in the highlighting of the lower-right frame.

15. Copy your new element into the lower-left and lower-right corners. The element you will copy from is already selected (the upper left corner element). Select the element you will copy to in the large box at the top of the window and click Copy **or** Copy & Flip. **Follow the same procedure for each element.**

16. Close the Copy Elements **window to return to the** Element Selection **window.**

Now you can select a middle element for editing.

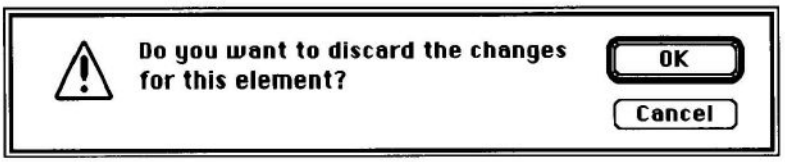
17. Select the left middle element. Click OK, **leaving the height dimension of the element unchanged.**

18. Change at least one or two dots in the middle element.

19. Choose Revert **from the** Element **menu.**

When you choose **Revert**, the element returns to its original form.

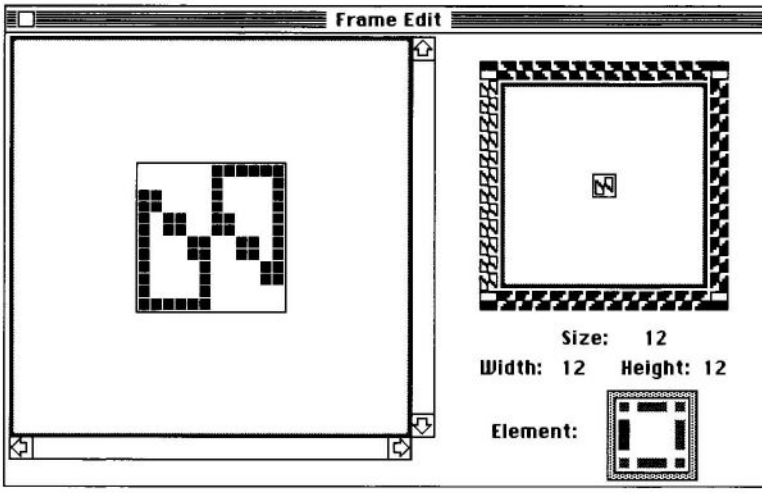
A dialog box will ask if you wish to discard the changes for this element.



20. Click OK **if you want your original element back, or click** Cancel **to keep your changes.** (You will remain at the **Frame Edit** window.)

When you are editing an element, your changes affect only one corner or one side at a time. Similarly, **Clear** (**Edit** menu) and **Revert** (**Element** menu) operate on an element-by-element basis from the **Frame Edit** window. The **Clear** command works for the selected frame size in the **Size Selection** window, and for all sizes of the selected frame style in the **Style Selection** window. In the **Frame Edit** window, **Clear** erases the element that is being worke on. Be careful with the **Clear** command.

21. Edit the middle element in some way. Here is the way we revised the middle element.



22. Close the Frame Edit **window.**

Closing the **Frame Edit** window returns you to the **Element Selection** window, where you can either select another element tc edit or choose the **Copy Elements** command.

23. Choose Copy Elements **from the** Element **menu.**

Now you will copy your edited middle element into the other three positions to complete your frame. The **Choose From Elemer** box at the lower left of your screen is already selected.

24. Click on the left-middle element — the "from" element — in the large box at the top of the window.

25. Click on the To **button.**

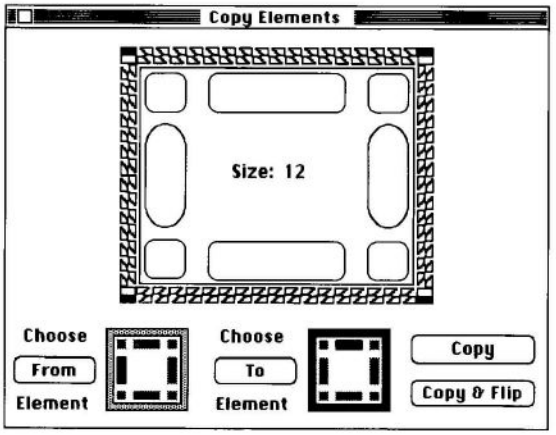
26. Click on the upper-middle element in the large box.

27. Click Copy **in the lower-right section of the window.** (Now you should be able to see the change in the frame.)

Instead of copying the element, you can tailor the design of each side if you wish by selecting and editing each element individually. You can also tailor each side by using **Copy & Flip** selectively.

28. Continue copying the new middle element to the two remaining locations. The left middle element remains selected in the From **box, you need only click on the right middle element in the large box, then click** Copy**. Click next on the lower middle element and then click** Copy**.**

The screen below shows our changes.



For some frame styles, the patterns will work out and connect up correctly in one size but not in another size. In some sizes the frame may show irregularities when the elements are replicated. Owing to the resolution of the screen, some irregularities that show in the picture of an entire frame style on the screen do not show when the frame is printed on a printer that has high resolution.

29. Close the Copy Elements **window.**

Saving Changes

If you save the changes to your frame, the new frame will replace the original. If you do not save the changes, the edited frame will be discarded and the original will be retained. If you save a frame, it will remain in the list of available frames.

30. Close the Element Selection **window. You will be asked if you want to save your frame.**

31. Save the changes to your frame. Click Yes.

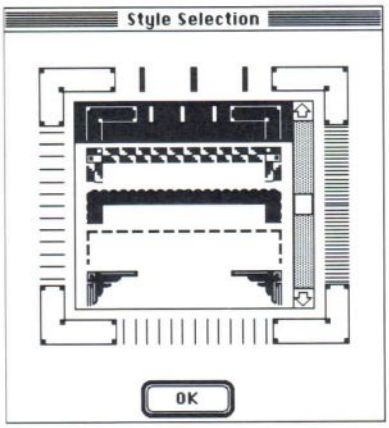
32. Close the Size Selection **window to get back to the** Style Selection **window. Your new frame will appear at the top of the selection list.**

Clearing a Frame

If you do not want to keep a frame, select the frame in the **Style Selection** window. Then choose **Clear** from the **Edit** menu. In the **Style Selection** window, **Clear** will remove an entire frame style and all its sizes.

Tutorial: Frame Design with Elements of Unusual Shape

In previous sections you worked with frames that had elements with equal length sides. In this section you will explore a few variations on element shape to see how to implement different design ideas. You will produce a set of design elements that look like the illustration below.



1. **When you are at the** Style Selection **window, choose** New Style **from the** File **menu.**

2. **Enter a new** Size **of 18 (18 points) for the overall frame and click** OK.

Specifying a larger size makes it possible to design a more complex frame style, because more dots are available for each element.

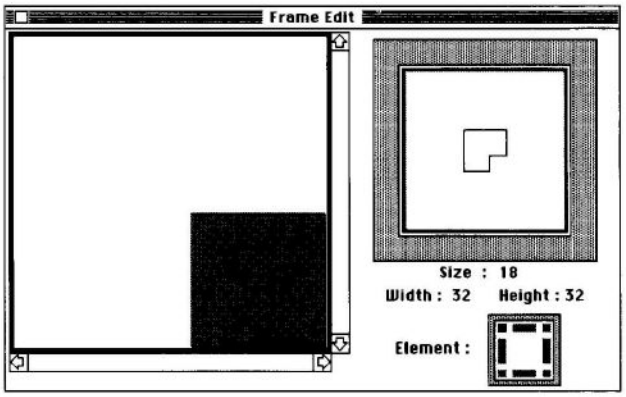
3. **Select the upper-left element.**

4. **Specify a** Height **and** Width **of 32 points for the corner element and click** OK. **When the Frame Edit window reappears, do not enter any dots in the element.**

Corner Elements: Equal Height and Width

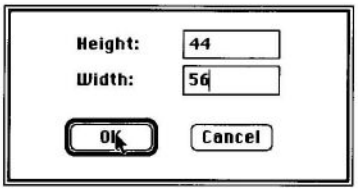
Specifying a height or width larger than the frame size makes it possible to design a corner that extends farther out into the sides of the frame. The L-shaped white area in the left of the **Frame Edit** window is the corner element. The gray area is not part of the element. The element is L-shaped because you specified a frame size (width) of 18 and an element size of 32 x 32. The element is 18 points across each end and 32 points along its top and left edges. This element just fits in the work area.

5. **Close the** Frame Edit **window, which returns you to the** Element Selection **window.**

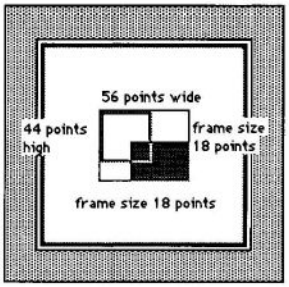


6. Select the same upper-left corner element.

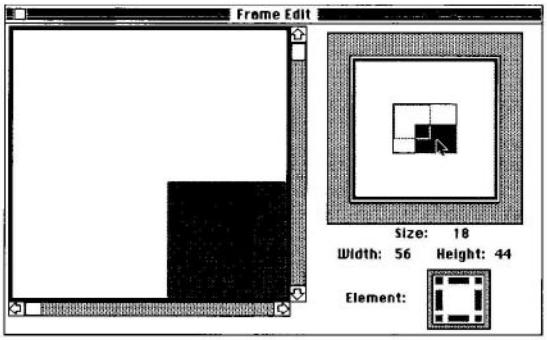
7. Specify a height of 44 points and a width of 56 points, and click OK.



The diagram below shows the relationship of the dimensions that you specified for the corner element with what you see on the right side of the **Frame Edit** window. Both ends of the corner element are the overall thickness you specified (18 points), the height you specified is along the left edge of the element (44 points), and the width you specified is along the top edge of the element (56 points).



Only part of this larger element fits in the work area. The work area is identified by the dashed square on the right. (See illustration below.) If you specify an element that is larger than the editing work area, you must scroll to reveal the hidden parts of the element.



Whenever part of the element is not shown in the work area, one or both scroll bars around the work area are activated.

8. Experiment with the scroll bars to see how to view the remainder of the element.

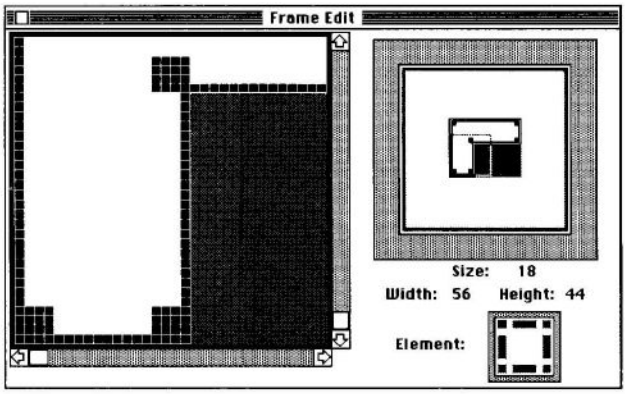
Notice how the dashed square superimposed in the box at the right changes to show the part of the element being viewed.

9. At each of the six corners place a 4 x 4 dot pattern like this one:

The purpose of placing the 4 x 4 dot pattern in each corner is to enable you to see where each design element will be located in the frame.

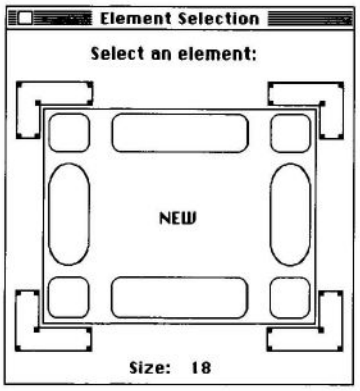
10. Outline the design element with a one-dot-deep border.

The result should be similar to the next illustration. Be sure to scroll into each end of the element and into the inside corner.



11. Close the Frame Edit **box.**

Your **Element Selection** window should look like the illustration below.



If you want to rearrange the way the longer and shorter ends of the element project, use **Copy & Flip** in the **Copy Elements** window. If you wish, you can define the dimensions of each corne element separately and design each element from scratch.

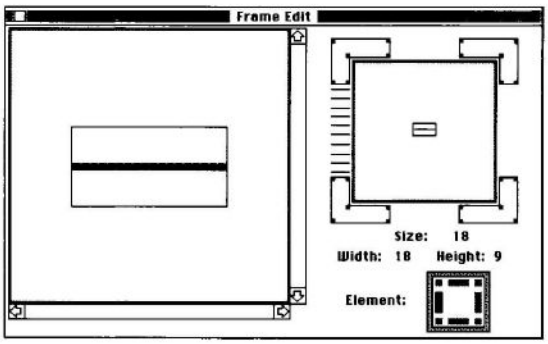
Middle Elements

Let's experiment briefly with the effects of different dimensions of middle elements.

