Sal Soghoian

THE Quark® XTensions BOOK

XTend the power of QuarkXPress

Powerful XTensions & XTension demos on disk

The Quark XTensions Book

Sal Soghoian

Hayden Books

The Quark XTensions Book

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Dedication

This book is dedicated to Josephine Gibson, Julie Tamura, my family, Jill, and to all the XTension developers who have become my friends and fellow Electronic Cowboys. But most of all to the designers and production staff chained to computers everywhere!

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About the Author

Sal Soghian

"So just what do you do anyway?" is one of those questions I hear from everybody—developers, designers, publishers, and my mother.

Well, it goes like this:

I've been a Mac enthusiast since 1986 when I bought a used 512 and taught myself by pushing buttons and watching crashes. I learned to bomb right from the start! After gaining some control of the fiesty machine, I purchased Ready, Set, Go! and embarked on a graphics career, doing design projects around my small town of Delaware Water Gap, Pennsylvania.

Moving to Virginia, I landed a job in a service bureau running a Linotronic and doing any (and I mean *any*) design work that came through the door. I was extremely fortunate to be tutored in design by Josephine Gibson, a vetran designer/editor of 29 years, who showed me how it was supposed to be done—she was the best!

All the while, I refined my "hacking" talents, eventually becoming a beta site and lecturer for Letraset. Give me a Mac and the midnight hours and I could make any software "crash and burn." During the demise of Letraset/DesignStudio, I switched to QuarkXPress and never looked back.

Starting with Dacques Viker (Vision's Edge), I've tested and refined XTensions for a variety of developers including: Scitex, Em Software, DK&A, DataStream, Compusense, Sparking Mad Software, a lowly apprentice production, N-path Software, Quark, and many others. I've spent *thousands* of hours working with XTensions and dealing with issues regarding their usefulness, interface, and practicality. Having been an "in the trenches" designer, I've always kept the end-user in mind when making my recommendations to developers, and it always gives me a feeling of accomplishment when I see some of my ideas implemented and watch others use the XTs that I worked on with developers. It's the next best thing to writing them myself!

Recently, over the last couple of years, I've been asked to write for various publications, including some national graphics magazines, about XTensions. I also write case studies regularly for the XChange newsletter. Karen Whitehouse, an editor for Hayden books, recently approached me about creating a collection of my XTension experiences in a book format, and as you can see... the rest is history.

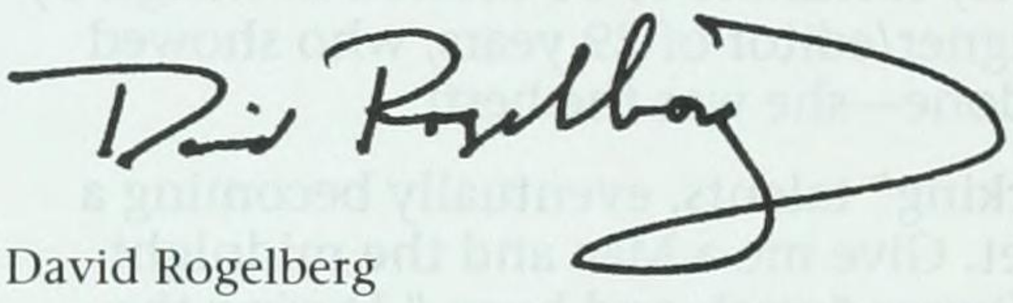
To Our Readers

Dear Friend,

I want to thank you on behalf of everyone at Hayden Books for choosing the *Quark XTensions Book* to learn what XTensions are and how to use them. It can be challenging to learn something new without the right book to help you. We have carefully crafted this book to make it as helpful as possible.

What our readers think of our books is important to our ability to better serve you in the future. If you have any comments, no matter how great or small, we'd appreciate you taking the time to send us a note. Of course, great book ideas are always welcomed.

Sincerely yours,



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Pat and Sara Clancy for answering that 987th question.

Paul for the "pasta."

My buddy Jim Wiegand for the inspirational support.

Graham for pushing ahead with PixTrix.

Max for staying off Dacques' keyboard.

The staff at Crutchfield for invaluable XTension insights.

And finally, I would like to acknowledge that this book would not be possible without the consideration and cooperation from all the XTension developers. Thank you for pushing my needs to the top of the list.

Sal Soghoian
December, 1993

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Foreword

"Sal, you're out of your mind," I repeated, pouring off the last of the stout we were sharing. The Happy Hour crowd in the XPressCafe pushed towards the Freebies table, which was fortunately located at the other end of the bar (next to the Dabo tables). "New XTensions come out every day. Anything you write about is going to be dated by the time you get it to print!"

But Sal was persistent, always a good quality in a writer. And he does a majority of the XTension beta testing, as well as operating a design agency. Crazy he might be, but Sal knows XTensions!

The basket of onion rings finally arrived, and we went over the concept again. Midway through the bowl of rings, Sal brought up a novel idea. What if the book were focused on jobs he was working on, and showed how XTensions helped him jump higher, run faster and avoid speeding bullets?

The neat thing about Sal's idea was there are many "standard" kinds of jobs, and there are two ways to do them — the difficult way or the XTension way. Even if a new XTension comes out, or an XTension discussed in this book gets better, Sal's insight in how to apply XTensions to a problem is still of vast use to anyone involved in the public self-flagellation we refer to as graphic design.

Agreeing that the idea had merit, Sal and I finished up on the onion rings and went back to our respective hide-outs. I didn't hear much from Sal for about a month, until I got a brief message, "I'm buying. See you tomorrow! Sal..."

Recognizing a good deal when it slaps me in the face, I met Sal the next day. He had a thick package and a grin.

"Yo, bartender!" I yelled at Earl. "A round for Sal here. He's going to need it." Sal pushed the stack of writing at me, and smiled as I began to read....

Several baskets of rings later, I pushed the stack back at him. "Sal," I said, "you should be proud. Your book is about to make life easier for hordes of frustrated graphic designers. Every XPress user is going to want it."

"I know," he said, and he grinned. "That's why I'm buying."

Mark Niemann-Ross
QuarkXTensions Product Manager

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A Word from the Author

Writing about XTensions is like bobbing for apples: just when you think you can sink your teeth into it, another apple hits you in the eye—or something like that.

What I'm trying to say is that the world of QuarkXPress XTension software changes constantly. New and improved XTensions are released almost daily as developers try to address all the nooks, crannies, and subtleties of QuarkXPress, looking for ways to add power or improve the interface.

Despite the hours and hours I spend every week testing, developing, and investigating these software add-ons, there is no way to track them all or to catch every new development. I stay informed through my relationships with developers as a beta site, friend, and reviewer—constantly giving feedback about their products and what I sense, from my own experiences in the trenches, to be the most useful approach to products geared for the end user.

After all, the end user rules here. It is your dollars that make this entire process happen—from an idea to finished XTension. It is filling the needs of the person who makes his or her day-to-day living using QuarkXPress, that is the reason for this process.

The genesis for writing this book comes from my own experiences using XTensions as tools to speed and inspire my own projects. I, like many of you, make my living doing the layouts, newsletters, catalogs, books, magazines, ads and projects that are the staple of the desktop publisher. I have consistently found XTensions invaluable and necessary to complete my projects in a timely and competitive manner. It is my belief that if they can work for me, they can work for you.

I have not attempted to cover all the available XTensions in the market today. Doing so would reduce this book to a glorified catalog and that is not

my intention. I've tried to mention the best XTensions of which I am aware and present them in actual production situations I've encountered. That is not to say that if an XTension is not mentioned it is not up to par. There are many excellent XTensions that I could not get or that duplicated some function of an XTension that was already mentioned. It is my hope that by hearing about these XTensions you will become curious enough to investigate what is available and find out which XTensions are most appropriate for your needs.

An important point to note is that I am writing this book before and during the release of QuarkXPress 3.2. Some of the XTensions I am writing about are in beta or in testing stages. This was necessary to ensure the timeliness of the information contained in the book when it was released. It was my policy that if an XTension was in beta or gamma, and fairly stable, I would write about it as a product. If I did not have a stable beta or gamma product, I would state that "the developer says such and such will happen with the next release." I take no responsibility if they don't follow through on their projections—take them with a grain of salt. I felt that they were important to include as an aid in determining the future of XTension development.

The larger production systems such as Palos, Autopage II, Ad and Page Director, and QPS (The Quark Publishing System) are not covered in this book. This book is meant to inform and attract many new users and those unfamiliar with the add-on technology; it would be very difficult to cover all the nuances and features of these excellent XTension/applications in a chapter or two—perhaps in another publication or format. And, to all the developers who didn't get their productions mentioned, I'm sorry, perhaps in the next book. And, to all the XTension developers, thank you for your support, trust, and insights in writing this book.

One more thing, in case you're wondering: I derive no income from the sale of any XTension. I get no kickbacks from any developer or sales outlet. I am hired to write reviews and articles about these projects and to do demonstrations at shows, but I have no financial interest in whether an XTension sells. This is necessary to maintain some kind of impartiality. Of course, if any developer wants to drop a Quadra 950 or PowerPC on my doorstep, I'll gladly reconsider.

Enjoy the book. I hope you find it insightful.

About the Book

Welcome to *The Quark XTensions Book*. I'm glad you found the topic interesting enough to pick it up and read this far. Stay with me a little longer and I'll explain how the information in this book can be valuable to those involved in desktop publishing.

This book is a resource for gathering information about QuarkXPress XTensions. It is meant to introduce and inform (both those who are familiar with XTensions and those who are new to QuarkXPress) of the incredible power and versatility XTensions bring to the QuarkXPress publishing environment.

Since there are so many XTensions available (their number is constantly growing), it is difficult for the average QuarkXPress user to keep track of or know about all of them. There may be an XTension available now that can save you time, stress, and money on that big job that's coming up next week.

Even if you know of a particular XTension, do you know how it really works and if it is worth the money? Unless you subscribe to and spend hours reading industry publications and newsletters, it is difficult to stay informed about the available XTensions and their uses. Many of the articles written are only cursory reviews and do not answer the critical questions you need answered before you make a purchasing decision.

Many topics and XTensions related to publishing, production, and design will be discussed in this book. The case studies present possible solutions to typical problems. For example, how do you take that ad you created for a 9" x 6" magazine space and fit it (type and all) into a smaller newspaper ad space? It can be done easily and in seconds! The XTension required for doing so is discussed in the first case study, "My Mother Was Right...".

How to Use This Book

It is not necessary to read this book in order from front to back. If you see an XTension or topic that is relevant and of interest to you, read that chapter. Each chapter can stand alone and presents information and descriptions about specific XTensions and their functions.

For example, if you are interested in XTensions that will capture, save as an EPS file, and print a specific part of a QuarkXPress layout, go to the Chapter 9, "Print Enhancers." In that chapter you will find in-depth information concerning XTensions that deal with printing from QuarkXPress.

After reading a description of a step-by-step procedure, you will be aware of how an XTension works, its interface, its functionality, some possible uses for the XTension, and will be ready to try the XTension for yourself.

Included with this book is a High Density Macintosh format floppy disk containing free XTensions and demonstration versions of many of the XTensions mentioned in the book. The XTensions from the disk can be put in the folder containing your copy of QuarkXPress and will activate upon starting the program. As you read through a section or case study you can try many of the actions and features described for yourself—a *see and do* book for adults!

Now, I See!

Well, you take over from here. Browse, peruse, and explore as you like. Enjoy!

BOOK

Introducing XTensions

Part I

WHAT ARE XTENSIONS, ANYWAY?

If you use QuarkXPress, XTensions can make your life easier. Sound too good to be true? A bit far-fetched, perhaps? Well, check out chapter 1. It explains what XTensions are, how they work, and why you should buy them.

Life feels easier already, doesn't it?

Time Is Money

What are XTensions, how do they work, and why should I buy them?

Chapter

1

(Spoken by someone who had to convince his partner that buying that new dicing, slicing, polishing, carpet-cleaning, oil-changing, pet-feeding whatchamagig is exactly the right thing to do.)

"THE RIGHT TOOL FOR THE JOB."

I learned this mantra from my father—a man who has every tool that you can (by law) keep in the garage/basement/attic/closet. Sometimes I would just look through the endless cabinets of tools and try to imagine what each one did and how the long chrome thing with the double U-joints and socket clip would ever be used. But wouldn't you know that we would be in the middle of a "project" (one can substitute the words "forced labor" here) and would find ourselves at an impasse with apparently no solution when, to my astonishment, my father would get that special ratchet-watchet from one of the tool drawers and darned if it didn't do exactly what we needed done at the moment!

This is not to say that all these wonder tools performed miracles-of-the-moment; some just made it easier to do things you could do other ways. I soon learned that if you could use these tools to speed the completion of the job, you could soon go back into the air-conditioned house and watch TV. (We're talking Louisiana summers here, folks.)

As Dad put it "If you buy the basic tool set from Sears, you get most of what you need to do most jobs. But if you want to change the spark plugs on the Chevy and still have time to do other things, that special plug wrench with the twist joint on the end is what you need." Later I learned that some tasks just couldn't be done with that basic tool set—you needed other tools. After all, that's why they had all those drawers in the tool chest!

So the six-word phrase—"the right tool for the job"—has been passed from father to son, generation to generation. Only in my case it isn't wrenches, it's software: XTensions to QuarkXPress, to be exact.

WHAT ARE XTENSIONS?

QuarkXPress is designed with an open architecture. That is, the program has the capability to enable you to plug other software modules into the core program. You can then use not only the functions and power of the core program, but you can also add power and other capabilities to it as well. Kinda like my Mother's old Hamilton Beach mixer that had a variety of devices that would allow it to do anything from puree to slice. Just clip on one of the add-ons and viola—french fries!

Examples of other software programs that utilize a similar open architecture concept are Adobe Photoshop, Fractal Design Painter, and Adobe Illustrator 5.0. Like Quark XTensions, these plug-in modules add capabilities and automate functions in their host programs.

The reason that this open architecture is so important to end-users (people like you and me who actually buy and use this stuff) is that plug-ins and XTensions enable you to update and customize the software to fit our needs. We all use QuarkXPress differently and for various types of projects. We use QuarkXPress to construct books, newsletters, ads, flyers, labels, magazines, posters—the entire range of printed material. With the right XTensions, you even can use QuarkXPress as a presentation tool for slide shows and client consultation.

We all work differently within QuarkXPress. You might perfer to use the menus; or you might use the keyboard commands, or both. Some of us like to work with the rulers, others use numerics to create and place objects. Some have need for extra text handling capability, using special import filters, text exporters, case converters, indexers, table of contents creators, batch importers, short line eliminators, text publish and subscribe, and stylers. Some QuarkXPress users are in service bureau situations and need print enhancers, file movers, and PostScript error reporters. Some users may need to create charts and tables or to automate catalog production. Some of us may need more drawing capability within Quark. The point is that even though QuarkXPress, out of the box, is an incredibly powerful set of tools, sometimes you still may need those ratchet-wachets! Fortunately for us, Quark has provided the means to add the tools we need.

WHY XTENSIONS?

Ah. I hear you asking, "So why should I spend more money? I bought the program. Quark should do everything I need."

If all the XTensions available were written into QuarkXPress, the program would be too large for many computer setups to run, and would be too complex to learn and understand. Many users surely would complain that they didn't need all the extras. And the cost and time for development and testing of the software would increase the price of the program beyond what many

would feel comfortable in paying. Upgrading the program also would become a much more complex process and take considerably longer. XTensions provide the solution by enabling us to build the system we need—when we need it.

But I can hear you saying, "You still haven't answered the question. Why should I buy Xtensions?" The reason that *I* buy and use Xtensions is because *they earn me money*.

I may be a "tool-freak" and like new toys, but I'm not crazy. These XTensions earn me money everytime I use them. With XTensions I save time, work faster, work smarter, and make bids that are more competitive. And we all know what a jungle it is in the world of desktop publishing. To survive, your skills and capabilities must be upgraded constantly—and that applies to your tools as well. A craftsman lives by his tools. Without them, doing your job becomes difficult or impossible. They also enhance creativity by making it easy to try different techniques on-the-fly, quickly.

XTensions prove themselves especially useful in production situations where the time spent on every page determines whether you make money or lose money. On large projects, such as books, an XTension that saves hours of work pays for itself very soon.

I use these XTensions daily in the same real-life, in-the-trenches production situations that you face everyday. They work for me; they can work for you as well. To reiterate: work smarter, work easier, work faster, and make money.

HOW DO I ADD XTENSIONS TO QUARKXPRESS?

"Okay, so how do I add these XTensions to QuarkXPress?" Open the QuarkXPress folder and you will see different icons representing the various components of QuarkXPress (see figure 1.1). There are application icons, data files, help files, PDFs (printer description files), filters, and XTensions. To add an XTension, simply drag the XTension icon into the QuarkXPress folder. Many XTensions have installers that will "serialize" your copy of the XTension to your copy of QuarkXPress and will not work with someone else's copy of Quark.

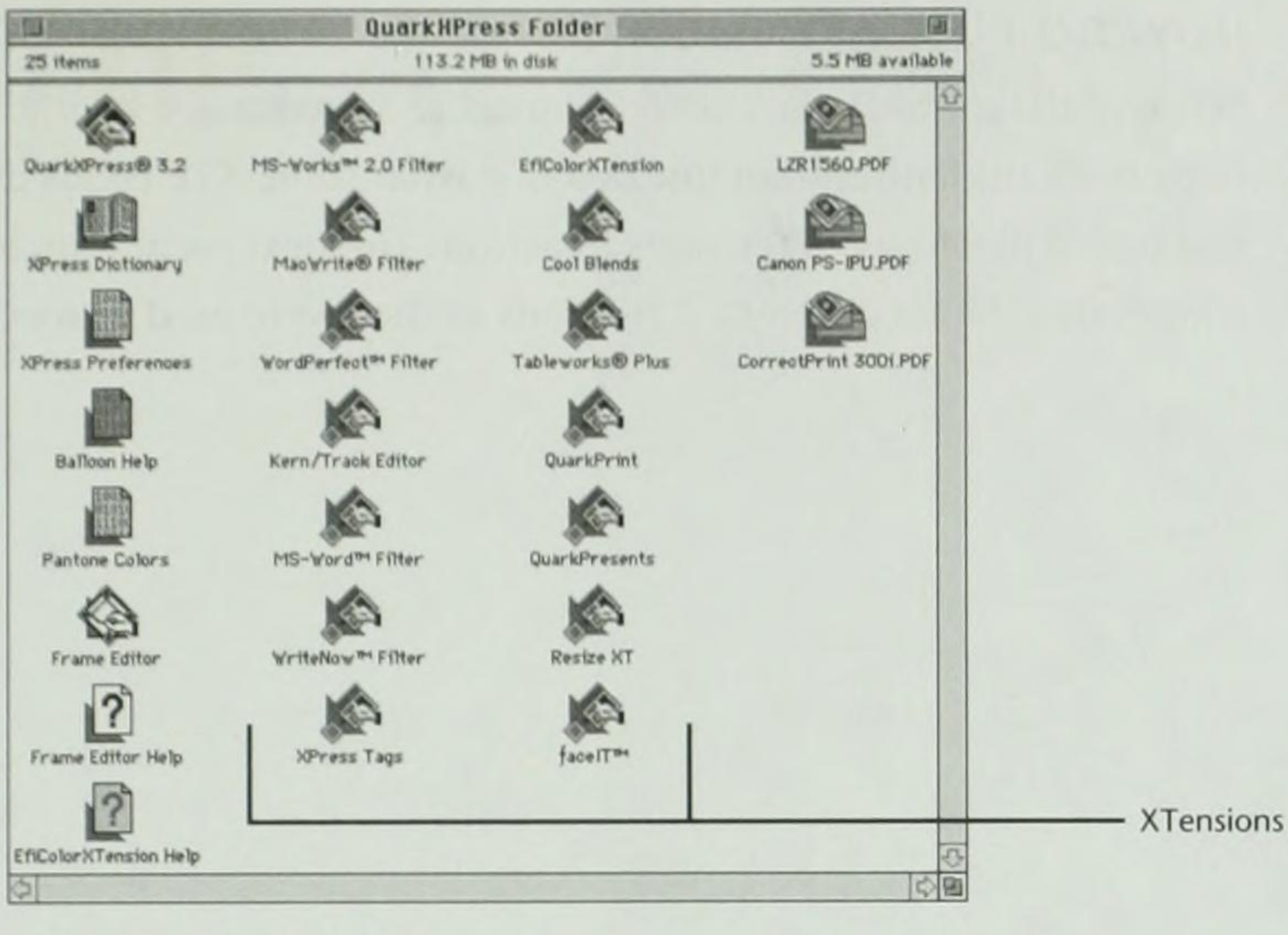


Figure 1.1 *QuarkXPress folder contents.*

The disk accompanying this book contains XTensions and demonstration versions of some of the XTensions mentioned throughout the chapters. Many will be compressed and require that you double-click on the the self-extracting-archive icon (see figure 1.2). A dialog box will then appear asking where to place the XTension. Find your QuarkXPress folder in the dialog window, open it, and click the Save button (see figure 1.3). Other XTensions that are not compressed can be activated by dragging their icons to the QuarkXPress folder.

Figure 1.2 *Self-Extracting archive icon.*

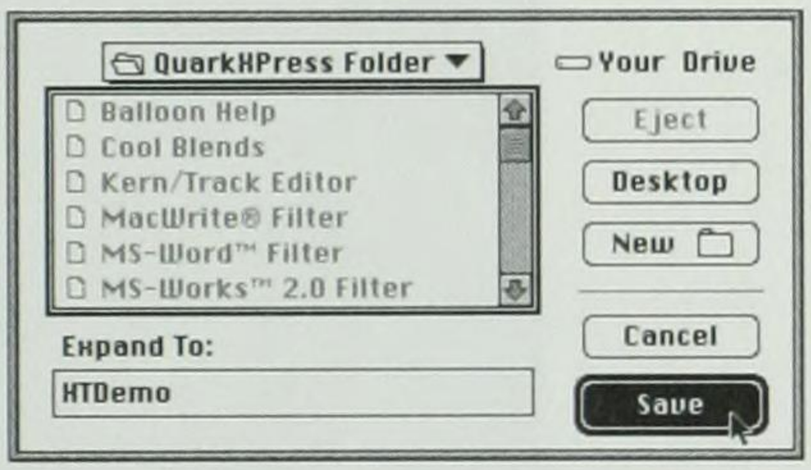


Figure 1.3 *Save dialog box for Self-Extracting archive.*

HOW DO I USE XTENSIONS?

"Okay, Sal, I'm ready. But how do I use the XTensions?" Well, that's what this book is about! Rather than just describe what some XTensions do, we thought you might like to see XTensions in action. The next section includes four case studies that depict different XTensions as they were used in specific projects.

Try This At Home!

Part

II

CASE STUDIES USING XTENSIONS IN PRODUCTION SITUATIONS

Well, I figure one way to explain XTensions is to demonstrate how I've used them in various projects. The following case studies are actual stories combed from the files of Mr. In-the-trenches-I-can't-believe-I-said-"Yes"-to-this-job layout guy. Each study will demonstrate not only the various types of XTensions, but creative uses of XTensions to solve production problems. They are by no means the only way these XTensions can be used; you'll find your own tricks soon.

A note about how I plan and execute projects. Often, I don't. At times it's like playing jazz—you go with the flow and paint to the paper, coming back later to make changes and touch-ups. XTensions enhance the ability to create on-the-fly. Naturally, this is not appropriate for every project—some require intense planning—but sometimes the most satisfying designs are improvised.

My Mother was right: "You'll never learn."

XTensions used in this study:

- *Navigator XT - Vision's Edge, Inc. $65.*
- *ColorManager - Compusense. $149.*
- *LayerManager - a lowly apprentice production. $79.*
- *ReSize XT - Vision's Edge, Inc. $99.*
- *Grid Master - Vision's Edge, Inc.*
- *Exposé - Vision's Edge, Inc. $99.*

Chapter

2

I was working on a rather large file recently and found myself in one of those situations that is not in the manuals and was new to my experience. Again, XTensions saved me and were absolutely essential to finish the job. I also discovered new ways that they could work together.

ALWAYS SAY "YES!"

I produce weekly covers in color for a local real estate tabloid publication. Since the first-year anniversary of the publication was approaching, the publisher and I thought it would be a great idea to have a poster with all of the year's covers surrounding text stating, "51 Ways to Find a Home." "No problem," I said. Yeah, right.

Saving 51 tabloid covers containing color photos, with their related CMYK TIFFs, as Quark EPS files onto a storage device was impossible to imagine. Many of these photos were 2.5M to 4M large, and a year of photos would have required a storage locker at the local "Park and Stow." Also, sending a 25" x 35"-page, composed of 51 of these complex EPS covers to a linotronic would have taken a month to image.

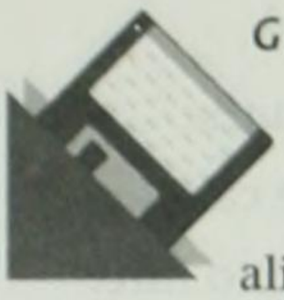
Then I hit upon the idea of using the ol' screen capture trick. I'll just use the Shift-Command-3 combo and then open the screen capture in Photoshop. In Photoshop I'll trim, convert it to a CMYK TIFF, and then import the capture into my Quark file. "That should be simple enough."

I also took the extra step of reducing the image size to 50 percent of its original dimensions while increasing the DPI (dots per inch). This would reduce the size of my file when all the pictures were imported. Even with this bit of genius, I was left with 51 TIFFs: each 1.4M big (good thing I have one of those 128 megabyte optical drives!). I named each screen capture TIFF with the date of the issue (for example, 02/10/92). This way they were listed in order in the folder.

THE FILE FROM **HECK!**

Where to start: how do I create a grid of perfectly sized picture boxes on this 25" x 35" page and then import each photo into its proper place and then size them, while I'm still young?

Note: When a photo is imported into Quark, only a screen representation of the image, its location, and its type become part of the Quark file. (That is, unless the image is in PICT format, in which case it is then made part of the file.) To keep the Quark file as small and manageable as possible, I opened each screen capture in Photoshop and changed them from PICTs to TIFFs. Also, by reducing the dimensions of the screen captures by 50 percent (while allowing the DPI to increase), the size of the screen image necessary to be a place holder in the Quark file was reduced as well. With 51 images, this added up to a big savings and sped up the redraw time of my file considerably. Still, the file was well over 4M anyway.



Grid Master

Grid Master (from Vision's Edge) provided the first answer. This XTension will create a grid of picture boxes, spaced and aligned inside a designated area.

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Grid Master is a simple production tool that automates the task of calculating the number and size of boxes in an area and using a step and repeat to fill that area with picture or text boxes. Although this type of XTension doesn't bring any new power to Quark, it can enhance your speed. This is especially true if you do this type of task frequently.

Grid Master has a simple interface (see figure 2.1), that presents a dialog box with two fields for indicating the number of boxes across and the distance between them (*gutter*), and two fields for indicating the number of boxes down and the distance between them. You can create a picture or text box the size you want and replicate it by clicking the Multiply button, or you can draw a picture or text box the size of the area you wish to cover with a grid of boxes and click the Divide button. If you define the area with a text box, Grid Master will create a grid of text boxes. If you define the area with a picture box Grid Master will create a grid of picture boxes. By checking the Delete Original checkbox, Grid Master will delete the defining box.

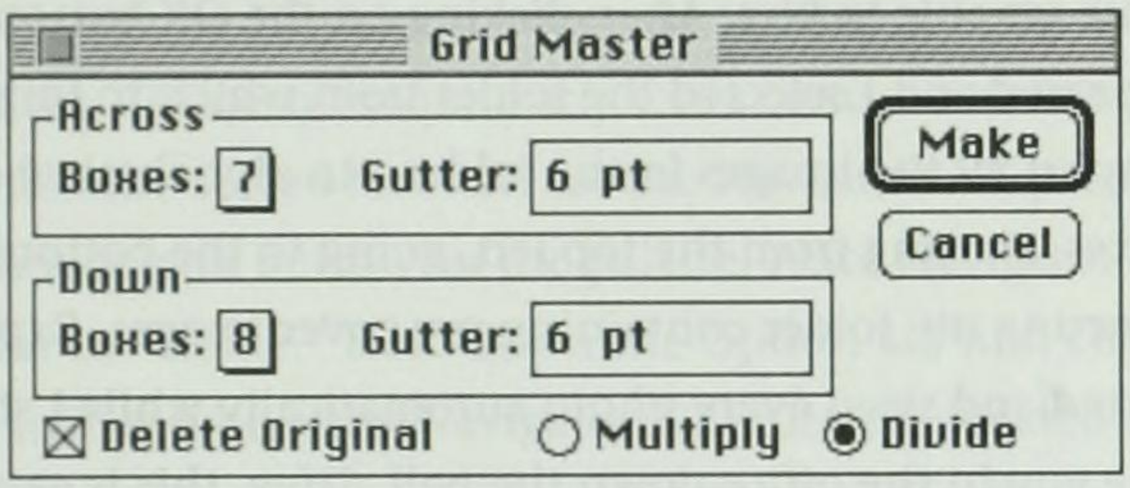
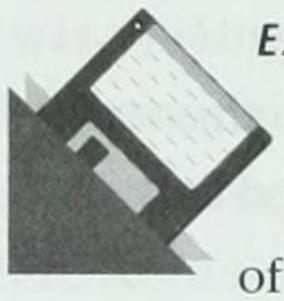


Figure 2.1 *Grid Master's interface.*

On my page I indicated the desired grid area by drawing a picture box the size of the poster, leaving a .5" margin around the outside, then choosing Grid Master from the Utilities menu. After setting the number of boxes across and down and the space between each box, I pressed the Make button and voilá!

You can use Exposé to create a catalog of images.



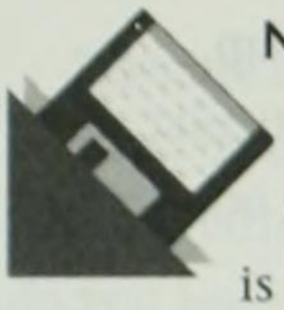
Exposé

Exposé (from Vision's Edge), was the second step in the process. This nifty XTension is normally used to create catalogs of images. Here it became the "assistant" I always wanted to hire.

Exposé is handy for those who have many stored images and want a booklet of their photos. Along with each image, you can print information about the file's size, type, and location. You also can create a catalog page design by grouping a picture box with a text box and identifying the group as an Exposé Item. Place as many groups on the page and in the positions you wish, then activate Exposé, and it will import all the images from a drive or folder alphabetically and place the photos and accompanying file information in the groups. If you create the groups on a master page, as many pages as needed will be automatically created.

Although Exposé can fetch file information, in this case I just used its picture importing capability. Since the boxes were still active after being created by Grid Master, I ungrouped them and then selected Identify Exposé Item from the Utilities menu to let Exposé know with which picture boxes I was working. Then, I selected Exposé from the Utilities menu and another dialog box appears to designate the import preferences. Since I was only working with photographs, I ignored the Text Options and set the Import Options to Scale graphic to box. After clicking on the OK button, another dialog box appeared and I selected the folder from which to import my images. Exposé will import all the images in the folder—in alphabetical order—into the designated boxes, starting from the top left, going to the bottom right on the page. After selecting my folder containing my cover images, Exposé went to work. It imported and sized every photo automatically while I stole a cup of coffee from the guy in the office down the hall. "Hey, this is easy!"

When I returned and saved the file I discovered my first problem: the file was large—both in bytes and in dimensions (25" x 35"). Getting around the file by zooming in and out meant that I would have to deal with screen redraw slowdown as well as wasted time—or I could scroll. If there is one thing that I detest and think is an absolute ulcer creator, it is scrolling. Scrolling first came into practice with the early Egyptians and has not changed since then. It is slow, inaccurate and interrupts the creative flow. Even the sound of the word is unappealing—"scroll," as in "droll" or "troll." Nope, for this job I would use my trusted ally and friend, Navigator XT.



Navigator XT

Navigator XT (Vision's Edge) is a floating thumbnail palette image of the document page(s) you are working on.

If there is a must-have list of XTensions, this one is at the top of the list. Every design program and designer should have one; it is invaluable and I use it constantly. Navigator XT (Vision's Edge) is a floating thumbnail palette image of the document page(s) on which you are working. Clicking a page location on the palette will place the corresponding page location of the document to the center of your screen. In other words, if I click on the bottom-right corner of the thumbnail palette, the bottom-right corner of the document is placed center screen. To further aid in your navigation, Navigator XT, using the Geometry On mode, will draw wireframe outlines of your picture and text boxes on its palette to make it easy for you to go to a specific location on the page. When you click on the Navigator XT thumbnail a small "you are here" dot is placed on the thumbnail as a reminder of what part of the document page is currently displayed. Navigator XT works at any viewing percentage. I work at 200–400 percent all the time and have no problem getting around the page and save my eyes from strain. The best part is *you never have to scroll again!*

To activate Navigator XT, click anywhere on your screen holding down the Command-Control keys (or a user definable key combination). Navigator XT will appear at the point you click. Holding down the Shift-Option keys and clicking on the Navigator XT palette will make it disappear. So, activating and releasing Navigator XT doesn't require any extra concentration and dragging—just click. Your favorite screen location for the Navigator XT palette can be set with the small house icon button on the palette. Place Navigator XT in the spot you want for its "home." Hold down the Option key and click on the house icon. No matter where the Navigator XT palette is located afterwards, if you click the house icon, it will return to that "home" location.

Clicking the small page icon on the Navigator XT palette sets it to the Spread Mode and will automatically adjust the size of its palette to fit the extra page(s). There are three arrows on the palette: one pointing up, one pointing down, and one pointing to the right. The up-down combination is used to go to the next or previous document page or spread (depending on whether you are in the spread mode). Clicking the right arrow activates a pop-up page-go-to series of numbered page icons. Slide to the page you want to go to and release.

Resize XT is designed to scale graphics and text quickly.

If you hold down the Shift key while selecting a page from the pop-up, Navigator XT will take you to the master page that created that particular document page. To return to the document page you were working on, simply use the Navigator XT key combination and click on the screen.

As if all this mobility is not overwhelming, the latest version of Navigator XT for QuarkXPress 3.2 adds one more important feature: Flashback. Navigator XT remembers your last screen position, page, and zoom percentage. A simple click of a button on the Navigator XT palette and you return instantly. Navigator XT also enables you to store a location "in memory" for easy flashback at any time.

Using Navigator XT and working at a 200% view I could maneuver easily around the 25" x 35" document and make any sizing or cropping adjustments to the photos. I saved time from scrolling and zooming and never had to redraw the entire page. I saved the document after making all the adjustments. Smugly I said, "I'll have this over in no time."

THE CUSTOMER IS ALWAYS RIGHT

The client came in. He looked at the page (it was beautiful, I thought). Then he looked at me and said those words I wanted to hear: "Can you shrink everything down so that we can put a headline on it?"

My mind raced feverishly as my hands were pried from the screaming man's throat. "I can't recreate this whole file over again!"

Resize XT

No need. I put Resize XT 2.0 (also from Vision's Edge) through the ultimate test. I grouped ALL the items on the page together, including text and photos, went to the Item menu, chose Scale Items, set it for 90%, and then closed my eyes as I hit the Return key.

Peeking through my fingers, I saw the blue progress bar inch slowly from left to right to victory—it worked flawlessly! "There's a light at the end of the tunnel."

Resize XT (Vision's Edge) is also on the must-have list. Although it is designed to scale graphics and text quickly, its real use is saving time and sometimes doing the impossible.

Imagine that you have a full-page ad for a client that is to be used in another layout at 81 percent of its original size. You have worked carefully on this ad getting the balance between the type and the photos just right. How do you keep proportions while scaling every item downward? Easy—it can be done in seconds with Resize XT.

First, select all the items (text boxes, picture boxes, lines) you wish to scale. You may group them if you like, but this is not necessary. Go to the Item menu and choose Scale Items.... The Resize XT dialog box appears. A list of checkboxes is used for setting the attributes you want scaled. Graphics, Line Thickness, Text, Anchored Boxes, Gutters, Tabs, Text Insets can all be selected, or unselected and left at their original size. Next, input the new size of the selected items by either typing a new percentage in the Scale % field or typing a desired measurement in the Width or Height fields. Either way, Resize XT will calculate the other dimensions for you. In other words, if you type in a new percentage, Resize XT will display the new width and height of that percentage. Or, if you type in a new width or height, Resize XT will display the new percentage. The palette also displays how many items you have selected and the current size of the group.

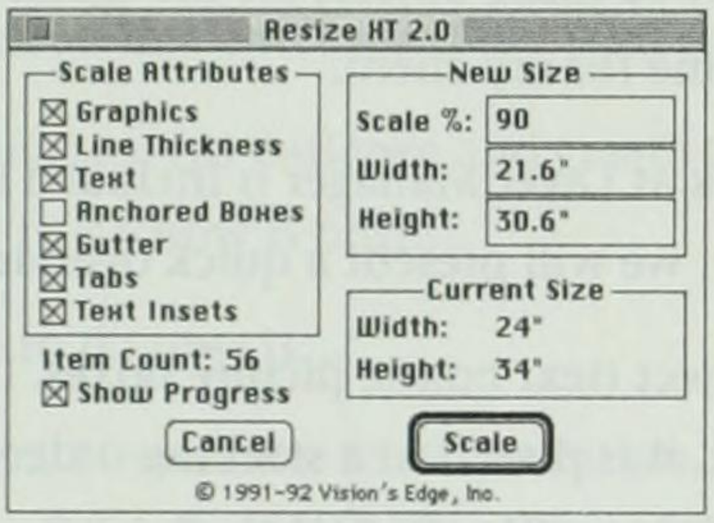


Figure 2.2 *The Resize XT dialog box.*

If you'd like to do this by eye, select the group of items you wish to resize and click the Resize Tool in the toolbar. A box with handles will appear marking the outside boundary of the selected group. Hold down the standard Command-Option-Shift keys and drag one of the handles. As you drag you can see by the outline of the box, the area your resized group will occupy. When it's the right size, release and the Resize XT dialog box will appear with all the appropriate data about your resize in the New Size fields. You can change settings and attributes if you wish or click on the Scale button. During the scaling procedure, Resize XT displays a blue progress bar.

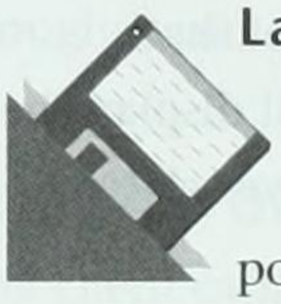
This Xtension has saved me on numerous occasions and is an essential part of my XTension library.

When an item or object is added to a QuarkXPress document, it is placed in a stacking order or layer on the page. No two items can occupy the same level. Layer Manager tells you an item's position on the stack.

What You Can't See...

After being rescued from total file reconstruction by Resize XT, the client and I proceeded to the next task of deciding on the text style of the banner, "51 Ways to Find a Home," at the top of the page. Simple, right?

There's a rule in the car business, "never give the customer more than two choices." It's either A or B. As soon as you add in C, confusion prevails. There's also another saying, "fonts are the male equivalent of shoes." And sure enough, my client wanted to see every shoe in the house after I said "Type? Hey, I'm the Imelda Marcos of fonts."