12. Select the left middle element.

13. Type 9 for the height and click OK. (This gives you an element with 9 points along its left edge.)

14. Draw a horizontal line one dot thick across the middle of the element. Your Frame Edit window should look like the illustration below.



15. Close the Frame Edit **window to return to the** Element Selection **window.**

Note that the top and bottom portions of the frame appear to have a set of bars darker than the rest. This frame must be viewed full size to see how it will actually appear.

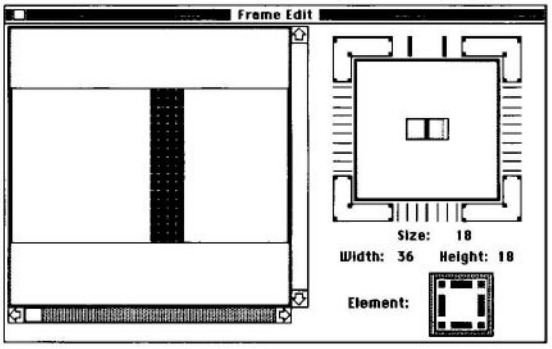
16. Choose Display Full Size **from the** Special **menu.**

The **Full-Size Frame Display** shows the frame in proportion without distortion.

17. Close the Full-Size Frame Display **and return to the** Element Selection **window.**

Now we will modify the dimensions of the middle elements to see what effect this has on each element and the frame's overall appearance.

18. Select the top middle element, type 36 for width, and click OK. (This gives you an element with 36 points across its top edge.)



Frame Editor expanded the element design proportionally to fit the new shape. Since you have made the element four times wider, the one-pixel-wide line becomes four pixels wide. In order to follow your instruction and fit everything in, Frame Editor made the line wider.

Depending on your design goals and the type of element, this resizing may not be what you want. The final appearance of your frame is determined by the relationship between the size of the frame, the size of the box that it borders, the number of element repetitions, and the width and height of the corner and middle elements.

For this exercise, you can now edit the line in the **Frame Edit** window to a narrower one, or leave it as it is.

19. Close the Frame Edit **window.**

Next you will edit the right middle element.

20. Select the right middle element.

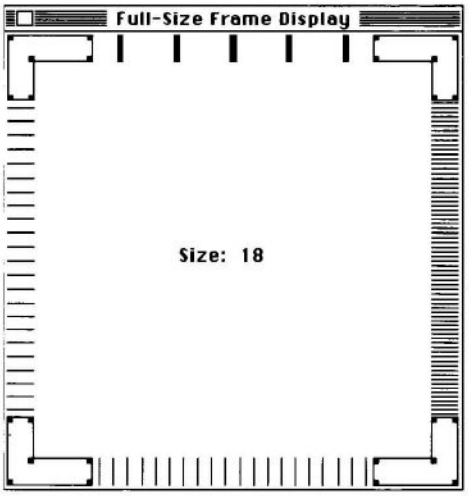
21. Type 3 for height and click OK.

The element is now 18 points wide and 3 points high, as you specified. Note how the element is changed to fit.

22. Close the Frame Edit **window.**

23. Select the Special **menu and then choose** Display Full-Size.

Note that the frequency of repetition of middle elements can be altered by changing their dimensions.



24. Close the Full-Size Frame Display **window.**

25. Close the Element Selection **window and click** Yes, **to save this frame. You will be returned to the** Size Selection **window. Close the** Size Selection **window and you will be returned to the** Style Selection **window.**

Tutorial: Viewing Frames Full-Size

Frame styles can have many sizes. When you specify a frame size that does not already exist for a particular style, the new size is created by scaling an existing size. All frames in the **Style Selection** window are shown actual size up to 12 points.

In order to become familiar with the actual appearance of the tightly compressed large frames in the **Style Selection** window, you should view these frames full size at some point while you are using the Frame Editor.

1. **Select a style from** Style Selection**. Click** OK.

2. **From the** Size Selection **window, click on the size shown to activate it. Click** OK.

3. **While viewing the** Element Selection **window on your screen, select the** Special **menu and choose** Display Full-Size**.**

You will notice that the appearance of many of the frames is entirely different when expanded to full size.

4. **To quit this section, close boxes until you are back to** Style Selection.

Tutorial: Rescaling Frames

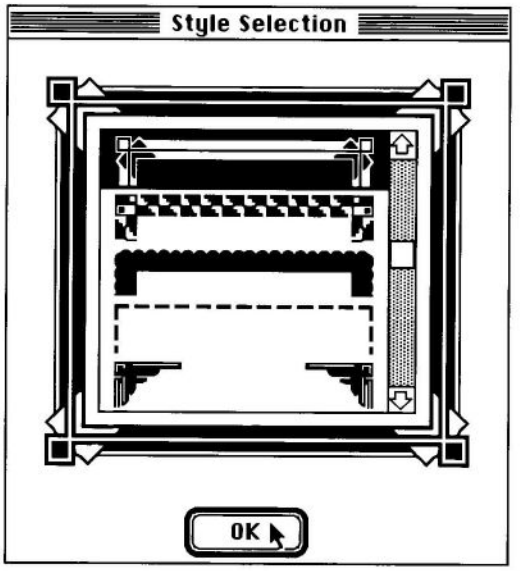
If you wish to use a frame in a size that is not already available, you can rescale the frame either in QuarkXPress when you put the frame on a box, or you may create the desired size in Frame Editor. When the frame is rescaled, some aspects of its design may be distorted. However, if you create the new size in Frame Editor, you can clean up the distortion.

You can change the size and otherwise edit frames that you have designed, but the frames supplied with QuarkXPress are locked by Frame Editor against direct editing. You must first copy a locked frame and then make changes to the copy. This safeguards the originals.

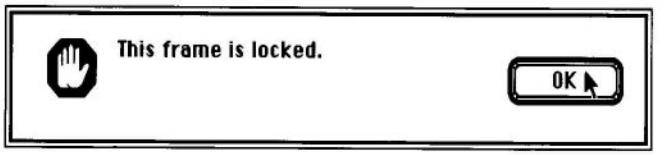
Changing the Size of a Locked QuarkXPress Frame, Making a Duplicate

A frame that is locked by QuarkXPress: To make a new frame that is different only in size, you must first copy the frame as described here. Then follow the procedure for changing the size o a frame you have designed (an unlocked frame).

1. **Select the locked frame we have selected below. Click** OK



2. **When you see the** Size Selection **window, select** New Size **from the** File **menu. When you attempt to change the size of a frame locked by QuarkXPress, you will receive the following message.**



3. **Click** OK **to get back to the** Size Selection **window. Close the** Size Selection **window and return to the** Style Selection **window.**

4. **Highlight (click once on) the QuarkXPress frame to be copied.**

5. **Select** Duplicate **from the** File **menu.** The selected frame style, along with all its sizes, is duplicated. The new copy will be highlighted in the frame style list.

6. **Click** OK **and proceed to Step 1 of the tutorial below for frames not locked by QuarkXPress and make the new frame size.**

Note: You may also edit this duplicate frame in any way you wish by following the instructions for "Editing a Frame" at the beginning of this chapter. If you are making stylistic changes to the frame instead of simply creating new sizes, you may wish to remove all sizes of the frame except for one, make changes to that single size of the frame, and then make new sizes from the edited version. To remove frame sizes, select a size from the **Size Selection** window and select **Clear** from the **Edit** menu.

Changing the Size of a Frame You Have Designed

To make a new size frame for an existing design, follow these steps.

1. **In the** Style Selection **window, open the frame style.**

2. **When the** Size Selection **window appears, choose** New Size **from the** File **menu.**

3. **Enter the new size and click** OK. Frame Editor will scale the frame to the new size and take you to the **Element Selection** window.

4. **To simply save the new size — without any other changes — close the window and click** Yes **in the dialog box.** The scaling of the frame to its new size may cause distortion. You can use Frame Editor to clean up the new size, following the procedure for frame editing.

5. **You will see the new size added to the selections available in the** Size Selection **window.**

Using the Scrapbook to Design a Frame

The Scrapbook may be used to assemble a new frame from elements of existing frames. This new frame may have corner elements from one frame style and middle elements from another. To assemble this type of frame, copy one element for the corner and one element for the middle of the new frame, each fro a different frame. Copying these elements and pasting them into the Scrapbook is a quick way to combine elements from existing frames into one frame. Note that the widths of the various elements must be equal or they will not line up correctly.

Frame Editor Reference

After you have completed the tutorials, use this section for reference when using Frame Editor. You may also summon on-lin help by selecting **About Frame Editor** from the menu when the Frame Editor is open. Remember that frame styles are stored in the XPress Data file, not in Frame Editor, so saving a copy of Frame Editor itself, or duplicating Frame Editor, will not save your frame styles.

Menus

Four menus are available in Frame Editor: **File, Edit, Element,** an **Special**. Varying options in the menus are available from differen Frame Editor windows.

When the **Style Selection** window is open, the **New Style** command is available in the **File** menu. When the **Size Selection** window is open, the **New Size** command takes the place of the **New Style** command in the **File** menu.

Items that can be opened with the **Open** command in the **File** menu also vary for each window. For example, you can open a selected frame style from the **Style Selection** window, and you ca open a selected size from the **Size Selection** window.

The choices in each menu are described below. The equivalent keyboard commands are given when available.

The File Menu

The following choices are available in the **File** menu:

New Style, ⌘-N, enables you to create a new frame style (available when the **Style Selection** window is open).

New Size, ⌘-N, enables you to create a new frame size. Sizes are always specified in points; each dot in a frame element is a 1-point square (available when the **Size Selection** window is open).

Open, ⌘-O, opens whatever is selected or available to open.

Duplicate, ⌘-D, copies whatever frame is selected and adds it to the **Style Selection** window. **Duplicate** may be used to copy locked QuarkXPress frames or any frame you wish to edit; the original will be kept intact.

Quit, ⌘-Q, whenever available, exits from the Frame Editor program.

The Edit Menu

The commands in the **Edit** menu operate on the selected item or the contents of the Scrapbook in the same way that they operate in QuarkXPress and other Macintosh applications.

Undo.....⌘-Z
Cut.....⌘-X
Copy.....⌘-C
Paste.....⌘-V
Clear.....(no keystroke command)

In the **Style Selection** window, **Clear** removes an entire frame style and all its sizes.

In the **Size Selection** window, **Clear** removes a selected size of a frame style.

In the **Frame Edit** window, **Clear** erases the element that is being worked on.

The Element Menu

Copy Elements is available from the **Element** menu at the **Element Selection** window. **Copy Elements** allows a selected element to be copied to its corresponding positions in a frame. For example, a corner element can be copied to other corners.

Revert, ⌘-R, returns an element to the original condition, prior to the beginning of the editing session.

The Special Menu

Display Full-Size (from the **Special** menu) is available in the **Element Selection** and **Frame Edit** windows and shows the selected frame full size.

Summary of Procedures

This section reviews the steps to take to use the various features of the Frame Editor.

After you open the Frame Editor icon, you will find yourself at the **Style Selection** window. There you can select a frame to edit, create a new frame, or delete an entire frame style and all its sizes.

To Create a New Frame Style

1. In the **Style Selection** window, choose **New Style** from the **File** menu.
2. Enter the overall size of your new frame. Click **OK**.
3. In the **Element Selection** window, select an element to create; change the height and width for the element, or leave the dimensions the same as the frame size. Click **OK.**
4. Create the element and close the **Frame Edit** window.
5. Create any other required elements by following steps 3 and 4. You must create at least the corner element and one side element.

6. Close the **Element Selection** window. Click **Yes** to save the changes.

7. Close the **Size Selection** window, and you will find your new frame in the **Style Selection** menu.

To Edit a Locked Frame

To edit a locked frame style, you must first copy the frame using **Duplicate** from the **File** menu. The copy will appear selected at the bottom of the **Style Selection** window. Then proceed as described below for unlocked frames.

To Edit an Unlocked Frame

1. Select the frame style in the **Style Selection** window. Select the size and element to edit.

2. After you have edited the first element, you may copy that element into other positions or edit another element.

   You may edit a corner (or middle) element and then use **Copy** or **Copy & Flip** to put that element in all corner (or middle) locations, or you may separately edit each element to create a frame with a different design in each location.