Layer Manager

Layer Manager (from lowly apprentice) made the task of finding the right pair much easier. This XTension is a multi-power workhorse and can be used in a variety of ways, but today I just needed its capability to make objects on the Quark document invisible. If only it would do the same for my client.

A more in-depth look at Layer Manager is included in Chapter 6, "And Now Presenting", so for now, we will present a quick overview.

When an item or object (text boxes, picture boxes, lines) is added to a QuarkXPress document, it is placed in a stacking order or layer on the page. No two items can occupy the same level. And there is no way to know an item's position on the stack, until now.

Layer Manager has four capabilities when dealing with items on a Quark page:

- You can select through layers of objects to make any item the active choice. Layer Manager also will indicate the number of objects on the page and the item's position in the stack.
- You can move any item through the layers of items on the page so that it is in any position in the stack of items. You also can set an item to be in relative positions such as always on top, or always on bottom, or close to bottom, and re-adjust the entire stack with a single click on a button.

- You can select the next or previous text box in a linked chain.
- You can make any item in the document invisible (hidden). Items can be identified in groups (though not actually necessarily grouped in the traditional Quark sense) that can be hidden together. This is a useful way to deal with items that require a long time to redraw. Make them invisible until needed!

Layer Manager is controlled through a floating palette that resizes itself into a toolbar format when not in the groups mode.

I created the first banner text box and placed it in position at the top of the poster. After choosing a typeface and size, I assigned it to a layer on the Layer Manager palette, naming the layer after the the typeface used. Next, I duplicated the textbox in position and assigned the new copy to a new layer on the Layer Manager palette. Clicking on the checkbox to the left of the first text box layer made it disappear. It is still part of the document but is not displayed or printed. I changed the typeface of the second box to a different face and repeated this process until we had narrowed the choices to three or four. It was easy to turn the various choices on and off and the client finally made the decision to go with a version in Centennial Bold with small caps.

After thanking the client for his patience and creative input, I pushed him out the door. "All I have to do now is print!"

Never say, "All I have to do now is..."

Page Setup... Let's see... Linotronic, 2540 resolution, 133 Line screen, Flip Horizontal, Invert Image, OK... Paper Width... Paper Width? Then it hit me. With the Linotronic 260 using only 12" film, *this file would have to be tiled!*

Duh, why didn't I think this through before? When you tile in QuarkXPress you get tick marks rather than crops on the tiles in between (I wanted crops and circles for accuracy), and this file did not lend itself to an overlap setting that would make Auto-Tiling usable without printing much excess film.

The problem with using Manual Tiling with registration marks is that the registration marks would subtract printable area from the 12" of film width that I needed to span three rows of photos. I know, "easy, I'll just make my own marks and use the Manual Tiling."

First, I added two inches to the height and width of the file, grouped everything, and then moved the group (by adding to the x, y coordinates in the measurements palette) one inch in each direction to center the group on the page. Now, I was ready to make my crops down the sides.

ColorManager gives you the inside view of color in QuarkXPress and addresses problems of finding and changing color on a global basis.

So, I created two .75" lines in crosshair fashion, overlaid a .5" diameter circle, selected the three elements and used the Space/Align command, set to horizontal and vertical center. Then I grouped them and stepped and repeated the group around the page every three inches. Next, I typed the words Cyan, Magenta, Yellow, Black in a small text box and changed each word to its appropriate color, then duplicated these around the page. "All set, ready to print."

Wait! How would I get my crops to print on every color plate? I should have set their color to Registration, that special color that Quark provides to image an item on all plates. Too late? Would I have to delete all those crops and do it again or change their colors one-by-one? Calgon, take me away!

So I changed my mind, thank you.

ColorManager

ColorManager (from Compusense) provided the easy answer with its search-find-replace capability that will check for all the occurrences of a particular color with a particular item and change the color to a new color or shade. It was a simple two-step process to search for all lines and frames in black and change them to registration. (All the screen capture images had their frames set to 0.)

ColorManager handles color from A to Z in QuarkXPress. Its capabilities and functions are numerous and go beyond finding and changing colors. ColorManager places a Color menu item in a menu bar at the top of the screen with the following items on its menu list:

- Color Usage. Brings up the Document Color Usage dialog box where you indicate the color/shade combination to find; the type of item to search for (text, lines, frames, backgrounds, pictures) that contains that specified color; the color/shade you wish to change; and whether you want the Process Separation on or off for the replacement color.

- EPSF Usage. A floating dialog box palette that lists all EPS files in the document; the colors used in each EPS file; whether the colors are spot colors or process colors; or it will provide a list of all colors used for all EPS items.
- EPSF Report. (Screen Capture) Either prints a report or creates a new Quark Document that is auto-opened that lists each file, its location, type, which colors are used, and, most importantly, whether those colors exist in the Quark document. We all know from experience that if a color used by an EPS is not created with the exact name in Quark, catastrophe can strike at print time.
- Screen Angles. Allows for custom settings of the process screen angles.
- Color List. A floating dialog box that lists the percentages used to create each color in the document.
- Color Report. Either prints a report or creates a new Quark Document that is auto-opened that lists all colors used, type, and separation status.

As you can see ColorManager gives you the inside view of color in QuarkXPress and addresses the problem of finding and changing color on a global basis. If you ever had to go through a large document and change color backgrounds, lines, and text by hand, then you know what a boon this XTension is.

WHERE WAS I?

Using the Page Setup dialog box, I set the page orientation to landscape, and then used Manual Tiling (with Registration Marks left unchecked) three times, moving the zero point of the rulers to the new point on the second and third passes.

When the file imaged, the crops and circles appeared on each plate along with the name of the plate as well. For once, it worked!

EPILOGUE

Well, the client came in a week later smiling with the poster in hand. He thanked me and presented me with a copy to hang in my office. "You're welcome," I said (turning to the camera). "It was a piece of cake."

Tableworks and Textlinker: The Marriage of QuarkXPress and Excel

Creating editable/linkable tables in a production situation

- *Tableworks Plus - Npath. $310.*
- *Textlinker - Npath. $89.*

Chapter

3

"This is why I bought into the whole System 7 thing in the first place... productivity with an easy-to-use interface."

Yeah, right

For most of us, Publish and Subscribe are those commands on the Edit menu that we rarely see and we really aren't quite sure what they will do, especially in a production situation. I'll admit that I never used them with imported graphics in QuarkXPress; it's easy to set the program for auto-update of placed images (or use a forced updater command from a picture-handling XTension). With System 7 you can have both QuarkXPress and an image program (such as Photoshop) open at the same time and work back and forth between the programs, scanning or adjusting the images and placing the images in the layout. A quick update with Picture Usage and everything's fine. It appears that even on a network with multiple users, if you keep the updated graphics in the right folders, QuarkXPress will find them and do its thing.

HERE COME TABLES!

But then into my life came... *tables!* Lots of tables!

There is so much to **Tableworks Plus** that I feel it is best to show its use in an actual situation as an introduction and then go discuss its various features.

—Sal

Yes, reality struck with a vengeance. Tables about car stereos, tables about computers, tables about cables, even tables about tables! All my sneaky little Quark/Mac tricks went right out the window.

My client, a nationwide electronics retailer, had just converted its catalog production department from an older Compugraphic cut-and-paste shop to an all Mac-QuarkXPress Desktop Publishing Environment (official verbiage). Its catalog utilized many tables that contained specifics about the various types of electronics gear. A potential nightmare of layout headaches if we tried to construct these by hand in QuarkXPress.

Fortunately, **Tableworks** (from N-Path) was there to make the process of creating tables from endless rows of "Install Guide" specifics easy—shaping them into attractive multicolored spreads. Using Tableworks instead of imported tables created in other programs has advantages as well. First, Tableworks uses only QuarkXPress elements (text/picture boxes and lines) to create tables that are fully editable in QuarkXPress and take advantage of Quark's native color, shading, and trapping capabilities. Second, the tables are then part of the Quark file (just as other Quark elements are) and do not require that special EPS files, created by other programs, be sent to the printer along with the QuarkXPress catalogue layouts. Keep it simple, my Dad always says.

Prior to the use of Publish and Subscribe, Tableworks created handsome tables from existing ASCII files authored by copywriters. Tableworks imported the files automatically, determining the number of rows and columns needed based on the imported data. The problem, prior to Publish and Subscribe, wasn't creating the tables, it was the editing process. How do you update the material without disturbing the layouts?

The world of consumer electronics is not static. New items and data need to be added to the catalog; old entries must be deleted or updated. Although Tableworks is fully editable, files handled on multiple machines by multiple users, the editors and copywriters, across networks can become frizzy, finicky, or corrupted. Besides, the copywriting staff was not hired for its finesse with Tableworks and QuarkXPress, but rather for its incredible skills at convincing us to buy every new electronic toy. There had to be a better way, and it's finally here.

With the creation of **Tableworks Plus** and **Textlinker**, N-Path has blended the power of Tableworks with the Publish and Subscribe capabilities of System 7. And get this... it makes sense! The copywriter can now work in Microsoft Excel 4.0 and the Design staff can work in QuarkXPress, and the two need not open each other's files. Data gets updated, rows are deleted and added, prices are changed, and no blood is drawn. Here's how.

Publish and Subscribe

I won't go into the whole spiel about what Publish and Subscribe is from a technical standpoint; it's easier just to think of it like this:

A Publisher (the Excel file) produces a live television news show (the Edition) that the Subscriber (the Tableworks table) watches. This news show runs around the clock, and if there is a change in the news, the Publisher (the Excel file) broadcasts it on the news show (the Edition), and the Subscriber (the Tableworks table) gets the updated information instantly on his TV set. If for some reason the Subscriber has the set turned off, the updated information gets stored in the VCR connected to the TV set and is automatically replayed to the Subscriber when the set is turned on again. Make sense?

Using this Publish and Subscribe scenario, the copywriters were able to keep their product information in Excel spreadsheets and Publish the information for the various tables as Editions which were kept in a designated folder on the server. When the layout staff created the pages, it used Tableworks Plus to Subscribe to the Editions and create the tables found in the catalog. Copywriters made changes to the Excel files and those changes appeared automatically in the tables in the catalog layouts. This kept everybody happy. Below are the steps in that process.

Let's Publish!

1. In the open Excel file, select the data you want to use in the table (highlight). A single Excel file can publish many tables or just one; it depends on which data within the file you have selected.

2. With the data selected, go to the Edit menu and choose Create Publisher. A dialog box appears (see figure 3.1) that asks you to name the Edition and to choose its saved location (a folder or drive). A thumbnail preview of the data will be shown at the left of the dialog box. When you've made your choice click Publish.

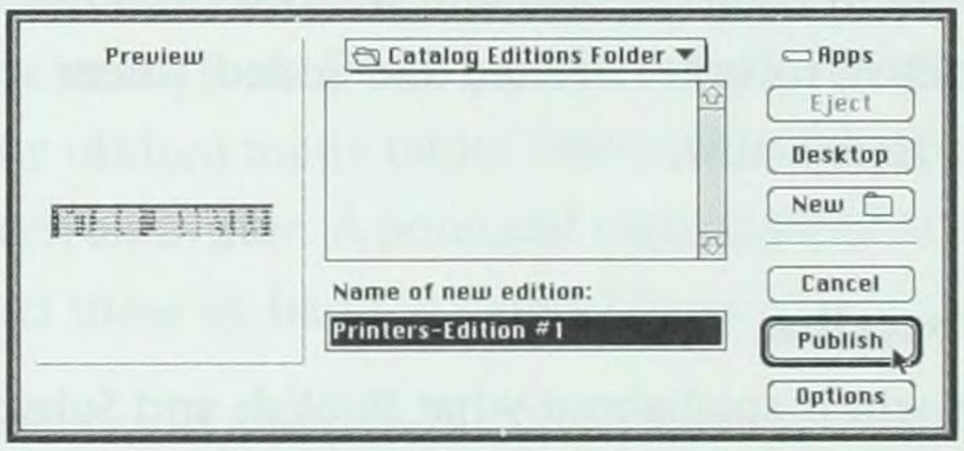


Figure 3.1 *Excel's Create Publisher dialog box.*

That's it for publishing from Excel!

Let's Subscribe

3. Using the Tablemaker tool on the QuarkXPress toolbar (see figure 3.2), draw a rectangle equaling the size of your table. The New Table Setup dialog box appears (see figure 3.3). Among the options available are: choosing to create a new style sheet for the table, choosing whether you

want row and column headers, and choosing whether you want the table based on tab rows or individual boxes. It is not necessary to set the number of rows or columns, because Tableworks Plus will read the Edition and determine the correct number for you.

Figure 3.2 *The Tablemaker tool from the QuarkXPress toolbar.*

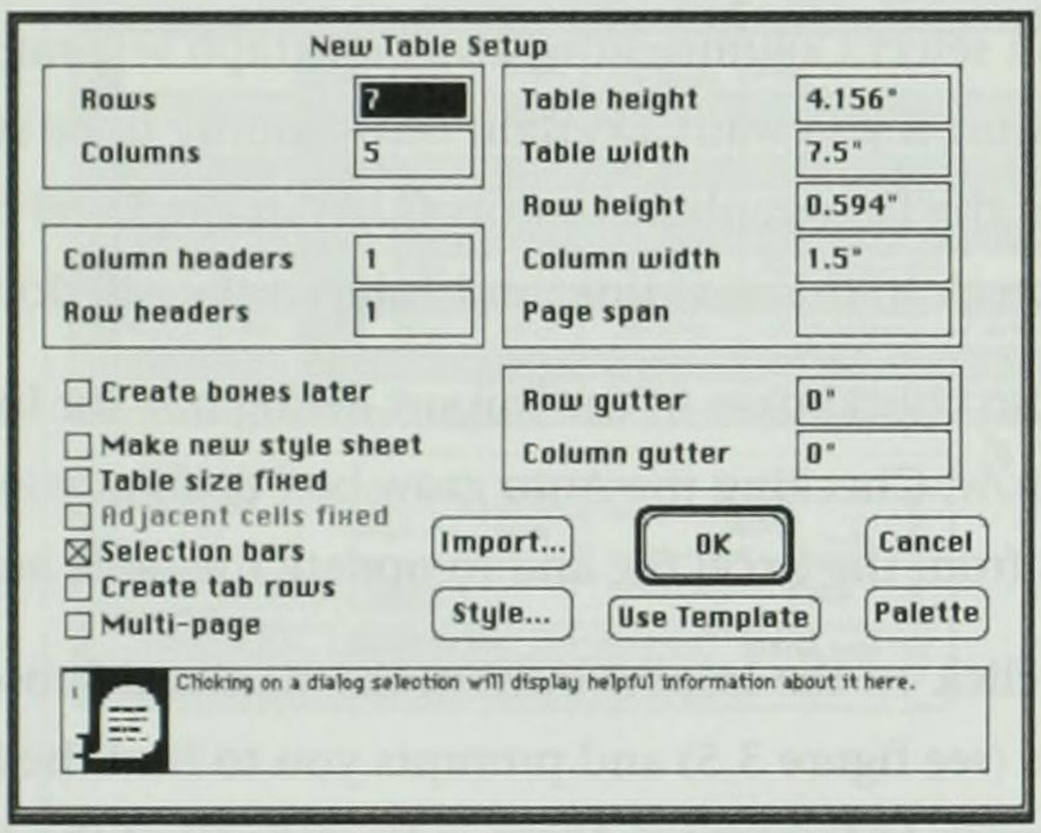


Figure 3.3 *The New Table Setup dialog box.*

You can set color and shading of lines, rows, and columns by clicking on the Style button; or, you can adjust the overall look of the table after the table is created.

Tableworks Plus also can keep libraries of pre-set table templates that you can access through the Use Template button. This speeds production time considerably as most tables are variations of three or four different table types.

2 Clicking the Import button summons the Import dialog box (see figure 3.4) where you indicate the file source from the Source pop-up menu. Choices are: Text File, Text Box, Subscribe to..., and Create Publisher. (See Import Features later in this study for a complete description of options.) In this case Subscribe to... is selected.

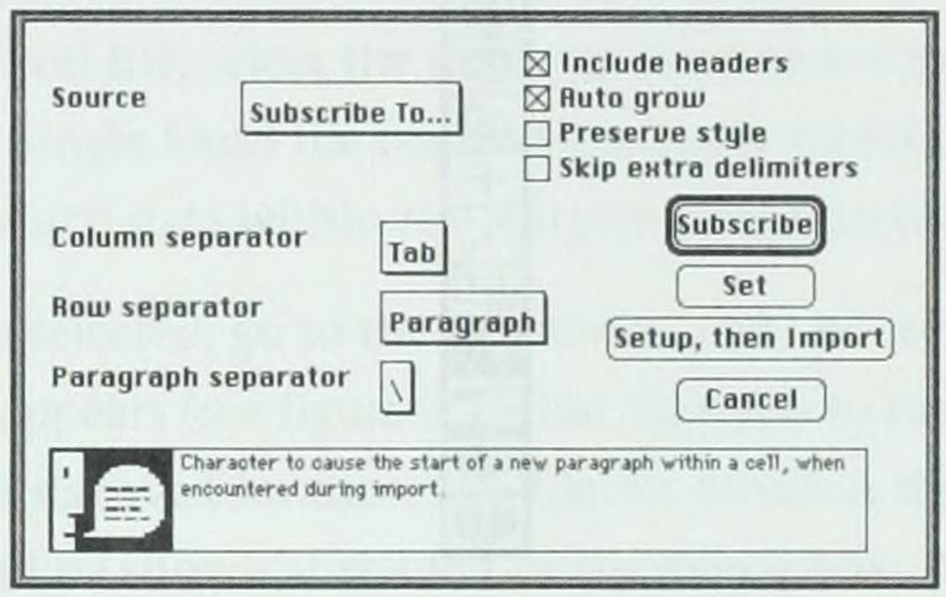


Figure 3.4 *The Import dialog box from Tableworks Plus.*

You also can select Column, Row, and Paragraph separators from the pop-up menus. If you want a certain box heading to be stacked, just place one of the Paragraph separators (/,|,\) in the Excel data where you want it to break to the next line, and Tableworks will do the rest.

There are also checkboxes in the Import dialog box for Include Headers and Auto grow. Checking the Auto grow box enables you to add and delete rows from the Excel file and to update the table automatically.

3 When you click on the Import button, the standard Subscriber dialog box appears (see figure 3.5) and prompts you to find the Edition to which you wish to Subscribe. Again, a thumbnail of the Edition appears to the left.

Every Tableworks dialog box has a help file that gives information concerning whatever function you select. (This is especially helpful to those users converting from an older version to the new feature-packed Tableworks Plus.)

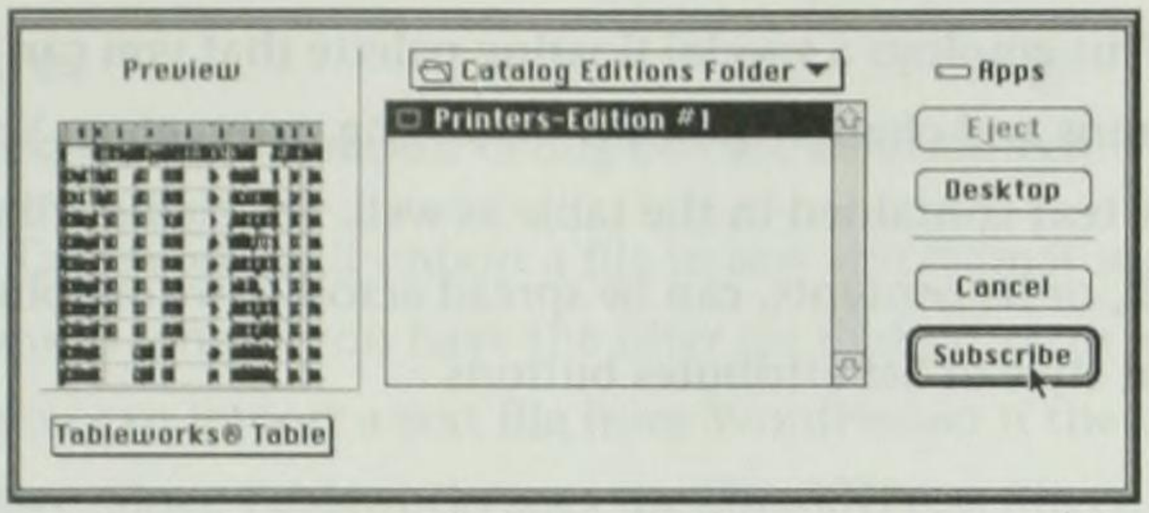


Figure 3.5 *The standard Subscribe dialog box presented after clicking the Import button.*

4 Click on the Subscribe button. Tableworks goes into action importing the data and building the table. You can then perform some Tableworks functions such as applying styles, having the table size to the contents (data), and changing the appearance of the table. You also can add lines and boxes to the table as well. Since the table is a Subscriber it is surrounded by a blue line that indicates it is linked to an Edition (see figure 3.6).

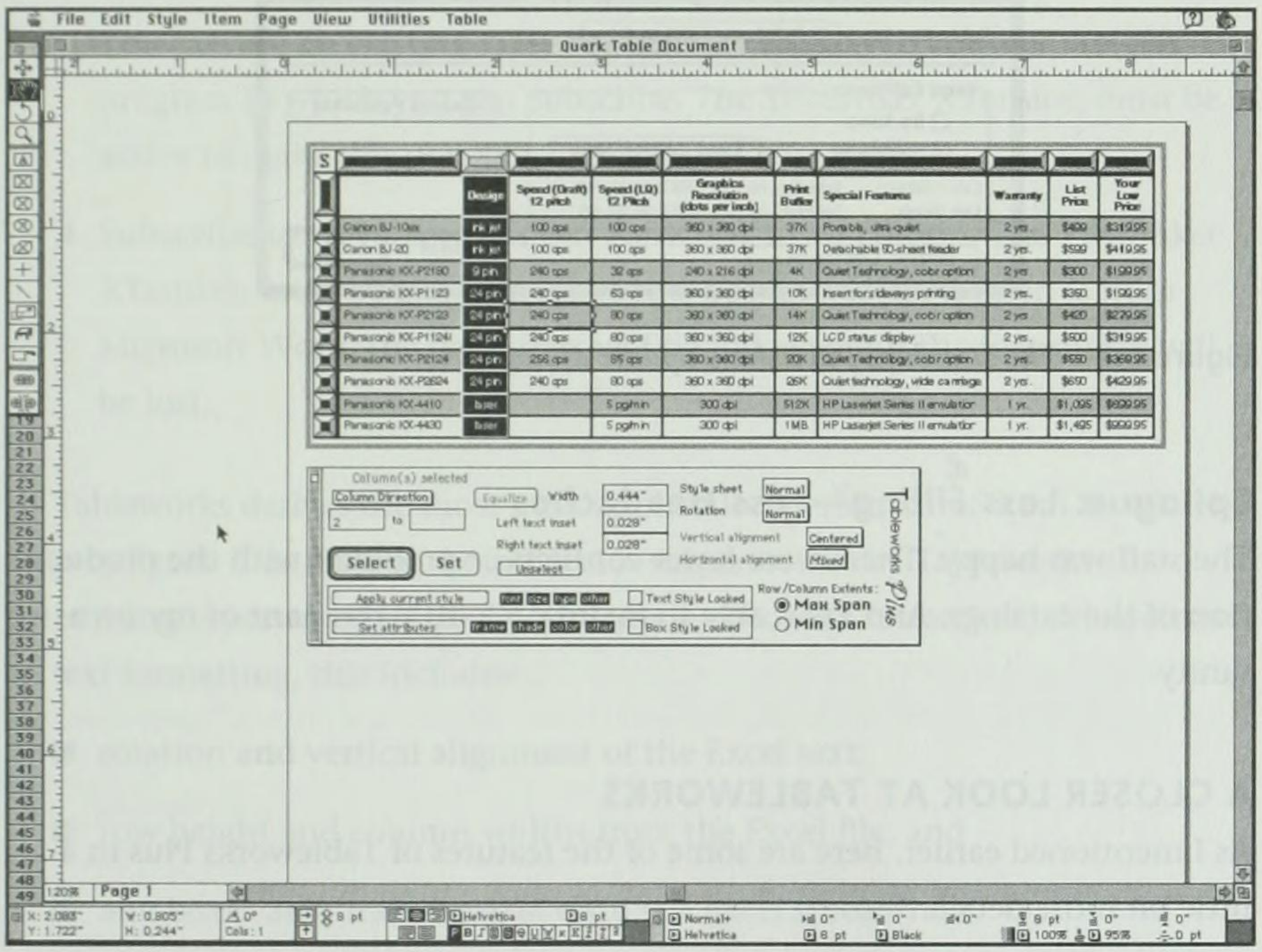


Figure 3.6 *The Table and Palette dialog box. Note the blue line that surrounds the table, indicating that it is linked to an Edition.*

Short of using a totally automated database publisher (none of which has the Quark-based stylistic and elemental control of Tableworks Plus) the use of System 7's Publish and Subscribe feature presents an efficient solution to this production scenario. The developer, N-Path Software, is committed to having Tableworks incorporate Apple EventsScripting in a future release. This may be the key to achieving a higher level of automation through a global form of inner-application connectivity. Blah, blah, blah.... Next slide please.

Tableworks Plus employs a special floating palette that you can use to select rows or columns and change their size or styling parameters. You also can style and align the text contained in the table as well. Selected attributes of a particular cell, or its contents, can be spread across rows or columns with the Apply current style or Set attributes buttons.

Updating the Data

Now comes the gravy part. When you need to change, add, or delete data, simply go the Excel file—you can even launch the Publisher from Quark. (See Import Features later in this study for a description of the latter method.) Make your changes. Next, double-click on the data and the standard Publishers update dialog box appears (see figure 3.7). You can update the Edition now or set it to update when you save the Excel file. Either way, your changes will be reflected in the table in your QuarkXPress layout. If you choose to add or delete a row or column to the Excel file, a row or column is added or deleted in the table. (This is why we checked Auto grow.)

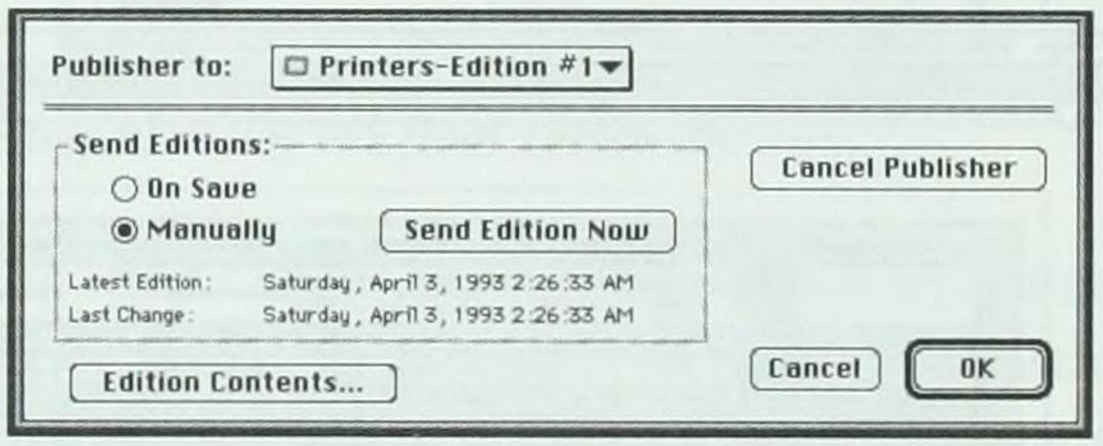


Figure 3.7 *The standard Publishers update dialog box.*

Epilogue: Less Filling—Less Headaches

The staff was happy. There were fewer conflicts or problems with the production of the catalogs. And I was able to maintain a little remnant of my own sanity.

A CLOSER LOOK AT TABLEWORKS

As I mentioned earlier, here are some of the features of Tableworks Plus in a little bit more detail.

Import Features

There are four choices in the Import dialog box for data Source:

1 **Text File**. Tableworks will import a file in any text format supported by QuarkXPress as long as you have the filter for that program loaded. For example, you can import a text file from WordPerfect if the WordPerfect filter is active. Since Tableworks uses the QuarkXPress filters, formatting can be preserved for files created in style-supported programs (such as Microsoft Word, or ASCII with XPress tags) by checking the Preserve styles checkbox. This is the equivalent of checking the Include style sheets checkbox in the standard QuarkXPress text import dialog box. Be aware that using the Preserve styles option will slow the file import and creation of the table.

2 **Text Box**. Tableworks will import text from a selected text box in the layout. Checking the Preserve styles checkbox ensures that the formatting is copied.

3 **Create Publisher...**. This is not an import feature but an export choice. You can use an existing table to create an Edition to another table or program to which you can Subscribe. The Textlinker XTension must be active to make this possible.

4 **Subscribe to...**. Tableworks can Subscribe to an Edition. The Textlinker XTension must be active to make this possible. If the Edition is from Microsoft Word, the delimiters will be followed but the formatting will be lost.

Tableworks derives the most inter-application performance from its relationship to Excel. If an Edition from Excel is subscribed to by Tableworks all formatting is preserved (if the Preserve style checkbox is checked). In addition to text formatting, this includes:

- rotation and vertical alignment of the Excel text;
- row height and column widths from the Excel file; and
- any boxes and lines overlaid onto the Excel spreadsheet.

Tableworks comes very close to duplicating the Excel file and is almost like having Excel inside of Quark. Also remember: one of the Subscriber options in the Publisher Sub-menu is to open the Publisher that created the Edition of the table. The original Excel file is just a menu command away.

Editing an Existing Table

Since Tableworks uses the elements of QuarkXPress to build its tables (picture, text boxes, and lines), you can change all elements using the standard dialog boxes in Quark. For example, you can shade a textbox in a table through the Modify menu and then copy those attributes to other boxes in the table as well. The Style dialog box (see figure 3.8), available in the Table menu, controls shading of the rows, columns, and their interesting points.

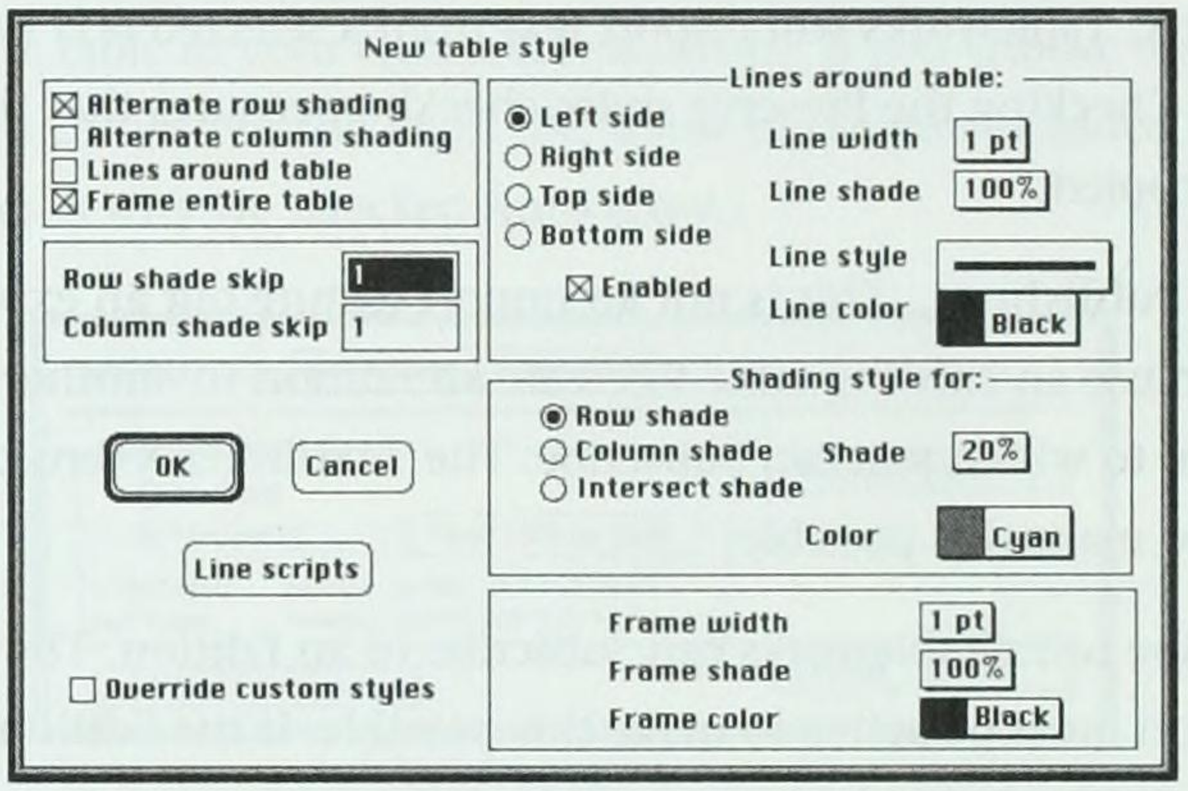


Figure 3.8 *The Style dialog box available from the Table menu.*

Tableworks also has some built-in shortcuts, including:

- Rows or Columns can be dragged to new positions (even across pages on a multi-page table) by holding down the Option and Shift keys and clicking and dragging the selection button for that row or column to a new position.
- Rows and Columns can be cut, copied, and pasted to new positions in the same table or other tables. If the Contents tool is selected during the procedure, just the contents of the row or column will be copied. If the Item tool is selected, the row and column with its contents and attributes will be copied and pasted.

- Rows and Columns can be reshaped by holding down the Command key and clicking on its selection button. The sides of Rows and Columns also can be adjusted by holding down the Command key and placing the cursor over the edge of the row or column and clicking and dragging. A special dialog box guides your resizing as you either expand or shrink the table.
- Lines, text, or picture boxes can be snapped to the table.
- A Column Header can span two or more columns—yet the columns it straddles can still be accessible as separate columns with separate selection buttons. This is accomplished with the Min/Max span settings on the Layout palette (see figure 3.9).

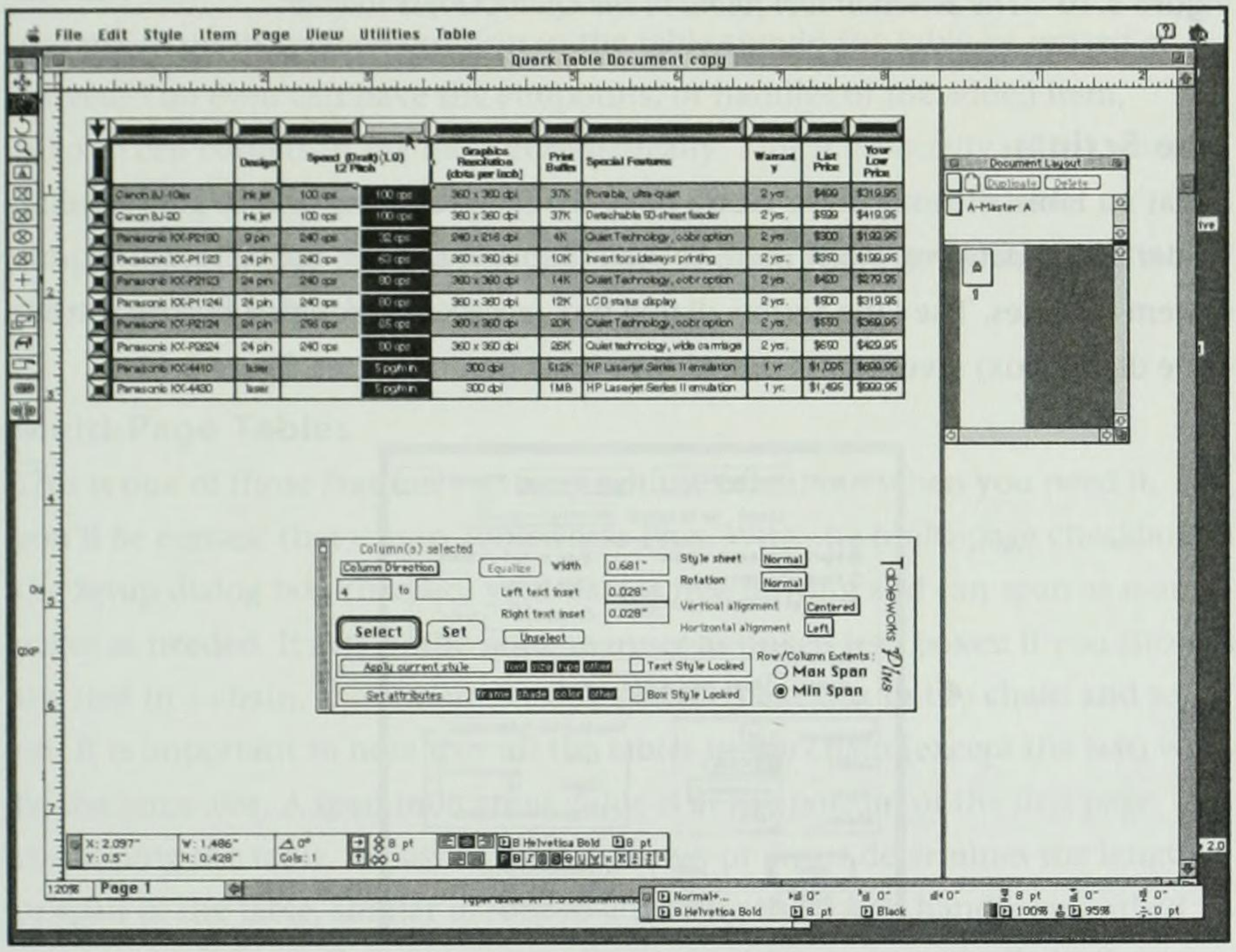


Figure 3.9 *The minimum and maximum settings found on the Layout palette.*

- There is a new Selection tool in the QuarkXPress toolbar that you can use for selecting a group of cells in a table (see figure 3.10). Just drag over the cells you wish to select.

Figure 3.10 *The Selection tool found in the QuarkXPress toolbar.*

Line Scripts

What's a table without lines? Gotta have that eye-catching grid to guide the reader to the data you want them to read. Tableworks Plus uses a scripting system for lines. The Line Scripts dialog box (accessed through a button in the Style dialog box) gives total control over lines in a table (see figure 3.11).

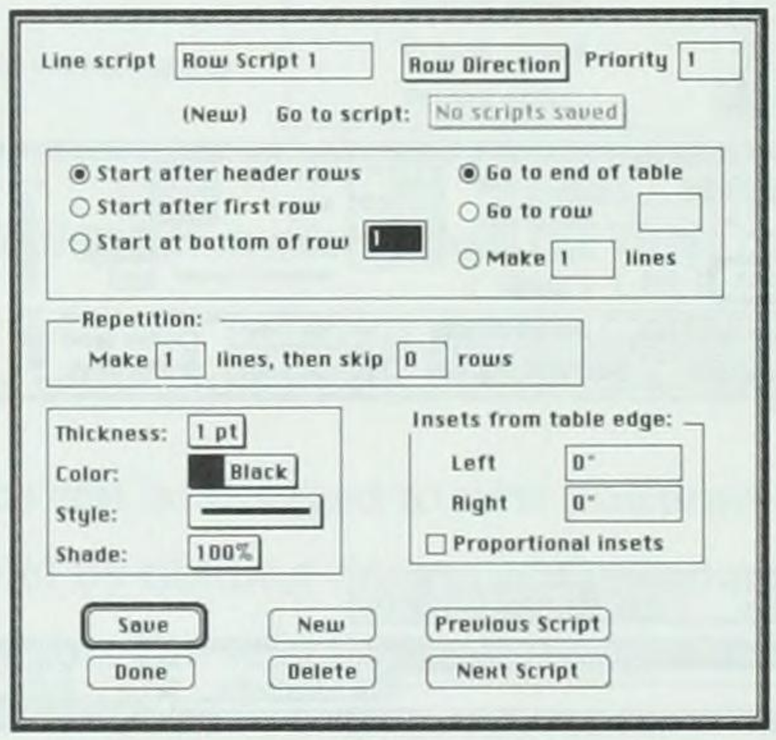


Figure 3.11 *The Line Scripts dialog box.*

After naming your new line script, you determine whether the lines placed on the table are horizontal or vertical. The Priority level number input sets the

stacking order of the scripts so you can control which lines will be on top. You can create up to 16 scripts, with 16 being the highest priority, or on the top of the stack.

Starting points and number of lines come next. For example, you can say "start after row 3 and make 6 lines." Repetition indicates spacing of lines. For example, you can say "make one line and skip 2 rows, and so on."

Line styles control thickness, color, shade, and type of lines used in the script.

Insets determines the offset from the edge of the table, either right or left. If Proportional insets is checked, then the line insets will be adjusted by the percentage the table is resized.

Now if all that doesn't satisfy your linear cravings, then relax. You can add any line or box to the table, (it becomes part of the Quark document), and maintain its relative position in the table should the table be resized or moved. You even can have the endpoints, or handles of the added item, snap to cell corners in the table automatically. This is especially useful when adding lines with arrows pointing to specific cells or data in the table. Simply draw the line or item using standard Quark tools, go to the Objects sub-menu and select Add item.

Multi-Page Tables

This is one of those features you may not use often, but when you need it, you'll be ecstatic that it is in Tableworks Plus. With the Multi-page checkbox in the Setup dialog box checked, your data is free-flowing and can span as many pages as needed. It acts in the same manner as linked text boxes: if you shorten the first in a chain, the remainder flows to the next box in the chain and so on. It is important to note that all the tables in the chain (except the last) will be the same size. A span indication guide is at the bottom of the first page containing the table. Adjusting that guide up or down determines the length or span of the table, similar in idea to adjusting the South handle on a filled text box in a chain. You also can set the span distance numerically in the Setup dialog box.

You can edit a multi-page table like any other table. If you remove rows the table will adjust the flow accordingly. Also, you can choose to have the headers repeat or be left off each successive table in the chain.

Special Features

Slanting rows is another of those occasional "must have" features. Tableworks Plus gives considerable control over slanting and is easy to use. Select the row to be slanted and choose Slant Control from the Table menu. You can set text direction (such as facing up or down), the angle, and the side of the text box with which to align the text. There is a checkbox for Shift adjacent cells to align. If this is checked, the slanted row will create a stair-step in the table; if not checked, the table will proceed as normal below the slanted row (see figure 3.12). As with everything in Tableworks, these slanted cells remain fully editable.

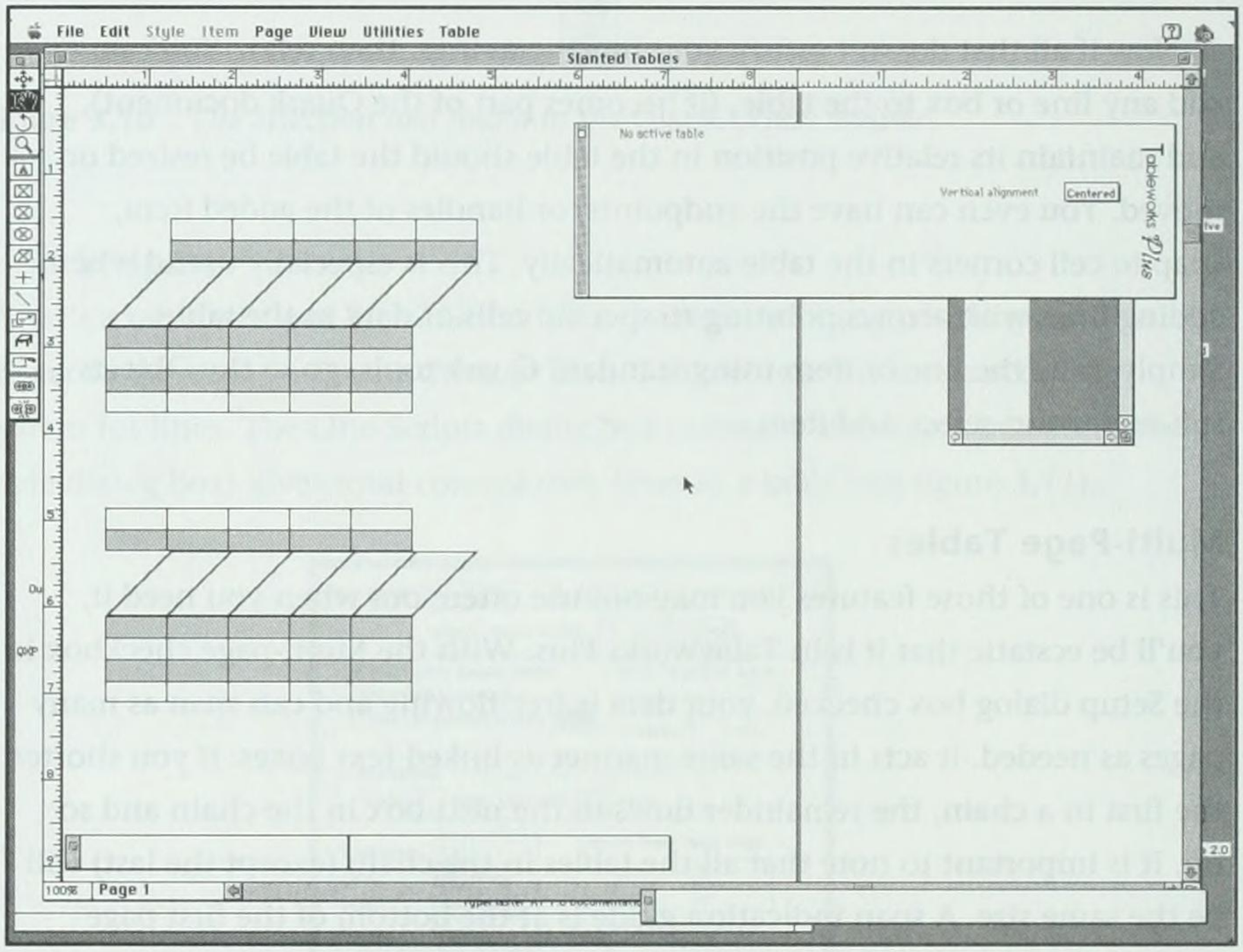


Figure 3.12 *Slanted rows made from slanted cells.*

Using Enable text boxes to create a table is like being Dr. Frankenstein. You draw the text boxes in their approximate positions and sizes and group them. Go to the Table menu and choose Entable. Tableworks Plus will size them and place them together in a table that works like any other table created using the Tableworks tool. You can have straddle cells and custom groupings as well.

Justified Table Spacing is a time-saver—especially if you like that "balanced" look for your tables. Use this command and Tableworks will scan all your columns for the longest lines and will size or adjust the columns automatically until an equal distance exists between the outside edges of the columns. You can manually set the distance between columns as well. For example, if you want .5" between columns, choose Justify spacing from the Table menu; type in .5" in the Space between columns input field; and let Tableworks do the rest. The Space in from table edge is also definable as well.

Things to watch out for...

"Into every life...." We had to come up with a couple workarounds with the tables described in the case study. Mostly this was not a fault of Tableworks Plus, but of QuarkXPress, Excel, and System 7. The main bug in the ointment was using superior or superscripted characters and fractions.

When an Editor is updated, the data is reflowed into the table. This is fine most of the time. The basic rule of QuarkXPress design is that the text flowing in adapts the style of the first character in the box it is updating. If the seventh character in the box had the style superior applied to it in the QuarkXPress layout, it would be gone when the data was updated and would have to be reapplied. This problem appeared because Excel does not enable you to use superior or superscript characters in worksheets. Therefore, checking the Preserve Styles option on import or update would not help. The problem with using the Make Fractions style in QuarkXPress is that the style is actually not a style choice, but a macro of actions taken to reduce size and shift numbers to set proportions and placements. All the fractions in a large table can be undone with an update, augh! The solution (other than a rather complex macro search/find-perform-action device, such as GREP): don't do any special styling, especially fractions, until after the final proof. I know, it's not elegant, but it works.

QuarkXPress has its own language for passing and receiving type styling, called "XPress Tags." These tags are codes inserted into text and upon import into a QuarkXPress layout will convert to various type stylings. The XPress tag for a superior character is <V>. As an example: 234^5 is 234<V>5<V> in XPress tags. For the previous case study, these tags could have been inserted in the

Be sure to keep the Excel files containing the table data on the server as well instead of individual machines. This prevents problems with unwanted updates due to backup procedures.

Excel data to ensure the correct formatting upon updating the Edition. However, the current version of Tableworks Plus reads XPress tags—except when embedded in Excel publisher data. The next release of Tableworks will resolve this situation by adding support for XPress tags when used with an Excel publisher. XTensions, like all software, are an ongoing process; it is difficult to get everything in one release.

As a workaround to our problem, you can enclose the numbers to be made superior in Quark while in Excel by using () or []. When you create the table, use the Find/Change feature in QuarkXPress to find the cases of (\?) and change those characters to superscript and a smaller size. The \? is a wild card character for searching in QuarkXPress; it says: "find any character between two parentheses and change them all to…". You'll notice I said change to superscript. This is because there is a flaw in QuarkXPress that it cannot search or replace with a superior character. Use superscript instead, for now, and get the update of Tableworks Plus when it is released, which will solve the problem.

The superscript problem does not exist if importing from a styled text file or Microsoft Word, where the use of superscript is built into the program.

Speed Issues

Tableworks Plus requires that the memory allocation for QuarkXPress be at least 600K higher than the suggested amount. Other XTensions also can require more memory—so if you're in the mood, spend money on RAM.

You can create tables with individual cells, tab rows, or combinations of cells and tab rows. Using all cells is slower because there is more to draw and remember—but cells allow the most flexibility in shading, lines, and text (especially stacked text). Large complex tables can be slow on an underpowered machine. I suggest at least a IIci or better for complex work, although an SE-30 or IIcx will produce tables, just a little slower. I use a Quadra 700 and find it to be comfortable with complex tables. The client mentioned earlier uses Quadra 950s in its production setup. Using Slanted rows will be slower on any machine since there are layers of rotated and skewed boxes involved. A little planning concerning the data and table setup can go a long way to speed the creation of tables.

TEXTLINKER

Though the focus of this case study has been on Tableworks Plus, Textlinker should not be underestimated or overlooked. The Textlinker XTension enables Publish and Subscribe for text in QuarkXPress. The previous example with Tableworks illustrated only one use. You can use Textlinker to Subscribe to any text file published from a program that supports Publish and Subscribe (such as Word 5.1), or from part of a text file in QuarkXPress, easily.

Place the cursor in a text box or chain where you wish to import text. In the Edit menu is Publishing with a sub-menu containing the choice of Subscribe To.... At the bottom left of the forthcoming import dialog box is a pop-up menu with the choice to Set style from Publisher. This enables the styling of the imported published text file to be transferred. Unfortunately, since there currently is no RTF (rich text format) filter for QuarkXPress, the only program the styling can "pass through" from is another QuarkXPress file. This limitation does not affect the Publish and Subscribe capabilities—just the transfer of existing styles.

THERE'S MORE?

An important thing to remember is: this case study is only one use of Tableworks Plus. It can handle as complex or as simple a chart as you require. Every job that uses Tableworks Plus needn't be large, complex, or linked. I find it to be the best table creator for QuarkXPress and use it in many projects.

Putting the Pieces Together

File and Picture Management on a large document.

XTensions used in this study:

- *FileManager – Compusense. Available from XChange at 800-788-7557. $149.*
- *The Gatherer – Managing Editor Software. Available from XChange. $99.*

Also mentioned are:

- *Aldus Fetch*
- *Kudo Image Browser*

Chapter

4

LET'S TALK ABOUT MAKING MONEY

In today's competitive design/production environment, having the capability to produce quality work quickly makes the difference between those who get the jobs and those who are left out. After all, using QuarkXPress can be fun—but we chain ourselves to these machines for one reason: to get ahead.

Training and tools are necessary to accomplish this aim. Nothing replaces knowing QuarkXPress inside-out; that is part of our responsibilities as professionals. But having the right XTensions can be invaluable to speed and ease with production work.

The following case study is an example of this philosophy. It is composed of two parts: 1) using the **FileManger Xtension** to track and manage the various QuarkXPress layout files; and 2) using **The Gatherer XTension** to speed the production time by allowing easy import and control over text files and photos used in the document.

THE LOWDOWN

Recently, I produced a basketball media guide for the local university. A media guide is a book containing all the stats and information about the team, its players, the staff, university officials and facilities, former players, and past games. The guides are sent to prospective players and media outlets such as radio and television stations as a way of promoting the school and its athletic programs.

This guide was 120 pages, with 211 black-and-white scanned photographs placed liberally throughout the book. The publication was composed of QuarkXPress files in sections of one to eight pages. Keeping files limited to a few pages allowed for easier handling and updating of the work in progress. I often keep a project divided into smaller sections and spreads. (This is a standard preferred by printers for many projects, in particular catalogs, where revisions are constant.) If a spread needs updating it is relatively easy to modem a smaller file than send removable device cartridges. Using this style of project design left me with 55 files to create and track through the construction, editing, and approval processes—a total of 170M!

FILEMANAGER

Until I worked with this XTension, I didn't realize how much time could be saved and how work could be made easier by using a file management system with QuarkXPress—one that is actually part of the program. **FileManger** does the following:

- Keeps libraries of predefined page parameters (sizes, margins, columns, orientation) that can be accessed easily. Page attributes can even be changed upon opening.
- Creates a user-definable/editable header for every file, keeping information regarding the file's creator, the project to which the document belonged, its creation and last modification dates, and the revision status of the file. FileManager can even manage multiple projects at once (I don't know if I can, but FileManager can!).
- Searches for files based on document name, status, or anything in the header data. Lists documents in a palette that you can tuck away onscreen for easy access. The files on the palette list can be printed, opened, moved, or deleted from this palette, and the palette list can be saved.
- Moves or copies any file, its linked items (pictures), related files (reports, read-me files), and the screen and printer fonts of typefaces used in the documents—to any location or drive.

All this without leaving QuarkXPress. Sure saves a lot of time bouncing back and forth to the Finder!

How It Works (Step-by-Step)

FileManager places a new menu next to the Utilities menu. This menu contains four items, two with sub-menus (see figure 4.1).

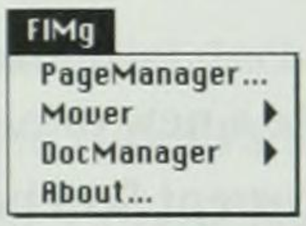


Figure 4.1 *The FileManager menu.*

PageManager

In FileManager lingo, Page setups are called *Modules*. A group of Modules is a *Set*.

The first menu item, PageManager, accesses the libraries of pre-configured page setups. You can use this menu choice, instead of New in the File menu, to create new documents. When PageManager is chosen from the menu, a Module Set dialog box appears (see figure 4.2). The name of the currently selected Module Set appears in the upper left of the dialog box with the individual Modules listed in the scrolling window below (see figure 4.3).

Clicking on one of the Module names will display its parameters in the other fields in the dialog box. For example, you can see that the currently selected Module is called Standard 3-Col. Its dimensions are displayed to the right of the name. The Column Guides fields to the right indicate that it has three columns with a .25" gutter between them. The Margin Guides fields below display the margins used by this Module. The Module's Page Orientation, Facing Pages, and Automatic Text Box are displayed at the bottom right, along with the buttons named OK, Cancel, Module Set, and Edit. Any of the fields can be changed without affecting the defaults of the current Module. Changing a field will determine how the current document will be created once you click on the OK button. For example, if I select the Standard 3-Col Module from the list and click the horizontal page orientation icon and then click on OK, a new document is created with all the parameters of the Standard 3-col Module, but in landscape (horizontal) orientation.

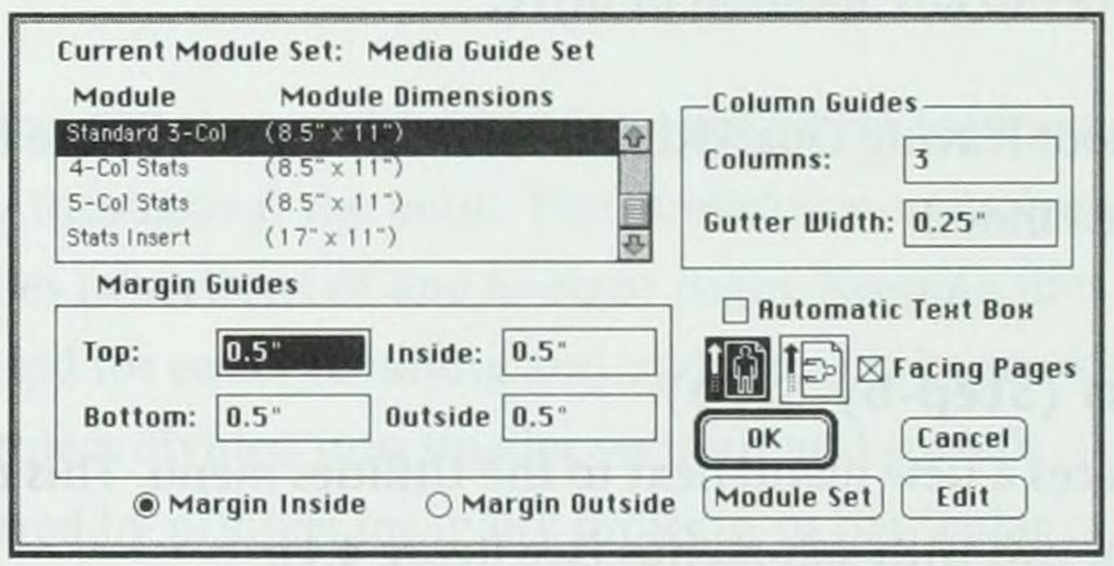


Figure 4.2 *The Module Set dialog box.*

To load a different Set or create a new one, click on the Module Set button. A dialog box containing all the current Set choices appears. Choose New and you are prompted to name the new Set and then create the Modules contained

in the Set. Click on the Edit button and the Edit/Create Module dialog box is activated (see figure 4.4) and you input your desired parameters for the page setup into the fields. You can add as many Modules to the Set as you want, and you can have as many Sets as you want.

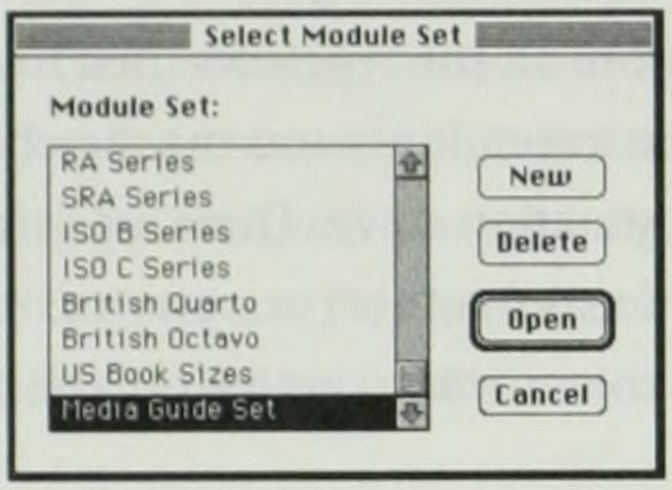


Figure 4.3 *The Select Module Set dialog box.*

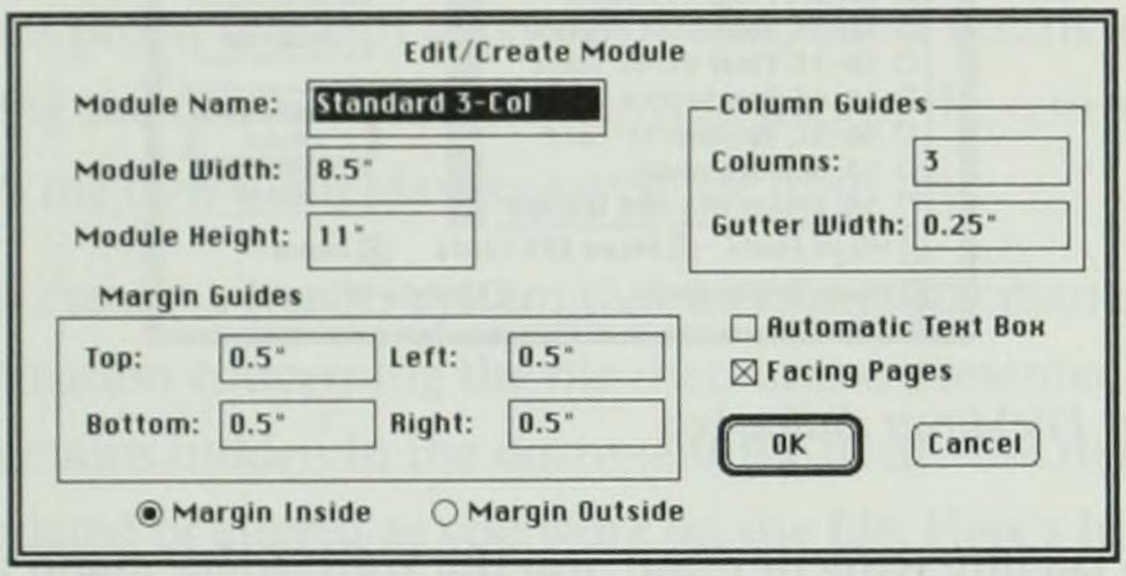


Figure 4.4 *The Edit/Create Module dialog box.*

Although these types of pre-set page setups are not as complete as using a template (where you can have style sheets, colors, and defaults set), they are handy for quick creation of documents in standard formats.

Mover

The next menu choice in the FileManger menu is Mover. It contains a sub-menu with three choices.

FileMover accesses moving capabilities, including fonts used in the document and any placed TIFF, DCS, PICT, or EPS file. The document to be moved does not have to be currently open. Choose FileMover and the Select File

The capability to move fonts is not contained in the new Collect for Output option built into the File menu in QuarkXPress 3.2.

dialog box appears (see figure 4.5). Find your file, select it from the list, and click on the Move button. The file and its related graphics will be moved to the location of your choice. Other options, activated by checkboxes, are: Move Fonts, Move EPS Fonts, create a Report, Move Preferences, and Delete originals when the move is completed. FileManager will create a custom font suitcase containing screen fonts from all the typefaces used in the document. FileManager will place the screen fonts and the matching printer fonts in a folder on your chosen destination drive. There are certain legal ramifications concerning passing your fonts to others or a service bureau. I suggest reading the software license that comes with your fonts to be clear on this subject.

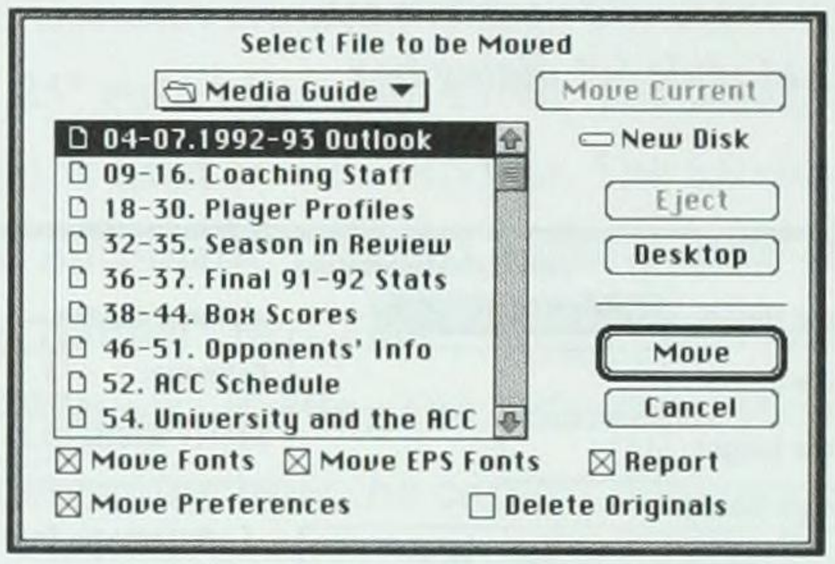


Figure 4.5 *The FileMover dialog box.*

Keeping the legality issue in mind, use the FontMover menu item if you want to move fonts and not the document (see figure 4.6). Again, it creates a custom suitcase of your screen fonts used in the document and moves a copy of the printer fonts as well. The document you are selecting fonts from does not need to be open.

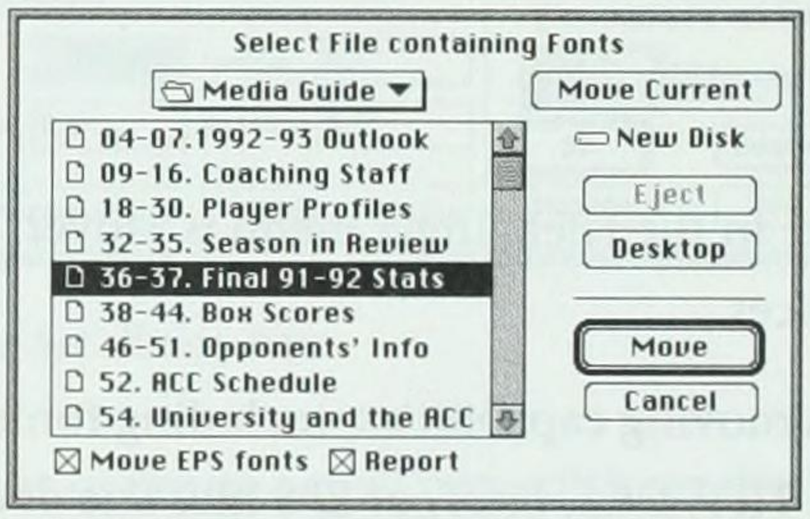


Figure 4.6 *The FontMover dialog box.*

The Move Defaults choice presents a dialog box where you can add certain files to be moved with every document. This is perfect for moving auxiliary files such as auxiliary dictionaries, hyphenation files, and read-me files.

DocManager

The next menu choice in the FileManger menu is DocManager. It has three sub-menus: Doc Info..., Doc Search..., and Info Defaults.... The file management capability of FileManager concerns the tracking, status, and imaging of the files you use to create the project. This management capability saves me considerable time and stress and makes working with and tracking a large number of files easy.

Prior to using FileManager, I used the standard folder naming conventions to track the status of the project. A "1" before the folder title indicated a draft copy, "2" meant proof, etc. This approach works, but it means going to the Finder, changing the names of folders, moving files to the correct location—it generally slows me down. FileManger saved me from this.

FileManager creates a header system that facilitates file management. A header is information concerning the file that, unless presented through the DocManger, remains hidden in the document file itself. The header information can be updated or altered as you work on the file. Here's how it works.

While a file is opened, you access its header information via the Doc Info... sub-menu. A dialog box appears (see figure 4.7) containing the Document Name, Author, Project Name, a Document Status pop-up menu, the Date Created, and Date Last Modified. All information except dates and document name can be edited here. This menu only accesses the information about the currently opened file.

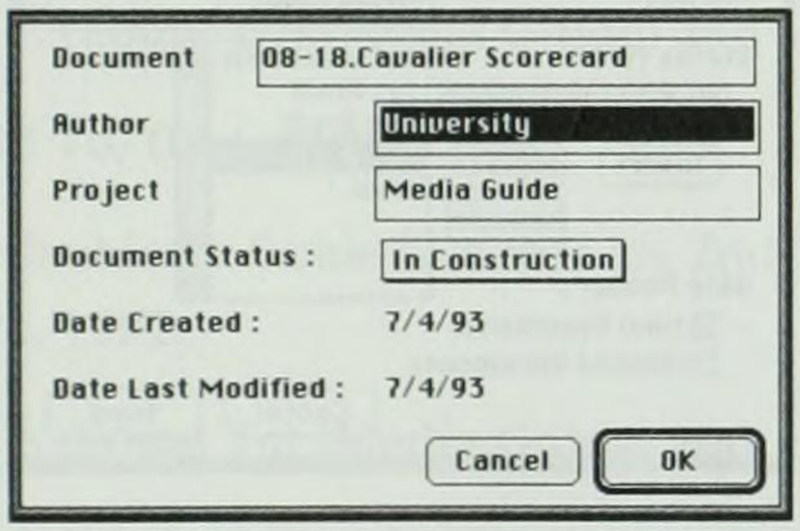


Figure 4.7 *The Document Info dialog box.*

For example, when I finished the initial layout of a media guide section, I changed the file's status by clicking on the Document Status pop-up menu in the dialog box (see figure 4.8) and selected the next item, which was 1st Draft. Upon saving the document, this change in status was made permanent, and FileManager then thinks of that document as being in a 1st Draft status.

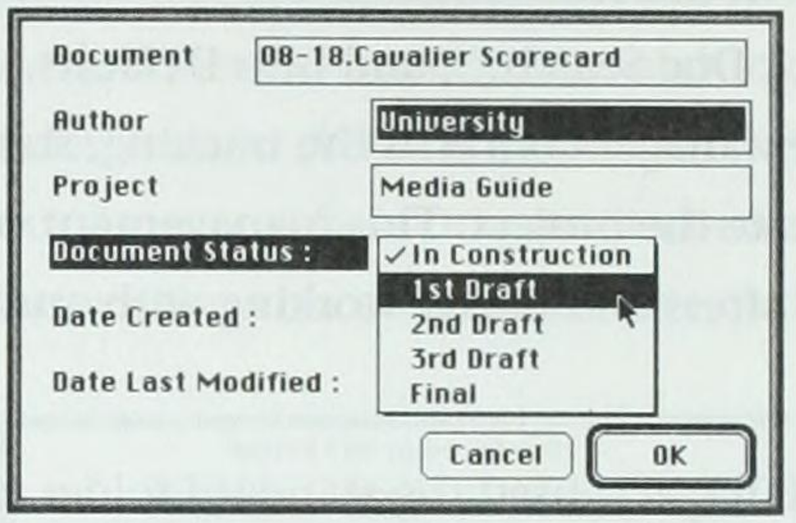


Figure 4.8 *The Document Status pop-up menu.*

The options in the Document Status pop-up menu, and the default information in all the other fields, were created earlier by choosing the Info Defaults... selection from the DocManager sub-menu. In the Default Entries dialog box (see figure 4.9) I typed the name and author of the project. The Status Item List was created by typing the status name and clicking on the Insert button. The name was added to the pop-up menu. There are also two Auto Header checkbox options for New Documents and Opened Documents. Select the appropriate one to automatically add a header to new documents and/or any open document. Without the Auto Header option selected, you must set the header manually and save the new document.

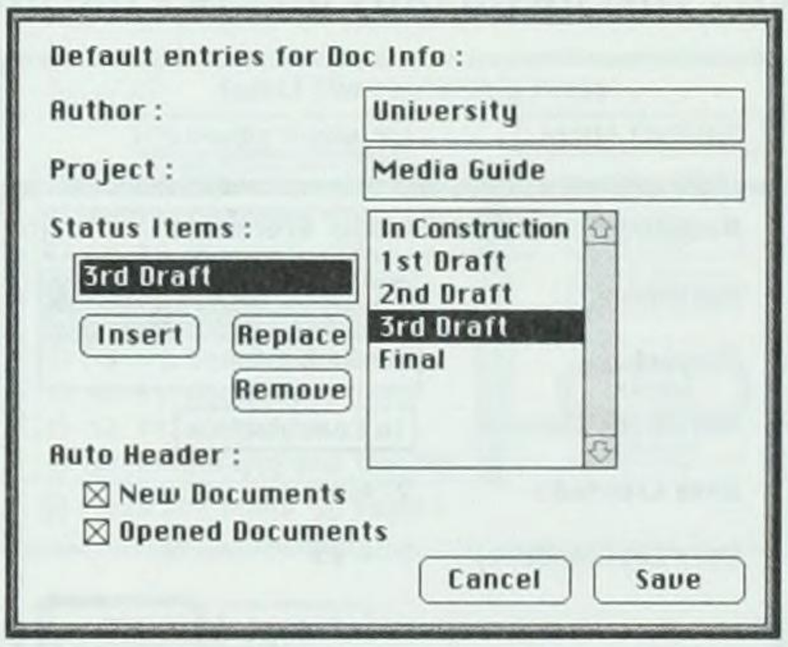


Figure 4.9 *The Default Entries dialog box.*

As work on the media guide progressed, the various files changed status as editorial and design changes were indicated and made. With 55 files, it could get very confusing as to the status of a particular file or group of files. Using the header information in the files was the key to maintaining my sanity.

Say I need all the files that had a status of In Construction. Going to the DocManager sub-menu, I select Doc Search.... In the Search dialog box (see figure 4.10) I can specify any combination of search parameters based on the various combinations of data fields contained in the file headers.

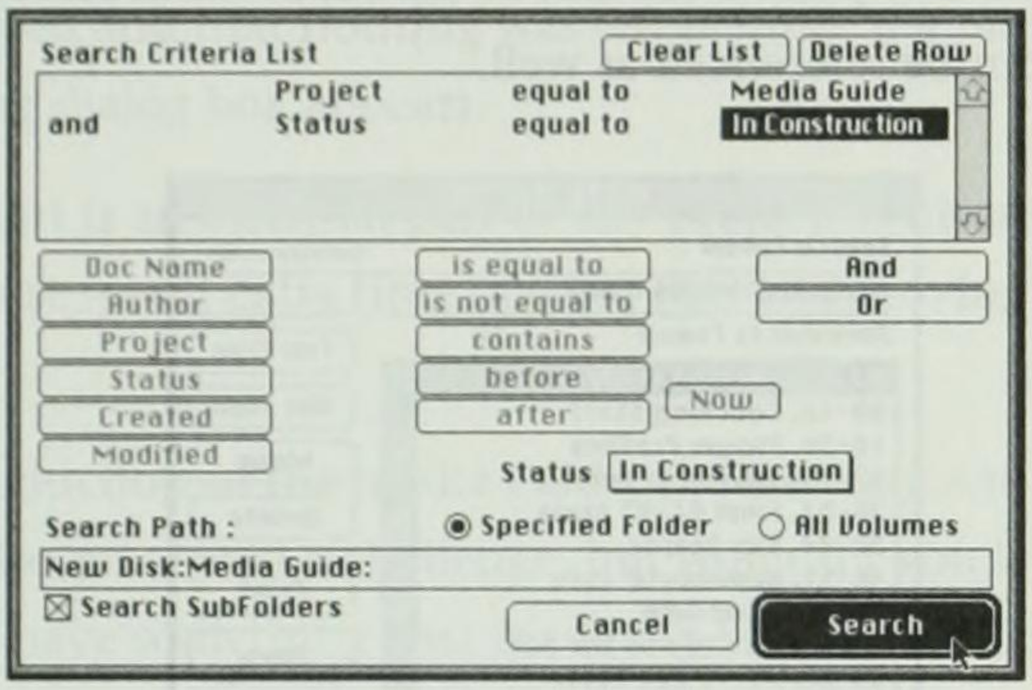


Figure 4.10 *The Document Search dialog box.*

In a search, FileManager can look for any files with a Document Name, Author, Project, Status, Date Created, or Date Modified that are Equal To, Not Equal To, Contain, are Before, or are After the entered data, or for files that match any of the possible Status Options. There are blank fields for project, author, and dates. There is also an And/Or modifier as well. (See the examples below.)

Example A finds all the Media Guide files that are In Construction:

The (**Project**) name is (**Equal To**) (**Media Guide**) and

the (**Status**) is (**Equal To**) (**In Construction**)

Example B finds all the Media Guide files that are 2nd Drafts and were created after October 23, 1992:

The (**Project**) name is (**Equal To**) (**Media Guide**) and

the (**Status**) is (**Equal To**) (**2nd Draft**) and

(**Created**) (**after**) (**10/23/92**)

The search path can be a certain folder, or disk, or all disks—even disks or folders on a network. With all the combinations of search parameters available, you can keep multiple projects on the same disk or server, and work on them without confusing the files.

The results of a search are displayed on the File Actions palette (see figure 4.11). From this palette any actions concerning the group of files found in the search are performed. The Full Title (Name and path) and the Document Information for each file can be viewed here. Each file can be Moved, Deleted, Printed, or Opened. The palette list can be saved, and the search criteria used to create the list can be referenced as well.

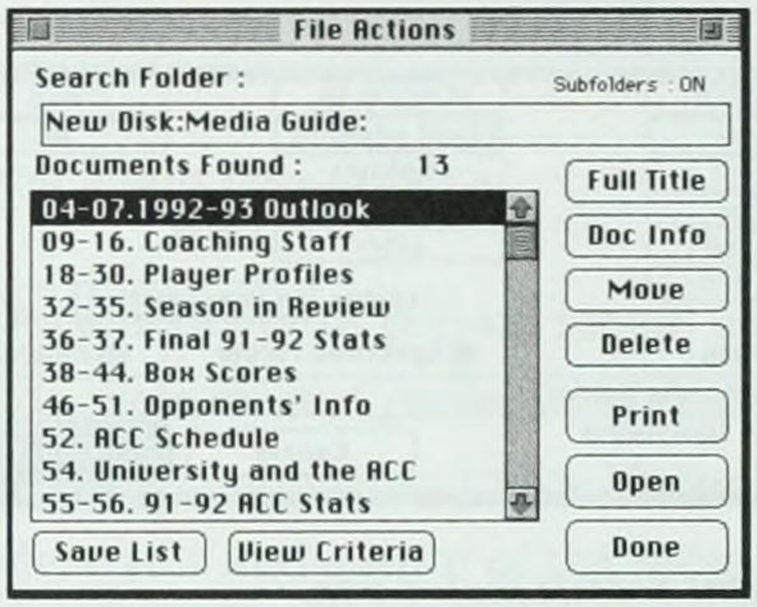


Figure 4.11 *The File Actions palette.*

While working on a particular file from the list, the File Actions palette can be reduced to a small thumbnail and tucked off to the side. Simply click on its zoom box (see figure 4.12).

Figure 4.12 *The reduced File Actions palette.*

Proven Under Fire...

I kept all the media guide files and related photographs in folders on the optical and internal drives and had no problem finding the files I needed to work on (such as the second revision files).

The File Actions palette was very handy because files were in a constant state of revision and updating. After receiving corrections from the client, I searched for the files that were in Draft Mode. From the palette list, I launched each file and made the changes desired. After making the corrections, I changed the status in the header to the next status level and saved. No renaming or Finder-hopping necessary!