3. Close the windows or choose **Quit** — saving your edited frame or not.

   Remember, if you wish to save both the original frame and the edited version, you must select **Duplicate** from the **File** menu before beginning the editing session.

To Change the Size of a Locked Frame

To change the size of a frame locked by QuarkXPress you must first copy the frame using **Duplicate** from the **File** menu. Then proceed as described below for unlocked frames.

To Change the Size of an Unlocked Frame

To make a new version of an unlocked frame style that is different only in size:

1. Select the frame style by double clicking on it.

2. When the **Size Selection** window appears, choose **New Size** from the **File** menu.

3. Enter the new size and click **OK**. The computer will scale the frame to the new size and take you to the **Element Selection** window. You can then edit the elements of the frame to clean up any distortion introduced by the scaling process.

4. Close the **Element Selection** window and click **Yes** to save this new size. You will see the new size added to the **Size Selection** window. You can quit, or close windows to return to the **Style Selection** window.

To Copy an Element

1. Select first the frame style and then the frame size.

2. Choose **Copy Elements** from the **Element** menu and click to identify the element that you want to copy.

3. Click on the **To** button, then click to show where you wish to copy the element. Click **Copy** or **Copy & Flip**.

4. If you want to copy this same element to other places, click in the pattern to show the next place where you wish to copy the element. Click **Copy** or **Copy & Flip.**

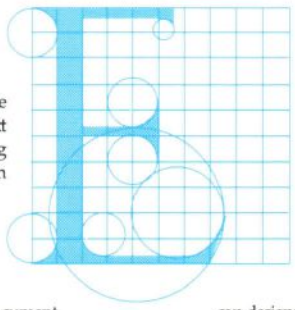
5. Continue with this process until you have copied the required elements.

6. Click the close box to return to the **Element Selection** window, where you can select a new element to edit, or close the windows, or choose **Quit** — saving your copied frame or not.

To Quit the Frame Editor

The only window from which **Quit** is not available is the **Copy Elements** window. If you are currently editing a frame, you will b given the opportunity to save or discard your work before exiting

arge, uppercase characters set into a body of text are called initial caps. Initial caps help to break up large blocks of text. They can be used to start a story, to start a paragraph, or to help guide the reader's eye to a particular point. Initial caps can be versions of the display or body text modified using the Style menu in QuarkXPress, or they can be designed with a graphics program, and then imported into a document as a picture.



Drop caps are set within the body text. Drop caps should align at top with the cap height of the first line of the body text and with the baseline of the bottom line adjacent to the inset. Text can be run around the contour of the drop cap character, or text can be blocked out around the drop cap. Raised initials align with the baseline of the first line of text, and are easiest to create. If the initial cap is a word (like 'A' or 'I') be sure to set enough space to the right of it so the reader is not confused by the effect.

Raised initials are a useful and easy-to-implement design element. Paragraphs containing raised initials must have leading set to an absolute value, as the larger type face will throw off the leading of the first two lines.

Hanging caps are not as common as the other initial cap designs. Place a hanging cap in the margin against type which is set flush (left justified).

Another way to create blocked-in caps is by simply placing the drop character box in the correct position without making the box transparent. Continue by adjusting drop character size and leading.

Chapter 4

Notes On Typesetting and Design With QuarkXPress

Chapter 4 Contents

Type as a Design Element

The word type comes from the Greek word *typos*, meaning letter or letter form. Type is a design element. But aesthetic appeal should not be the only consideration when applying type to a design.

Through the years certain rules and conventions about how type should be set have developed. But depending upon design objectives — these rules can, and should, be broken from time to time. There are, however, some broad objectives which should be adhered to when setting type: it should be legible, readable, attractive and meet the design requirements.

As typesetting has evolved from traditional hot lead type to images on a video screen — so has the terminology used to describe type. Electronic, or desktop, publishers have begun to develop a nomenclature of their own. In some cases terms have carried over from old-time hot typesetting. But many of the terms used by desktop publishers are different from the terms used by traditional typesetters. In fact some words used to describe hot lead type mean something completely different to desktop publishers. In an attempt to avoid confusion, we distinguish between traditional typesetting terminology and current usage.

Typography is a craft. A typographer designs with type; a typesetter makes type fit designs. Because computers don't design (not even the Macintosh), people do — the following sections are devoted to giving beginning designers some tips on basic design with QuarkXPress. Seasoned designers and typographers may pick up some pointers about how to implement some of their favorite design elements using the program. Beginners should find the following sections helpful in creating good-looking, well typeset documents with QuarkXPress.

Typographical Measurement

Typography in the U.S. is based on a system of measurement known as the American point system. This system uses points and picas as the units of measure.

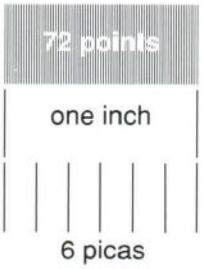
Before electronic publishing, a point was equal to just less than 1/72 inch (72 points = .9961 inch). The system was simplified for the Macintosh so that there are exactly 72 points per inch.

The pica is used to measure horizontal line space. There are six picas to an inch, 12 points in a pica. Line length, for example, is generally measured in picas.

Today there are three major typographical measurement systems throughout the world: Points/Picas, (used mainly in the U.S.) the Didot System (which has been the measurement system used in most of Europe) and the metric system.

The Didot System has the cicero as its basic unit. One cicero equals 12 corps, or .178 inch. One corps equals .01483 inch.

The metric system is slowly becoming the standard measurement system worldwide (except the U.S.). In the U.S., typesetters and designers use the point/pica system almost exclusively.



1 inch = 72 points = 6 picas

Em and En Space

Points and picas are used to measure type size and line length. Typographers use another measurement system to measure space within a line. Traditionally, this system was based on the lowercase "m" character in a particular font, hence the term "em space".

In QuarkXPress an em space is the width of two zero characters "00". A smaller unit, the en space is one-half the width of an em space. In QuarkXPress an en space is the width of one zero character "0".

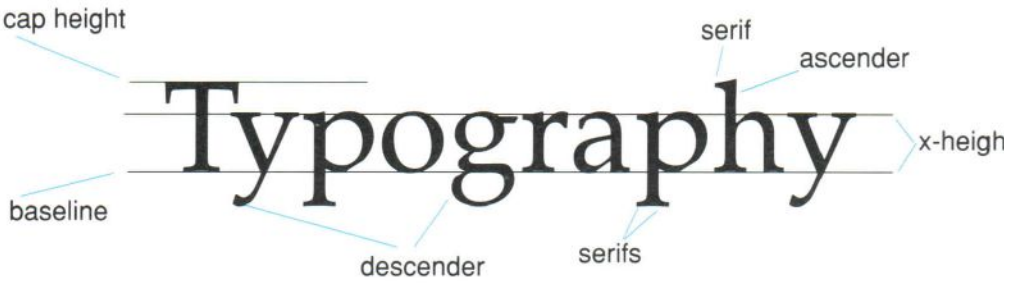
Tracking and kerning functions are measured in fractions of an em space. The program tracks and kerns to .005 (1/200) of an em space. Entering a value of -10 for kerning in QuarkXPress, for example, means that 10/200ths (or 1/20th) of an em space is being shaved from between the character pair.

72-point Helvetica Em Space

72-point Helvetica En Space

Glossary of Typesetting Terms

Many terms which have found their way into desktop publishing originated in the days when type was set with hot lead characters. Some desktop publishing terms were used in old-time typesetting but have entirely different meanings in a desktop publishing environment. The following glossary defines many of the terms used by desktop publishers today.



Ascender is the part of the lowercase letter which rises above the x-height, as in the letters *b, d, f, h, k, l,* and *t*.

Baseline is the line upon which uppercase and most lowercase characters sit.

Descender is the part of a lowercase character which drops below the baseline: *p, q, y, j,* and *g*.

Display Type is type which is more than 14 points high from ascender to descender. Display type is generally used for headline and advertising copy.

Em Space in traditional typesetting meant a square of a given point size. A 12-point em would be a square of 12 x 12 points. An em space in QuarkXPress is the horizontal space taken up by two zeros, "00" in a given font. QuarkXPress kerns and tracks in increments of .005 (1/200) of an em space. Kerning and tracking use the em space as the basic measurement unit.

En Space is one-half the width of an em space. In QuarkXPress, an en space is the width of the character "0" — or one-half an em space

Font in desktop publishing has the same meaning as *typeface* to traditional typesetters. A font is a set of characters with the same basic design.

Font Size is defined by the font designer, and its measurement follows no hard and fast rules. Generally, font size reflects the space between the tallest ascender and lowest descender in a given font.

Kern means to adjust the amount of white space between letter pairs. The term can be used both as a verb and as an adjective. Letter pairs can be kerned to 1/200 of an em space with QuarkXPress.

Key Caps is the desk accessory (located in the Apple Menu) that determines the particular keyboard mapping for the font you are using. When you open Key Caps, a menu item containing a list of the fonts in your system is displayed at the right end of the menu bar. Scroll down and select the font you wish to examine in Key Caps.

Leading used to mean the space between lines, but in desktop publishing the term has come to mean the measurement of space from baseline to baseline. A leading value includes the font size plus the space between lines. Leading has taken on the same meaning as the traditional typesetting term, *linespace.*

Letterspacing, the horizontal space between letter pairs, is adjusted by tracking in QuarkXPress. Positive tracking values increase letterspacing, negative tracking shrinks the space between selected characters.

Linespacing is a traditional typesetting term which has been replaced by the term *leading* in desktop publishing.

Pica is the base measurement in American typography. There are six picas to an inch.

Point Size measures the size of type from the top of the ascender to the bottom of the descender. There are 12 points to a pica, or 72 points to the inch.

Serifs are the short strokes which project from the main strokes of a character. Sans serif (without serif) fonts have the same weight and thickness throughout.

Text Type is smaller than 14 points. Text type is used to set large blocks of text. You are currently reading text type.

Tracking allows adjustment of white space between selected characters and words. By specifying positive or negative tracking values, overall letterspacing can be adjusted.

X-Height is the size of the lowercase "x" in a typeface. The term refers to the size of the main element of the character. X-height is not the same as the font size. Font size is a combination of x-heigh plus the length of the ascender or descender. The larger the x-height, the shorter the ascenders and descenders.

Choosing the Correct Font

Choosing a font can be a difficult task. What shape should it be, how big, how bold, how tight, how straight?

To start with, there are two basic designs for type — serif and sans serif. A serif is a stylized short stroke which projects from the main stroke of a character. While the serif is a holdover from when ancient Romans were typesetting onto monument walls with chisels, it turns out serifs are useful embellishments. The short thin strokes serve as pointers to guide the reader 's eye toward the right.

Some fonts are designed for use as display type (headlines), other are better as text type (body). Each font has a different effect on th reader; some evoke a feeling of authority, others give a playful look to the finished page — but each was designed with a specific use in mind.

While literally hundreds of fonts are available for electronic publishing, there are only a few basic groups of fonts. A good working type library might include only one or two fonts from each of the families.

Most laser printers and phototypesetting devices for the Macintosh use fonts which have been described in the PostScript page description language. Unlike fonts designed for use on dot matrix printers like the ImageWriter, PostScript fonts are not defined with bitmaps. The curves and lines of PostScript fonts are defined mathematically, resulting in characters with sharp, clean curves and edges.

The fonts shown in the examples which follow are PostScript fonts from the major font groups. The fonts listed here are available fron Adobe Systems, Inc. These are only samples; there are many fonts from each family currently available for the Macintosh.

Major Font Groups

Modern Serif

Characterized by a sharp contrast in thick and thin strokes with little or no serif bracketing (joining the serifs to the stems), type from this family is ideal for large blocks of text — though the bold members of the family are better for shorter text blocks.

New Century Schoolbook
The quick brown fox jumps over the lazy dog.

Baskerville
The quick brown fox jumps over the lazy dog.

Old Style Serif

Old Style fonts are characterized by strokes of uniform thickness. Serifs usually are joined to the stem with curved brackets. Fonts from this family work well as either display or text type, but are best suited for large blocks of text, such as book or magazine copy.

Garamond
The quick brown fox jumps over the lazy dog.

ITC Bookman
The quick brown fox jumps over the lazy dog.

Square Serif

Square Serif fonts feature blocked serifs and little contrast between the vertical and horizontal strokes. Square serif fonts hold up well under poor printing conditions. While square serifs can be used as text type, they are better suited for display type and short blocks of advertising copy.

ITC Lubalin Graph
The quick brown fox jumps over the lazy dog.