Moreover, by using the Move feature to place the finished spreads and photos on SyQuest cartridges for shipping to the printer, I was provided with an error log to make sure that the appropriate files, font data, and placed images were shipped and that nothing was left behind: if a placed image is missing, a warning dialog box appears.

File management is an essential part of any project. Without it, either you are lost or you must spend extra time making lists and moving and renaming files.

During the production of the media guide, the tracking and placement of the 211 photos also presented a challenge, but wouldn't you know it (wink), I just happened to have something that made it a little easier. Let me tell you about it...

MEET "THE GATHERER"

Any time I'm working on a project involving the placement of numerous text and graphic files—such as the media guide—I load **The Gatherer**. It's almost second nature to do so because it's one the best production tools available in the QuarkXPress environment.

The name might be slightly misleading at first glance. The Gatherer is not one of those XTensions like FileManager that moves your document and related files to a location. What it does provide is an easy way to import and then track photos, illustrations, line art, and text files that you use in a project by placing a list of the file names on a palette for quick access.

Wait a second! I hear you thinking, "I do just fine with the File menu, thank you." Let me explain a little further how this XTension is a drastic improvement on the QuarkXPress interface for projects involving quick page creation and placement of elements. And... it just may be essential for your next big job.

Because of the possible confusion that the name "The Gatherer" may present, it has been renamed "Managing Editor XT." But, I still refer to it as "The Gatherer." Old habits. . . you know.

"Okay, I'll bite. You got a few paragraphs... go!"

First, the interface. The Gatherer appears onscreen as a neatly organized, resizeable palette with Folder and Trash Can icons at the top, along with two pop-up menu items: View and Do (see figure 4.13).

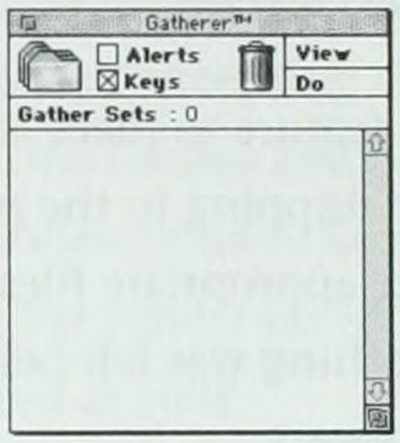


Figure 4.13 *The Gatherer palette.*

The folder icons at the top of the palette represent Sets of folders/files. Sets contain folders of the files you want to import into your QuarkXPress layout. There are two types of Sets you can create: Text Sets and Graphic Sets. You can add Sets to the palette by clicking on the Do pop-up menu and choosing either Add Text Set or Add Graphics Set (see figure 4.14). A folder displaying either a graphic or text icon will appear in the palette list. The name "Untitled" is highlighted in the Editing bar (see figure 4.15). Type in the name for the new Set, hit the Return key, and the new name appears next to the Set icon in the palette.

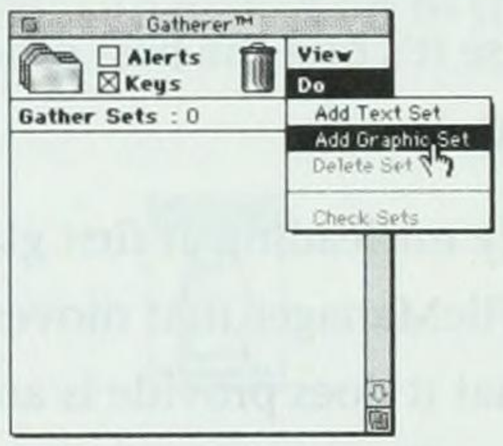


Figure 4.14 *Add sets to the palette through the Do pop-up menu.*

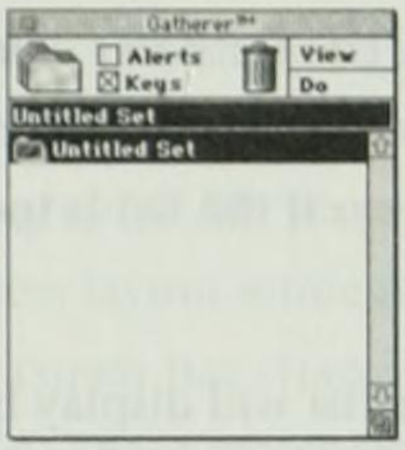


Figure 4.15 *Adding a new set.*

In each Set you assign folders whose contents you want The Gatherer to access. These folders can be on multiple drives or on network servers. Adding folders is simple. Select the Set you want to add folders to by clicking on its icon. Go to the View pop-up menu and choose Folders; this will display all the current folders in the Set. Open the Do pop-up menu. Because you are currently in the Folders view, the options in the Do menu pertain to folders. They are: Add Folder, Delete Folder, Check Folders. Choose Add Folder and a standard Macintosh Open File dialog box (see figure 4.16) appears for finding and selecting folders to add to the Set. To add a folder, open it, then click on the Add button. The folder name and its "path" (drive and folder location) are placed in a list on The Gatherer palette.

For example, the path might read like this:

Internal Drive:Sports Images:Starting Lineups

The path consists of the name of the drive, followed by the sequence of folders that contain the added folder. After adding all the folders necessary for your job, you can view the files contained in the Set. Either double-click on the Set icon, or go to the View menu and choose Files.

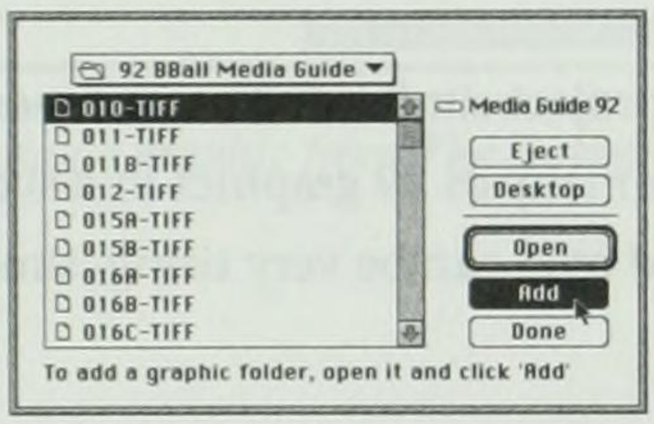


Figure 4.16 *Adding a folder to The Gatherer palette.*

The list of files now shows in The Gatherer palette. If you're working with a graphic set, all the image names from every folder in the Set will be displayed. The palette will contain a scroll bar if the list is too long, or you can resize the palette to make it longer.

Clicking on a file name in the list will display information about its date and size on the Editing bar (see figure 4.17).

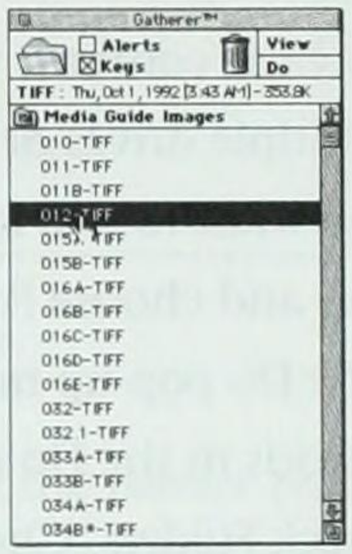


Figure 4.17 *The Editing bar displays information about the selected file.*

Don't be dragged—click, drag, click instead!

The normal process of importing a graphic or photo in QuarkXPress goes something like this:

1. Create a picture box and select it with the Contents tool.
2. Go to the File menu and choose Get Picture (or use Command-E).
3. Find the location of the file in the dialog box; select Open.
4. After the picture has imported, resize either the graphic or the box to the proper size (numerous steps).

If you're working on a project similar to the one mentioned in this case study (where there were as many as 59 graphics in a six-page file), repeating the previous steps over and over can be very tiring, time-consuming, and will wear you down....

Until The Gatherer. With this XTension, acquiring, placing, and sizing images is a fluid, easy process. Here's how.

1 When the cursor is placed over a name in the palette list, the cursor changes to a hand with a pointing finger (see figure 4.18). Click with the hand on the name of the graphic file you wish to import and drag that name onto the QuarkXPress layout while still holding the mouse button down. You'll see that the cursor has changed to long crosshairs covering the layout (see figure 4.19). These crosshairs allow you to place the photo in relation to the QuarkXPress rulers, if desired. They also enable you to see the new graphic's position relative to other items on the page. Place the crosshairs at the upper left point of where you want the new picture box to be placed and release the mouse.

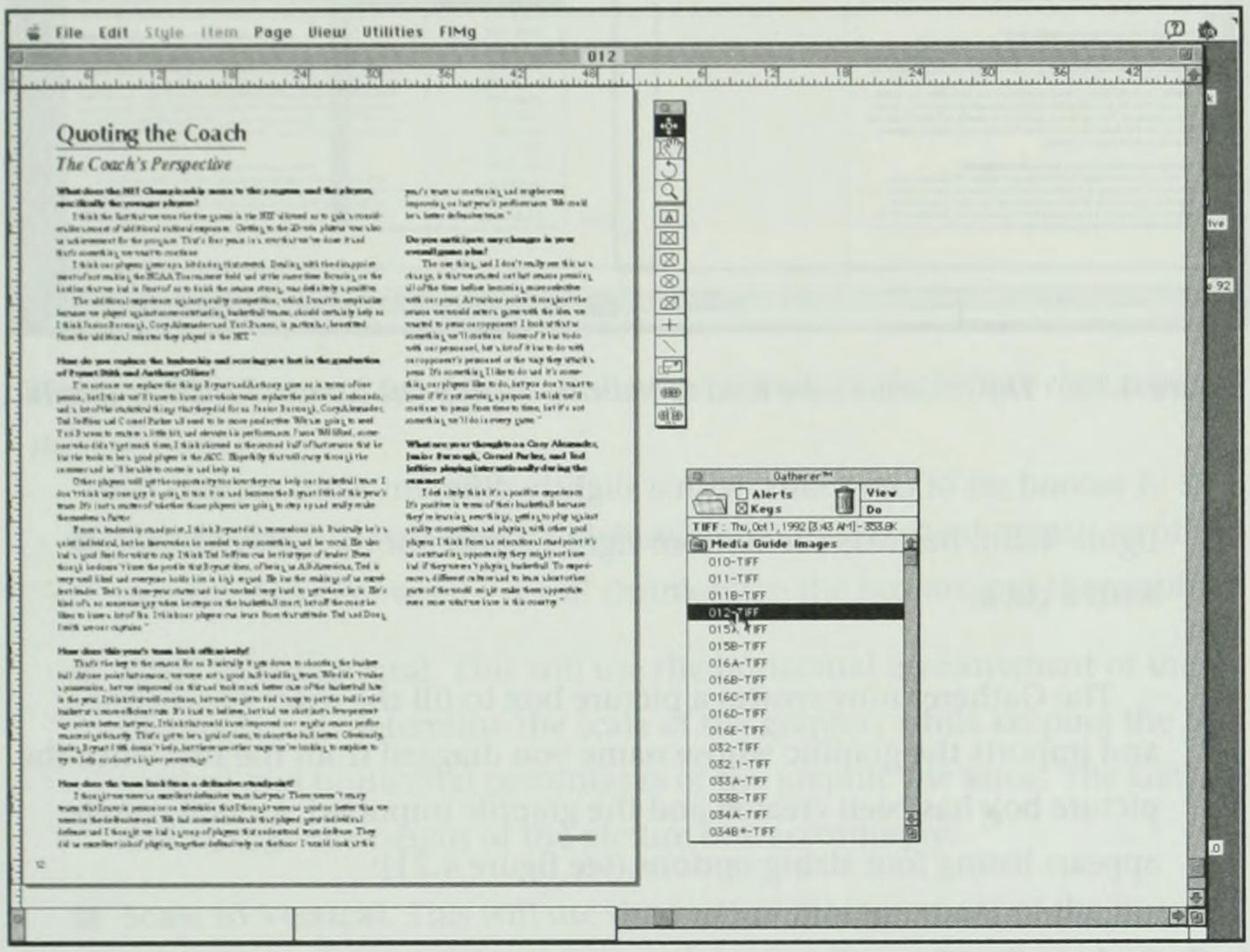


Figure 4.18 *Preparing to drag a graphic from The Gatherer's palette.*

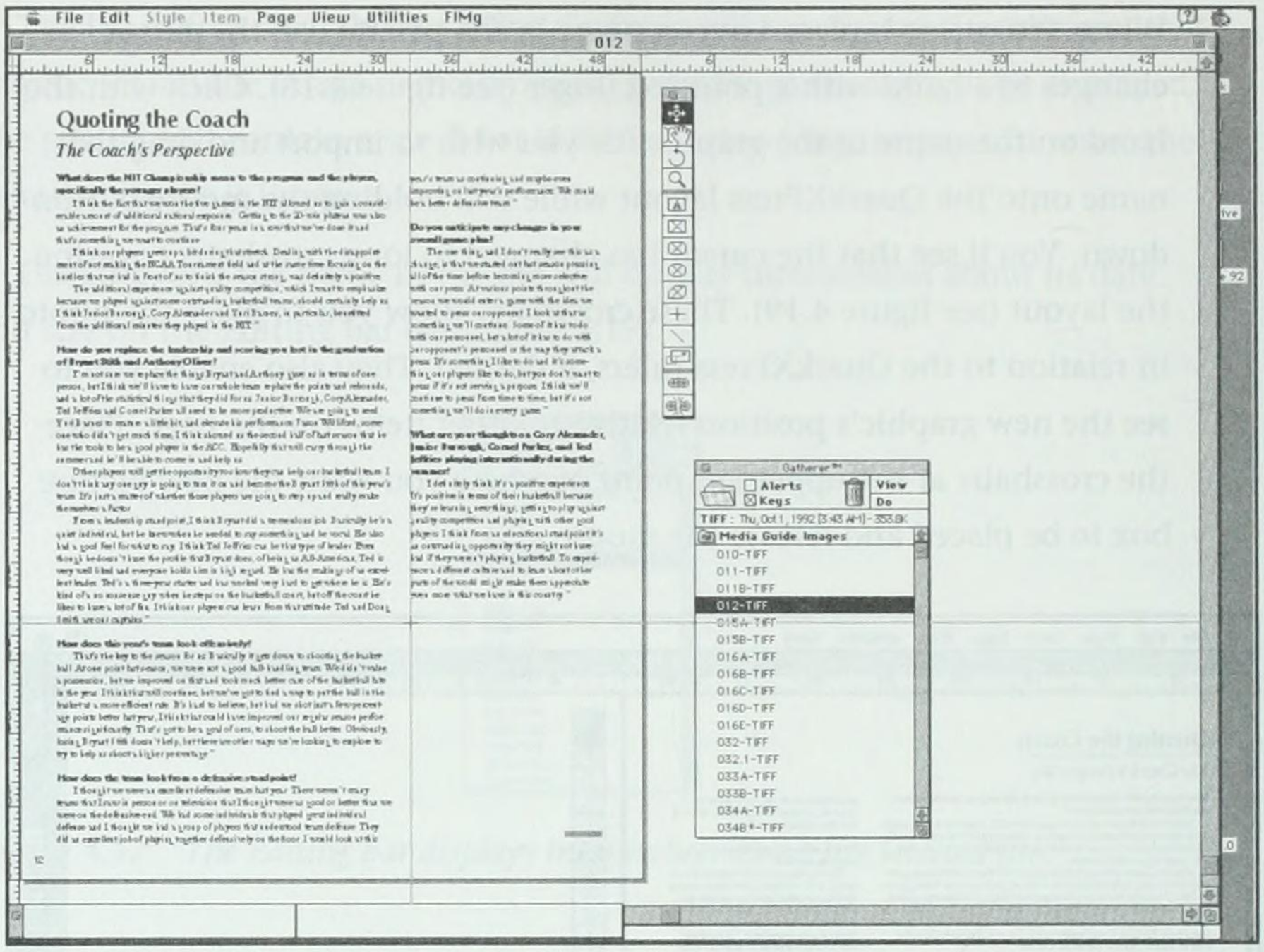


Figure 4.19 *The crosshairs are used to indicate the top-left corner of the new graphic.*

2 A second set of crosshairs, with a slightly different icon, appears (see figure 4.20). Indicate the bottom-right position of the new picture box with a click.

The Gatherer now creates a picture box to fill the space you defined and imports the graphic whose name you dragged from the list. Once the picture box has been created and the graphic imported, a small palette appears listing four sizing options (see figure 4.21):

- **Scale to Fit**. This will scale the graphic to the size of the picture box, adjusting the vertical and horizontal scaling of the graphic non-proportionally. In other words, it distorts the graphic to fit the box.

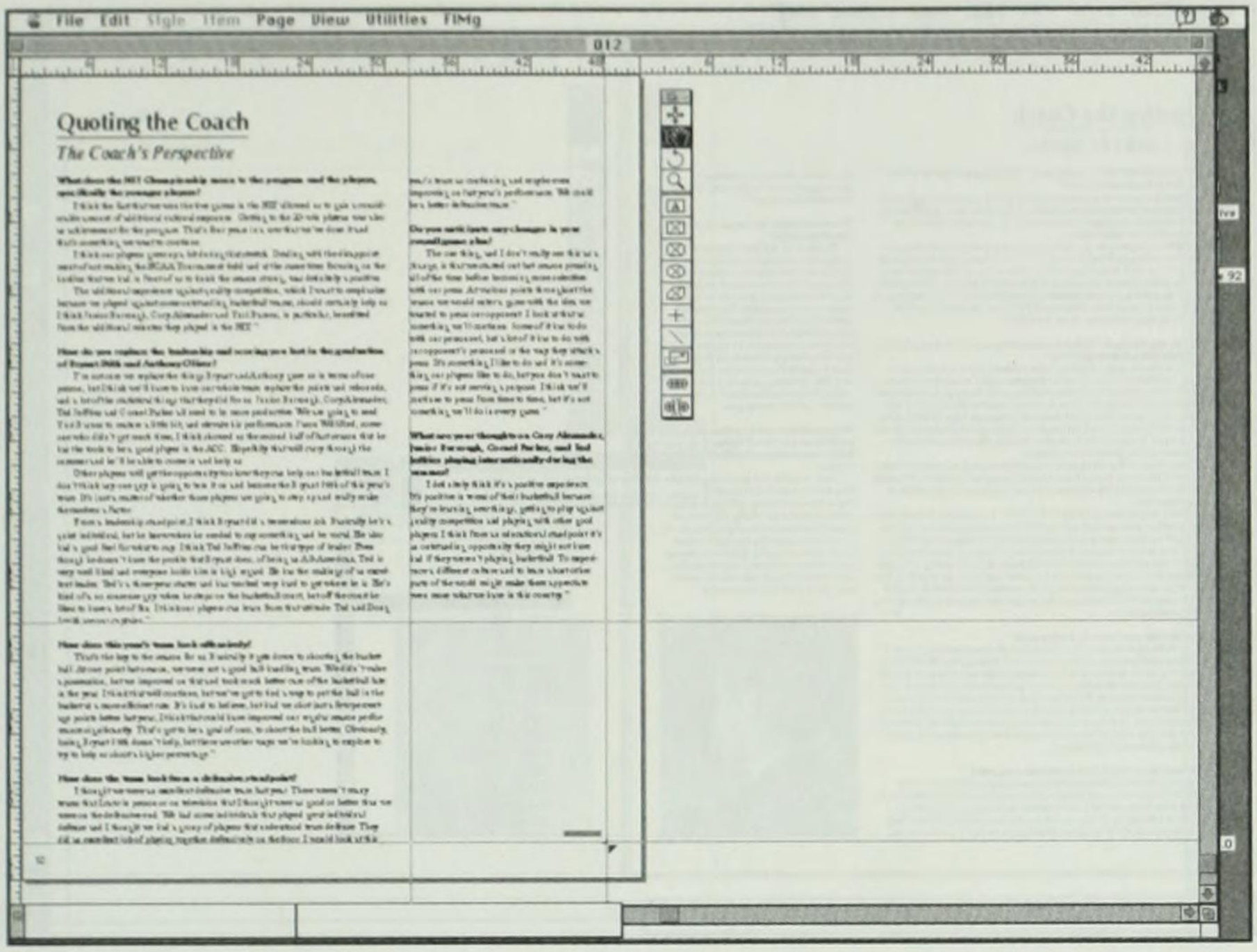


Figure 4.20 *A second set of crosshairs is used to indicate the bottom-right corner of the new graphic.*

- **Size to Fit**. This will size the picture box to match the dimensions of the graphic. In other words, it will shrink-wrap the box around the graphic.
- **Scale to Horizontal**. This will use the horizontal measurement of the picture box to determine the scale of the graphic, while keeping the vertical and horizontal percentages of the graphic the same. The Gatherer will change the height of the picture box accordingly.
- **Scale to Vertical**. This will use the vertical measurement of the picture box to determine the scale of the graphic, while keeping the vertical and horizontal percentages of the graphic the same. The Gatherer will change the width of the picture box accordingly.

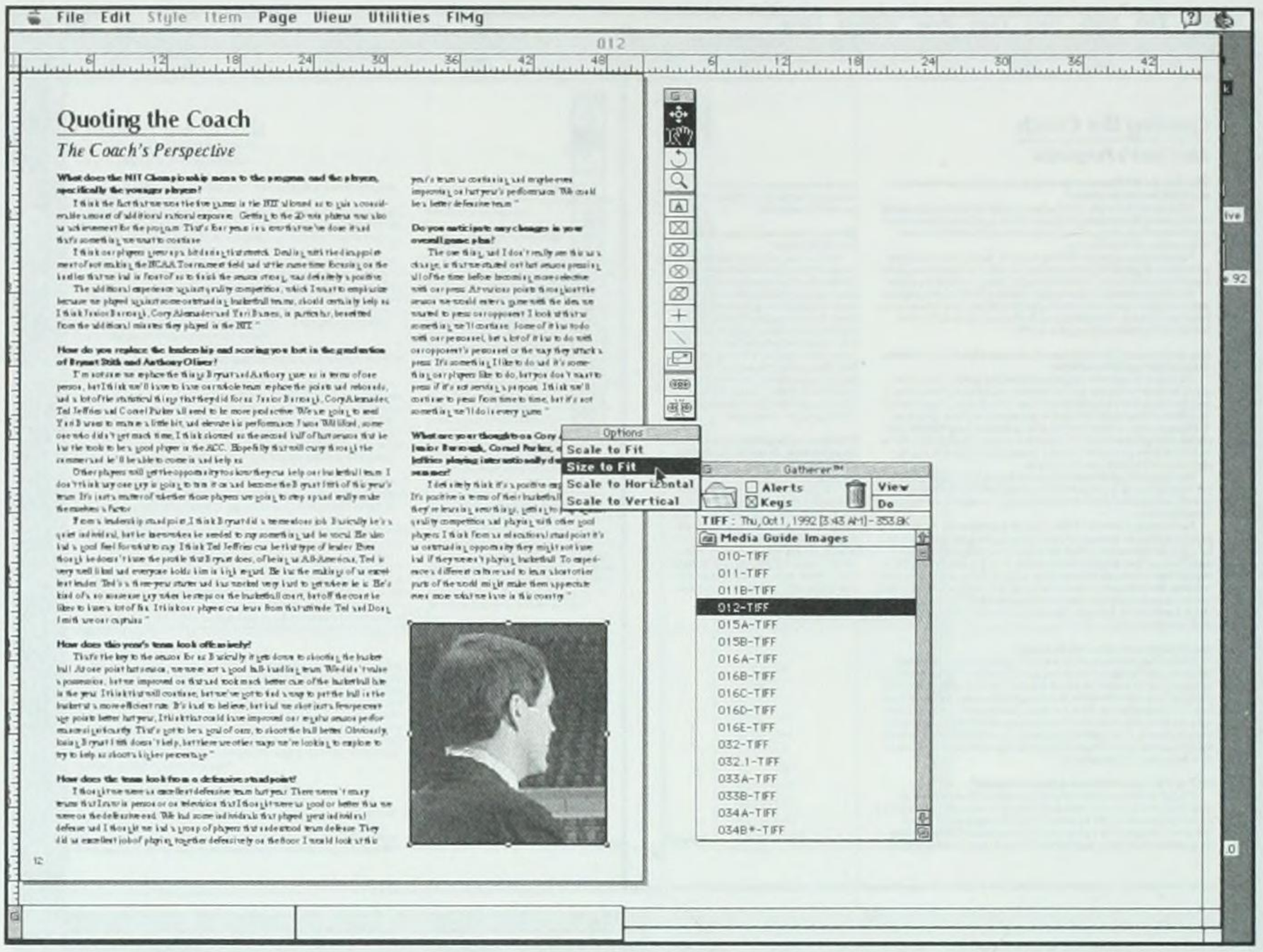


Figure 4.21 *The sizing options palette.*

3 If you choose to import into an existing picture box, just hold down the Command key when the crosshair cursor is over an existing picture box. The cursor will change to a downward-pointing arrow. Release the mouse and the new graphic will import and the same small options palette will appear.

Also note that after a file name is dragged off the palette list and placed, a red line is drawn through the name to show that file has been placed.

Text, Too!

The steps for importing and placing text files are the same as for graphics file:

1 Drag the text file name off the palette and place the first cursor, that indicates the top left of the text box, with a click.

2 Place the second cursor, that indicates the bottom right of the text box, with a second click (see figure 4.22). The text is imported. It is flowed into the new text box and then a small options palette appears, listing the number of columns desired in the drawn text box (see figure 4.23).

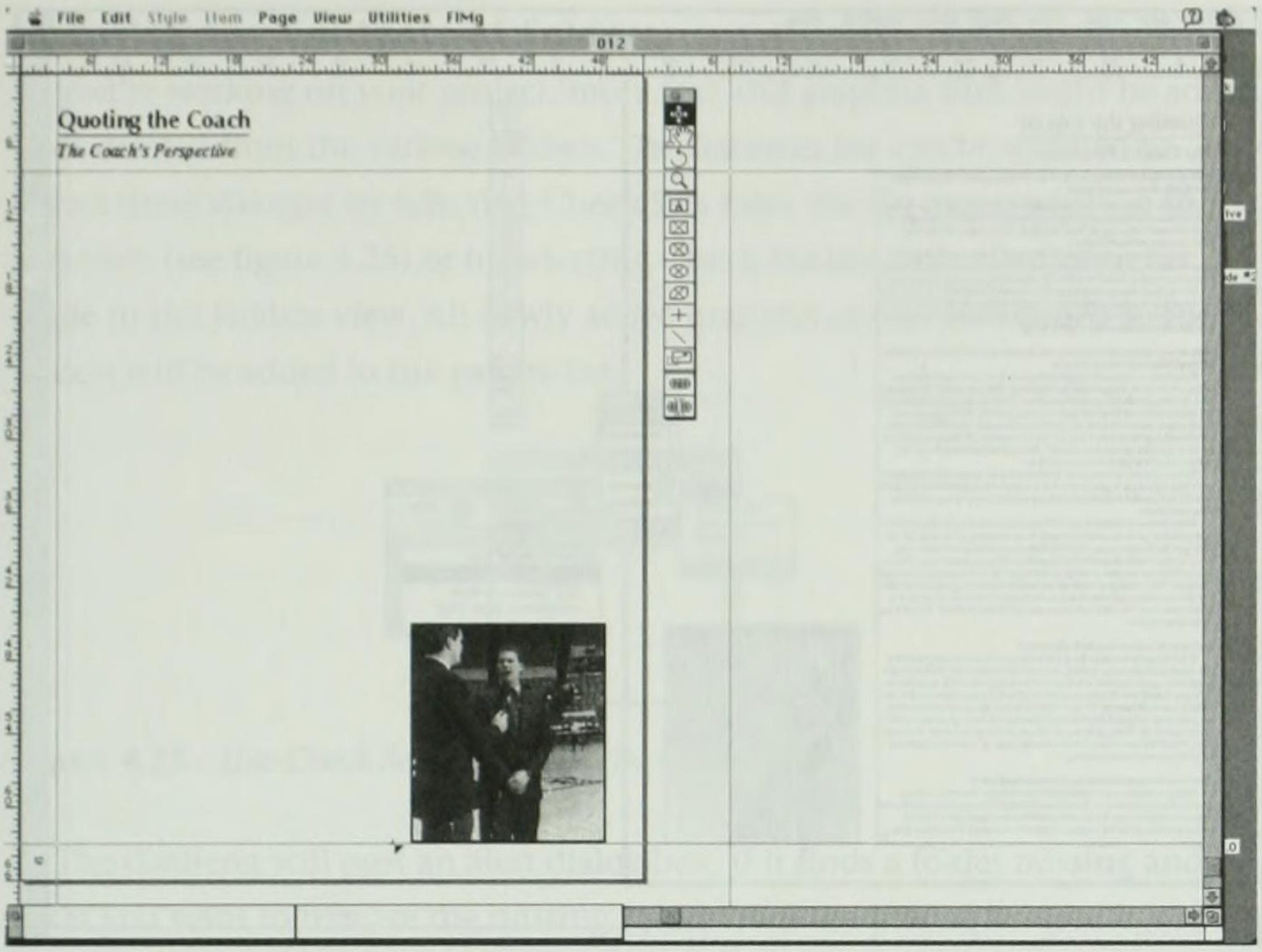


Figure 4.22 *Define the bottom-right of the text box.*

Imported text files can be placed into existing text boxes by holding down the Command key while the crosshair cursor is over the text box. As with graphics, the cursor will change to a downward-pointing arrow (see figure 4.24). Release the mouse and the new text file will import and the same small column options palette will appear. Imported text files can be appended to existing files using the same technique while holding down the Command-Option keys.

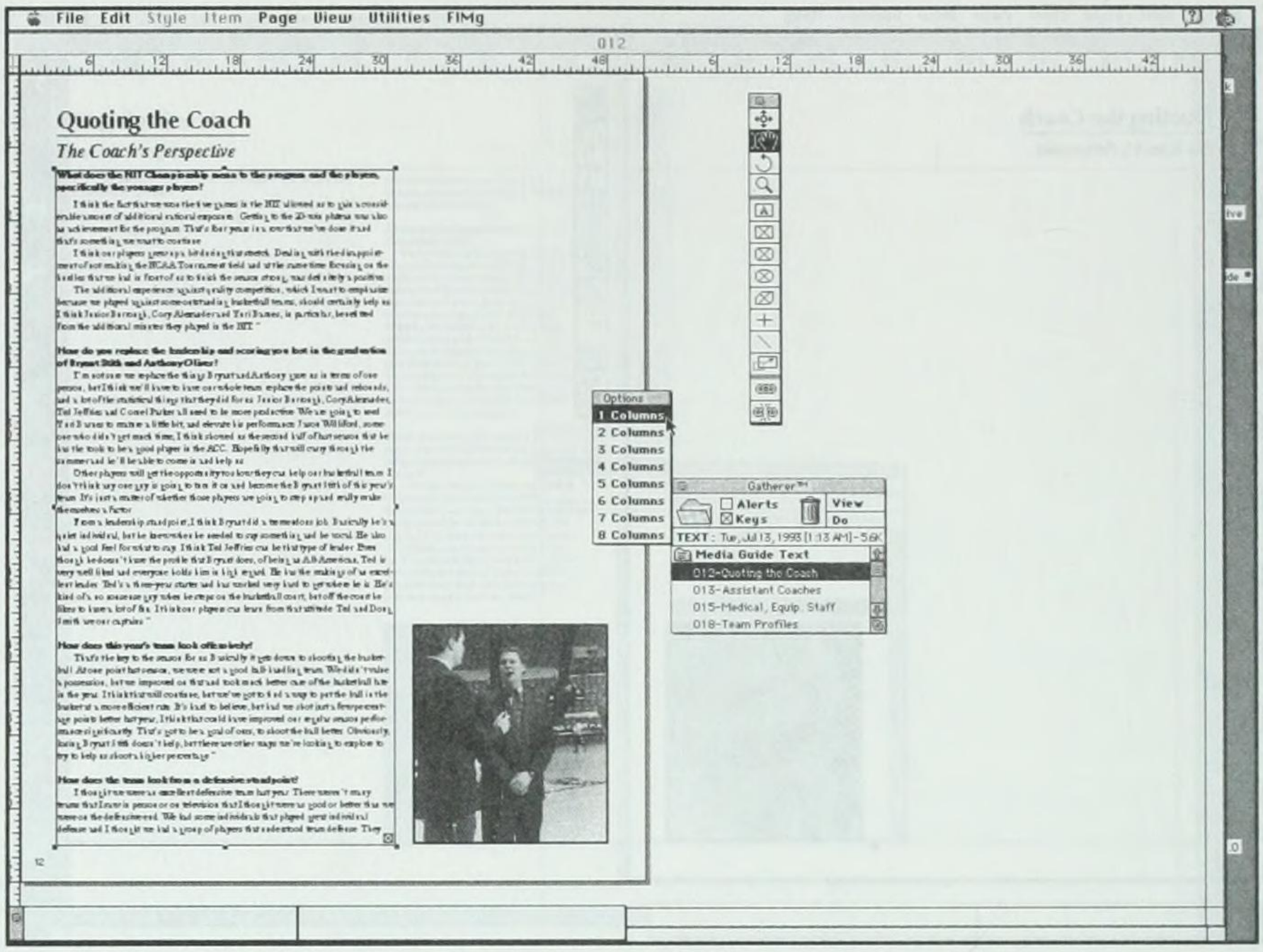


Figure 4.23 *The column options palette.*

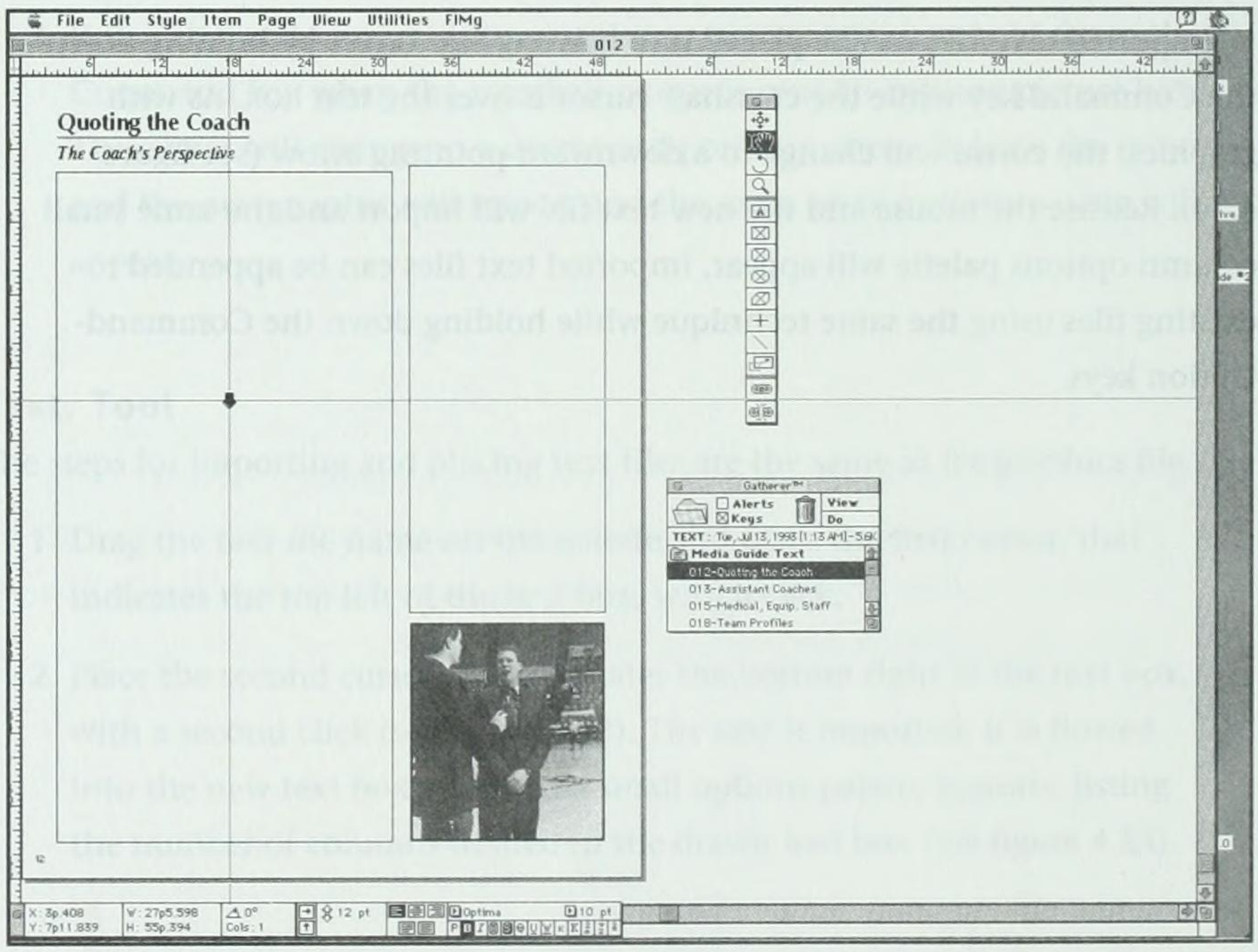


Figure 4.24 *Hold down the Command key to import text into an existing text box.*

Updating the Contents of Folders

As you're working on your project, more text and graphics files might be added to or deleted from the various folders. The Gatherer list can be updated to reflect these changes by selecting Check Sets from the Do menu while in the Sets view (see figure 4.25) or by selecting Check Folders from the Do menu while in the Folders view. All newly added graphics or text files added to the folders will be added to the palette list.

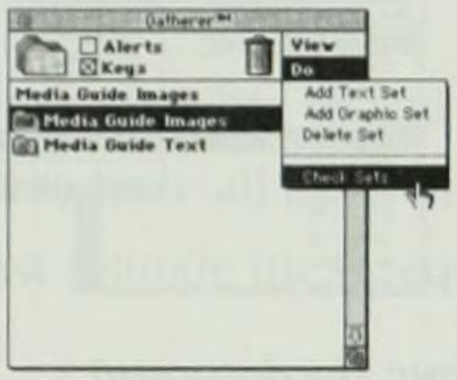


Figure 4.25 *Use Check Sets to update The Gatherer list.*

The Gatherer will post an alert dialog box, if it finds a folder missing and ask if you want to remove the missing folder from the palette list (see figure 4.26). If you check the palette list while in the Folders view, missing folders will have a message instead of their name in the list. If the disk drive containing the folder is not active or available the message will be "Couldn't find disk drive (is it turned on?)." If the drive is on, and the folder is still missing, the message displayed will be "Couldn't find folder (has it been deleted?)."

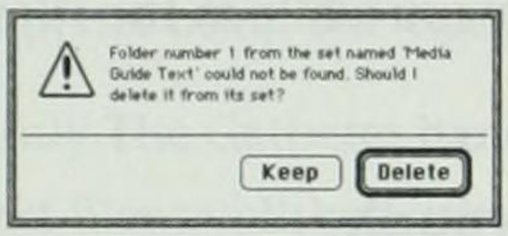


Figure 4.26 *The Missing Folder alert.*

Other Features

The Gatherer has many other valuable features as well.

- **Finding items**. Double-clicking on any imported item's name in the palette list will place that item in the upper-left corner of your screen. For example, if you want to see where in the document a particular image is, double-click its name on the palette list. The Gatherer will scan the document, find the page the graphic is on, take you to that page, and place the graphic in the upper-left corner of the screen.

- **Removing items**. An item also can be deleted from the document by selecting its name in the Files list and choosing Remove from Document from the Do menu (see figure 4.27). If you check the Alerts checkbox (located on the top of The Gatherer palette), you will be asked if you want to delete the text or picture box along with the item, or if you want to just remove the item itself.

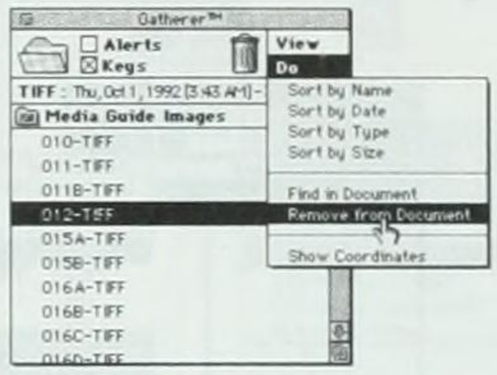


Figure 4.27 *Removing items from the document.*

- **View list**. The File lists can be sorted by name, date, type, and size (just like a standard Macintosh window), by selecting the desired view from the Do menu.

- **Placing the boxes**. The Gatherer will display the coordinates of the cursor (relative to the QuarkXPress rulers) as you are creating either a picture or text box. During the second part of the box-creating process, The Gatherer displays not only the cursor position but the dimensions of the new box as well. This option can be activated by selecting Show Coordinates from the Do menu while in the Files view.

The Gatherer Comes Through

Using The Gatherer is simple, and it's a stress reliever for production work. Many of the pages for the media guide were created from templates—some with pre-placed text and picture boxes. After loading The Gatherer sets, creating a section of the guide was simply a matter of opening the appropriate templates, creating the proper page order from the available master pages in the document palette, and using The Gatherer to quickly place and size the images and text files. Until you've used The Gatherer, it's hard to imagine how much easier and less stressful it is to create layouts quickly. Dull repetitive tasks like importing numerous photos on a spread can wear on you quickly and be a distraction from the task at hand. Try importing 59 photos on six pages the conventional way and you will know what I mean!

What's Missing

It would be nice to have the option to style sheet a text file imported through The Gatherer, perhaps through a "style first paragraph" or "Style all" option on a pop-up palette that would appear after the columns palette. This would be very useful in a situation where the story had a standard style structure such as Head, By-line, Body. Using the Next Style feature in QuarkXPress 3.2, you can apply a Head style to the first paragraph; the following paragraphs format automatically to their proper styles in order.

Another feature missing is the capability to add single files to the list. It is not always necessary or desired to have all the images or files within a folder added to the list. Sometimes just a single file is required. This is an important feature to add.

A search feature using keywords or text and an option for thumbnail views of images also would be useful in reducing confusing situations, like "which image was the ProBL72-TIFF anyway?" Which brings us to the next issue...

TO "GATHER, FETCH, OR BROWSE?"

With the advent of file archiving and retrieval systems such as Aldus Fetch and Kudo Image Browser, the relevance of The Gatherer may be called into question. They have some similar attributes—such as creating libraries of accessible images—but they also have key differences. In the production situation described in this case study, I prefer using The Gatherer. Here's why:

- **File Types**. Currently, only The Gatherer handles text files. Fetch 1.0 can catalog text editions (text files published using System 7's Publish and Subscribe feature), but not the standard text file types (such as a WordPerfect document) that are imported into a QuarkXPress layout. Image Browser has no text file capability.
- **File Cataloging**. Despite advertising to the contrary, Fetch is not a drag-and-drop proposition with QuarkXPress. It must interface with QuarkXPress through an XTension, called the Image Integrator, that creates its own palette for displaying the file names or image thumbnails used by Fetch.

The sorting, updating, and "gathering" (if you will) of the image files must be done from Fetch and saved into a Fetch catalog. While in Fetch, you select (from the Edit menu) the file references you wish to have included in the Image Integrator "library" in QuarkXPress. Switching back to QuarkXPress, choose Open Fetch Library from the Utilities menu (see figure 4.28). After choosing a name and location, the files are imported into a newly created Image Integrator library, displayed as a name list on a palette. The Image Integrator library can be displayed in thumbnails by choosing Thumbnails from the palette's View menu (see figure 4.29).

Figure 4.28 *Opening a Fetch library in QuarkXPress.*

Note:
There are no "live links" between the Fetch catalog and the files in the Image Integrator. Therefore, updating missing or newly added files cannot be done from the QuarkXPress Fetch XTension; you must go back to Fetch, update, and then re-import. This is in contrast to The Gatherer's folder monitoring capability, where updating can be done with a simple Check Sets or Check Folders command.

The Browser stores and monitors files in a similar fashion to Fetch, interfacing directly with QuarkXPress, with the need of a special unseen XTension.

- **File Placement**. A key difference, and very important to note, is how the files are transferred into the QuarkXPress layout. To place an image from the Image Integrator, drag the file name or thumbnail onto the layout. The cursor changes to a left corner indicator which is used to define the upper-left position of the image to be placed. A picture box appears shrink-wrapped to the 100% scaled image. This does not always produce results easy to work with as shown. Here many steps will have to be taken to resize and place the photo. To place an image into an existing box, drag the thumbnail or name over an active picture box. The Image Integrator uses the longest measurement of the photo (height or width) to determine the photo's scaling inside the box. The box must be adjusted by hand to fit around the picture; it does not shrink-wrap.

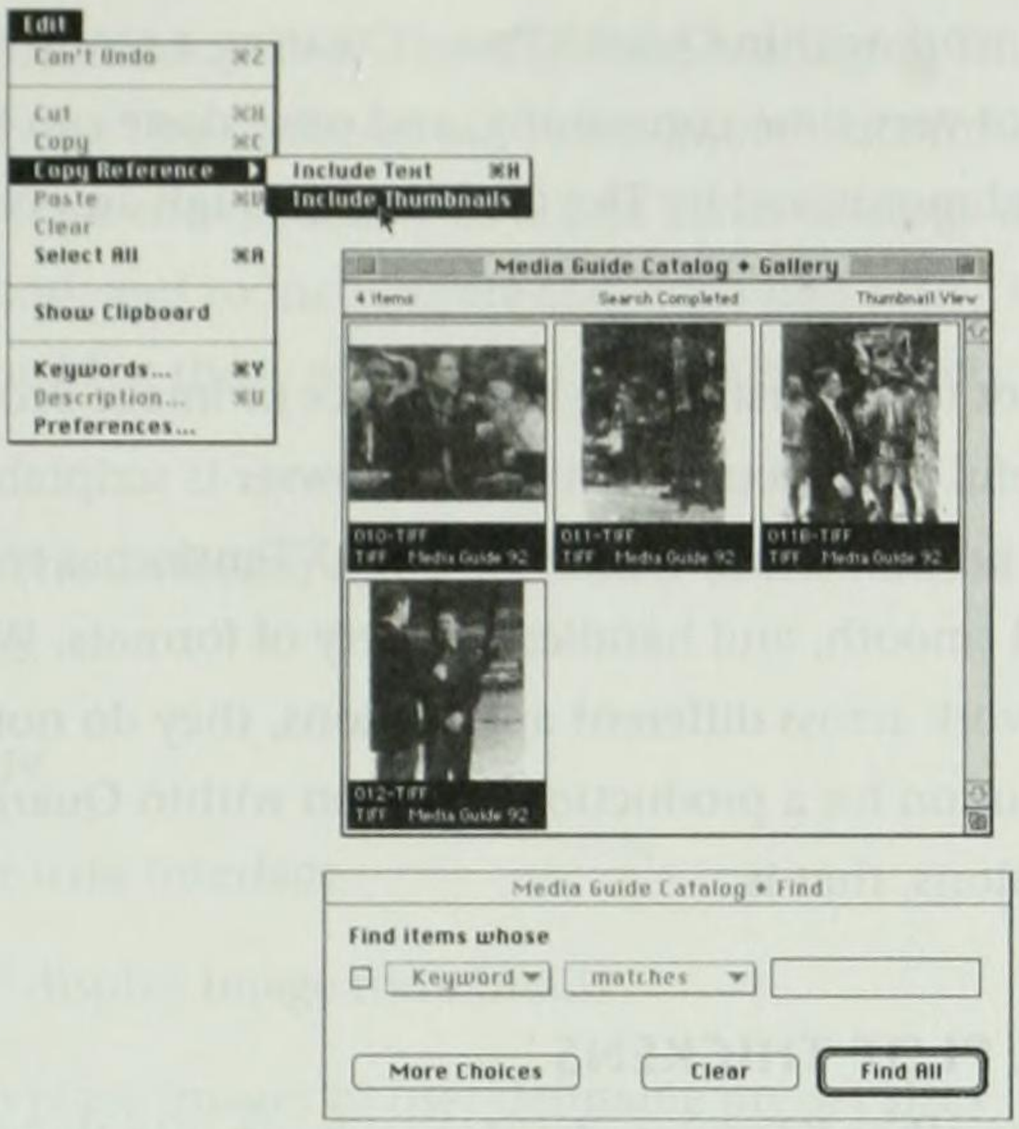


Figure 4.29 *Displaying Fetch thumbnails.*

Dragging a thumbnail from the Kudo Image Browser palette creates a default picture box of 2" x 2," in the upper-left corner of the page's margins, regardless of the picture's size and where the thumbnail was dragged to. The Browser then uses the longest measurement of the photo (height or width) to determine the photo's scaling inside the 2" x 2" box (insert Kudo results).

None of The Gatherer's controls for box creation and image sizing exist with the Image Integrator or Kudo Image Browser; with them it's drag and drop, place and resize—in other words, numerous extra steps.

We've already seen the control contained in The Gatherer for placement of both text and graphic files. Its interface is comfortable and easy to use, providing easy sizing and scaling of picture boxes and images without extra steps. However, currently there are no thumbnails library of images, just the file names.

Summary

Although The Gatherer only works with QuarkXPress, its text handling, folder updating, and placement controls currently give it a strong advantage for

production work within QuarkXPress. Creating a group of Gatherer Sets for a project is not very time-consuming, and once done can be left alone to be watched and monitored by The Gatherer through an occasional Check Sets command.

This is not to understate the importance of Image Browser and Fetch—they are very useful and necessary utilities. Browser is scriptable using AppleScript and can be linked for use with the XData XTension as well. Fetch is very flexible and smooth, and handles a variety of formats. While these image catalogers work across different applications, they do not necessarily provide the best solution for a production situation within QuarkXPress—in their current versions, that is.

AH... THE PLOT THICKENS

Expect to see other XTension developers jump into the gap left by the Fetch/Quark interface; perhaps improving its handling, placement capabilities, and updating flaws through the use of Apple events. But there is no XTension like that available currently.

According to Fetch creator, Doug Dawirs, the future release Fetch 1.2 will incorporate:

- The capability to catalog text files in most available text formats supported by the Apple At Ease system extension. However, the current version of the Image Integrator will not support importing of text files in QuarkXPress.
- Limited AppleScripting. (Note that the use of AppleScripting requires the purchase of the Apple Events Manager and AppleScript system extensions.)
- Fetch 1.2 will be able to monitor folder(s), and update and add (not delete) items via AppleScripting.

A strong point for both Fetch and Browser is that they work with other applications beside Quark, and have search and find capabilities as well.

As of this writing, the developers of The Gatherer, Managing Editor Software, are planning to have The Gatherer be "Fetch-aware" in a future release. In other words, it will have the capability to access Fetch catalogs through a copy reference command, and to incorporate the Fetch files into a Gatherer Set. Very interesting, no? For those of you who already have Fetch, this is promising.

A future version of The Gatherer, again according to the folks at Managing Editor, will incorporate:

- Being Fetch-aware
- A new, smoother icon interface
- The capability to display image thumbnails
- The capability to place images in user-definable pre-set sizes

  As an example: say you use all your shots at 2.5" x 3". You can set that size as a standard size, and when dragging the thumbnail or name from The Gatherer, a picture box of that size would be created automatically, while still allowing the same image sizing options that currently exist.

The Gatherer will still tie into Managing Editor's Ad and Page Director publishing system, and will be compatible with Leaf systems scanners by retrieving embedded captions and references contained in the images.

Keep in mind, however, that what exists today is what we use, and unless I've actually seen and used these XTension updates in at least the beta or gamma stage, the predictions presented here are conjecture or promises from the developers.

EPILOGUE

In summary, of the three image management sytems mentioned here, I feel The Gatherer has, currently, the stronger interface and features for image placement in QuarkXPress layouts, and it has text-handling capabilities as well. Both Fetch and The Gatherer promise new features and capabilities, and their development looks promising. Also, look for third-party improvements on the Fetch/Quark interface (wink, wink) to become another factor in the future.

While it is true that you can get by without a file management system and an image/text file placement system, the time and stress saved by these two XTensions will more than pay for their purchase. Believe me, if you do a lot of production work, they're essential.

Bread and Butter: Working with Text Files in QuarkXPress

Working with text files through the import, cleaning, and styling process.

- *The Perfect XTension - $165.*
- *Alias - Patrick Perroud, 1290 French francs.*
  Unlike other Xtensions, Alias is not sold through Xchange.
  You can reach Patrick at DUO Conseil, 40, quai de Dion Bouton, 92806 PUTEAUX cedex FRANCE,
  Tel. 33/1477454488, AppleLink: PERROUD.
- *FaceIT - Paul Schmidt, lowly apprentice, $99.*
- *Stylin' - Dacques Viker, Vision's Edge, Inc. $99.*
- *SeXT - Keith Erf, KyTeK, $99.*
- *Vision Contents - Dacques Viker, Vision's Edge, Inc. $130.*

Also mentioned:

- *Story Editor*

Chapter

5

This case study examines how XTensions be can helpful—and sometimes invaluable—when importing text files; removing unwanted characters and formatting; applying styling and formats; eliminating widows and orphans from text quickly; and auto-creating a Table of Contents.

Questions I often hear (and ask myself) about manipulating text in Quark are:

- How do you cope with an imported text file that has no style sheets, but contains styled words and paragraphs? If I apply a style sheet, all the formatting disappears!
- How do you format individual words and characters with "style sheets," since QuarkXPress is based on paragraph level style sheets?
- Is there a way to get rid of widows and orphans easily?
- How should my clients prepare their text files—and what do I do if they don't get it right?
- What exactly are the rules for importing text files into QuarkXPress? How can I make sure that all the style sheets are imported?
- My project is composed of multiple QuarkXPress files; is there an easy way to create a Table of Contents?
- Is there any way to see the text in a chain or overset box without scrolling through the document?
- Where's that $50 I loaned you a month ago?

Ahem.... Well, for the answer to these and other questions, follow along as I demonstrate "How I Learned about Text and QuarkXPress while Doing the Layout for a 250-Page Book," or "Mistakes I'll Never Make Again, if My Ulcer Would Just Clear Up."

IMPORTING TEXT FILES

One of Quark's most confusing functions is the importation of pre-formatted text—in other words, how to import text files created in WordPerfect (as an example) into a QuarkXPress document and not lose the styling (such as bold,

italic, indents, leading, etc.) contained in the original WordPerfect file. Good question. We'll take this step by step and see if we can get to the bottom of this mess.

First, Some Basics

QuarkXPress will import text saved in a variety of formats from many programs. It will import a MacWrite file, a WordPerfect file, or a Microsoft Word file. In fact, QuarkXPress will import files from any program that has an active QuarkXPress Filter in the QuarkXPress folder.

The filters available with QuarkXPress 3.2 are for files created with the current Macintosh versions of: Microsoft Word, WordPerfect, MacWrite, WriteNow, and Microsoft Works. QuarkXPress also will import files saved as ASCII (plain) text. QuarkXPress 3.2 does not support the importing DOS or Windows formats of the programs listed above. Although you may occasionally get one to import, it will undoubtedly have strange formatting characters and gibberish mixed in with the text. QuarkXPress also does not support importing text saved in RTF (Rich Text Format).

Of the formats that do import, only two will transfer their style sheets along with the text: Microsoft Word and WriteNow 3.0. The others will import only the text.

Got it? Well forget it, because there are XTensions that will make some of the statements above obsolete. There are XTensions that import text and style sheets from DOS versions of WordPerfect, Microsoft Word, and even Wang (remember Wang?). There is also an XTension that will import the style sheets from the Mac version of WordPerfect. See why it can get confusing sometimes? Well don't panic—we'll discuss all the options during this case study.

"All Text is Local"— Tip O'Neil

QuarkXPress thinks of text as having two sets of attributes: *Character* and *Paragraph*. In fact, the Style menu in QuarkXPress is divided so that Character attributes appear above the Paragraph attributes.

Character attributes include: font, size, color, shade, horizontal/vertical scaling, kerning, and the stylings of bold, italic, underline, and so forth.

Paragraph attributes include: indents, alignment, leading, space before, space after, keep lines together, drop caps, and so forth.

Character level attributes are considered *Local formatting*. The reason they're considered local is contained in the book *QuarkXPress and the Zen of Cooking*. Actually, it's probably called Local because when you make a word bold in a paragraph formatted with a style sheet, the Bold attribute only pertains to that word and not throughout the document—not *globally*. Get it: Global—Local? Anyway, just remember: Character level attributes are considered Local formatting.

Compatible, Supported, and Unsupported

"Oh great! I'm just getting this Global/Local nonsense and now this!"

Relax. Here's how I use the terms:

- *Compatible* describes a text format that imports with both the style sheets and the local formatting.
- *Supported* files import with just the text and the local formatting. Style sheets are not imported.
- *Unsupported* files will not import into QuarkXPress.

As I stated earlier, Microsoft Word and WriteNow are compatible formats. In other words, files created by those applications can be imported into QuarkXPress with both style sheets and local formatting intact. MacWrite is a supported format—its files will import, but without style sheets. WordPerfect for DOS is an unsupported format. Its files will not import. Let's look at an example—perhaps that will make it easier to understand.

Say we have a file created in Microsoft Word. The text has been formatted with two styles: Sub-head 2 and Body. There is also local formatting of various words in the paragraphs to make them bold, italic, and underlined. After creating a QuarkXPress document with a Text box, this is how we import the text:

1. Click the text box with the Contents tool.
2. Choose Get Text from the File menu.

3 Find the file in the Get Text dialog box; leave the Include Style Sheets checkbox unchecked (see figure 5.1).

4 Click on the Open button to import the text.

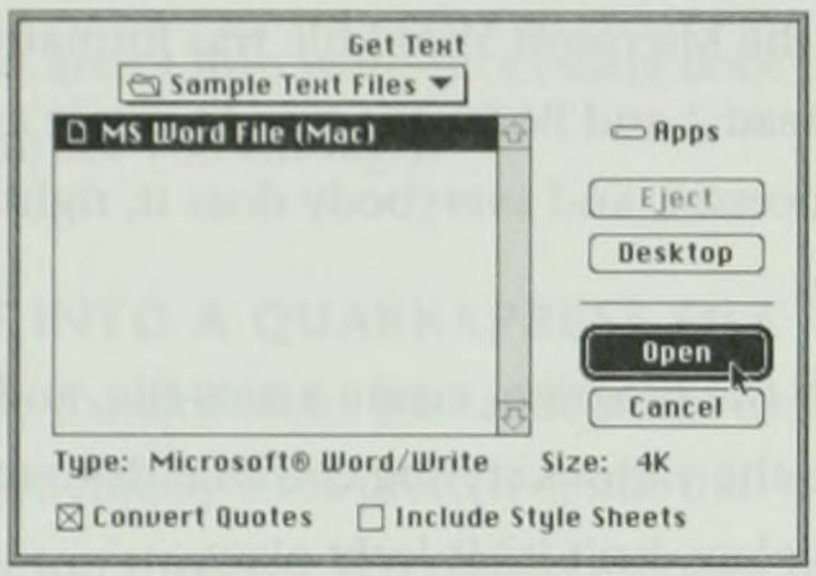


Figure 5.1 *Quark's Get Text dialog box for importing text.*

The text imports with local formatting (bold, italic, indents, and so forth) but as No Style, as reflected in the Style Sheets palette shown in the example. This is because we left the Include Style Sheets checkbox (in the Get Text dialog box) unchecked. With the box unchecked, QuarkXPress will recognize the file as being only a Supported format.

Note:
Note that when a style sheet is applied to the last paragraph, the style sheet overrides all formatting.

Now Import the same file, but this time click on the Include Style Sheets checkbox so that it is checked. This time, all the formatting and style sheets are transferred to the QuarkXPress document (see figure 5.2). With the box checked, QuarkXPress will recognize the file as a Compatible format. Note that if the style sheet is then altered (with the Style Sheets command in the Edit Menu), all the formatting is retained: bold words stay bold, and so forth. This makes for smooth alterations later.

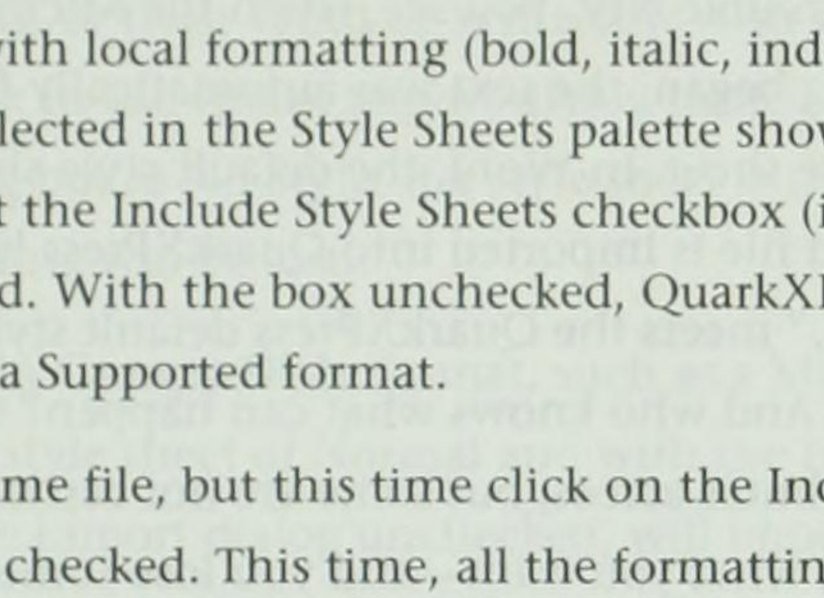


Figure 5.2 *Importing text to Include Style Sheets.*

Look easy? Ah, if only it worked that way in real life. Things can be made easy or easier; but as we all know, there are situations that can present problems.

How Clients Really Create Their Files

In the prior example, the Microsoft Word file was formatted with two style-sheet attributes: Sub-head 2 and Body. It's easy to create and use style sheets in your favorite word processor, and everybody does it, right? Sure, and they all read the manuals, too.

Most people launch the program, create a new file, and start typing. Occasionally, they use the various styling commands to make a word bold or underlined. But that's okay, isn't it? It *looks* okay....

Sure, it looks fine in Microsoft Word, but wait until it reaches the QuarkXPress layout: trouble city. You see, when the Microsoft Word file was created and the typing began, the text was automatically formatted with the program's default style sheet. In Word, the default style sheet is called "Normal." When the Word file is imported into QuarkXPress layout, the Word style sheet, called "Normal," meets the QuarkXPress default style sheet called... you guessed it: "Normal." And who knows what can happen? QuarkXPress carries some of the style attributes across, but some are not carried across. Suffice it to say that you don't get what you want—and you lose some control over the text.

Actually, because the text is changed to the default style of QuarkXPress, called "Normal," QuarkXPress overrides most of the text attributes and treats others (such as size and font) as local formatting. This creates a problem when changing the attributes of the imported text, because QuarkXPress will not override local formatting. A workaround is to change the attributes of the "normal" style sheet in QuarkXPress to match the newly imported text, save, and then change the style sheet back to what you desire. This works but there is still no control over text elements (Heads, Quotes, and so forth) and each must be styled by hand. Plus it is just a pain, and you will need to deal with any other text imported later the same way—which might change the styling of the existing text.

A mess? Sure is. But there are other problems, too. For example: what about Supported file formats such as MacWrite or WordPerfect? Well, Supported files import as No Style, and we saw what happens to No Style text when you apply a style sheet—lost formatting.

Well, if your clients aren't into word-processing boot camp, you'll need a couple of XTensions to see you through.

By the way, WriteNow 3.0 is the only word processor Compatible with QuarkXPress that has a default style sheet other than "Normal." It uses "Body" instead.

IMPORTING TEXT INTO A QUARKXPRESS FILE

Here, in a nutshell, are the situations that arise when importing text into a QuarkXPress layout. Obviously #3 is preferred, but that's not always an option. However, in any situation there are XTensions to make the work easier.

1. Text imported in **Supported** format, such as files from MacWrite or Microsoft Works, or from Word or WriteNow with the Include Style Sheets checkbox in the Quark import dialog turned off, will import with local formatting but as No Style. If a style sheet is then applied to the text, all formatting will be lost.

2. Text imported in **Compatible** format, such as a Microsoft Word file using a default style sheet of Normal and with the Include Style Sheets checkbox in the import dialog unchecked, will import with some of the local formatting and in the style of Normal. To regain control of the text attributes, change the Normal style sheet in QuarkXPress to match the attributes of the newly imported text, save changes, and then change the style sheet back to what you wanted originally. Kludge city.

3. Text imported in **Compatible** format, such as from a Word file using style sheets other than the default (called Normal) or a WriteNow file, and with the Include Style Sheets checkbox checked, will import with formatting and style sheets still linked to the text. Changes to the text can be made easily by altering the newly imported style sheets. Any changes will be reflected throughout the document without overriding the local formatting.

Now, let's see how this works in real life.

CASE STUDY

A recent project of mine was the layout and production of a 250-page book for a local university. It was about an architectural conference and was composed of 26 sections: 5 panel discussions, 20 papers on various topics by different authors, and a contributors' summary. It also contained 125 photos and illustrations. Not the largest project, but enough to keep you chained to the computer for a while.

The text was saved as Macintosh WordPerfect 2.1 files. Since there were numerous authors, the files were not always consistent in their construction. The majority of authors did what most people who use word processors do: open a file and type (and occasionally make a word bold or italic), while not realizing that they are actually using the default style sheet of WordPerfect which is called... you guessed it: "Normal." Also, because it was a scholarly work, the book contained numerous footnotes.

If I ever needed an XTension, I needed one then. The Perfect XTension was the answer. An enhanced filter, Perfect XTension makes Macintosh WordPerfect 2.1 files Compatible instead of Supported, thereby enabling the importing of style sheets and formatting for those files that were constructed properly. For the other files I received (that were created using the default style sheet), the Perfect XTension at least enabled the proper placement of the footnotes.

The Perfect Solution

Perfect XTension is very easy to use and has a limited user interface. Once you set it to your desired parameters, you simply import text as you normally would: open the File menu and choose Get Text. The Perfect XTension does its duty when the text is imported. It has three options which can be set via the Utilities menu, from Settings, under the Perfect submenu (see figure 5.3).

VERY IMPORTANT NOTE: The release of QuarkXPress 3.2, and now 3.3, has added a very important feature that involves text importation. If you are importing text into an XPress layout and the name of one of the styles sheets used in the imported file matches an existing style sheet name in the XPress document, a dialog box appears that presents you with two choices: 1) you can rename the style sheet used by the imported text to a new, non-conflicting name; or 2) you can apply the same-named style sheet of the existing XPress document to the imported text.

Choosing the first option means the text will import with all the styling of the original file. The style name will now have a number after it, as found in the Styles Palette, and the name can be changed to a new name through the Edit Styles dialog box in XPress.

continues

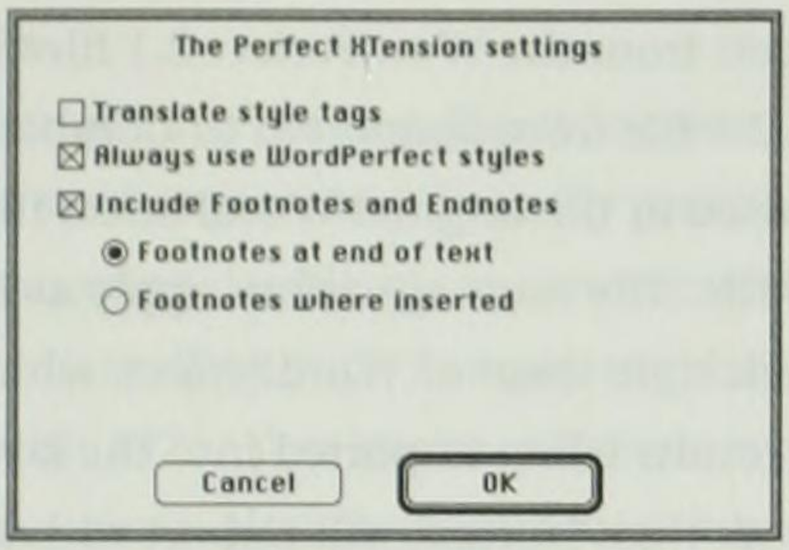


Figure 5.3 *The Perfect XTension options.*

The Perfect XTension's options are:

1 Translate style tags that are contained in the text file. Tags are codes, placed inside the characters < and >, that tell QuarkXPress to perform some formatting on the text placed in between sets of these codes, when it is imported. For example, if I wanted to tell QuarkXPress to make the word "carrots" bold in the following sentence, the tags would be written in the WordPerfect file like this:

> Mr. Rabbit climbed the fence and ate most of the
> <B>carrots<B> I had planted.

When imported with the Translate style tags checkbox checked, the style tags are translated and the sentence looks like this:

> Mr. Rabbit climbed the fence and ate most of the
> **carrots** I had planted.

Notice the marks < > do not appear in the sentence—QuarkXPress reads them as messages, not as text. The <B> marks would not appear in the text in the layout unless the Translate style tags checkbox was left unchecked; then, the text would then be imported as usual. Tags can be quite simple or very complex, depending on what is required. Many production situations use them extensively.

continued

If you choose the second optino, (Use Existing Style), the imported text will assume the styling of the existing XPress style sheet. A word of warning though! Make sure that the original style sheet in the word processor file IS NOT BASED ON NORMAL! If it is, you'll get a surprise when the text attributes don't match what you're expecting to see. Some of the XPress Normal style sheet will be applied even though you've a different-named style sheet applied to it.

One other thing... Quark was very accomodating by adding this new feature only *they forgot one thing.* You will not get this name-change dialog box if the imported text is styled with a style sheet named... you guessed it... Normal. If only Quark would give you the option to rename *Normalized* text, half this chapter would not be necessary!

2 Import styles sheets from the WordPerfect 2.1 file. This option changes the WordPerfect 2.1 file from Supported to Compatible. In other words, any style sheets used in the original WordPerfect file are transferred into the QuarkXPress file. The same situations apply as I described earlier. If you use the default style sheet of WordPerfect, which is called Normal, it will yield mixed results when imported into the layout. However, all style sheets named other than Normal will import with styling and links to the text, intact.

3 Control the placement of footnotes. The Perfect XTension offers two choices: place the footnotes where they were inserted into the text file, or group them at the end of the file. For the book, I set the option to place them at the end of the text file.

Pour in the Jello

As I said earlier, the imported files—necessary to construct the book—were created with a variety of methods. Some used style sheets properly, while others were left to the default.

For those that were done correctly, I set the Perfect XTension to import style sheets. These files were easy to control and set-up since any changes I needed to make to the formatting of the text file could be accomplished by altering the style sheet.

For those files that used the default style sheet of Normal, I set the Perfect XTension not to include style sheets. These settings produce the result described anbove in the "Text Imported From" list, remember? Well, I'll refresh your memory and add a little to the list, here it is:

Text imported from a Supported format, such as files from MacWrite or Microsoft Works, or from Microsoft Word or WriteNow or WordPerfect (while using The Perfect XTension), with the Include Style Sheets checkbox in the QuarkXpress import dialog turned off, will import with local formatting but as No Style. If a style sheet is then applied to the text, all formatting will be lost.

I purposely imported the text as No Style rather than Normal since I found it easier to manipulate the text, as we shall see later.

Pick Out the Specks

Once the text was imported into the first file, it became obvious that there would have to be some serious preening done. By preening I mean: removing tabs used as indents; removing double spaces; and correcting obvious misspellings, as well as changes in spelling such as replacing the year nineteen-twenty-five with 1925. You know—all those typical shortcuts and mistakes made by novice users. Nothing that couldn't be corrected with Find/Change and a couple hours!

Me? Hours? Find/Change? Wrong! Once again, an XTension was there to make my life bearable—namely, Alias (Patrick Perroud). Think of Alias as a simplified batch version of Find/Change. By batch, I mean that Alias can perform multiple searches and replaces at the same time.

It's simple:

1. Open Alias from the Utilities menu.
2. Create a list of the errors/corrections you want Alias to find and change, or use a presaved list of errors/corrections accessed from a menu (see figure 5.4).

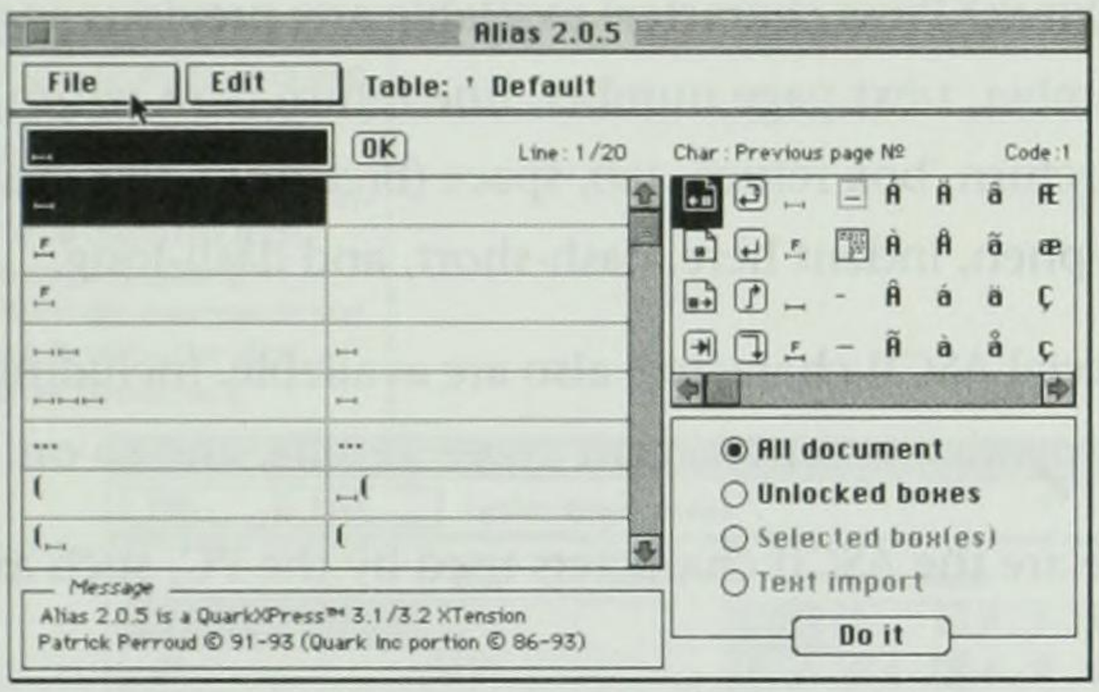


Figure 5.4 *Create a list of the corrections for Alias to change.*

3. Alias decides whether you want to search a selected range of text or the entire document, by whether the Item or Contents tool is chosen. (Choose Item to search the entire document, and Contents to search the selected box(es).)

4 Click the Do It button, and let Alias go to work.

In seconds, Alias scans your document and removes all the problems.

To create a list with Alias is easy. Choose New from the pop-up File menu on the Alias palette. The Editor list scroll area below the File pop-up menu is now blank. The Editor is composed of rows, each containing two adjacent cells: the text to find is on the left, the text to replace it with on the right. Select a cell on the left with a click of the cursor, and enter the text in the Text Enter input field directly beneath the File pop-up menu. Up to 32 characters are available per cell. Click the OK button, and the word is entered in the list. You can use the Return key rather than the OK button, which automatically selects the next adjacent cell.

Besides typing in words or letters, special characters and letters from the ASCII keyset are available through the Special Character window on the right side of the palette. Special characters used in QuarkXPress are represented with icons. Double-click an icon and its character is transferred to the Text Enter Field. The name of the currently selected special character is displayed above the Special Character Window.

The special QuarkXPress characters available are: previous page number, current page number, next page number, line return (soft return), carriage return, column return, box return, tab, space (breaking), flex space, space, discretionary hyphen, indent here, dash-short, and dash-long.

The usual special ASCII characters also are available, including: double dagger, tilde, Hungarian accent, accent grave, cedilla, and so on.

Also available are the ASCII characters used by the PC, such as ctrl-D, ctrl-E, and ctrl-F.

You can use these characters to create fairly sophisticated replacement strings. For example, here's one similar to the string I used to break numbered sentences in the same paragraph into tabbed and aligned lists.

Alias reads and performs list actions from the top of the list to the bottom of the list. In the first three rows of this example (see figure 5.5), I define the starting point of the numbered sentences by asking Alias to find "*space number*)" and replace them with "*return number*)". In the fourth row of Alias cells, I

searched for ") space" and replaced it with ") *tab align here*". In the last row I searched for "not *space*" and replaced it with nothing. (I deleted it.) With just a click, time is saved (see figure 5.6).