Glypha
The quick brown fox jumps over the lazy dog.

Sans Serif

Fonts from this extensive family are usually of the same thickness and are visually equal in weight throughout each character. Variations of sans serif fonts — from ultralight to extra bold — make good display type, especially when surrounded by white space. While the simple design of sans serif fonts often adds impact to a page, large blocks of sans serif text can strain the eye and be difficult to read. Even so, sans serif fonts are quite versatile and are useful in a wide variety of applications.

Helvetica
The quick brown fox jumps over the lazy dog.

ITC Avant Garde Gothic
The quick brown fox jumps over the lazy dog.

Modified Serif

Almost without serif, a Modified Serif font is more freely designe with a greater variation of thick and thin strokes, than a sans seri font. The modified serif may be a slight flare to a character's tail, a stylized point to its foot. The subtle serifs from the modified ser family tend to guide the reader's eye and make the type more readable in large blocks than sans serif type.

ITC Souvenir
The quick brown fox jumps over the lazy dog.

Optima
The quick brown fox jumps over the lazy dog.

Script

Script fonts are calligraphic in design; their connecting characters resemble fine penmanship. Use script fonts sparingly, and only fo the most formal typesetting jobs. Script fonts should never be use in all uppercase.

ITC Zapf Chancery
The quick brown fox jumps over the lazy dog.

Park Avenue
The quick brown fox jumps over the lazy dog.

Pi Fonts

Pi fonts contain graphic elements used in typesetting. A typical pi font has boxes, bullets, check marks, and other graphic devices. Some pi fonts have characters for specific uses such as cartography or scientific notation.

ITC Zapf Dingbats

Carta

Punctuation for Typeset Documents

Some of the rules taught in high school typing class do not carry over to typesetting. Many of the differences stem from the fact that the typewriter keyboard is much more limited than keyboards available to typesetters, or to someone using a Macintosh for electronic publishing.

If you want the material you prepare with QuarkXPress to have a professional typeset look, use the rules and conventions developed for typesetting. Learning the rules and incorporating them into your typeset work is easy — in fact, using them becomes automatic in no time. The text in this section and the examples which follow outline some typesetting rules and illustrate how to implement them using the Macintosh keyboard.

Typewriter typists are told to insert two spaces after a period. When typesetting, use only one space. *You should never hit the space bar twice in a row when typesetting.* The space bar is only for spacing between words — not moving across a line. Set and use tabs if you wish to move to the right.

Some of the punctuation keys found on the Macintosh keyboard are typewriter characters, not typesetting characters. When using single and double quotation marks or apostrophes in typeset work, use the typeset punctuation instead of the regular Macintos keyboard characters. Punctuation characters for typesetting are shown in the table on the next page. Some fonts may place charac· ters somewhat differently than others. If you should have trouble locating these, use the Key Caps desk accessory to check keyboard mapping for the particular font.

A ligature is a pair of narrow characters which have been combined as one character. Though their use is not as widespread as it once was, ligatures can still be found in elegant typesetting. Some fonts have certain ligatures built-in. The pairs *fi* and *fl* are example of ligature characters. Check Key Caps for the font you are using. may be possible to simulate a ligature pair which does not exist in the font by employing negative kerning to reduce the space between character pairs.

Dashes (—, –) and the hyphen (-) are different characters. Never use a double hyphen (--) to represent a dash.

The long dash (—) is used for interpolation, summation, explanation or interruption — it is the dash used for punctuation. A dash should not begin a line; if possible, use tracking to move a dash back to the end of a line.

The short dash (–) is properly used in ranges, in compound modifiers and as a hyphen in uppercase headlines.

Ellipses (...) are used to indicate a pause in a sentence. They should always contain three dots — not more, not less. Most fonts contain ellipses as a pre-defined single character; check Key Caps to locate the correct key sequence. The pre-defined ellipsis points are spaced too closely for some typesetting purists. So to set a mor traditional ellipsis, type three periods and separate them by using positive tracking.

Special Typesetting Characters

Special Typesetting Characters†

Character Name	Character	Key Sequence
breaking standard space*	(width of a space)	space
non-breaking standard space*	(width of a space)	⌘-space
breaking en-space*	(width of a digit)	Option-space
non-breaking en-space*	(width of a digit)	⌘-Option-space
breaking standard hyphen	-	hyphen
non-breaking standard hyphen	-	⌘-=
short dash*	–	Option-hyphen
long dash*	—	Option-Shift-hyphen
discretionary (soft) hyphen	-	⌘-hyphen
opening double quotation	“	Option-[
closing double quotation	”	Option-Shift-[
opening single quotation	‘	Option-]
closing single quotation or apostrophe	’	Option-Shift-]

† *Keyboard mapping may differ in some fonts. Check Key Caps for the particular font if you have trouble locating a character.*

* *Width depends on font in use.*

Dashes & Hyphens

Hyphen (-)

Do not use a double-hyphen (--) to represent a dash (—).

Breaking Words

The hyphen is used for dividing words at the ends of lines.

Compound Words

Use hyphens for connected (e.g., mother-in-law) or compound words (e.g., top-of-the-line).

Long Dash (—)

The decision whether to place spaces between dashes and the words they separate is one of style. While it used to be that no space was set — more and more, typesetters are spacing between words and dashes. Consistency is the only hard-and-fast rule.

Avoid beginning a new line with a dash. If the dash is wrapped ont a new line, use tracking to back the dash up to the end of the previous line. A way to keep dashes from wrapping to a new line is to place a non-breaking space before the dash (see the table on p. 4-15)

Explanation

This type was produced with QuarkXPress and a phototypesetting printer — a device which uses laser optics to set images onto photographic paper or film.

Interpolation

QuarkXPress and a phototypesetting printer — a device which uses laser optics to set images onto photographic paper or film — were used to produce the crisp, clear type you are reading now.

Interruption

"You produced this with QuarkXPress, why it's ... it's —"
"It"s professional," interjected Kristin.

Summation

Type, white space, and graphics — these are the elements of publication design.

Short Dash (–)

Compounds

Use the short dash to signify division between hyphenated compound modifiers.

the Colorado Springs–Denver-Boulder corridor
cost-of-living–salary-based adjustments

Headlines

Hyphens sometimes appear too small in all-uppercase headlines, and should be replaced by short dashes.

QUARKXPRESS FEATURES TOP–OF–THE–LINE
TYPESETTING

Ranges

Use a short dash instead of a hyphen to separate numerical ranges.

the Reagan years, 1980–1988
60–90 days

Creating Emphasis

There are a number of ways to add emphasis to text. Emphasis, when used effectively, can help increase legibility and understanding. When used incorrectly, it can ruin the look of a page and cause confusion.

First, underlining is often an undesirable method of adding emphasis to typeset work. With the typewriter, the only way to add emphasis to text is to use underline. Typesetters, however, have many other better-looking ways of emphasizing text. By changing the font style, size or weight, text which requires emphasis can stand out from body text.

Use of italics is the most common and probably the most pleasing way of creating emphasis especially within display type. Use of italicized text does not affect the overall appearance of the printed page; its use creates emphasis without distracting the reader. Any punctuation which follows an italicized phrase or sentence should also be italicized.

Creating emphasis through use of bold type is effective in moderation, especially within display type. Bold type attracts more attention than other methods of emphasis. Too much bold text causes pages to be too dark and may have a negative effect on legibility. Nonetheless, for emphasizing a few words at a time, there is not a better style for attracting attention than bold face type within a larger body of plain text.

Use of all uppercase characters can be an effective, assertive means of adding emphasis. All caps, however, are more difficult to read than lowercase letters, and should be used sparingly.

Italics

Use of italicized text does not affect the overall appearance of the printed page, *its use creates emphasis without distracting the reader.*

Bold Face

Creating emphasis through use of bold type is effective in moderation. **Bold type attracts more attention than other methods of emphasis.** But, too much bold text together causes pages to be darker and may have a negative effect on legibility.

All Caps

Use of all uppercase characters can be an EFFECTIVE, ASSERTIVE MEANS OF ADDING EMPHASIS. All caps are, however, more difficult to read than lowercase letters, and should be used sparingly.

Underlining

First, underlining is often an undesirable method of adding emphasis to typeset work. With the typewriter, the only way to add emphasis to text is to use underline.

Boxes, Bullets and Other Graphic Devices

Boxes and bullets are used to emphasize items in a list. Most fonts have closed bullets available. Boxes, open bullets, and other graphic devices can also be found in fonts such as Adobe's Zapf Dingbats.

Boxes and bullets should be as close as possible in size to the x-height of the line they emphasize. If you select a closed bullet or other graphic device from the same font as the type being emphasized, it should already be the proper size. Boxes or bullets taken from a graphic font might need to be resized to approximate the x-height of the emphasized text. If they are too large, boxes and bullets tend to stand out and distract the reader from the type being emphasized. Too small, and emphasis is lost.

Magazines and journals often use boxes, bullets, or other graphic devices to signal the end of a story. ◆

● Closed bullet

○ Open bullet

❑ ❐ ❑ ❐ Open box

■ Closed box

✹ ✔ ☞ ▲ Other graphic devices

ITC Zapf *Dingbats*

Paragraph Indications

Readers need to be shown when new paragraphs begin. The most common method of indicating new paragraphs is a paragraph indent. The best space for an indent varies according to line length indent one em space for lines under 24 picas long, 1.5 em spaces for lines of 25–36 picas, 2 ems for lines of 37 or more picas.

There are other methods of indicating the start of new paragraphs. Paragraphs can be separated with space — by at least a half-line, but usually a full line or more. If the space method is used, the easiest way is to place two carriage returns — one at the end of the paragraph, one between paragraphs. This double carriage return method inserts space between paragraphs, while leaving leading unaffected when matching lines in columns.

In QuarkXPress, the **Space Before** and **Space After** values (found under **Paragraph Formats**) combine to produce the space between paragraphs. In order to produce the best results, use absolute leading and a combined Space Before/Space After value which equals the absolute leading value.

Another less common method of indicating paragraph changes is through use of a typographical device such as the paragraph mark "¶". An elegant graphic device, or one which relates to the text can be a nice touch to a typeset page.

Negative first line indents (or hanging indents) are commonly used to mark paragraphs in reference material such as dictionaries bibliographies, etc. Poetry and children"s books make use of this style, often indenting the entire first word. To produce this effect, enter a negative value in the **First Line** field (and an equal amount of positive leading in the **Left Indent** field) of the **Paragraph Formats** dialog box.

Examples of Paragraph Indications

First Line Indent of One Pica

Readers need to be shown when new paragraphs begin. The most common method of indicating new paragraphs is a paragraph indent — usually about one em in length, longer for wide paragraphs.

There are other methods of indicating the start of new paragraphs. Paragraphs can be separated with space — by at least a half-line, but usually a full line or more.

Full Line Space (double carriage return) Between

Readers need to be shown when new paragraphs begin. The most common method of indicating new paragraphs is a paragraph indent — usually about one em in length, longer for wide paragraphs.

There are other methods of indicating the start of new paragraphs. Paragraphs can be separated with space — by at least a half-line, but usually a full line or more.

Graphic Indicator

♣ Readers need to be shown when new paragraphs begin. The most common method of indicating new paragraphs is a paragraph indent — usually about one em in length, longer for wide paragraphs. ♣ There are other methods of indicating the start of new paragraphs. Paragraphs can be separated with space — by at least a half-line, but usually a full line or more. ♣

Negative First Line Indent

Readers need to be shown when new paragraphs begin. The most common method of indicating new paragraphs is a paragraph indent — usually about one em in length, longer for wide paragraphs.

There are other methods of indicating the start of new paragraphs. Paragraphs can be separated with space — by at least a half-line, but usually a full line or more.

Orphans & Widows

When the last line of a paragraph is less than one-third of a line or so, the line is called a widow. If the widow flows to the top of the next column it is called an orphan. Widows and orphans both should be avoided. Similarly, never begin a paragraph when only one line will fit at the bottom of a column before flowing to the top of the next column.

Tracking is often helpful in fixing orphan/widow/stray line problems by increasing or decreasing letter spacing. For example, if the widow is the second half of a hyphenated word, you can pull text closer together by employing negative tracking (i.e., a tracking value of less than zero) to bring the widow up with the previous line. Or, sometimes a positive tracking value may be used to insert more space between characters to add more text to the widowed, orphaned, or stray line.

Widow

When the last line of a paragraph is less than one-third of a line or so, the line is called a widow. If the widow flows to the top of the next column it is called an orphan. Widows and orphans both should be avoided.