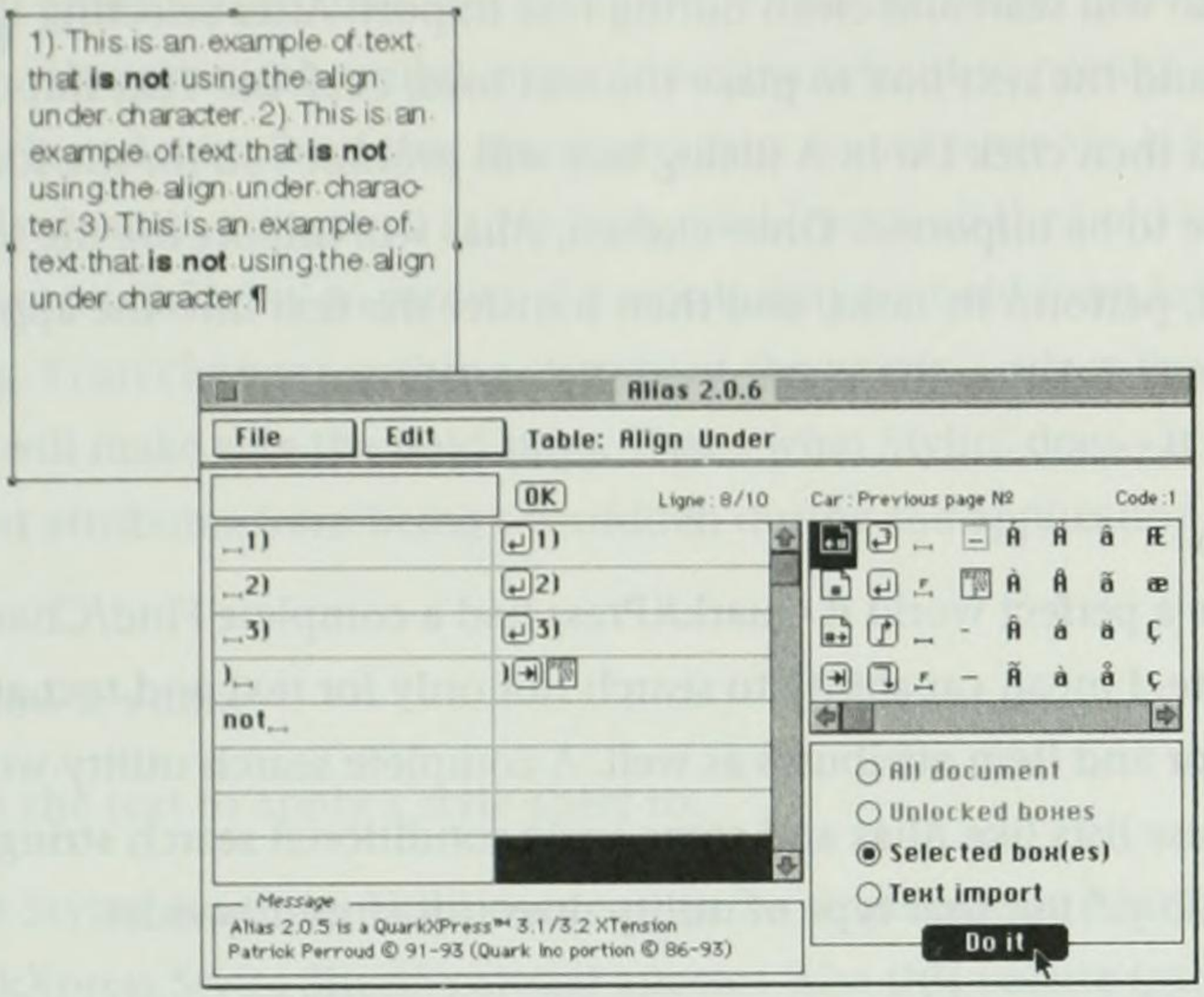


Figure 5.5 *The Alias search and replace list.*

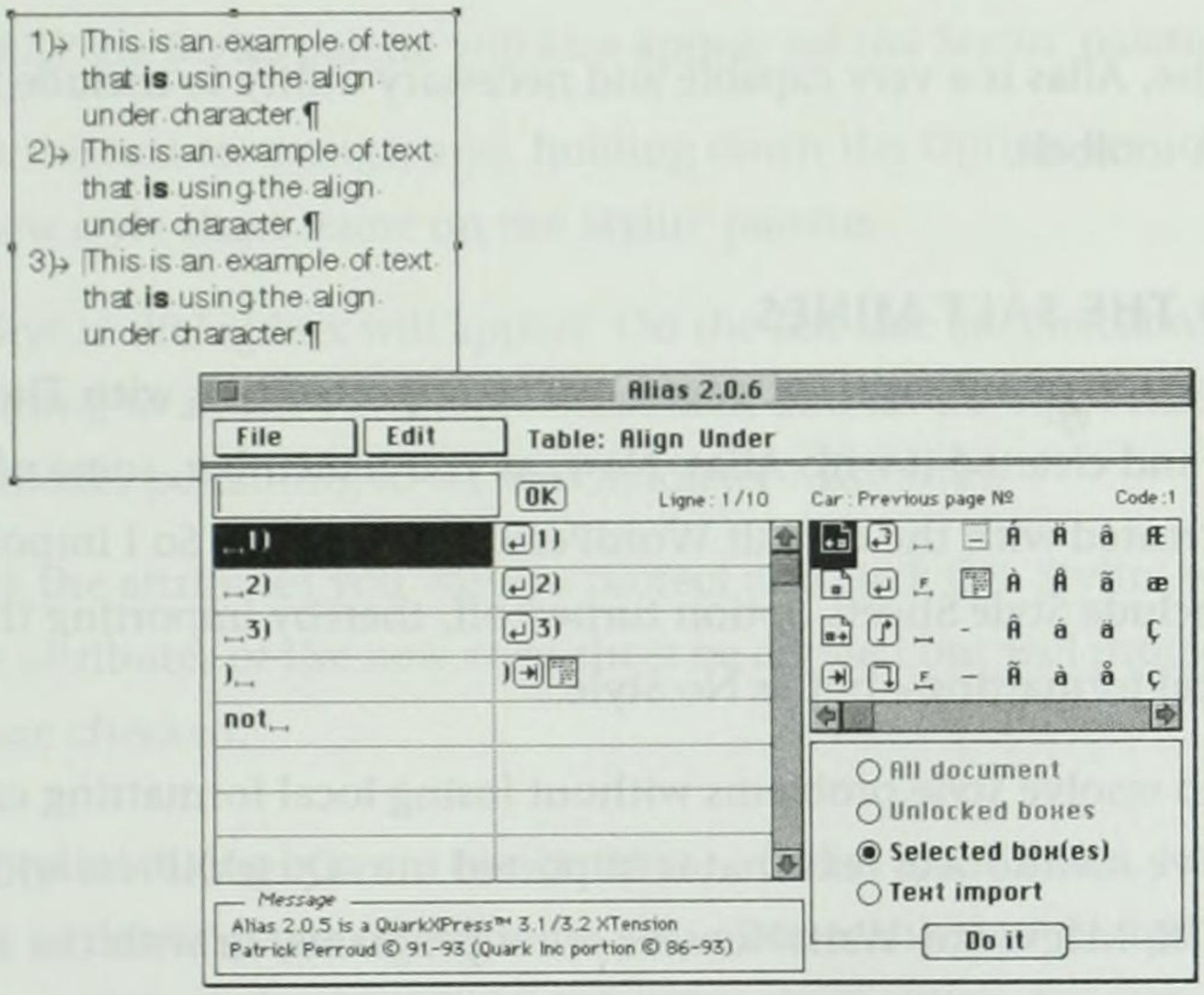


Figure 5.6 *The results of the Alias search and replace.*

For the book, I spent a half-hour or so creating Alias edit lists resolving problems I was encountering with the various text files, and every time I clicked that Do It button, I smiled.

Unfortunately, Alias does not work together with The Perfect XTension. Import the files first, then run Alias.

Alias also will scan and clean during text import! After selecting the Alias list to use and the text box to place the text into, click the Text Import radio button and then click Do It. A dialog box will prompt you for the location of the text file to be imported. Once chosen, Alias will import the file to the pasteboard, perform its tasks, and then transfer the text into the appropriate textbox while deleting the textbox on the pasteboard.

Limitations

It would be a perfect world if QuarkXPress had a complete Find/Change utility. By complete, I mean capability to search not only for text and text attributes, but for color and item attributes as well. A complete search utility would also be able to use lists like Alias and some basic conditional search strings such as "if x then do y." But that type of utility does not currently exist.

Alias could use a wildcard character(s) to add more flexibility to its search strings—such as using find "(\?)" to find all the following: (1), (2), (3), (4), etc.—and change them to bullets (•).

Otherwise, Alias is a very capable and necessary utility to include in your production toolbelt.

BACK TO THE SALT MINES

Okay, now back to my saga. Let's see... we've imported text with The Perfect XTension, and cleaned it with Alias. Now, as you remember, some of the text files were created with the default WordPerfect style sheet. So I imported them with the Include Style Sheets option turned off, thereby importing the text with all local formatting—but as No Style.

Trying to resolve style problems without losing local formatting can be tricky. As I've mentioned, text that is imported into QuarkXPress without style sheets (ASCII, MacWrite, WriteNow, or other programs) or with the style sheets import check box turned off (WriteNow 3.0, MS Word, WordPerfect 2.1 with The Perfect XTension installed), comes in with its local formatting but as No

Style. If you apply a style sheet, the local formatting will disappear, leaving you to replace it by hand. Until now...

Stylin' (from Vision's Edge) interrupts the application of a style sheet and enables you to choose which attributes (Paragraph, character, tabs, rules, or anything) you want to protect in the selected text. Read that sentence again. In other words, if I want to apply a style sheet to text saved as No Style, and I want all the bold words to stay bold, I can tell Stylin' to protect the words that are bold from losing their bold styling. I can change anything else about the words, such as font or color, but Stylin' will make sure the bold stays. That's what Stylin' does—it selectively protects text attributes from being overridden during the application of a style sheet.

Here's how it's done:

1. Select the text to apply a style sheet to.
2. Select Stylin' from the Utilities menu and a small palette (similar to the QuarkXpress Styles Sheets palette) appears. Use this palette instead of the QuarkXPress styles sheets palette.
3. If you haven't already, create new style sheets. Any style sheet on the QuarkXPress Styles palette will also appear on the Stylin' palette.
4. Select the text to change, and, holding down the Option key, click on the new style sheet name on the Stylin' palette.

   The Stylin' dialog box will appear. On the left side are checkboxes pertaining to all the Paragraph Attributes, and on the right side are checkboxes pertaining to all the Character Attributes.
5. Check the attributes you wish to protect and click OK. Stylin' will let any other attributes of the new style sheet be applied but will protect those that are checked.

On the Stylin' dialog box are two buttons, Add Set and Kill Set, for choosing, saving, or deleting sets of attributes you often wanted protected. Settings can be accessed through a "quick apply" palette by holding down the Shift key when clicking a style name on the Stylin' palette. This summons the Quick

Stylin' palette with a pop-up menu of your favorite settings. Pick one and click on the OK button. If you choose not to use the Stylin' dialog box or the Quick Stylin' palette, just click on a name in the Stylin' palette and Stylin' will apply the last setting used.

If I'm applying style sheets to the text file, as in this instance, I select all the text and apply a body style while using Stylin' to protect local formatting. I find it easier to style the remaining section and paragraph heads by hand as I review the pages. (It's a fairly fast procedure.) When I need it, nothing replaces this XTension, and it is extremely helpful in dealing with text that has a No Style format.

Face the Music

During the course of this project I became aware that my client was one of those people who thinks nothing of asking for the impossible—and absolutely expects it to happen. After a couple of weeks of making changes to text and design, I began to plan ahead and make sure that anything I did, I could undo easily. But a couple problems still presented themselves.

I could use style sheets to change the look of body copy fairly easily, but how could I style and change individual characters and words? For example, the look of the footnote numbers was changed three times. Was there a way to change all the instances globally?

Also, in most of the files, certain local formatting was inconsistent or left out and had to be styled by hand. For example, the client wanted the numbers at the start of a caption styled as 10-point Fruitger Bold, aligned left. The first word of paragraphs concerning topic discussions had to be styled Berkeley Bold, Small Caps, 85% Horizontal scale. Was there an easy way to style text without using a style sheet? I couldn't use style sheets in QuarkXPress; they work at a paragraph level. In other words, if I used a style sheet on the first word, it would apply to the entire paragraph. Did this mean I had to do repetitious formatting over and over for each file?

I don't know why I bother to ask these questions because you already know the answer... there's an XTension that can do that for you!

FaceIT (a lowly apprentice production) serves the following functions:

- It can make attributes easily available for quick styling of text.
- It can save and apply sets of attributes, like style sheets.
- It enables you to make easy global changes later to all the words it has styled.

FaceIT is almost like character-level style sheets!

Let's look closer at this useful tool.

FaceIT presents itself as a small palette that you can display either in the vertical, horizontal, or full display modes, by clicking on the palette's title bar with the Command key held down to display a pop-up menu with icon choices for its display position (see figure 5.7).

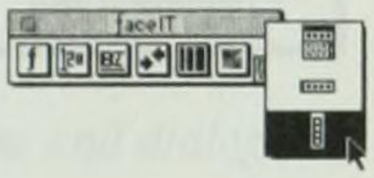


Figure 5.7 *The FaceIT palette can be arranged in three different positions.*

On the palette are six icon-faced pop-up menus for quick access to the full range of character styling attributes. From the left to right (assuming a horizontal palette) they represent: typeface, type size, styling, tracking, scaling (horizontal and vertical), and color/shade. A click and hold on the first icon displays a typeface list with the menu choice of Add at the top (see figure 5.8). On this list you can keep all the typefaces you use in a document for quick, easy access. Select the Add... menu choice, and the Add Font dialog box appears, with a scroll list of currently available typefaces (see figure 5.9).

Note:
Notice the Document Only checkbox at the bottom left of the dialog box. A click here will tell FaceIT to only load your typeface selections for the current document, not as an application default. All selection dialogs in FaceIT have this option.

Figure 5.8 *The Typeface pop-up menu in FaceIT.*

Figure 5.9 *The Add Font dialog box.*

Note that all the icons have pop-ups lists and matching input dialog boxes (see figures 5.10 through 5.14).

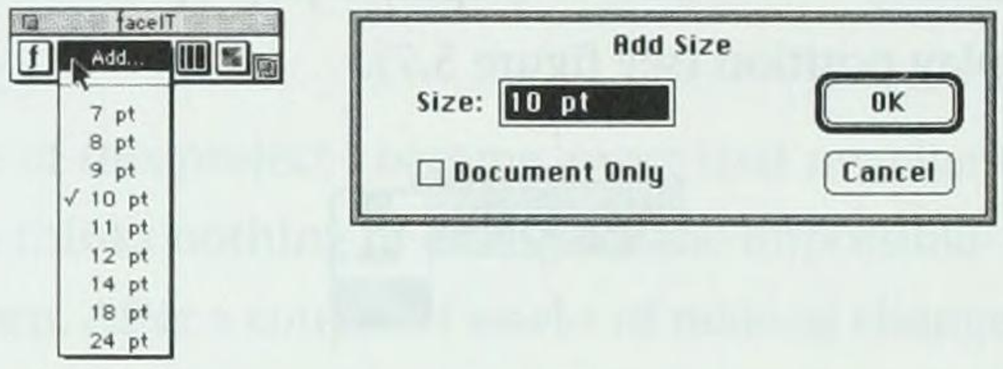


Figure 5.10 *The Add Size menu and dialog box.*

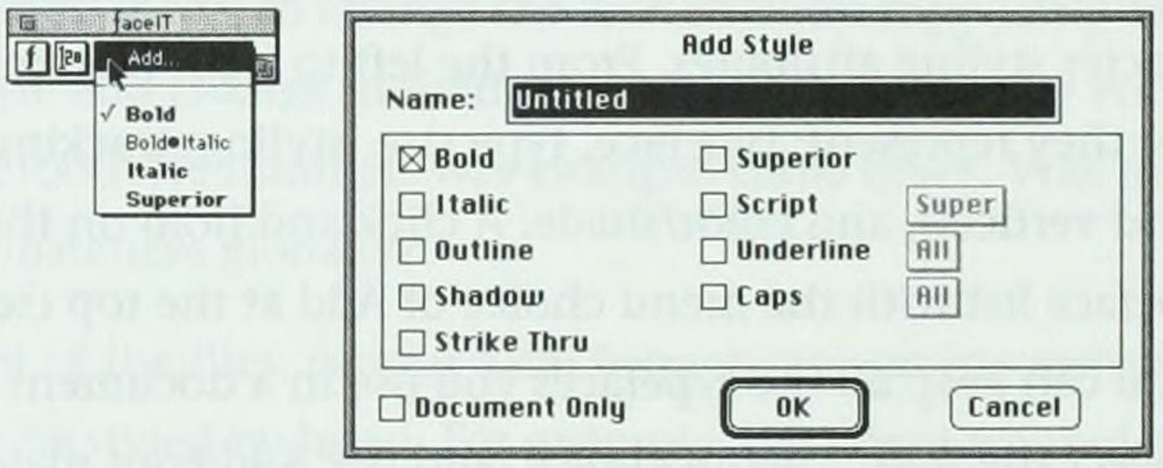


Figure 5.11 *The Add Style menu and dialog box.*

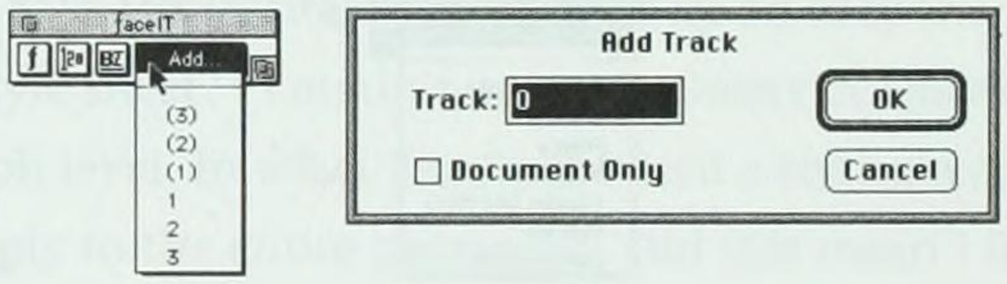


Figure 5.12 *The Add Track menu and dialog box.*

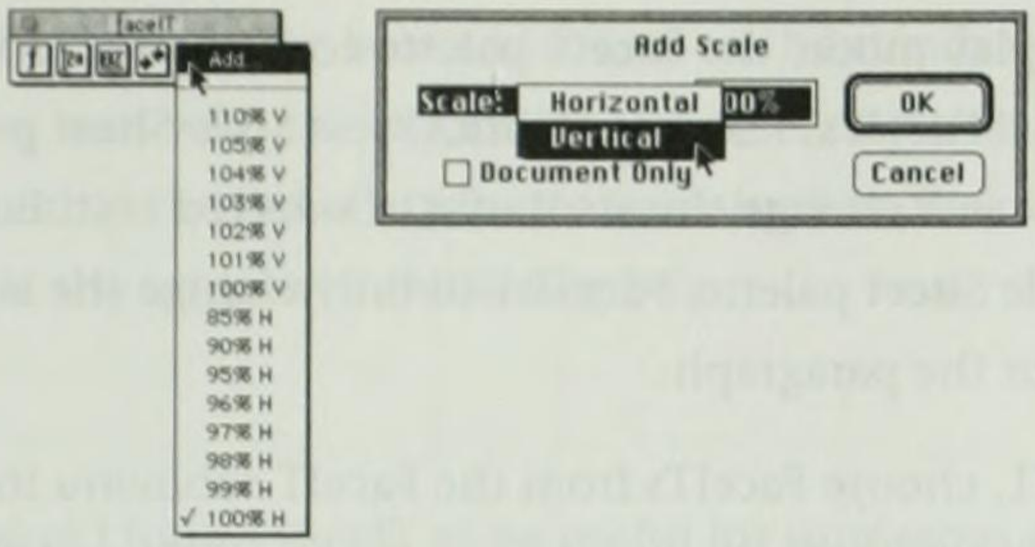


Figure 5.13 *The Add Scale menu and dialog box.*

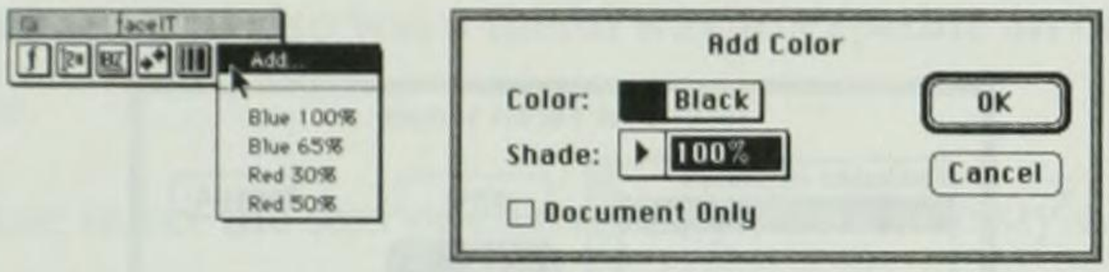


Figure 5.14 *The Add Color menu and dialog box.*

To remove an item from a pop-up menu, hold down the Option-Shift keys when clicking on an icon and the Add... menu choice is replaced with Remove... (see figure 5.15).

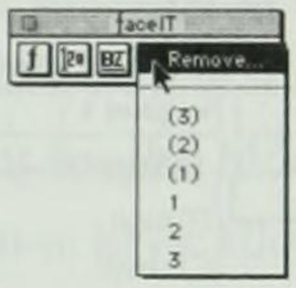


Figure 5.15 *The Remove Item option.*

Like I said before, these "quick apply" pop-up menus are for easy access to all character-level attributes. The real power of FaceIT is in found in its "style sheets." (I'm putting "style sheets" in quotes because they're not really style sheets, in the QuarkXPress sense of the word, but they can act that way nonetheless. We'll discuss that more later.)

In the full display mode, the FaceIT palette contains a scroll list of FaceIT style sheets, called FaceITs. Like the QuarkXPress Style Sheet palette, a click on a name in the list will change the attributes of selected text. But unlike the QuarkXPress Style Sheet palette, FaceIT will only change the attributes of the selected text—not the paragraph.

Tip: As a shortcut to setting your FaceIT attributes, have a currently selected sample of text styled to your desired specifications. Those attributes then will be transferred automatically to the FaceIT Attributes dialog box.

To create a FaceIT, choose FaceITs from the FaceIT submenu in the Edit menu to summon the FaceITs Edit dialog box (see figure 5.16), and click on the New button to access the FaceITs Attributes dialog box (see figure 5.17). Here you can set all the attributes of your new FaceIT.

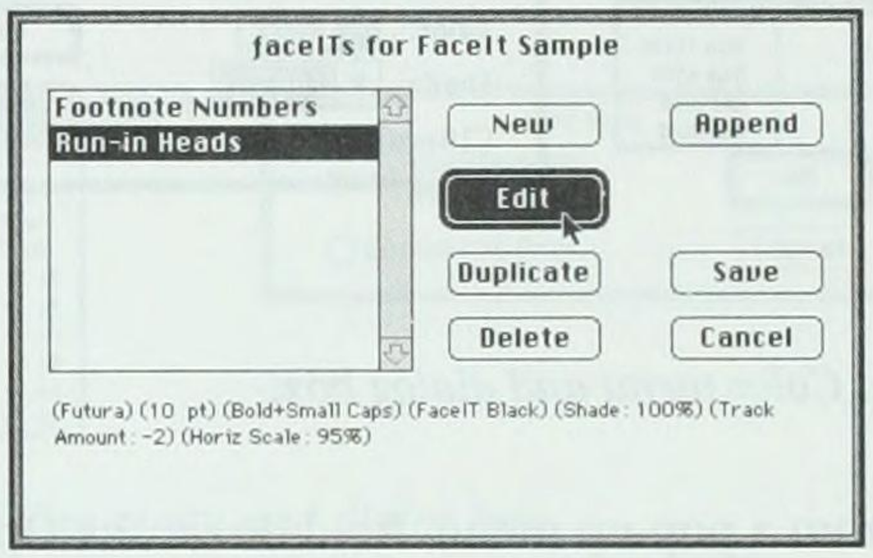


Figure 5.16 *The FaceITs dialog box.*

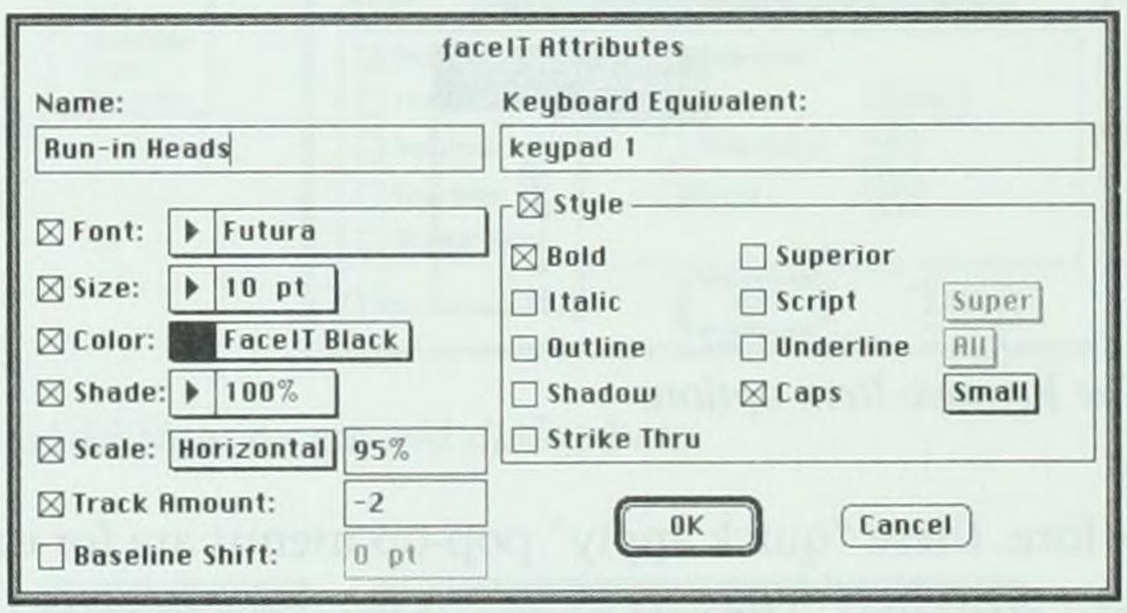


Figure 5.17 *The FaceITs Attributes dialog box.*

Like any style sheet, you can assign a keystroke shortcut to a FaceIT. Note that next to each attribute is a checkbox. Leaving a checkbox unchecked tells FaceIT to ignore that attribute as being necessary to define the FaceIT style. (Note that the color choice is called "FaceIT Black." We will refer to this later.) Once you've selected your settings, click on the OK button and you return to

the Edit dialog box. This dialog box is identical to the standard XPress Edit Style Sheets dialog box, with the capability to delete, duplicate, or append FaceITs. Also note that the list of attributes contained in the newly-created FaceIT are listed at the bottom of the dialog box.

Using FaceIT

On my book project I found FaceIT to be useful for numerous situations, especially for run-in heads, footnote numbers, drop cap styling, and numbers at the beginning of captions. The FaceIT palette made it easy to apply stylings to these occurrences, and also was a useful way to expedite an occasional typeface change.

It's easy to use: select the text or characters you want to style, and click the appropriate name on the FaceIT palette (or use a keyboard shortcut). It's that simple.

Updating FaceITs

When text is formatted with a style sheet, QuarkXPress uses hidden text to indicate that the selected text has been changed. Hidden text is exactly that: special nonvisible (to the user) character combinations placed before and after text selections as keys to indicate to QuarkXPress that the text within the keys is formatted in a special way. When a style sheet is then changed, QuarkXpress searches the text in the document for the hidden text keys and then changes the text contained in between these keys. Hidden text is an internal language and remains hidden—not visible to the user.

FaceIT does not use hidden text and therefore does not create style sheets in the standard QuarkXPress sense. This can present problems if the styling of a FaceIT is the same as some non-FaceIT words in the document. When you make changes to a FaceIT, FaceIT searches the document for words containing a certain set of styling parameters and then changes them to match your new parameters. Without hidden text, FaceIT doesn't know the difference between a word that is a 12-point Helvetica Bold Italic FaceIT style and a word that is just 12-point Helvetica Bold Italic. It will change both instances. However, there is an easy way to address this potential problem.

Remember that in an earlier example I mentioned the color FaceIT Black? When I use FaceIT, I create a duplicate of the color Black and change the name to FaceIT Black. I then use FaceIT Black for any FaceIT I create. This process gives any FaceIT created a special quality that will set it apart from other text in the document—its color. When FaceIT scans the document for all instances of a certain set of parameters, only the FaceITs using the FaceIT Black color will be found and changed. You can use any attribute to make a FaceIT unique, but I found that the color attribute is an easy one to use and works most of the time.

Status Report

OK, let's see.... First, we imported the WordPerfect 2.1 text files with The Perfect XTension. Then, we removed unwanted formatting with Alias. Next, we applied styling with Stylin' and FaceIT. Now there remains one more clean-up task before printing the rough draft: widows and orphans.

Widows and Orphans

SeXT (Keith Erf, KyTeK), is short for Short-line Eliminator XTension. The sole function of this XTension is the removal of unwanted widows and orphans through the adjustment of tracking in paragraphs containing short lines. With a simple interface, SeXT is one of those set-it-once-and-run type XTensions.

SeXT removes unwanted widows and orphans through the adjustment of tracking in paragraphs containing short lines.

To set the SeXT parameters: choose Set SeXT Parameters from the SeXT submenu under the Utilities menu (see figure 5.18). In the Parameters dialog box (see figure 5.19), you indicate the number of characters considered to be a short line: for example, fewer than 7 characters. Tracking settings used to adjust the paragraph are also input here as well. They are:

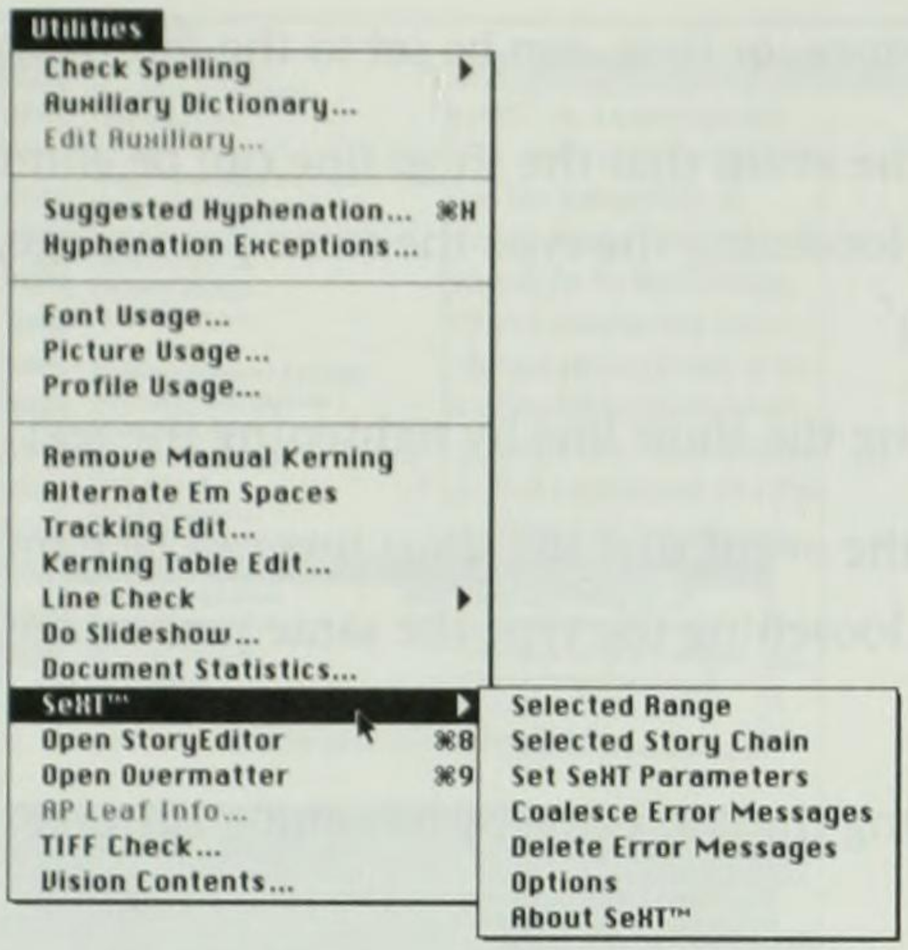


Figure 5.18 *The SeXT submenu.*

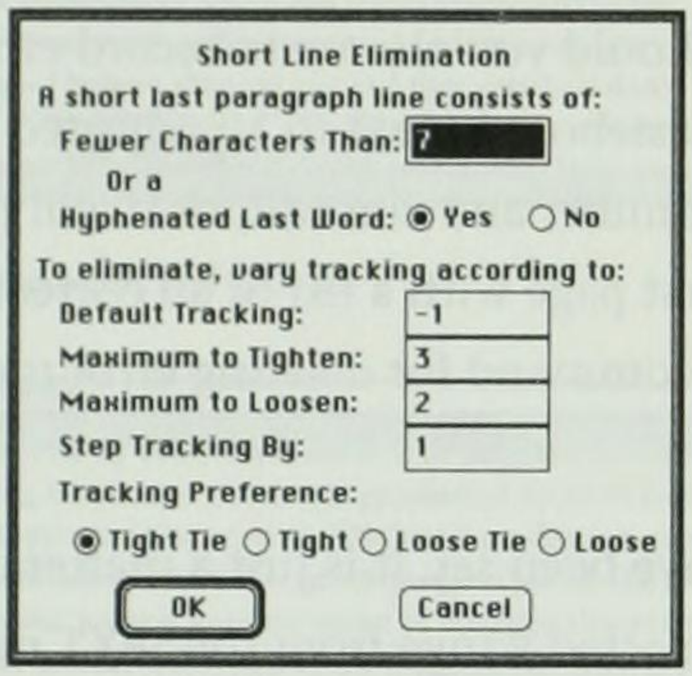


Figure 5.19 *The Parameters dialog box.*

- Default Tracking
- Maximum to Tighten: the maximum amount of tracking applied to tighten the paragraph
- Maximum to Loosen: the maximum amount of tracking applied to loosen the paragraph
- Step Tracking By: the tracking increment for SeXT to try

The Tracking Preference, or look, can be set to the following:

- Tight Tie: in the event that the short line can be eliminated by either tightening or loosening the type the same percentage, SeXT will use the tighter setting
- Tight: removing the short line by tightening the text
- Loose Tie: in the event that the short line can be eliminated by either tightening or loosening the type the same percentage, SeXT will use the looser setting
- Loose: removing the short line by loosening the text

The other SeXT options, accessed through the Options choice under the SeXT submenu, are to Record Error Messages (yes or no) and Display Screen (yes or no), and if you want to watch SeXT work or have it do its job offscreen (which is much faster). Should you choose to record error messages, SeXT will place a text box on the pasteboard (next to an adjusted page), and list the paragraphs adjusted by number and amount, or it will place a text box on the pasteboard next to the first page with a list of all corrected paragraphs and amounts. There is also a command for deleting error messages in the SeXT menu.

Once these options have been set, it is just a matter of selecting text to be adjusted and choosing Selected Range from the SeXT menu (see figure 5.20), or placing the Contents cursor in a text chain and choosing Selected Story Chain from the SeXT menu. The results of adjusting the selected paragraph are shown in figure 5.21. Using the off-screen option, SeXT can scan and adjust a 24-page chapter in seconds, while displaying a status dialog box indicating its progress.

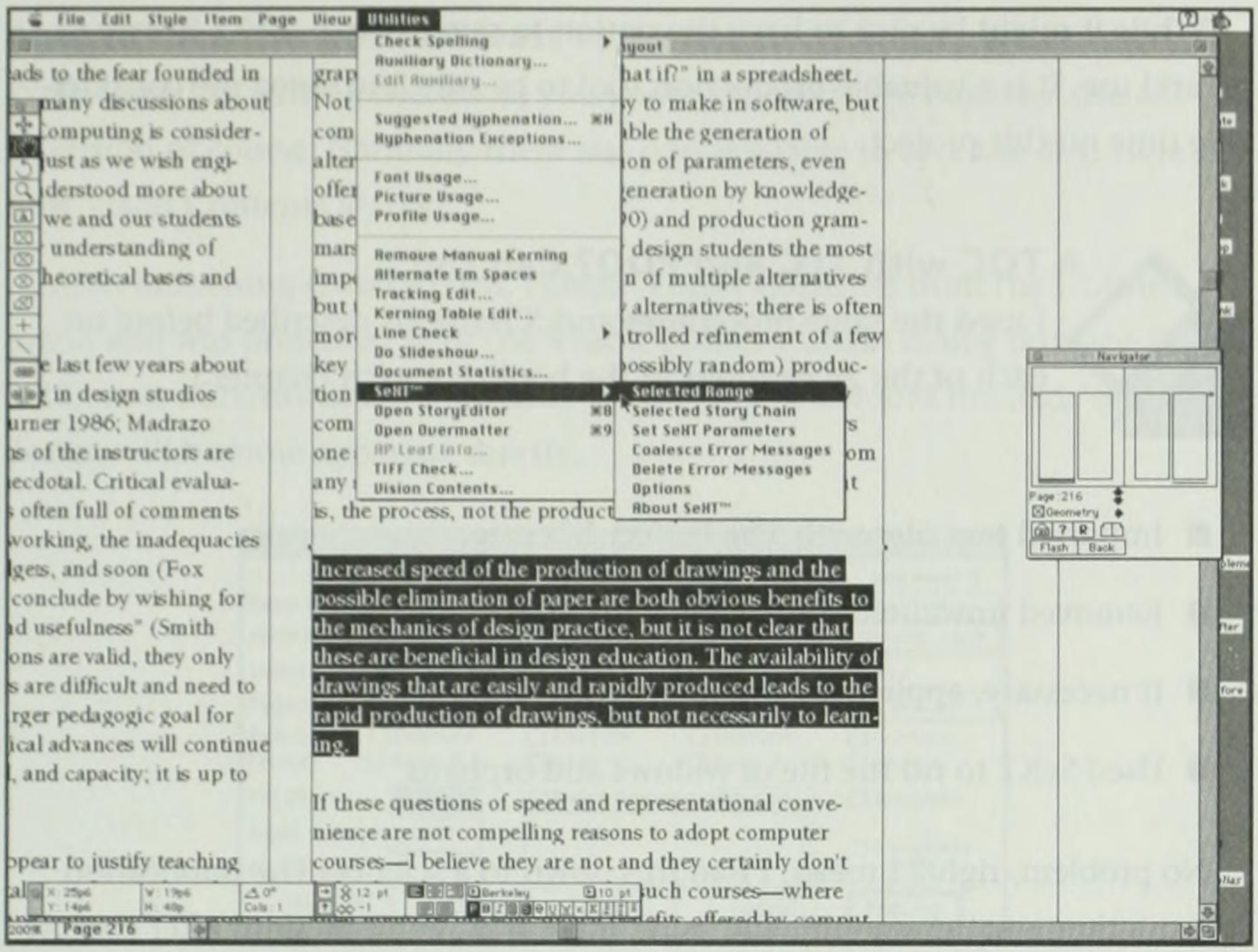


Figure 5.20 *Adjusting the selected range.*

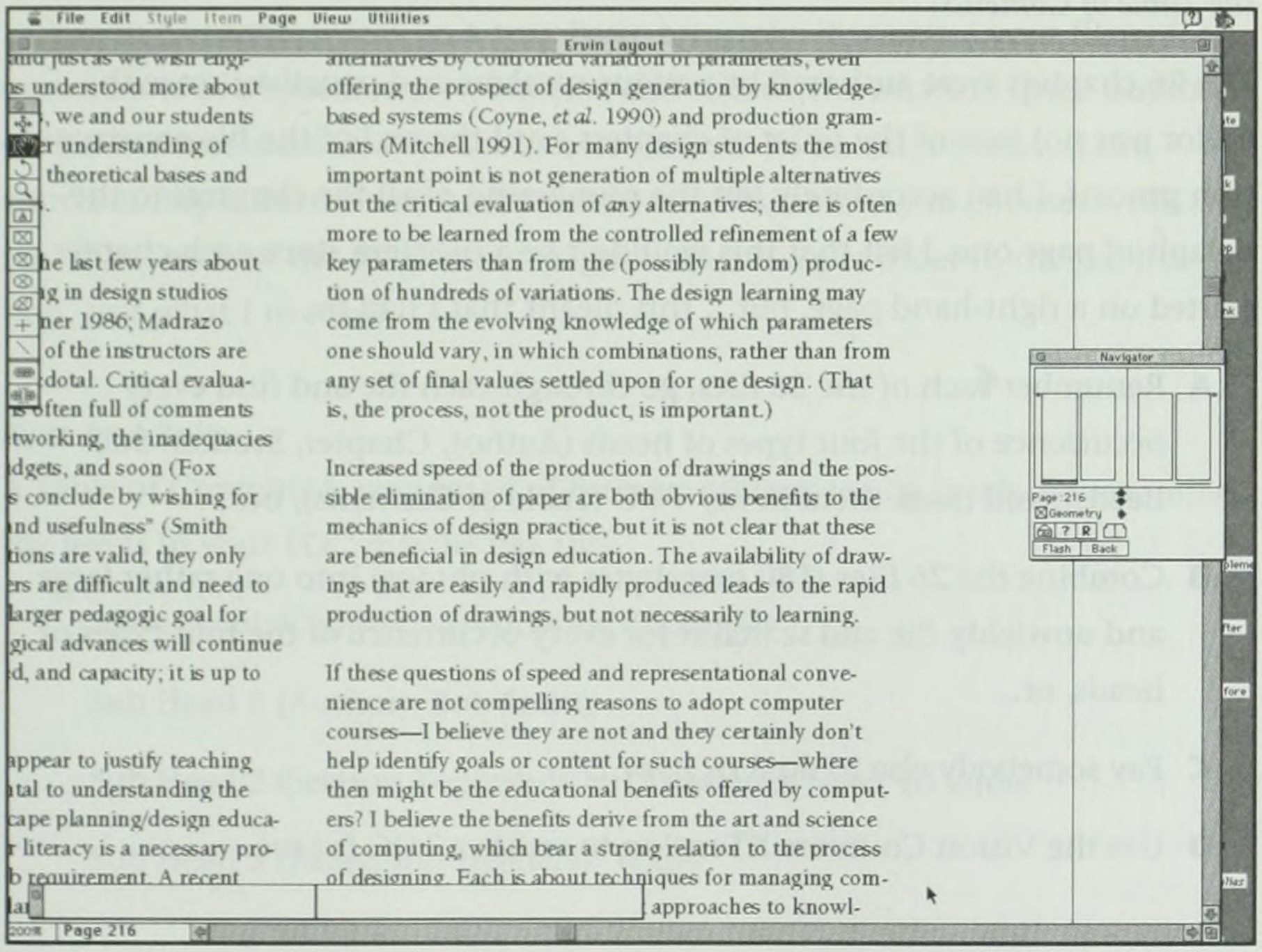
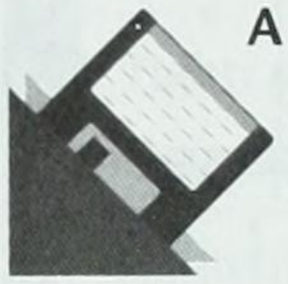


Figure 5.21 *The adjusted paragraph.*

While it might be nice to have the option to save settings, SeXT is easy to set and use. It is a valuable production tool to be sure and saved me considerable time on this project.