Orphan

avoided.

If the widow flows to the top of the next column it is called an orphan. Widows and orphans both should be

Stray First Line of Paragraph

Similarly, never begin a paragraph when only one line will fit at the bottom of the column before flowing to the top of the next column.

Tracking is often helpful in fixing orphans/widows/stray lines

White Space

White space is one of the most important elements of page design. Advertisers know that the more white space a page contains, the more readers will pay attention to the ad.

This may not set well with copywriters, but research shows that distribution of white space increases ease of reading more than improvements in writing style. White space makes a page look more interesting and less difficult to read. And, often, getting readers to look at an advertisement or other publication is the first step to having them read and understand the message.

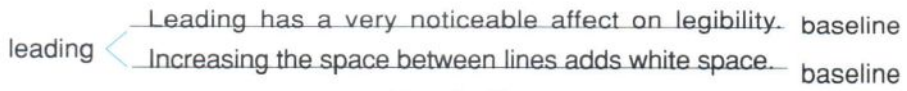
Increased white space can be achieved through a number of design techniques. Increased leading increases the amount of white space between lines. Tracking and kerning allow for adjustment of white space between characters and words for maximum legibility and readability.

Line length — the horizontal width of lines on a page — has a noticeable affect on readability. If line length is too short, text appears choppy — too long, and the reader's eyes become weary and confused.

Leading

Leading has a very noticeable effect on legibility. Increasing the space between lines adds white space. Less space between lines gives a page a more compressed, "black" look.

Leading, a term originally coined in the days of hot-lead typesetting, referred to the thin strips of lead typesetters placed between lines of hot type to add space. In electronic publishing, the term "leading" has come to mean the space occupied by the type font size plus the amount of space between lines. What traditional typesetters would call *linespace* is called leading by electronic publishers.



12-point Font
16-point Leading (Baseline-to-baseline)

Generally, **Auto Leading**, the default setting for leading in QuarkXPress, provides good results for text type. If **Auto Leading** is selected, and the default leading value of 20 % is left unchanged, the program will automatically set leading to 120% of the font size. For example, lines of 10-point type would be separated by 2 points of leading when automatic leading is employed:

(10-point type x .2 = 2 points)

Two-point space between lines added to the 10-point font size yields a total leading value of 12 points.

While Auto Leading provides good results, Absolute Leading is the best choice for precision typesetting, as it gives the most control over how lines are spaced throughout a document.

Type Set Solid

If type is "set solid" there is no space between lines. Ten-point type with 10-point leading would be set solid. Type set solid usually appears too black on the page and has a negative affect on legibility. Only type with a small x-height (type with large ascenders and descenders) and light weight should be set solid. Fonts with larger x-heights and bolder weight should have some added space between lines.

Two examples of type "set solid" are shown below. One example shows a font with a large x-height, the other with a small x-height. Notice how much darker the Helvetica (large x-height) type looks in comparison to the Garamond (small x-height) when set solid.

If type is "set solid" there is no space between lines. Ten-point type with 10-point leading would be set solid. Type set solid usually appears too black on the page and has a negative affect on legibility. Only type with a small x-height (type with large ascenders and descenders) and light weight should be set solid. Fonts with larger x-heights and bolder weight should have some added space between lines.

Helvetica 10-point
Large x-height
Set Solid

If type is "set solid" there is no space between lines. Ten-point type with 10-point leading would be set solid. Type set solid usually appears too black on the page and has a negative affect on legibility. Only type with a small x-height (type with large ascenders and descenders) and light weight should be set solid. Fonts with larger x-heights and bolder weight should have some added space between lines

Garamond 10-point
Small x-height
Set Solid

Specifying Type

Typesetters and designers have developed a standard system for specifying type. 10-point type set with 14 points of leading is written 10/14. 10-point type set solid is specified as 10/10 — 10-point type, 10-point leading.

The examples below show type set with varying amounts of leading. Notice how type set with less leading appears blacker than type set with a greater leading value.

Leading Set Solid (10/10)

Leading, a term originally coined in the days of hot-lead typesetting, refers to the thin strips of lead typesetters placed between lines of hot type to add space. In electronic publishing the term "leading" has come to mean the space occupied by the type (font size) plus the amount of space between lines.

Auto Leading

Leading, a term originally coined in the days of hot-lead typesetting, refers to the thin strips of lead typesetters placed between lines of hot type to add space. In electronic publishing the term "leading" has come to mean the space occupied by the type (font size) plus the amount of space between lines.

Leading Set to 20 Points (10/20)

Leading, a term originally coined in the days of hot-lead typesetting, refers to the thin strips of lead typesetters placed between lines of hot type to add space. In electronic publishing the term "leading" has come to mean the space occupied by the type (font size) plus the amount of space between lines.

Line Length

Line length can affect both readability and the overall aesthetic design of a piece. In general, the larger the font size, the longer a line of text can be. If a line is too long the reader may have to search for the beginning of each line. Lines which are too short cause words and phrases to become broken, choppy and difficult to read. Multiple columns are preferable to long columns, as long as the multiple columns are not too short for good readabilit

Readability research indicates that the most readable line length is about one-and-a-half or two lowercase alphabets long.

Another measure for good line length is 8-12 words.

Like leading, ideal line length is a function of x-height and font size. Fonts with large x-heights can be set in longer lines. Small x-height fonts should be set in shorter lines.

Some other guidelines about choosing proper line length ... long lines are better for books and long articles; short lines are more ea ily incorporated into graphic designs commonly found in promotional or other shorter pieces; it is better not to justify short lines this may result in too much excess white space.

Line Length Set Too Short

Line length can affect both readability and the overall aesthetic design of a piece. In general, the larger the point size, the longer a line of text can be. If a line is too long the reader may have to search for the beginning of each line. Lines which are too short cause words and phrases to become broken, choppy and difficult to read.

abcdefghijklmnopqrstuvwx

Line Length Set Correctly

Line length can affect both readability and the overall aesthetic design of a piece. In general, the larger the point size, the longer a line of text can be. If a line is too long the reader may have to search for the beginning of each line. Lines which are too short cause words and phrases to become broken, choppy and difficult to read. Multiple columns are preferable to long columns, as long as the multiple columns do not wind up being too short for good legibility.

abcdefghijklmnopqrstuvwxyzlabcdefghijklmnopqr

Line Length Set Too Long

ıe length can affect both readability and the overall aesthetic design of a piece. In general, the ger the point size, the longer a line of text can be. If a line is too long the reader may have to arch for the beginning of each line. Lines which are too short cause words and phrases to come broken, choppy and difficult to read. Multiple columns are preferable to long columns, as g as the multiple columns do not wind up being too short for good legibility.

cdefghijklmnopqrstuvwxyzlabcdefghijklmnopqrstuvwxyzlabcdefghijklmnopqrstuvwxyzlabcdefghi

Mixing Fonts & Sizes

A particular design may call for more than one font size or font. While multiple sizes or styles may be appropriate for emphasis o other design objectives, it is important not to clutter a page with too many of them.

Another concern when specifying multiple fonts in a document i printer memory capacity. Too many fonts can increase print time and may overwhelm the printer's memory capacity. Often, diffi- culties in printing a document are caused by too many fonts. The **Font Usage (Utilities** menu) feature is helpful in allowing you to check the number of fonts specified in a document.

When setting type with multiple fonts, sizes, or type styles, remember to allow enough leading for the largest font. If **Auto Leading** is selected, QuarkXPress will insert enough leading for the largest font on the line. But, as the first example below demo strates, if a line contains a font larger than the the text body, that line will be over-leaded in comparison to the rest of the text. By specifying an absolute leading value large enough to compensat for the over-sized font, the paragraph has uniform, equal leading as shown in the second example.

Auto Leading Set to 20%

18-point Absolute Leading

A particular design may call for more than one font size or font. While multiple sizes or styles may be appropriate for emphasis or other design objectives, it is important not to clutter a page with too many.

Tracking

Adjusting tracking allows you to control the amount of space which type occupies. Negative tracking values (less than zero) squeeze characters closer than normal. Positive tracking values spread characters apart. Tracking allows adjustment of both letterspacing and word spacing in a single operation.

Tracking makes it possible to fit copy into a space which normally would be too large or too small for the amount of text. Too much tracking, however, can have a negative affect on legibility, as text becomes too condensed and the page takes on a darker look. Loosening type will cause a page to look lighter than normal.

In general, display type can be set tighter than text type, as tight letterspacing affects legibility in large blocks. Condensed fonts can be set tighter than regular or extended faces. The examples at the right show type set at different tracking values.

Examples of Tracking

Below are examples of 12-point Helvetica type tracked at different amounts. Notice how much darker the text of tight tracking examples appear when contrasted with the looser type.

Touching Letterspacing, Tracking Set to -10

Adjusting tracking allows you to control the amount of space type occupies. Negative tracking values (less than zero) squeeze characters closer than normal. Positive tracking values spread characters apart. Tracking allows adjustment of both letterspacing and word spacing in a single operation.

Tight Letterspacing, Tracking Set to -5

Adjusting tracking allows you to control the amount of space type occupies. Negative tracking values (less than zero) squeeze characters closer than normal. Positive tracking values spread characters apart. Tracking allows adjustment of both letterspacing and word spacing in a single operation.

Normal Letterspacing, Tracking Set to 0

Adjusting tracking allows you to control the amount of space type occupies. Negative tracking values (less than zero) squeeze characters closer than normal. Positive tracking values spread characters apart. Tracking allows adjustment of both letterspacing and word spacing in a single operation.

Loose Letterspacing, Tracking Set to 5

Adjusting tracking allows you to control the amount of space type occupies. Negative tracking values (less than zero) squeeze characters closer than normal. Positive tracking values spread characters apart. Tracking allows adjustment of both letterspacing and word spacing in a single operation.

Kerning

Kerning is the adjustment of white space between individual character pairs. While QuarkXPress features automatic kerning, based on kerning tables which are created by the font manufacturer, it is sometimes necessary to further kern certain character pairs to obtain the desired look. How much space to take away during kerning is determined visually — i.e., how does it look?

It is often difficult to tell whether a character pair requires kerning until a hard-copy proof is printed. When proofreading laser printed or phototypeset output, check for character pairs which require kerning.

Kerning is easily accomplished via the keyboard **⌘-shift-[** (to decrease space between character pairs). Use the dialog box to enter specific kerning values.

Because of the time it takes to manually kern letter pairs, kerning is usually reserved for display type or short blocks of text.

The following list contains the character pairs which require kerning most often.

Top 20 Kerning Pairs

The table below lists character pairs which require kerning most frequently. The pairs shown here have been kerned using QuarkXPress' automatic kerning. The pairs listed here are the most likely to require kerning — especially in display type.

1. Yo
2. We
3. To
4. Tr
5. Ta
6. Wo
7. Tu
8. Tw
9. Ya
10. Te
11. P.
12. Ty
13. Wa
14. yo
15. we
16. T.
17. Y.
18. TA
19. PA
20. WA

Examples of Kerning

The pairs shown below have been kerned with the Auto Kerning feature, based on the font designer's specifications. Some pair sets show the effects of additional manual kerning, as marked. The last set of pairs are completely unkerned.

Manual Kerning Set to -10

Manual Kerning Set to -5

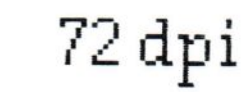
No Manual Kerning

Unkerned

Laser Printing

PostScript is a page description language — it is the language that your Macintosh uses to communicate with a laser printer or phototypesetting print device. PostScript has the ability to describe text, images, and graphics so that laser printers can reproduce with great accuracy what you create on your screen. PostScript description of images allows high-resolution printed output because curves and lines are defined mathematically — rather than pixel-by-pixel, as bitmaps are defined.

Printer resolution is measured in dots per inch (dpi). The fewer dots per inch, the poorer the resolution of printed output. Most dot matrix printers have a resolution range of about 60–120 dpi, and are not really very useful to electronic publishers except for making draft print-outs. The ImageWriter® prints at 72 dpi.



Ranging in resolution from 300–600 dpi and greater, laser printers are adequate for most applications. Newsletters, in-house documents, price sheets, letters, and most documents produced on a day-to-day basis can be output to a laser printer with good results. In fact, many documents output on high-resolution phototypesetting devices probably could have been printed to a laser printer instead. The LaserWriter® prints at 300 dpi.