The Vision Contents XTension creates Table of Contents from Quark files.



A TOC with TLC and PDQ? Can Do!

I used the same procedures and XTensions described before on each of the 26 chapters in the book. For each chapter I:

- Imported text files with The Perfect XTension
- Removed unwanted formatting with Alias
- If necessary, applied styling with Stylin' and FaceIT
- Used SeXT to rid the file of widows and orphans

No problem, right? I mean, I had this down to a science! The publication construction went along with the usual angst and problems until after completion of the chapters it came time to create...

the Table of Contents!

The 26 chapters were authored by various speakers and panelists; since the editor was not sure of the order of chapters until the end of the file construction process, I had accordingly left the numbering of all the chapters to the default of page one. I felt that this wouldn't be a problem since each chapter started on a right-hand page, but... this meant that I had to:

A Renumber each of the 26 files, go through each file and find every occurrence of the four types of heads (Author, Chapter, Section, Subheads), and mark them in my TOC (Table of Contents); or...

B Combine the 26 files (180 megabytes with photos) into one rather large and unwieldy file and search it for every occurrence of the four types of heads, or...

C Pay somebody else to do A or B; or...

D Use the Vision Contents XTension to create a TOC for me.

Always take the path of least resistance!

Well, since I'm writing this book, you know which choice I made... use an XTension of course! Naturally there was one available to save the day. Here's how Vison Contents works.

After launching QuarkXPress, I chose Vision Contents from the Utilities menu and was presented with the Vision Contents main dialog box (see figure 5.22). Lots of buttons, but it actually is very easy to use and the logic of its design will become apparent shortly.

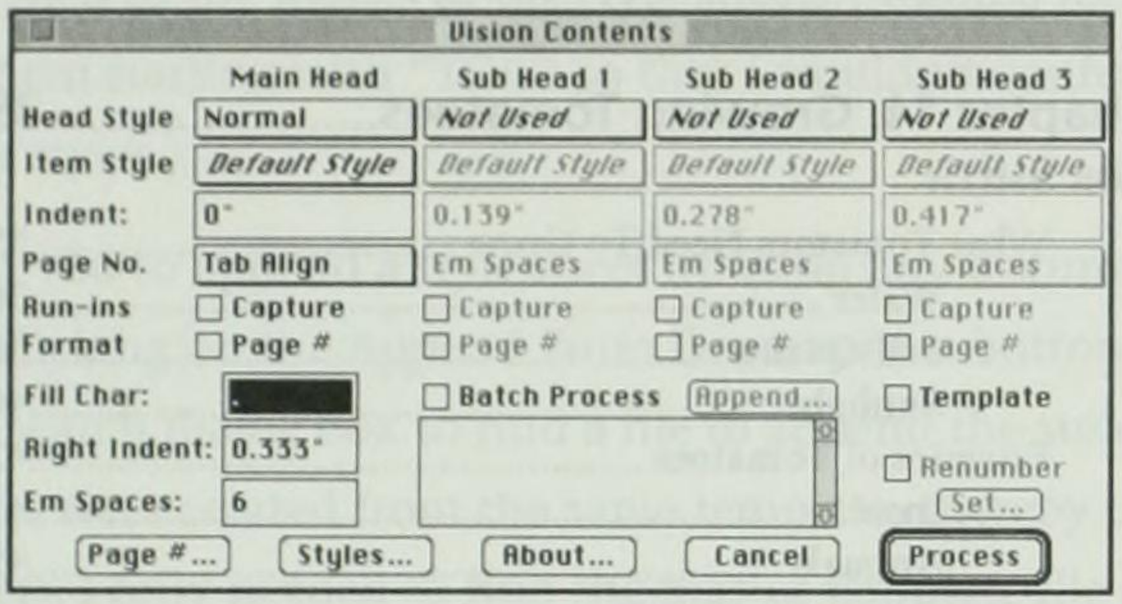


Figure 5.22 *The Vision Contents dialog box.*

Vision Contents works on a very basic principle: it searches your file(s) for occurrences of a specified style sheet(s) and reports the location (page number) of those occurrences in a TOC it creates for you. As an extra bonus, it can search multiple documents in different locations; and, if you choose, it can renumber each of the documents' pages to their proper order in the publication. Just what I needed!

Nuts and Bolts

A Table of Contents is composed of listings, categorized by levels. For example, the levels in your TOC may be like this:

Main Head: Chapter 14: Growing Tomatoes

Sub Head 1 (Author): Bob Smith

Sub Head 2 (Section Topics): What Tomatoes Need To Grow

Sub Head 3 (Paragraph Headers): Water

Sub Head 3 (Paragraph Headers): Soil Quality

Sub Head 3 (Paragraph Headers): Sunlight

Sub Head 2 (Section Topics): Enemies of Tomatoes

Sub Head 3 (Paragraph Headers): Insects

... and so on.

And when they are formatted into a Table of Contents they look like the following (see figure 5.23):

Chapter 14: Growing Tomatoes.....35
BOB SMITH
What Tomatoes Need To Grow 35
Water 36
Soil Quality 38
Sunlight 40
Enemies of Tomatoes 43
Insects 43
Animals 45
Kids From Next Door 47

Figure 5.23 *A formatted Vision Contents.*

To achieve this formatting, Vision Contents requires that you to tell it two things:

- What names or styles you want applied to the levels in the TOC itself.
- Which style sheets from your document(s) represent which levels in the TOC. In other words, the style sheet "Chapter Head" may be considered Level 1.

Step by Step

For the book, I created a TOC from 26 documents. First, it was necessary to gather all the styles used in the various documents.

Selecting Vision Contents on the Utilities menu accesses the main dialog box. Pressing the Styles... button on the bottom of the main dialog box brings up the Append Style Names dialog box (see figure 5.24). This dialog serves two functions:

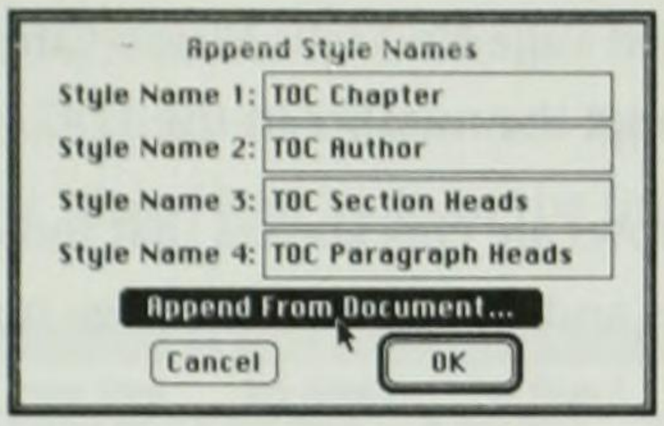


Figure 5.24 *Vision Contents' Append Styles dialog box.*

1 It enables you to name four new style sheets for formatting the TOC itself. (I typed in the names of the style sheets I wanted for the TOC and labeled them starting with "TOC" so that I wouldn't confuse them with any other styles.)

2 It enables you to append a style sheet list from any document(s) you choose. Clicking on the Append From Document... button brings up the standard search dialog box to find a file to append the styles from. Since all the files were created from the same template, thereby using the same style sheets, I only needed to find the master template file in the Find dialog box to show Vision Contents which style sheets to search for in creating the TOC. A click on the Open button added all the style sheet names from the template to the Vision's Contents list.

With that step taken, it was only a matter of using the pop-up menus in the Visions Contents dialog box to create the TOC.

Let's look at the main dialog box (refer back to figure 5.22). It is composed of four columns of pop-up menus and input fields that represent the various levels available to create your TOC. The main dialog box also has rows.

- The first row of the dialog box (called Head Style) tells Vision Contents which style sheet to find for each TOC level.
- The second row (called Item Style) tells Vision Contents which style sheet to apply to each level in the TOC itself.
- The third row (called Indent) controls the left indents for each level in the TOC.

- The fourth row (called Page No.) tells Vision Contents whether to use em spaces or tabs to set the number in the TOC.
- The fifth and sixth rows are checkboxes that indicate if you want to capture run-in heads and if you want the page number formatted using user-defined styles.

This is a run-in head. Vision Contents will "capture" or copy text up to the point at which the text changes styles (In this example, it's the space after the period in the first sentence of the paragraph). It is called a run-in head because it "runs into" the other text in the paragraph and is not a separate line.

The input boxes on the bottom left of the main dialog are for determining a fill character for the tabs in the TOC and for controlling the right indents for the TOC.

With that in mind, here we go, daddy-o.

First, I set the parameters for the Main Head.

1. I chose Chapter Heads as a Head Style from the pop-up styles list for the Main Head (see figure 5.25). Making this selection tells Vision Contents to search every document for every occurrence of the Chapter Heads styles and note its page.

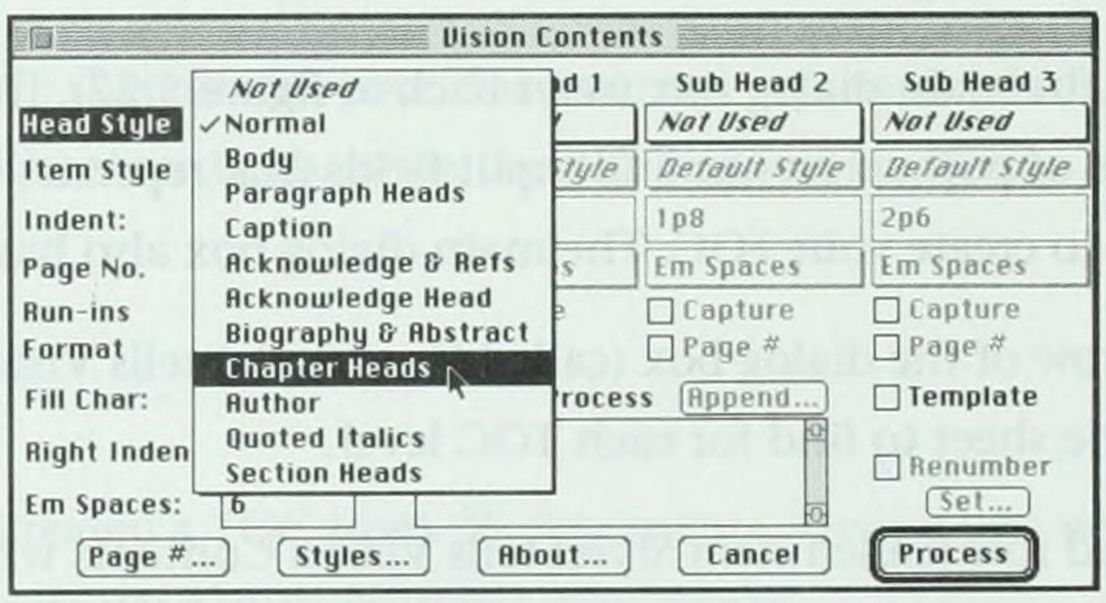


Figure 5.25 *Choose Chapter Heads as a Head Style.*

2 Next, I set the Item Style to the TOC Chapter style sheet I created and named in the Append Styles dialog box (see figure 5.26). This style sheet will control how the Main Head looks in the final TOC layout.

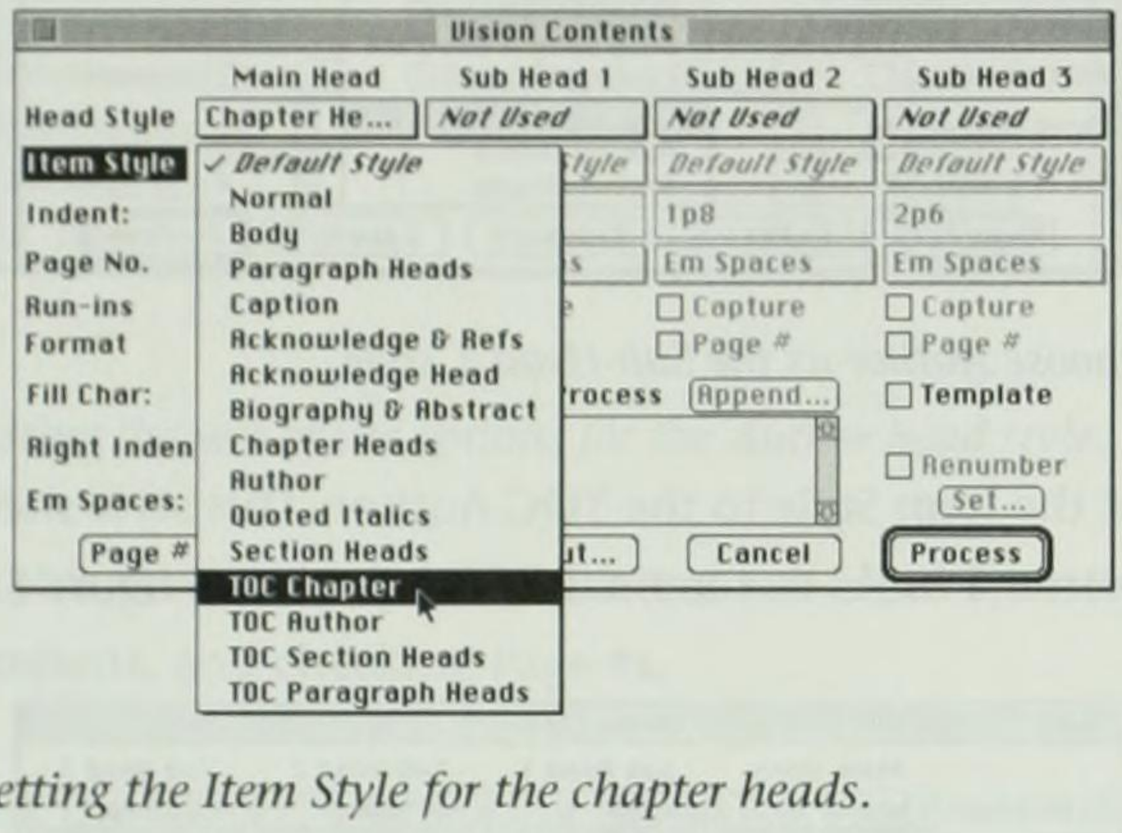


Figure 5.26 *Setting the Item Style for the chapter heads.*

3 Next, I left the Indent set to 0p, the Page No. to Tab Align, the Run-ins Capture checkbox off, and checked the Page# Format button to use a preset number style we'll create later (see figure 5.27).

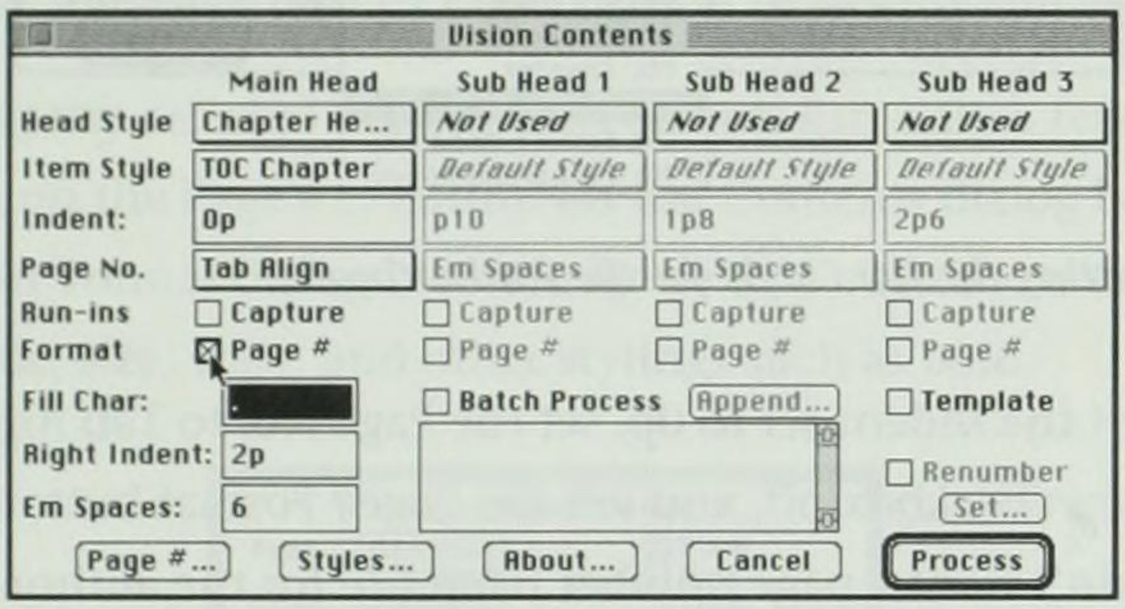


Figure 5.27 *Choose Chapter Heads as a Head Style.*

4 Now set the parameters for Sub-Head 1. Choose Author as a Head Style from the pop-up styles list for Sub Head 1 (see figure 5.28).

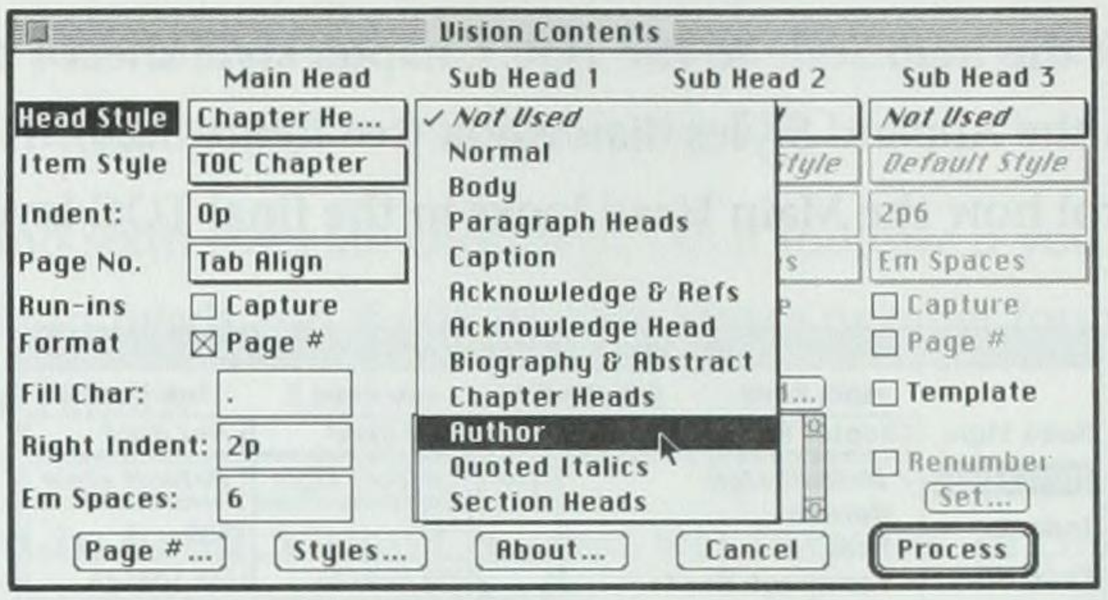


Figure 5.28 *Choose Author as the Sub-Head 1 style.*

5 Next, I set the Item Style to the TOC Author. This style sheet will control how Sub Head 1 looks in the final TOC layout (see figure 5.29).

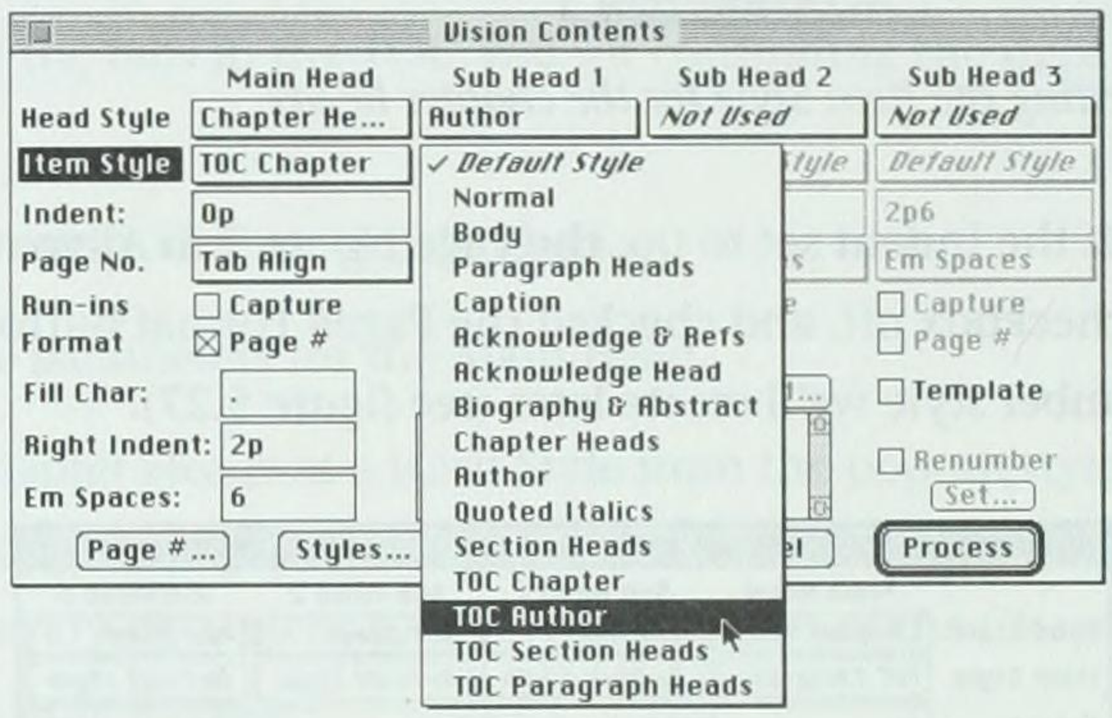


Figure 5.29 *Setting the item style for the Author heads.*

6 Next, I left the Indent set to 0p, set the Page No. to Tab Align, the Run-ins Capture checkbox off, and left the Page# Format button unchecked since I didn't want a page number reference for the author (see figure 5.30).

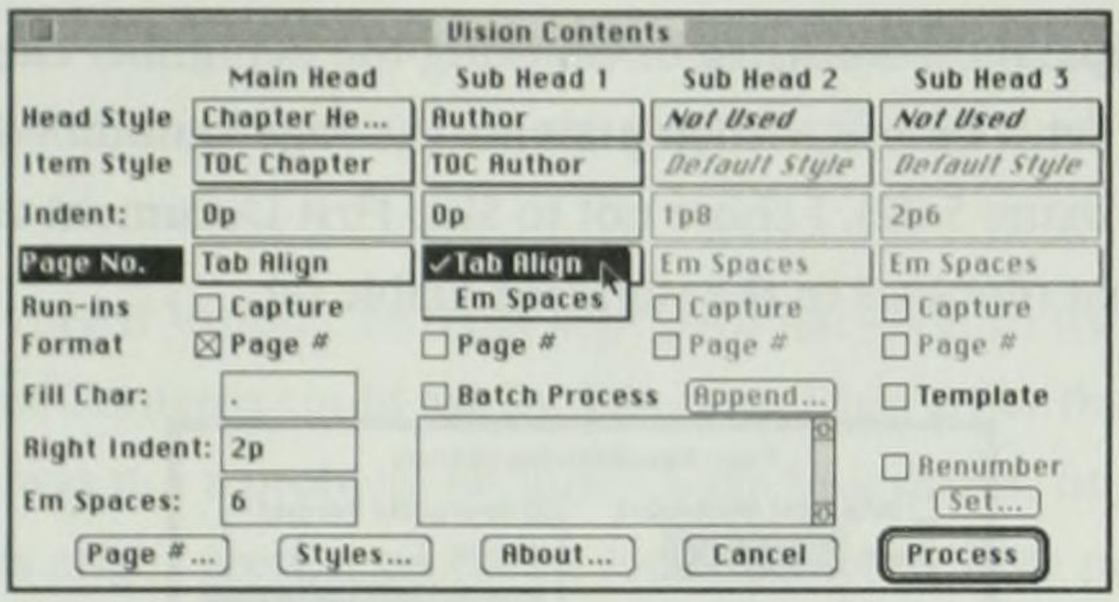


Figure 5.30 *Setting the rest of the options for the Author head style.*

7 Continue this process for Sub Head 2 and Sub Head 3, setting Tab Aligned Indents, and checking Page #s.

Now to gather the chapters. Checking the Batch Process checkbox and clicking on the Append button on the main dialog box brings up the list creator window where documents are added to the process list. I found all 26 files on various drives and added them to the list. If you want to change their order in the process list, simply hold down the Option key, click on the document name, and drag it to its new position in the list and release.

With the chapters selected to the batch process list, only a few tasks remained. A click on the Page #... button on the Contents dialog box summons the Page Number Format dialog box (see figure 5.31). Here you can choose the font, color, shade, size, scale, and other stylings such as bold.

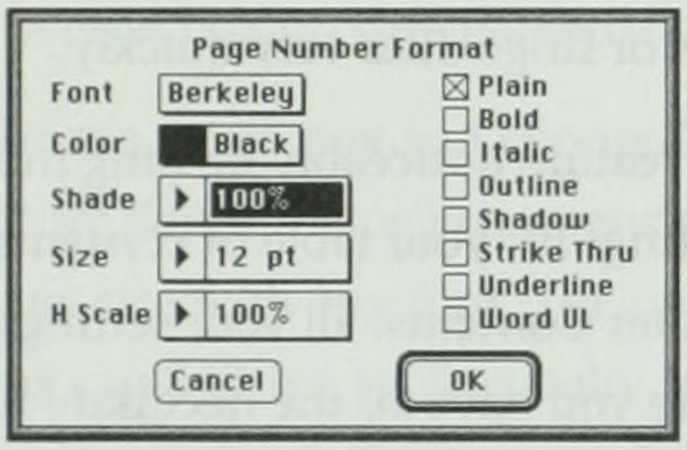


Figure 5.31 *The Page Number Format dialog box.*

The final preparation consisted of checking the Renumber checkbox and clicking on the Set... button, which presents the Page Renumbering Options dialog box (see figure 5.32). I chose not to Skip First Document and set the Overwrite Format numbers to the standard Arabic set.

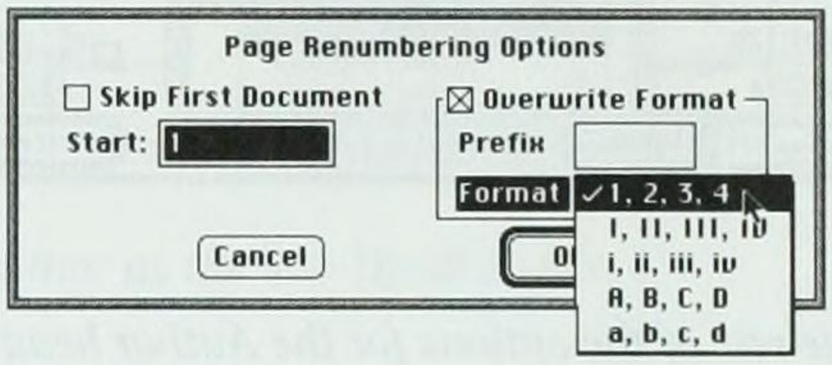


Figure 5.32 *The Page Renumbering Options dialog box.*

And Away We Go!

Click on the Process button and get some coffee since it takes a little while for a job this size. "But hey, at least I don't have to do the grunge work!" When it has completed its searching, Vision Contents creates a new file containing the TOC. I made some quick changes to my TOC style sheets and the job was done (including the renumbering of all my files). Vision Contents also has the option to use a predetermined template if you choose, and, if you are using Vision Contents with a currently opened document, it lists all styles automatically.

Limitations

Vision Contents address the problem of creating a table of contents fairly well. It adds capabilities long missing from the QuarkXPress environment. And it works on smaller projects or single files very quickly.

However, there is one feature noticeably missing from this XTension: the capability to save the settings for your table of contents. Currently, if you stop the process and leave Vision Contents, all your settings will be lost! With this current version, make sure you have all the necessary files ready when you create the TOC. But it sure would be nice to have the capability to recall, add to, or alter TOC settings.

Also, if you are using files on removable disks, Vision Contents will not tell you if a disk containing a batch file is missing. It will display an error that No entries were found.

It would be nice if Vision Contents kept path names with its process list. That way Vision Contents could ask for File X on Disk Y. For the project I described, this was not a problem because I have four drives, one of which is optical, but this might present problems for those doing large projects requiring the switching of disks.

OTHER XTENSIONS

Before closing this case study, I want to present a few XTensions briefly.

I mentioned earlier when talking about importing text that there were XTensions for importing DOS files directly into an XPress layout. They are the WordPerfect DOS, Wang WP/PC, and MS Word DOS XTensions. These XTensions (power filters, actually) import and translate DOS files, including style sheets. The DOS filters do not use Quark's Import dialog box or the Include style sheets box. They have a conversion options dialog box with the option to auto-search for the DOS style sheet list accompanying your DOS file. If you check the Translate style tags box in their custom import dialog boxes, styles will be overridden and come in as Normal unless they are written into the style tags themselves.

Another XTension that should be mentioned is Story Editor (from Last Word). On occasion, when I need to read through a text file contained over a couple pages (or in an overset box on the pasteboard), I use this XTension.

Place the contents cursor in a text box and choose Open Story Editor from the Utilities menu. The Story Editor dialog box opens containing the text file, and can be displayed at any size with any font. The only options available are typing, and limited styling capabilities, such as bold. Make changes, and upon closing the dialog, Story Editor will ask if you want the changes applied to the text file in the layout.

Story Editor as a story editor has limited capabilities but occasionally can be useful. However, QuarkXPress needs a text editor. But it is my understanding, from talking to developers about this, that a real full-featured text editor will have to come from Quark—XTensions can't provide the answer in this case. It should include the following capabilites:

- apply style sheets and local styling
- give word and character counts
- import text directly into the editor
- view indents and tabs
- view with hidden characters while the text in the layout does not
- view in layout or galley mode

Interestingly enough, many of these features already exist in Quark CopyDesk. Wouldn't it be nice if they existed in QuarkXPress as well? Hmmmm....

EPILOGUE

Well as you can see, I used XTensions xtensively. I believe in them and they can be invaluable in production situations. Of course, the ones described in this study are by no means the only XTensions available for manipulating text. But I hope you have an idea of how they can become an integral part of your production routine.

And Now Presenting...

XTensions make QuarkXPress a presentation tool.

XTensions mentioned in this chapter (all available from XChange, 1-800-788-7557)

- *LayerManager II - a lowly apprentice production, $99.00*
- *Scitex Layers - Scitex, $99.00*
- *QuarkPresents - Quark (part of the RedHot and Publish disk set), $49.00*

Chapter

6

Okay, it goes like this: I create an ad design for a client, print it, and give it to him. He makes changes and gives it back. I make the changes. He makes more changes—I make more changes. He makes even more changes—I make even more changes. He makes still more changes—I make still more changes....

It always ends the same... beating each other with Nerf bats while yelling "Did Not!", "Did So!", "Did Not!", "Did So!", and hopefully not graduating to knives and chains.

Then I learned the simple trick of Getting the Client Involved. For example, when Bob from ZackMint industries worked side-by-side with me on the ad, he gave me instant feedback on what he liked and didn't like. Then a few things happened:

- Bob became directly involved in a fun, creative process—the ad became his creation, too.
- Bob was directly responsible for the way the ad turned out because I followed his input as he gave it. He couldn't tell me later, "That's not what I had in mind."
- Bob treated the ad like his newborn baby and guarded it through the approval process at ZackMint and out of my life. (Yes!)
- It took less time and frustration to complete the job, and most importantly, *I got paid sooner!*

Well, maybe this technique doesn't work all the time for everybody—but many times I do find it helps to get that shoulder-to-shoulder feedback. Or perhaps, on occasion, a little dog-and-pony show with some computer razzle-dazzle is the necessary ingredient to sell an idea.

Well, with a couple XTensions, you can turn your next project layout into a slick presentation. With ease, you can dress up QuarkXPress to be a handy presentation device. Why, it's like wearing a one-piece jumpsuit that looks like a tuxedo!

[Editor's Note: Sal's been sitting in front of the screen a little too long, his brain is tanned from the cathode rays, and if he takes his medication and gets some rest he'll be okay. So just humor him a while longer.]

LAYERMANIA

Here's the scenerio: Bob (from ZackMint, remember?) and I are sitting in front of the monitor looking at the layout for the new ad. I've worked very hard on this ad and have created a few variations on the original idea we brainstormed. Now it's time to sell Bob on one of the variations.

Bob: Say, I like that headline, but what does it look like in a darker color?

Sal: Click, click.

Bob: Hmm... how about with the text on the right of the photo, and with a graduated background?

Sal: Click, click.

Bob: Yeah, that's it! Now bring back the other headline.

Sal: Click, click.

Bob: Now put that behind the photo so it peeks out at the top.

Sal: Click, click.

Bob: I like it! Now let's see the Spanish version.

Sal: Click, click.

I didn't say much, did I? What I had done prior to the meeting was create many versions of the ad on the same page. Three headlines, two text layouts, three backgrounds, and a version in Spanish all shared the same layout; it was easy. Using a layer-controller XTension, I placed the various elements in different layers and made them invisible! When Bob asked to see something, I turned one element off and another on: click, click. The result: instant gratification, and a satisfied customer.

Now I must say that using a layer-controller as a presentation tool is only one use of this type of XTension, but I figured it would be a good way to introduce you to what these XTensions can do and how they work.

First though, a little background about the term "layers" in relation to QuarkXPress and the Scitex Layers XTension and the LayerManager II XTension.

PEELING BACK THE LAYERS

The term *layer*, used when referring to the Scitex Layers and LayerManager II XTensions, has two meanings: one refers to layers in the traditional sense—like layers of dough in a pastry; and the second meaning of layers relative to these XTensions is as objects sorted and grouped together.

"Huh?"

Well, when an item (picture box, text box, or line) is placed on a QuarkXPress document page, it assumes a position (or layer), in a stacking order of items on that page.

For example,

Important!
Note that in the following examples I've numbered the boxes so you can see how the stacking order works. Also, I've included in the screen captures the LayerManager II setup I used to illustrate the layers idea. For now, pay attention to the boxes, not the LayerManager II setup. Later, return to this series of screen shots to see how you can use LayerManager II as a way of controlling multiple items in the same space, and as a presentation tool.

1 Draw a picture box on a blank page and make its background 100% Red (see figure 6.1).

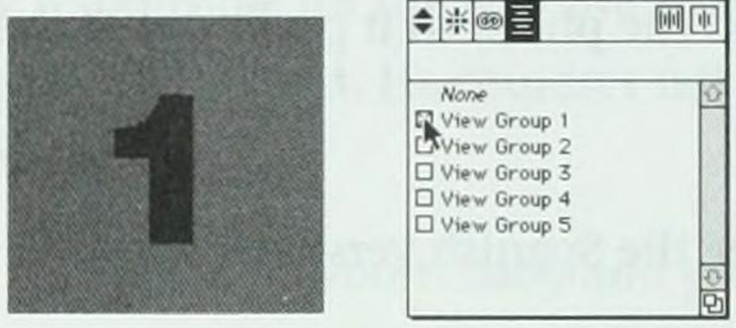


Figure 6.1 *The bottom layer.*

2 Draw a second picture box so that it partially overlaps the red picture box, and make its background 100% Yellow (see figure 6.2).