Phototypesetting print devices use a photographic process to print onto photographic paper or film. With output resolution capabilities of up to 2540 dpi, phototypesetting devices, such as the Linotronic™ should be used to output text and artwork for high-impact documents such as brochures and other materials which require the crisp look afforded by high resolution print devices. High-resolution artwork is best reproduced using glossy paper stock.

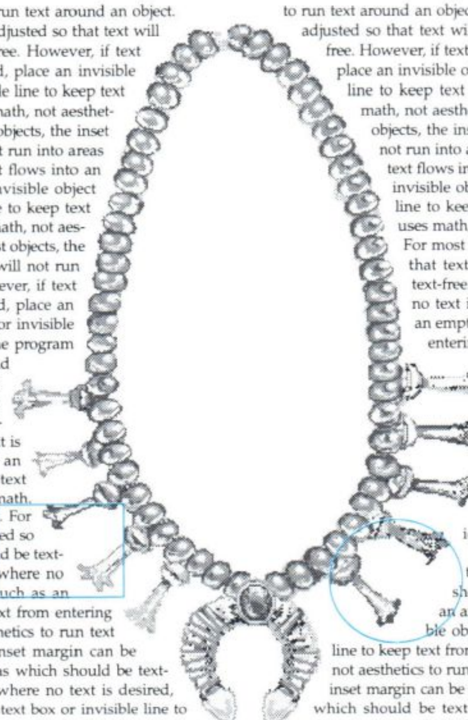
Advanced Text Run-around

Text run-around wraps text around irregularly shaped graphics and artwork.

To use run-around, just place the graphic, click **Transparent** and **Run-around**, and watch the program do the rest. See the **Run-around** section in the Reference Manual under **Modify** (**Item** menu) for specific instructions about running text around objects.

The program uses math, not aesthetics to run text around an object. For most objects, the inset margin can be adjusted so that text will not run into areas which the designer prefers text-free. However, if text flows into an area where no text is desired, place an invisible object such as an empty text box or invisible line to keep text from entering the area.

In the example below, the circle on the right highlights an area where an invisible object, in this case a line shaded to 0% black, has been placed to keep text from running into the open area. The square on the left shows a similar area unmodified, with text running between the squash blossoms.



The program uses math, not aesthetics to run text around an object. For most objects, the inset margin can be adjusted so that text will not run into areas which should be text-free. However, if text flows into an area where no text is desired, place an invisible object such as an empty text box or invisible line to keep text from entering the area.The program uses math, not aesthetics to run text around an object. For most objects, the inset margin can be adjusted so that text will not run into areas which should be text-free. However, if text flows into an area where no text is desired, place an invisible object such as an empty text box or invisible line to keep text from entering the area.The program uses math, not aesthetics to run text around an object. For most objects, the inset margin can be adjusted so that text will not run into areas which should be text-free. However, if text flows into an area where no text is desired, place an invisible object such as an empty text box or invisible line to keep text from entering the area.The program uses math, not aesthetics to run text around an object. For most objects, the inset margin can be adjusted so that text will not run into areas which should be text-free. However, if text flows into an area where no text is desired, place an invisible object such as an empty text box or invisible line to keep text from entering the area.The program uses math, not aesthetics to run text around an object. For most objects, the inset margin can be adjusted so that text will not run into areas which should be text-free. However, if text flows into an area where no text is desired, place an invisible object such as an empty text box or invisible line to keep text from entering the area.The program uses math, not aesthetics

to run text around an object. For most objects, the inset margin can be adjusted so that text will not run into areas which should be text-free. However, if text flows into an area where no text is desired place an invisible object such as an empty text box or invisible line to keep text from entering the area.The program uses math, not aesthetics to run text around an object. For most objects, the inset margin can be adjusted so that text will not run into areas which should be text-free. However, if text flows into an area where no text is desired, place an invisible object such as an empty text box or invisible line to keep text from entering the area.The program uses math, not aesthetics to run text around an object. For most objects, the inset margin can be adjusted so that text will not run into areas which should be text-free. However, if text flows into an area where no text is desired, place an invisible object such as an empty text box or invisible line to keep text from entering the area.The program uses math, not aesthetics to run text around an object. For most objects, the inset margin can be adjusted so that text will not run into areas which should be text-free. However, if text flows into an area where no text is desired, place an invisible object such as an empty text box or invisible line to keep text from entering the area.The program uses math, not aesthetics to run text around an object. For most objects, the inset margin can be adjusted so that text will not run into areas which should be text-free. However, if text flows into an area where no text is desired, place an invisible object such as an empty text box or invisible line to keep text from entering the area.The program uses math, not aesthetics to run text around an object. For most objects, the inset margin can be adjusted so that text will not run into areas which should be text-free. However, if text flows into an area where no text is desired, place an invisible object such as an empty

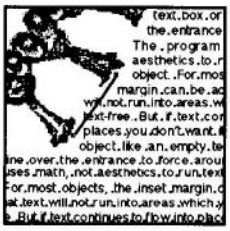
The remainder of this section contains examples describing: modification of text run-around, contouring text, and running text inside a hollow object. These examples are presented in a step-by-step format for easy replication. The first step-by-step example below illustrates how the modification to the run-around on the facing page was achieved.

Modification of Text Run-Around

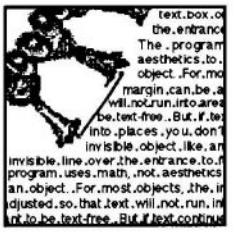
Lines or other objects can be used to modify text run-around. Objects used for forcing text in this way must be made invisible so they do not print. To make an object invisible, shade it to 0% of any color, or make the object the same color and shade as the background against which it is placed.

1. Notice how the text runs between the silver squash blossoms in the picture below. Text can be moved out further by increasing the **Text Outset** value in the **Picture Box Specifications** dialog box. But, say, for example, the design called for the current **Text Outset** value — and the run-around as it is shown here is unacceptable.

2. Force the text out by drawing an invisible, non-transparent object. In this example we use a line as shown below.



3. After drawing the line, make it non-transparent by clicking off **Transparent** in the **Line Specifications** dialog box (**Style** menu).

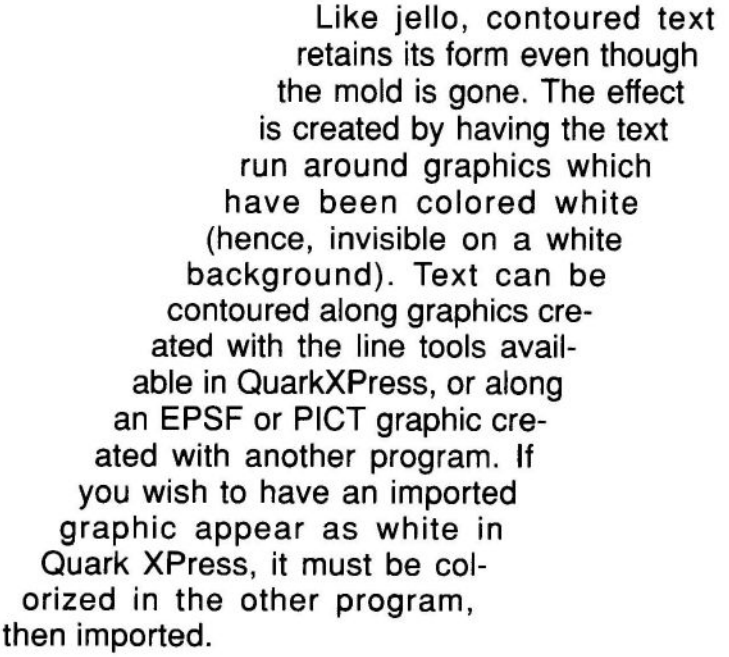


4. Next, make the line invisible by making it a 0% shade of any color — in this case, 0% black. With the line selected, choose the color black from the line **Style** menu.

Contoured Text

Like jello, contoured text retains its form even though the mold is gone. The effect is created by having the text run around a graphic which is not printed (because it has been selected for **Suppressed Printout**) — giving the impression that the text is contained in an oddly shaped text box.

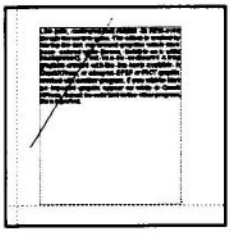
Another method of contouring text is to draw a line with Quark XPress, and make it invisible (shaded to 0% or colored like the background). Against a white background a white graphic appears invisible. The contour shown below was created with a Quark XPress line shaded to 0% black.



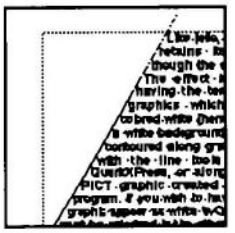
Contoured Text

Contoured Text Step-by-Step

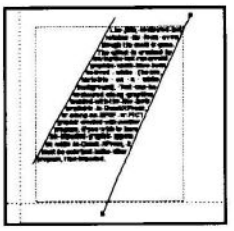
1. Place the object which you wish to use as the contour in the proper position in relation to the text. In this case the contour object is a QuarkXPress line, as shown.



2. With the line selected, click off **Transparent** in the **Line Specifications** dialog box (**Item → Modify**). The line will force the text along side it if it is placed correctly.



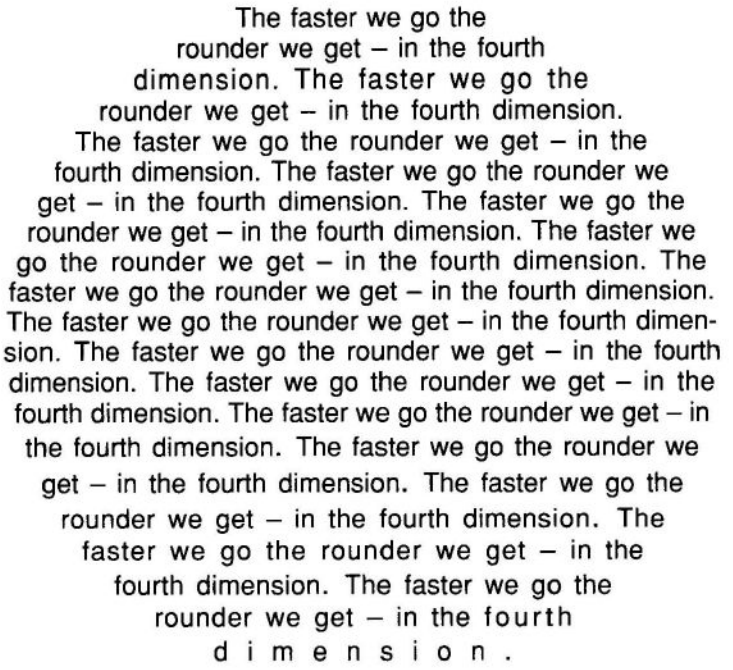
3. Draw in the second contour object. This example uses a second QuarkXPress line. Make it opaque by clicking off **Transparent** in the **Line Specifications** dialog box (**Item → Modify**).



4. Make each line invisible. Begin by activating a line. Shade it to 0% black by selecting **Shade** from the **Style** menu, then highlighting 0% in the **Shade** sub-menu. Repeat the procedure with the other line.

Running Text Inside a Hollow Object

The previous step-by-step example demonstrates how to run contoured text using an invisible object to mold text. The following exercise demonstrates how to run text inside an invisible object — or, actually, two identical objects placed precisely on top of each other.



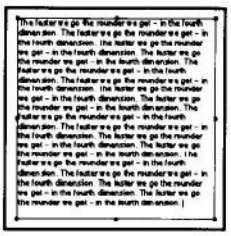
To fill a hollow object with text:

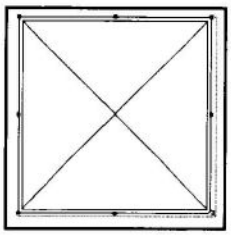
1. Place the object inside the text box containing the text which will fill the object.
2. Duplicate the object and place it directly over the original.
3. Divide each object in half. Reduce one object to only a left half and the other object to only a right half.

   If the object itself will be printed, make the halves overlap. If the object is being used simply to shape the text, each half needs only butt up against the other.
4. For each of the halves, click **Transparent** and **Run-around** (**Item ➛ Modify**) to force the automatic text run-around; click **Suppress Printout** if you don't want the object itself to be printed.

Running Text Inside a Hollow Object Step-by-Step

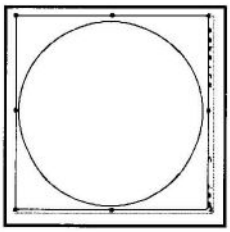
1. To fill a hollow object with text, begin by drawing a picture box inside the text box containing the text you want as the fill text.



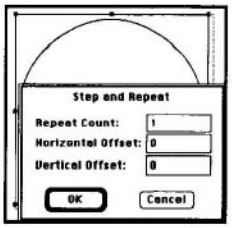


It is important that the graphic object you fill is roughly the same size as the text box. Text must be forced to flow into the graphic object; if the text box is too large, there will be nothing to constrain the text and cause it to flow into the object.

2. Import the hollow graphic. (The example below uses a circle, drawn in a paint program, as the hollow graphic.)

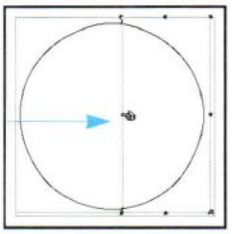


3. Duplicate the picture box containing the graphic using the **Step and Repeat** command (**Item → Modify**). By setting the **Horizontal** and **Vertical** offsets to zero, you can place the duplicated copy directly on top of the original.

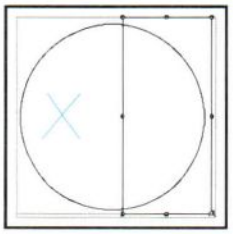


4. Next it is necessary to split each picture in half — in effect creating two arcs against which the text will run. Click on the stack of boxes the top picture box will become selected.

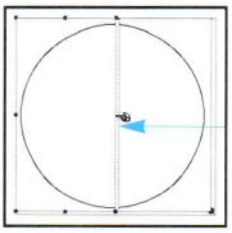
5. Grab the left handle of the selected picture box and move it toward the middle. *The arrow shown in the example below, illustrates in which direction the picture box handle is moved — from the outer edge to the middle.*



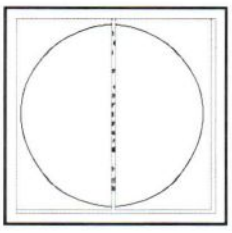
6. Notice that the left portion of the circle in the bottom picture box is now visible. An 'X' marks the visible area of the bottom picture box. Select this picture box and bring it to the front by clicking in the area.



7. Grab the right handle of the newly exposed bottom picture box. Move it toward the middle as you did the top picture box.



Notice, you can now see two arcs: the right side of one picture box and the left side of the other.



8. Select one of the arcs. Make text run around it by clicking on **Transparent** and **Run-around** (**Item → Modify**). In order to keep the circle itself from printing, and to create the effect of text set in a circular block, click on **Suppress Printout**.

9. With the other arc selected, repeat the instructions in #8 above.

10. Click elsewhere on the page to view the effects of the run-around. Notice how the text begins outside the circle. Use a carriage return to push the line down and bring the text inside the circle.

Text will try to flow through the largest open horizontal area of a column first. In this circle example, the right side of the column (to the right of the graphic) has the largest horizontal area, so the text tries to flow first to the right. As the top picture shows, only one line flows outside the graphic. Once the area inside the circle is larger than the area on either side of it, text begins to flow within the circle.

Text can be forced inside the graphic by drawing a non-transparent graphic element such as a line or an empty text box (as demonstrated in the section "Advanced Text Run-around"). However, in this case, a simple carriage return is sufficient to achieve the desired result.

Initial Caps

Large, uppercase characters set into a body of text are called initial caps. Initial caps help to break up large blocks of text. They can be used to start a story, to start a paragraph, or to help guide the reader's eye to a particular point. Initial caps can be versions of the display or body text modified using the **Style** menu in QuarkXPress, or they can be designed with a graphics program, and imported into a document as a picture.

There are three basic types of initial caps: drop caps, raised initials, and hanging caps.

Drop caps are set within the text body. The top of the drop cap should align with the cap height of the first line of body text and with the baseline of the bottom line adjacent to the inset. Text can be run around the contour of the drop cap character, or text can be blocked out around the drop cap. Raised initials align with the baseline of the first line of text, and are the easiest to create.

If the initial cap is a word (like "A" or "I"), be sure to set enough space to the right of it so the reader is not confused by the effect

Raised initials are a useful and easy-
o-implement design element. Para-
raphs containing a raised initial must
ave leading set to an absolute value,
s the larger type style will throw off the
eading of the first two lines.

Raised Intitial

Drop caps are set within the text
body . Drop caps should align at
top with the cap height of the
irst line of the body text and with the
baseline of the bottom line adjacent to
he inset. Text can be run-around the
contour or of the drop cap character, or
he text might only be blocked out
around the drop cap.Drop caps are set
within the text body.

Blocked-in Drop Cap

A drop cap is set within the body text. Drop caps should align at top with the cap height of the first line of the text body and with the baseline of the bottom line adjacent to the inset. Drop caps should align at top with the cap height of the first line of the text body and with the baseline of the bottom line adjacent to the inset.

Contoured Drop Cap

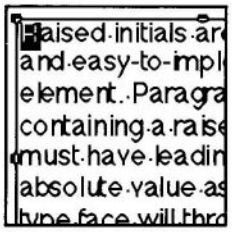
Hanging caps are not as common as the other initial cap designs. Place a hanging cap in the margin against type which is set flush left (left justified).

Hanging Cap

Raised Initials

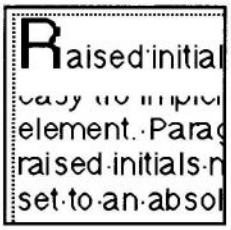
Raised initials are a useful and easy-to-implement design element. Paragraphs containing raised initials must have leading s to an absolute value, as the larger type style will throw off the leading of the first two lines.

1. Select the character you wish to use for the raised initial.



2. Increase the size of the raised initial to the desired font size.

3. Notice that the leading (if auto leading is being used) increases to accommodate the largest character on the line. To compensate for this effect, specify an absolute leading value. In this example, the leading was set solid — or set to 12 points, the same value as the font size.



The example to the left has the top line overlapping onto the second line. This screen result is due to the leading associated with the R's font size. This is a screen effect and is not printed as you can see from the example below.

30-point Helvetica

12-point Helvetica

Raised initials are a useful and easy-to-implement design element. Paragraphs containing a raised initial must have leadin set to an absolute value, as the larger type face will throw off the leading of the first tw lines.

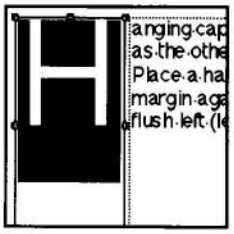
Raised initial
Absolute leading set to 12 points

Hanging Caps

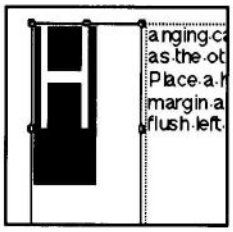
Another unusual initial cap design is the hanging cap. This graphic element is simple to create and can add spark to a design.

1. Begin by drawing a text box to the left of the text against which you want the hanging cap. Type the hanging character in the newly drawn box.

2. Increase the font size so that the hanging cap is the proper height to meet the design objectives.



3. Aesthetically, the hanging cap looks better if it is narrower than normal for the font size. The example shown below has been horizontally scaled to 60%.



4. Because the hanging character should be flush against the text, it is necessary to make the cap's text box transparent. With the hanging character's box selected, click on **Transparent** in the **Tex Box Specifications** dialog box (**Item → Modify**).

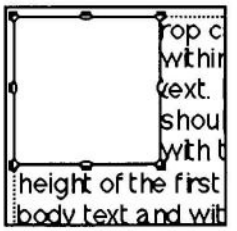
5. Position the cap as required.

Hanging caps are not as common as the other initial cap designs. Place a hanging cap in the margin against type which is set flush left (left justified).

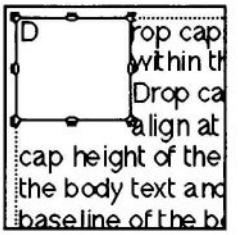
Hanging Cap

Blocked Drop Caps

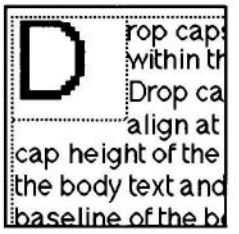
1. Draw a small text box in which you will type the drop character. The drop cap text box should be drawn inside the text box containing the text which will wrap around the drop cap.



2. Type the drop character in the newly created text box and make it the appropriate font, size, style, etc.



3. Move up the bottom edge of the box until the text line beneath the drop cap is free to run all the way to the left margin.

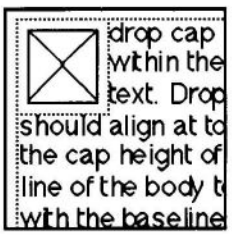


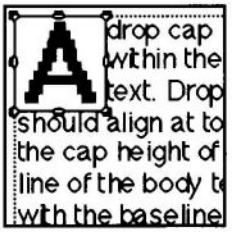
4. Move the right edge of the box to the left until the desired effect is achieved, or until the box becomes too small and the character causes a text overflow.

Contoured Drop Cap

Text runs around contoured drop characters. The effect is created by using a letter produced in an art program and saved as an EPSF picture.

1. Draw a small picture box inside the text box in which you will import the drop character. Import the drop character.

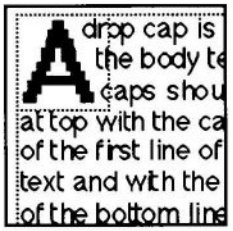




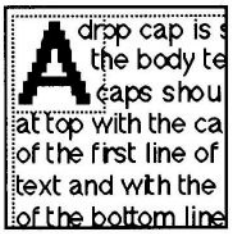
2. If necessary, resize the drop character via the **Width** and **Height** fields in the **Text Box Specifications** dialog box.

3. Use the Hand Tool to move the drop character into the correct position.

4. Cause the text to run around the drop character graphic by clicking on **Transparent** and **Run-around** in the **Text Box Specifications** (**Item → Modify**) dialog box.



5. Notice how the text runs flush against the drop character graphic. Use **Text Outset** in the **Text Box Specifications** dialog box to force the text uniformly out from the edge of the graphic. The example shown here was created with an **Outset** value of four points.



6. Deselect both the text and picture box by clicking elsewhere on the page. This will cause text to run around the graphic. If necessary, reposition the drop character graphic again, using the Hand Tool until it looks right.

Glossary

Active
Selected and currently available for
it. An active box has a dark outlin

Alignment
Paragraph alignment determine
paragraph alignment can be lef

Aspect ratio
The ratio of width to height.

Automatic hyphenation
A feature of XPress that a
needed at the ends of lin

Automatic kerning
A feature of XPress b
letters to improve apr

Automatic linking
The automaic con
that a story will f

Box
The basic form
contain pictur

Centered
A paragrap
type of tab

Chain
A set of

Glossary

ctive

An active object is selected and available for use or modification. A box or line is made active by clicking on it. An active box has a dark outline and handles, and an active line has handles at either end. An active paragraph is one that contains the insertion point I or one in which some or all of the text is selected.

lignment

Paragraph alignment determines placement of text within a box or column. In QuarkXPress, paragraph alignment can be left, right, centered, or justified. Tab alignment determines alignment of text on tab stops. In QuarkXPress, tab alignment can be left, right, centered, or decimal.

scender

An ascender is the part of the lowercase letter which rises above the x-height, as in the letters *b, d, f, h, k, l,* and *t*.

spect ratio

Aspect ratio is used in reference to resizing text and picture boxes. It refers to the ratio of width to height.

utomatic hyphenation

Automatic hyphenation is a QuarkXPress feature that divides words into two parts at a syllable juncture to achieve elegant justification or better spacing in lines with ragged margins. This automatic feature can be tailored manually with Hyphenation Exceptions.

utomatic kerning

Automatic kerning uses specific kerning tables designed for each font to adjust space between pairs of letters to improve appearance.

utomatic linking

Automatic linking connects overflow text from one text box to a specified text box on a newly inserted page.

Baseline

The baseline is the line upon which uppercase and most lowercase characters sit.

Box

The box is the basic formatting element for QuarkXPress. Text boxes contain text, and picture boxes contain pictures. Both types of boxes can contain other boxes or lines. Box outlines show on the screen when a box is active or Show Guides is selected, but do not print.

Centered

Centered is a paragraph setting in which every line of text is centered within the margins; it also refers to a type of tab stop on which text is centered.

Chain

A chain is a set of linked boxes through which text flows.

Child box or child line

A child box or child line is created inside a parent box. Placing the pointer inside a box when starting to draw a box or line makes it a child box or line (to that parent box). A child box or line cannot exceed or be moved outside its parent, and actions such as deleting or moving a parent box will delete or move the child box or line as well (see Parent box).

Color separations

Color separations are used in the color printing process. There are two types of separations: spot color and process color. When printing spot color separations, QuarkXPress will print one page (or plate) for each of the spot colors found on a given page. Process separations consist of four separation plates for each page: cyan, magenta, yellow, and black. When spot color is defined on a page containing items that require process separation, both the spot color plate(s) and the process color separation plates are printed (see Spot Color Separations).

Corner radius

The corner radius is the circular radius which defines a rounded corner to be placed on a picture box. In QuarkXPress, use the rounded-corner rectangle picture box creation tool ⊗ to draw boxes for which you can specify the radius for the four corners.

rop

Cropping is the technique of trimming the edges of an illustration in order to fit the illustration correctly and artistically within a given space or frame.

utmarks

Cutmarks are short vertical and horizontal lines which, when printed on a document with a smaller page size than the paper printed on, outline the document area.

ecimal alignment

Decimal alignment is a tab setting which aligns decimal numbers in columns along a decimal tab.

efault

Default refers to the setting(s) for functions or features that are employed unless the user specifies something different. For some QuarkXPress functions, the user can define new default settings that apply either to all documents or to specific documents.

efault page

Unless Show Default (Page menu) is selected, the default page is invisible. The default page allows you to define a page format for pages which are inserted into a document — either automatically or manually. A revised default page does not change pages already in a document. Only newly inserted pages contain revised default page information.

escender

A descender is the part of a lowercase character which drops below the baseline, as in the letters *p, q, y, j,* and *g*.

ialog box

A dialog box is a box which requests information from the user. Some dialog boxes warn the user of an error or of the possibility of losing work.

iscretionary hyphen

A discretionary hyphen is a hyphen character within text which is displayed and printed only if it is needed at the end of a line to break a word.

Display type

Display type is larger than 14 points and is generally used for headlines and advertising copy.

Drop capital

A drop capital hangs below the top line and takes the vertical space of more than one line at the beginning of a paragraph. In QuarkXPress, drop capitals can be created by using a separate text box for the dropped capital.

Em space

Em space in traditional typesetting meant a square of a given point size. A 12-point em would be a square of 12 x 12 points. An em space in QuarkXPress is the horizonta space taken up by two zeros "00" in a given font. Kerning and Tracking use the em space as the basic measurement unit. QuarkXPress kerns and tracks in increments of .005 (1/200) of an em space. Entering "5" in the Kern/Tracking dialog box would set the value to 5/200 (1/40) of an em space.

En space

An en space is one-half the width of an em space. In QuarkXPress, an en space is the width of the character "0" (zero) in a given font — or one-half of an em space.

End caps

End caps are figures, such as arrowheads, which end, or cap lines.

Fill character

A fill character is automatically inserted from where the tab key is pressed to the beginning of material that is located by the next tab stop. Any printable character may be used.

First-line indent

The indent of the first line of a paragraph is referred to as first-line indent. The zero-point is the same as the left-margin point. In QuarkXPress, the default setting is 0. Negative values produce a hanging indent, and positive values produce an indent to the right of the left margin.

Flush left (ragged-right)

Flush left is a paragraph setting in which the text abuts the left margin and has a ragged right margin — sometimes referred to simply as "left," or "left justified. "

ush right (ragged-left)

Flush right is a paragraph setting in which the text abuts the right margin and has a ragged left margin — sometimes referred to simply as"right," or "right justified."

ont

Font in desktop publishing has the same meaning as typeface to traditional typesetters. A font is a set of characters with the same basic design, such as Helvetica, Times, etc.

ont size

Ideally, font size reflects the space between the tallest ascender and lowest descender in a given font. Exact font description criteria varies according to the font designer.

ormat

Format refers to the overall ordering and layout of material. Paragraph formats usually include margins and tab settings. Character formats include font, type style, font size, and other style attributes.

ame

A frame is a border which is used to separate and make a picture or block of text stand out from the rest of the items on the page. Assign frames to a box through use of the Frame command (Item menu).

ray screen

The Gray Screen field is used to define the number of lines per inch (lpi) at which all halftone pictures within a document will be printed. Selection of a Gray Screen lpi value should be determined by the type of paper a document will be reproduced on.

reeking

Traditionally, greeking was used to describe the mock text designers pasted into a design to represent the finished copy. In QuarkXPress, however, greeking is a graphic representation of text used to speed up screen displays. The gray greeking bars are approximately the same height as the text they represent.

utter

In QuarkXPress, a gutter is the white space between columns. A standard gutter width is one pica, or 12 points (0.167").

Hairline

A .25-point vertical or horizontal rule is called a hairline.

Hanging indent

A hanging indent occurs when the first line of a paragraph starts to the left of all othe lines in the paragraph. See First-line Indent.

Horizontal scale

The term horizontal scale refers to an adjustment of the horizontal dimension of one or more characters without changing height. Characters are uniformly distorted horizontally to a percent of the original. In QuarkXPress, characters may be horizontally scaled from 25% (one-fourth of normal) to 400% (four times normal). 100% is normal. Compare with Tracking, in which the distance between characters is adjusted without distorting the characters.

Hyphenation

Hyphenation is the dividing of a word into two parts at a syllable juncture. In Suggested Hyphenation, QuarkXPress shows choices of hyphenation points in multi-syllable words. Hyphenation is used to achieve elegant justification or to attain better spacing at the ends of lines with ragged margins.

Hyphenation exceptions

Exceptions to the QuarkXPress built-in hyphenation rules may be made by entering your own preferred hyphenation choices. For specified word(s), you may override th rules and remove all hyphenation options, expand the number of hyphenation choices, or limit the table by indicating a single hyphenation option.

Indents

Indents determine where, in relation to the margins, lines of text begin and end. In QuarkXPress, indents are specified in relation to the edges of text boxes and columns — not the edge of a page. Text inset must be considered in designing indents.

Justify

To justify a line of text is to fit the line to a box or column width, so the text will have uniform left and right margins.

ern

Kerning adjusts the amount of white space between letter pairs. The term can be used both as a verb and as an adjective: to kern the pair; it is a kerned pair.

QuarkXPress uses tables built into the font to perform kerning automatically. Manual kerning can be accomplished in increments of .005 (1/200) of an em space.

eading

Leading, in traditional typesetting, meant the space between lines. Originally, strips of lead alloy were used to increase the space between lines. In desktop publishing the term has come to mean the measurement of space occupied by a line of text measured from baseline-to-baseline. A leading value includes the font size plus the space between lines. Leading has taken on the same meaning as the traditional typesetting term linespace.

etterspacing

In QuarkXPress, the horizontal space between letters is adjusted by tracking. Positive tracking values increase letterspacing, negative tracking shrinks the space between selected characters.

igatures

A ligature is a single character used to represent two or more characters. While their use is not as common as it once was, ligatures can still be found in some fine typesetting. Examples of common ligatures include *fi*, *ff*, and *fl*.

inespacing

Linespacing is a traditional typesetting term which has been replaced by the term leading in desktop publishing.

ink

In QuarkXPress, to link is to join text boxes together to make the text of a story flow from one box to another.

paque

Opaque means non-transparent. In QuarkXPress, opacity of boxes and lines is controlled by the Transparent and Run-around choices in the Modify command.

Optional hyphen

See **Discretionary hyphen**.

Origin

The origin is the point at which the zero-points of the rulers at the top and left of the document window intersect. The default setting is the upper-left corner of the page. The origin can be moved to facilitate measurement on the page and to control manual tiling.

Orphan

A single word or hyphenated portion of a word which makes up the last line of a paragraph is called a widow. A widow which is carried to the top of a new column o new page is called an orphan.

Page number characters

Page number characters — Current Page Number, Next Box Page Number and Previous Box Page Number — are special characters used to represent the page numbers of the previous box, current box and next box. These are used for page numbering and to direct the reader's attention to the page from which or on which a story is continued.

Parent box

In QuarkXPress, a parent box is any text or picture box that holds another box or line

Pica

Pica is the base measurement in American typography. There are six picas to the incl Picas generally are used to measure horizontal line space.

Point

A unit of measure in typography is the point. One point traditionally equaled 1/12 pica or just under 1/72 inch. But, in QuarkXPress and most other electronic publishing applications, one point is exactly 1/72 inch.

Registration mark

A registration mark is a mark printed in the page margins and used for lining up color separations, specifying tiling sections, or to delineate the edges of a page smalle than the paper used for printing.

esolution

Resolution is the precision of representation, which determines accuracy of reproduction and distinctness of visual elements. For printer output and computer screens, resolution is defined in dots per inch (dpi). The more dots per inch, the finer the resolution. The resolution of the Macintosh screen and ImageWriter is 72 dpi, the LaserWriter prints at 300 dpi, and high-resolution phototypesetting devices print at 1270–2540 dpi.

everse

Reverse is a descriptive term used to describe light letters on a dark background.

ules

Vertical and horizontal rules are lines which are used as graphic elements on a typeset page. Generally, rules should not be thinner than one-half point. Rules smaller than one-half point should not be set unless the document will be printed on a high-resolution print device.

un-around

Run-around is a QuarkXPress feature which automatically flows text around a box, picture, or line.

cale

To scale is to reduce or enlarge according to a fixed ratio. It is used in QuarkXPress for resizing pictures and text.

ection

A section is a group of sequentially numbered pages. A document may contain several sections.

eparations

See **Color separations**.

erifs

Serifs are the short strokes which project from the main strokes of a character. Sans serif (without serifs) fonts have the same weight and thickness throughout.

Set solid

When leading equals point size, lines are said to be set solid, and are almost flush against the line above and below.

Soft hyphen

See **Discretionary hyphen**.

Spot color

Spot color is used as a design element to highlight certain features within a documen A document may have one or more spot colors. QuarkXPress prints text and graphic assigned a given spot color onto a separate "plate" so that each page in a document may be reproduced in more than one color.

Story

A story, in QuarkXPress, is text that occupies a single, unlinked text box or a linked chain of text boxes.

Style sheet

Style sheets in QuarkXPress allow users to save character styles, tabs, and margins. Once created, style sheet format information can be applied to any paragraph.

Tab

A tab is set to align text or establish line indents at a predetermined location.

Text type

Text type is 14 points or smaller. It is used to set large blocks of text. You are currentl reading text type.

Text inset

Text inset, in QuarkXPress, is the distance which separates text from the edges of its text box. The default text inset for QuarkXPress is one point.

Thumbnails

Thumbnails are miniature representations of entire pages used to evaluate design an to see the placement of text and graphics on more than one page at a time.

iling

Tiling is the process by which a document larger than the paper to be printed on can be broken into sections the size of the paper, and then assembled.

racking

Tracking allows adjustment of white space between selected characters and words. By specifying positive or negative tracking values, overall letterspacing can be adjusted.

ransparent

In QuarkXPress, items that are behind a transparent box can be seen.

ype style

In QuarkXPress, type style refers to variations of a given type design (font) such as bold, italic, outline, etc. The various type styles are available for each font and each font size.

nlink

To unlink, in QuarkXPress, is to break links between text boxes so that text will not flow automatically from box to box.

/idow

A single word or hyphenated portion of a word which makes up the last line of a paragraph is called a widow. A widow which is carried to the top of a new column or new page is called an orphan.

-height

X-height is the size of the lowercase "x" in a typeface. The term x-height refers to the size of the main element of the character. X-height is not the same as the font size. Font size is a combination of x-height plus the length of the ascender and descender. The larger the x-height, the shorter the ascenders and descenders. A block of text with a large x-height appears darker on a page than the same text set in a font with a smaller x-height.

QuarkXPress Symbols

⌘

The Command Key

The Mover Tool

The Editing Tool. Use this tool for word processing functions in text boxes with the pointer ⌶ and the insertion bar I, and for moving illustrations around in picture boxes with the hand pointer .

The Text Box Creation Tool

The Rectangle Picture Box Creation Tool

The Rounded-Corner Rectangle Picture Box Creation Tool

The Oval Picture Box Creation Tool

The Orthogonal Line Creation Tool

The Line Creation Tool

The Arrow Creation Tool

The Double-headed Arrow Creation Tool

uarkXPress Symbols, cont.

The Text Box Linking Tool or Intact Chain Icon

The Text Box Unlinking Tool or Broken Chain Icon

The Arrow Pointer

The Text Editing or I-beam Pointer

The Text Insertion Bar

The Picture Moving Pointer

The Crosshair Cursor is used for drawing boxes and lines, and the Crosshair Pointer for editing frames. The Crosshair Cursor is also used to select colors from the color wheel.

The Box Resizing Pointer

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