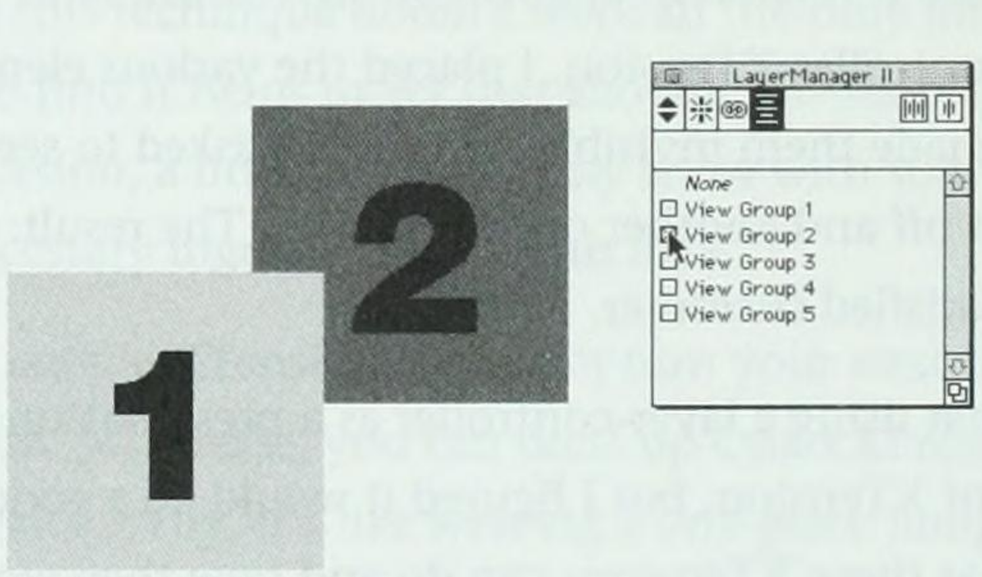


Figure 6.2 *The next layer.*

You'll notice that the yellow box is covering the red box. The yellow box is at the top of the stack of items on that page. In other words, the yellow box occupies layer 1 of 2 layers existing on that page. The red box occupies layer 2.

3 Draw another picture box so that it partially overlaps both the yellow and red boxes, and make its background 100% Blue. You'll notice that the blue box covers the yellow box, which covers the red box. The blue box occupies layer 1 of 3 layers on the page. The yellow box is layer 2 of the 3 layers on the page. The red box occupies the bottom layer—layer 3 of the 3 layers on the page. Note that only one item can occupy a layer (see figure 6.3).

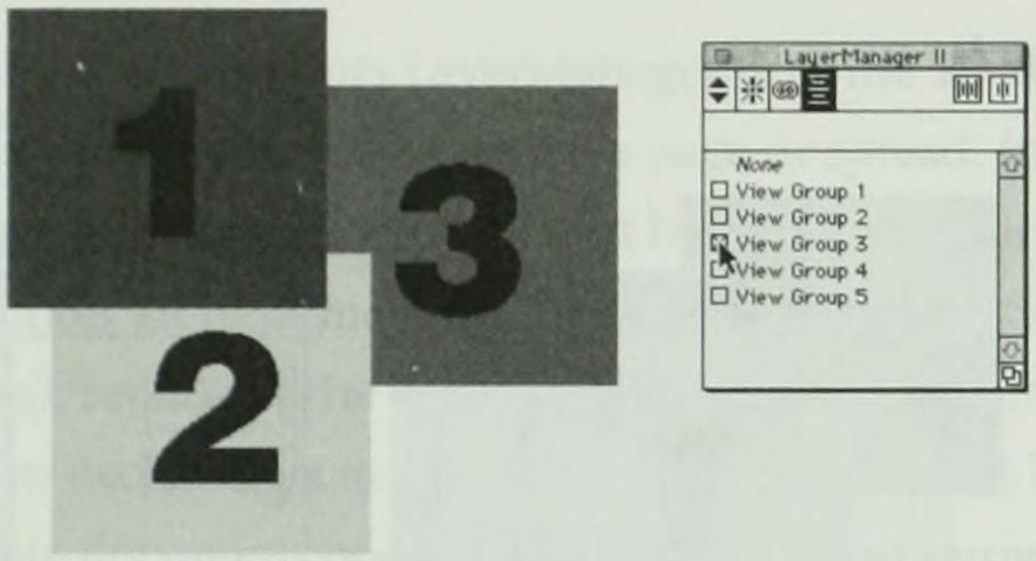


Figure 6.3 *Another layer.*

4 Draw another picture box separate from (not touching) the red, yellow, and blue boxes; make its background 100% Green. Even though the green box does not cover any of the other boxes it is still the top layer, or layer 1 of 4 layers on the page (see figure 6.4). Since it was just drawn, QuarkXPress automatically places newly-drawn items on the top of the stack of items on the page. To prove this, drag the green box over to the blue box's position and release. You'll see that it covers the blue, yellow, and red boxes (see figure 6.5).

QuarkXPress gives you control over an item's position in the layer stacking order by using the Send to Back, Bring to Front, Send Backward, and Bring Forward commands available in the Item menu.

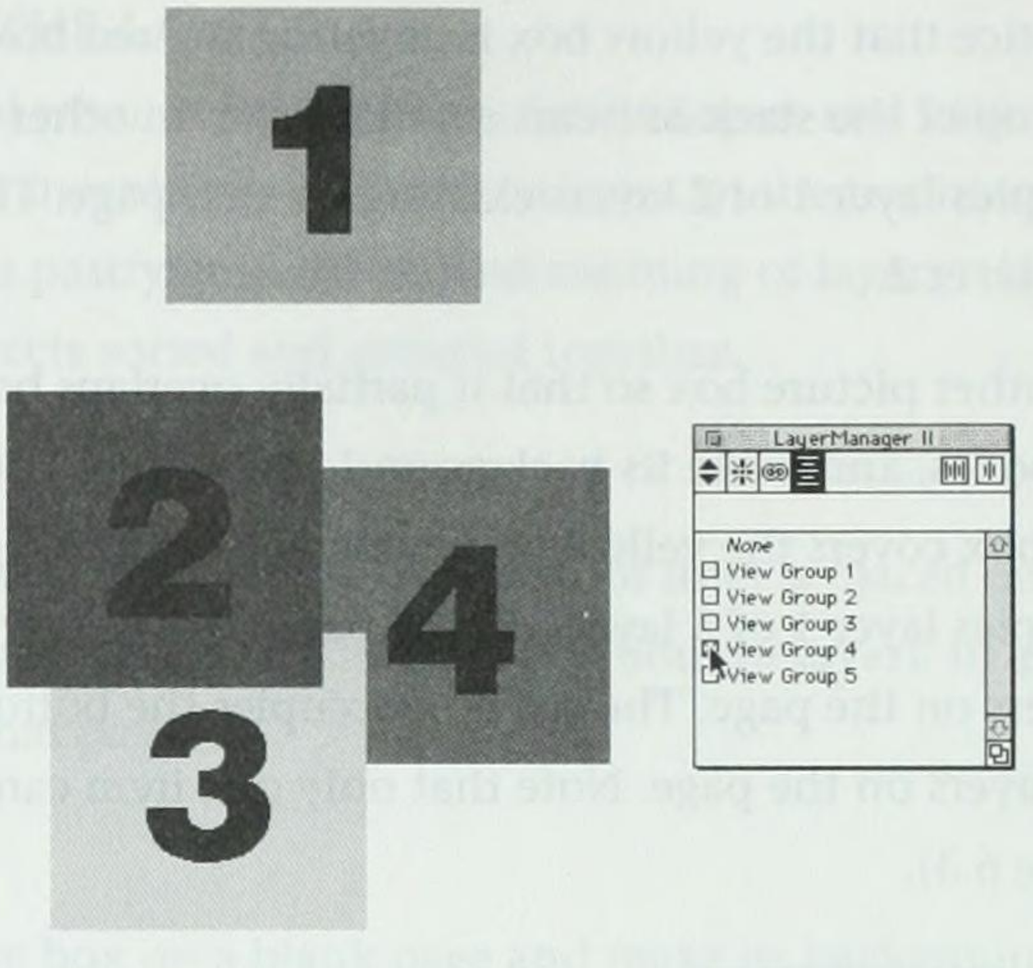


Figure 6.4 *The top layer.*

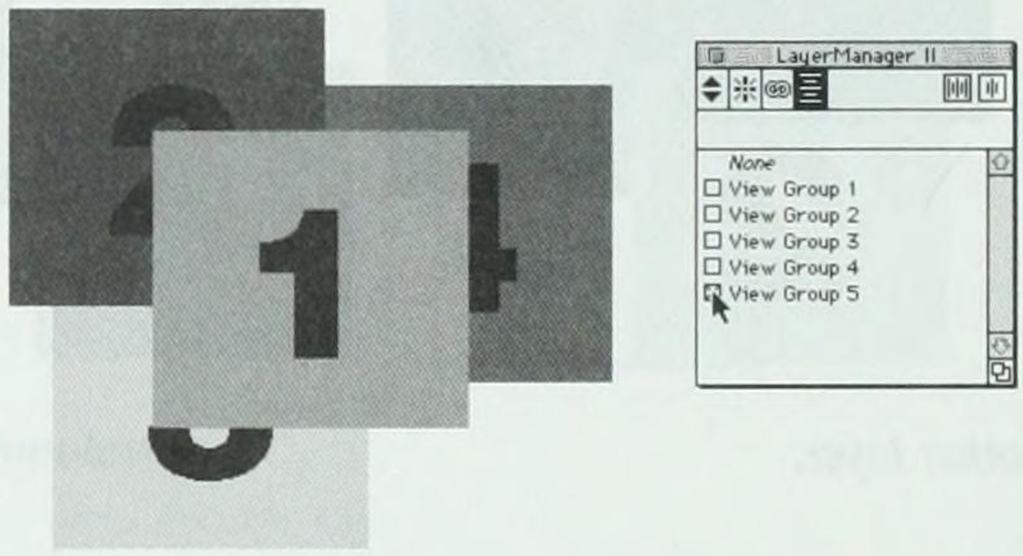


Figure 6.5 *The green box is the top layer.*

Even though QuarkXPress gives you control over an item's position, it does not notify you of an item's position on the page without LayerManager, it's strictly guesswork.

Now that's the term "layer," in the traditional "layers in a pastry" sense.

HACK THE STACK, MACK!

Currently, there are two layer-controller XTensions available. As I describe the layers idea, I'll do a comparison of how the two work and differ.

Of the two layer-controller XTensions presented, only LayerManager II controls the position and placement of items in the layer stacking order. We'll start our comparison with it.

The default display of LayerManager II (see figure 6.6), available by selecting

Show LayerManager from the View menu, is a small palette with two rows of icons, numeric fields, and pop-up menus.

LayerManager II operates in four modes: Stacking Mode, Selecting Mode, Linking Mode, and Viewing Mode.

Figure 6.6 *The LayerManager Palette.*

Clicking the top left icon puts LayerManager II in the Stacking Mode. This mode controls the placement of items, on a page or spread, in the layer stack. The three buttons with arrow icons, located below the Stacking Mode icon, control the direction an item moves through the stack. The first two (the up and down arrows), represent the QuarkXPress Item menu commands Bring to Front and Send to Back. Select an item on your page (the red box, if you still have that example document open) and click on the up arrow; the item is placed at the top of the layer stacking order on the page. To move that selected item through the stack, layer by layer, hold down the Option key and click on either the up or down arrows. The item will be shifted one layer in the stack. (This is the same as choosing Move Forward or Move Backward from the Item menu—normally, to get Move Forward and Move Backward, you must open the Item menu while holding down the Option key.) To select an item on the next or previous layer, hold down the Command key and click on the appropriate arrow.

The two numeric fields on the right of the top row of the LayerManager II palette display the layer number of the selected item (the current layer field), and the total number of items on the page or spread. You can edit the current layer field to send the selected item to any layer without having to toggle through the layers with the arrow keys.

Items also can be marked for position at a level in the stack. Select an item, click on the pop-up menu on the LayerManager II palette, and the following choices are displayed: Top Layer, Near Top, Standard, Near Bottom, and Bottom Layer. Choose the item position desired and release; the item is now set for the selected setting. The Standard setting unmarks items so they are not reserved for a special position in the stack. While working on a page or spread, the stack position of items often are changed and moved. To return items to their marked positions, click on the third arrow button (the Mark Item Arrow, which has arrows pointing in both directions). All items return to their marked positions. This is very handy if you want a graduated screen behind text or a headline always positioned to be at the top.

Picking a Needle Out of a Haystack

Have you ever tried to select that item in the middle of a stack? You know... the text box behind the picture that is under the caption and partially covered by the logo? Yeah, that one. You hold down the Command-Option-Shift keys and try to click your way through the layers without missing it, going past it, or selecting the wrong item.

LayerManager II solves this mess. Click the second icon on the top row of the palette and LayerManager II is in the Selecting Mode. In this mode, clicking the Control Arrow icons select (or make active) the next layer up or down in the stack, depending on which arrow you click. For example, if you have a red box partially covering a green box and the red box is selected (showing its handles), a click on the down control arrow on the LayerManager II palette will deselect the red box and make the green box the active box. Hold down the Option key while doing this, and the selected item is placed in the upper left corner of your screen. You also can edit the current layer numeric field (1st numeric field from left on top row of the palette) and select any layer you want. Keep in mind that you can use LayerManager II in the Selecting Mode to activate an item, then switch to the Stacking Mode to move it!

What you can't see... you can't see!

Well, that was dealing with QuarkXPress layers, in the traditional sense of the word. Items stacked on top of each other like cards in a deck, shuffling them up and down through the layers.

However, the second definition of layers, pertaining to these XTensions, can be thought of as groups of objects to be viewed or not viewed. A term less confusing than layers is *view groups*. (Keep that in mind during the next section.)

Both Scitex Layers and LayerManager II have the capability to make items in a document invisible. That's right—they're not there. Well they're there, but not there. Huh? Well, it's similar to the Hide function in Aldus Freehand or Adobe Illustrator. The object is still part of the document, but it cannot be seen or printed while it has its cloak of invisibility. (Is that like the code of silence, or have I been watching too much Get Smart?) Let's compare how these two XTensions deal with these kinds of layers (or view groups).

The Scitex Layers XTension is activated through the Scitex Launchpad. The Scitex Launchpad is a floating palette that contains icons that represent all the currently loaded Scitex XTensions. It also displays help information for any of the Scitex XTensions if you click on the Scitex icon on the Launchpad palette. The Launchpad palette is available under the View menu. Click on the Layers icon on the Launchpad to activate Scitex Layers. Scitex Layers is a very straightforward, attractive approach. There are two buttons at the top of the palette for Show All and Hide All layers, a Layers Icon, and a Trash Can icon. The list area of the palette displays the layer name to the left followed by a check mark to indicate if the layer is showing and a bullet to indicate the active layer. There is a default layer that cannot be removed. It contains all the items on the page not assigned to user created layers.

To create a new layer (remember: layer = view group), either double-click the Layers Icon at the top of the palette, or click on the icon and drag a dotted outline into the list. The new layer appears highlighted as Layer 1 and is ready to rename—just type the name you want. To rename a layer later, double-click its name on the list. The name becomes highlighted; after typing the new name press the Enter key or click elsewhere.

To remove a layer, click on its name and drag an outline of the name field to the Trash Can. The Trash icon will then expand. Release the mouse and the layer is gone. If the layer to be deleted contains any items, a dialog box appears with a pop-up list that enables you to transfer the items to another layer first.

To add an item to a layer (view group), select the item and then click on the layer name in the palette. That's it. To transfer an existing layered item to another layer, select it and then click on the new layer's name.

When an item contained in a layer (view group) is selected, the corresponding layer's name is highlighted in the Scitex Layers palette.

Now the fun part. Clicking the check mark space next to the layer name will toggle the visibility of the items in that layer (view group). If the check mark appears, the items are visible; if the check mark is not there, the items are invisible.

To make any layer the active layer in order that newly-created items are automatically included in that layer, click the active area next to the layer name and the bullet will appear indicating that layer as the active layer. There can only be one active layer at a time, naturally.

Also, note text that runs around a graphic still will be runaround text when the graphic is invisible; and there is a limit of 31 layers available (that limit does not exist with LayerManager II).

You can see why the term layers is slightly misleading. Although the items in a layer are still part of the item stack on the page, the layers created by the Scitex Layers XTension have nothing to do with their positions in the stack—only whether they are visible or invisible. That is why the term "view group" is more accurate.

To control the visibility of items with LayerManager II, click on the fourth icon in the top row of the palette, putting LayerManager II into the Viewing Mode. Notice that the palette size changes.

To create a new view group (layer), select the item(s) that you wish to define as a view group. Once an item(s) is selected, an Add Button (plus mark) appears on the LayerManager II palette. Click the button, and it is replaced with a name edit field where you can type the name of the new view group. Once the new view group has been named, hit the Enter key or click anywhere off the palette. The newly named view group will appear in the palette list with an active checkbox to the left of its name. The italicized word *none* will appear at the top of the list.

Note that the term view group does not mean that the items are "grouped together" in the traditional QuarkXPress sense—that is, using the Item menu command (or Command-G). A view group can contain items that are grouped from the Item menu, but it is not necessary to do so to be included in a view group.

To add an item(s) to the view group, select the item(s) and then click on the view group name in the palette list. The selected item(s) will be added to that view group and removed from any previous view group.

To remove an item(s) from a view group, select the item(s) and click on the word None at the top of the LayerManager II palette list. This will return the item(s) to the standard QuarkXPress view control (or default layer as it is called in the Scitex Layers XTension).

To Hide or Show a view group, simply click on the checkbox next to the view group's name. A cross through the box means the items are visible; an empty box means they are invisible. The two icons on the top right of the palette are for Hide All and Show All. They act the same way as the Show All/ Hide All buttons in the Scitex Layers XT.

To Remove a view group from the palette list, hold down the Command key while selecting a view group. The cursor changes to a Trash Can. Clicking on the view group name will remove that view group from the palette list.

Note that this does not delete the items from the document, it merely changes the status of the items as to whether it belongs to a view group.

To Merge view groups together, hold down the Option key while selecting a view group. The cursor will change to a "grabby hand." While holding down the mouse, drag the name of the selected view group over the name of the view group to be added-to and release. The item(s) in the first group will be added to the second, and the first group's name will be removed from the list.

To Select all the items in a view group, hold down the Shift key and click the view group's name in the palette list. All the items that are on the current spread and part of the selected view group will become active. This provides a quick way for moving a view group up or down in the stack. Simply use the Shift-select method in the View Mode and switch to the Stacking Mode to move the group.

LayerManager II Preferences

Choose Preferences from the Edit menu and a sub-menu listing LayerManager II appears. Select LayerManager II and the preferences dialog box for LM II appears.

Preference options are:

- Controlling whether LayerManager II works spread by spread (locally), or document-wide (globally). If you select the Spread button, the view groups will be displayed and applied to items on a spread-by-spread basis. The palette will display all the view group information from only the currently active spread. If you have selected the Document button, all view groups in the document will be displayed on the palette. (The Scitex Layers XTension only works in the document-wide mode; there is no option for working spread-by-spread.)
- If you prefer, you can have a Warning dialog box appear if you are about to remove or move an item from a view group.
- Checking the Allowing Hidden Items to Activate checkbox will enable items that have been made invisible to be activated by LayerManager II. Handles for an item will appear even if the item is invisible.
- Clicking the third icon from the left on the top row of the LayerManager II palette activates the Linking mode. Clicking on the control arrows enables you to select the previous or next text box in a linked text chain. If you hold down the Option key while clicking the control arrows, the selected text box will appear in the upper left corner of your monitor. The numeric fields display how many text box links there are in the chain; and, if you select the first field, you can choose which text box in the chain becomes active.

Tip:
If you want to see the invisible items without activating the items, use the Navigator XT XTension in the wire frame mode. All the hidden items will appear in the Navigator XT view palette.

Of the two XTensions, I find LayerManager II to be the most powerful and useful—and, they're priced the same.

Limitations

LayerManager II doesn't have many limitations. Perhaps an easy way to rename groups would be a good feature to add. There currently is no way to rename an existing group. The best way is to create a new group and Option-key drag the existing group to the new group. The new version of

LayerManager adds the capability to lock the position and contents of both picture and text boxes.

BACK TO FUTURE...

With the incorporation of events scripting into QuarkXPress 3.2, it would be nice to be able to write scripts that automate a presentation using LayerManager II. For example, remember the numbered layer boxes at the beginning of this chapter? That whole series of turning off and on view groups could be automated with a script chosen from the Scripts menu (now availble in XPress 3.2 with the Frontier Menu Sharing XTension).

A scriptable LayerManager II would become an even more powerful presentation tool—able to automate and animate the display of ideas in QuarkXPress, by moving items forward and backward in a stack and making them visible and invisible. Expect to see more and more incorporation of events scripting into XPress XTensions (maybe even with LayerManager soon, wink).

BACK TO REALITY...

So, from the previous discussion of how the layering concept works, you can see how easy it was to change the background of the ZackMint ad with a couple clicks (see figures 6.7 and 6.8).

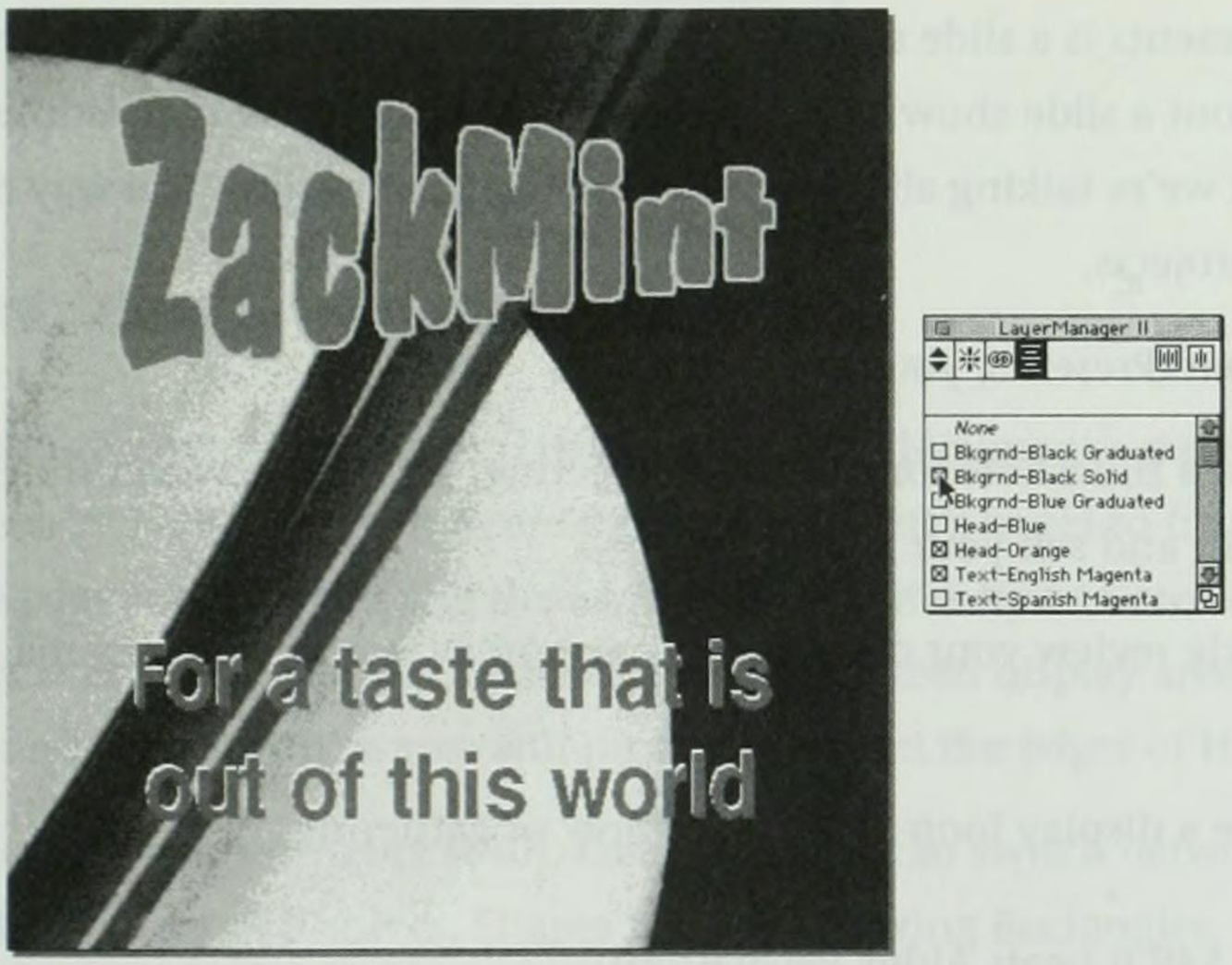


Figure 6.7 *Switching between backgrounds...*

Tip:

If you are interested in learning how to script, get the Frontier 2.0 application from Userland, Inc. (415-369-6600), or purchase the AppleScript Developers Toolkit with the available manuals. Also, Hayden Books publishes a book/disk package that includes AppleScript for $24.95: *The Tao of AppleScript*, by Derrick Schnieder with Tim Holmes and Hans Hansen, from BMUG.

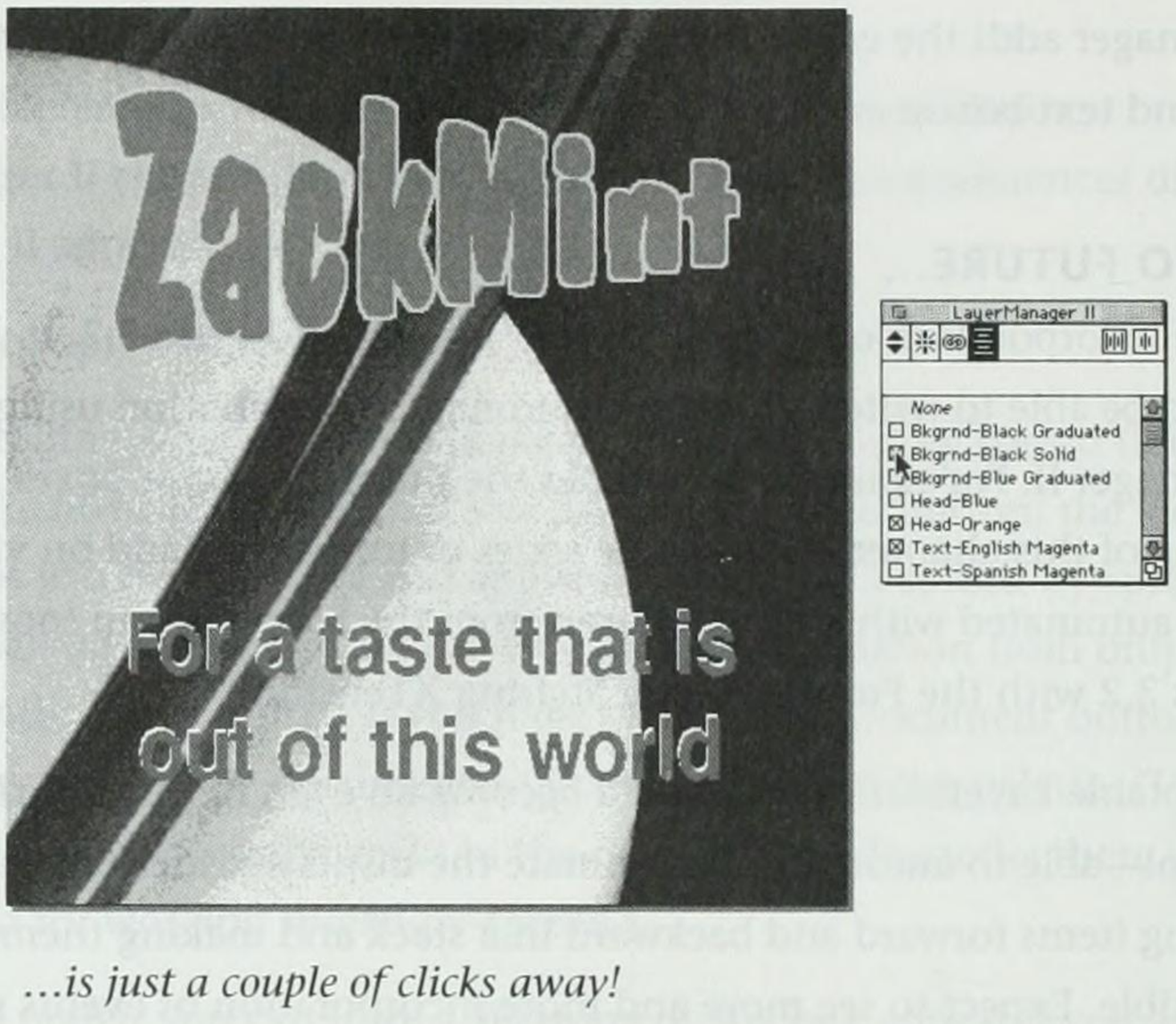


Figure 6.8 *...is just a couple of clicks away!*

Now on to another way to use QuarkXPress as a presentation device.

QUARKPRESENTS...

Boy, is this XTension a sleeper! It hasn't received much attention, but it is really worth getting. QuarkPresents is included with XTensions from other developers on a disk called "Red Hot and Publish."

Red Hot and Publish is available from XChange. Sales from this disk are used to benefit AIDS research and education. Also on the disk are SepsChange (Vision's Edge), Pict-Info (Compusense), and a few Photo-Shop plug-ins from Kai's PowerTools. At $49, it's a worthwhile purchase, but an especially good one once you realize what QuarkPresents can do.

QuarkPresents is a slide show, with a little something extra. "What's so exciting about a slide show?" I knew you were going to ask that. But just think about what we're talking about in this chapter: presentation as a way of selling ideas and projects.

With QuarkPresents, you can:

- Create a slideshow for a business meeting, pausing between slides to explain and sell your ideas;
- Quickly review your document's pages in a clear unencumbered format; and
- Create a display loop for a trade show or gathering.

Hey, for $49 it beats Aldus Persuasion!

Nuts and Bolts

You can access QuarkPresents from the Utilities menu with Do Slideshow... (see figure 6.8). The Slideshow Preferences dialog box appears (see figure 6.9) with the various options available:

Figure 6.9 *The Do Slideshow menu item.*

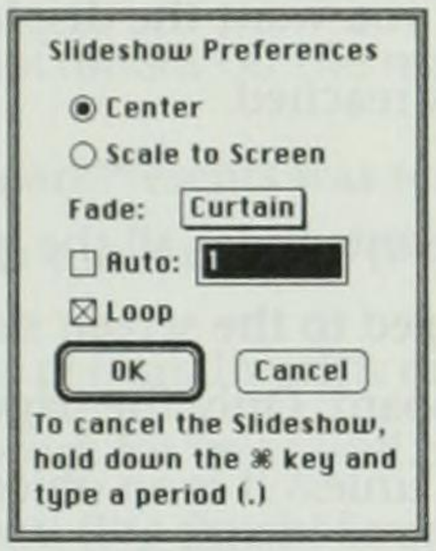


Figure 6.10 *The Slideshow Preferences dialog box.*

- Screen display of the pages. Either Center the document's pages in the screen or Scale to Screen to enlarge to document's pages to fill the screen. The pages enlarge keeping the aspect ratio, so it is best to create page sizes that are the size of or a multiple of the screen display area. This ensures that no white area will protrude around the edges of the page.
- Fade controls (see figure 6.10). QuarkPresents can switch between pages with a variety of disolves. Shapes include Growing Rectangles, Triangles,

and Random Polygons. Wipes include Left to Right Wipe, Diagonal Wipe, and Curtain (simulates curtains being drawn or closed). There is also a Zoom and a Random setting that uses all of the techniques at random.

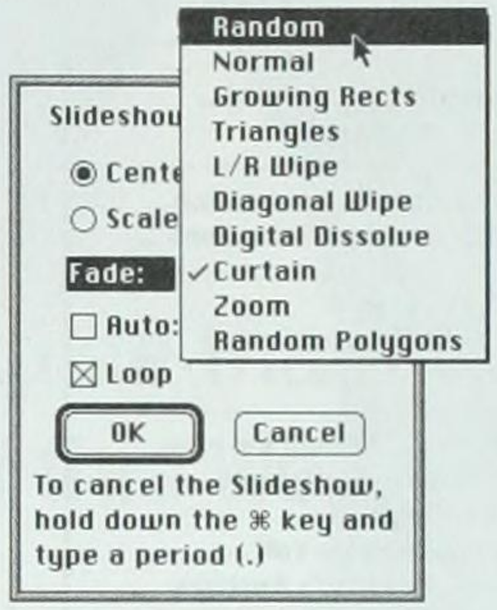


Figure 6.11 *The Slideshow Fade controls.*

- Auto timer. Check the Auto checkbox if you want QuarkPresents to switch between the pages automatically. Type in the numeric field the number of seconds for each page's display.
- Loop. Check this box if you want the display to repeat when the last page of the document is reached.

When activated, QuarkPresents hides all the guides and palettes and displays the page either enlarged to the screen size or centered in the screen surrounded by a white pasteboard. Only the page area is displayed. Nothing on the pasteboard will be shown unless it is an object that is touching the page area.

QuarkPresents has a couple ways to control the changing of pages. When active, with the Auto display turned off, a pointing hand cursor appears on the screen. You can use this as a pointer to emphasize elements or lists. When you are ready to advance to the next slide, click anywhere on the screen and the next page will appear. Doulble-click and the previous page will appear. You can also use the arrow keys from the keyboard as well as the Home, End, Page Up, and Page Down keys on an extended keyboard. Click on the screen with the Command key held down, and a pop-up Page-go-to menu will appear. Slide to

the page you want to display and release. To stop the slideshow, just type Command-Period and you are returned to QuarkXPress on the last page that was displayed in the slideshow.

Summary

I use QuarkPresents as a quick review device for books and longer documents involving many pages. It enables me to see an uncluttered view of what the pages will look like and it is easy to navigate through the document with clicks. Clients also like it because they are not distracted by the program and can focus on how the layouts look. I have used QuarkPresents for talks and small seminars where I could place my 20-inch monitor in easy view of the audience. The advantage of QuarkPresents is that I don't need other programs to create a functional presentation. After I've given my talk, I'll set QuarkPresents to Auto display and Loop, and mingle while others can review the data presented.

It would be nice if it was possible to get the same page outline available from the pasteboard. Currently QuarkPresents only displays the page, not the page outline we are used to. If you want to see the page outline, place a box with a frame the size of your document on the master page.

It also would be handy if QuarkPresents was scriptable and could incorporate sounds. Hey, I don't ask for too much, do I?

We all work so much and so personally with our computers everyday that we often forget that they can work for us as well. Go ahead, turn those monitors on the world and watch out! (Big finish! Sound up—fade to black...)

Chapter 7

Automate!

XTensions mentioned in this chapter (all available from XChange, 1-800-788-7557) are from Em Software , 614-284-1010.

- *Xtags - $299.*
- *Xdata - $299.*

Chapter

7

Before you commit yourself to hours of dull repetitive formatting, take advantage of two XTensions that will make life worth living again.

I know that you've had this experience too: a client brings in a new project and it looks very interesting—until you see the 24 pages of formatted, columnized, dull, facts and figures. Or perhaps it's a weekly real estate publication with endless rows of house photos above paragraph descriptions of the "home of your dreams." Both jobs are typical projects for the mass of working dead, and what's common to all these projects is that they are very format intensive and require much concentration and time.

If you're like me, there's only one way to deal with the hours of plodding, tourturous formatting... *chocolate!* Unfortunaltely the hours of eating chocolate must be followed by hours on a stair master, so I've been looking for a better way, and I've found it.

Xdata and Xtags to the rescue. These wonderful XTensions automate the task of repetitive formatting and feel about the same as having a maid clean your house and do the laundry for you—the work gets done while you're off climbing Kilamanjaro, scuba diving, or anything but slaving away chained to the cathode ray device.

Trust me, these XTensions are worth the look-see, and the first time you watch a page of data format in seconds you'll wonder how you got along without them. Besides, your waistline will love you for it. So, look over the following actual case studies (translated: projects I've worked on) and find out if these XTs can work for you as great as they work for me.

SAL'S HEARING VOICES AGAIN...

Imagine that while you're reading this [*keep reading*], there was a small voice [*hello there!*] directing your actions [*read that again*] and controlling the way you responded [*say "oobah-doobah!"*] to the information you were reading [*skip the next word*] soap from the page. The small voice [*hello again*] could ask you to perform a task [*get ready...*] such as saying the following sentence out-loud: [*clear your throat*] "Hi, my name is [*say your name*] and I [*be emphatic*] **really want to understand** [*pause, then speak deliberately while getting louder*] **what's going on!**" [*Good job! You're a natural!*]

Well this kind of interaction happens in QuarkXPress all the time, only we, as users, never see it. For example, if you import a pre-styled text file from Microsoft Word into an XPress layout, all we see is text being imported with formatting and styling intact. What we *don't see* is the "small voice" telling XPress what word to make bold or which style sheets to apply to which heads—it just happens.

What is actually happening is this: comments like the ones in the paragraph above [*you mean these?*], are placed *invisibly* in the original Word text file and when the file is imported into XPress, an *operator* translates and directs the [*make next word bold*] **formatting** and styling. This transformation occurs as the file is being read and we only *see* the results of the operator's directions and actions. Get the idea?

"I don't believe you."

Okay, try this. Write a paragraph in an XPress text box and apply styling (character and paragraph) to the words and sentences. Now, with the text selected, choose Save Text from the File menu. Then, choose XPress Tags from the Format pop-up menu (see figure 7.1). After saving the file, create a new text box and import the text file you just exported into the new text box, but **do not** check the Include Style Sheets checkbox in the Get Text dialog box (see figure 7.2).

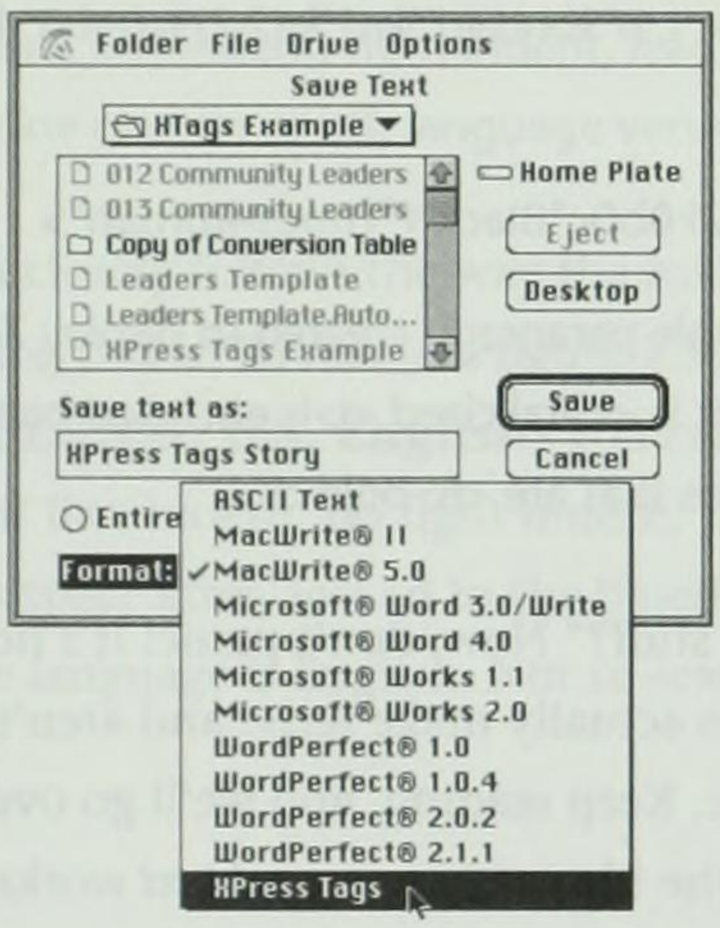


Figure 7.1 *The Format pop-up menu.*

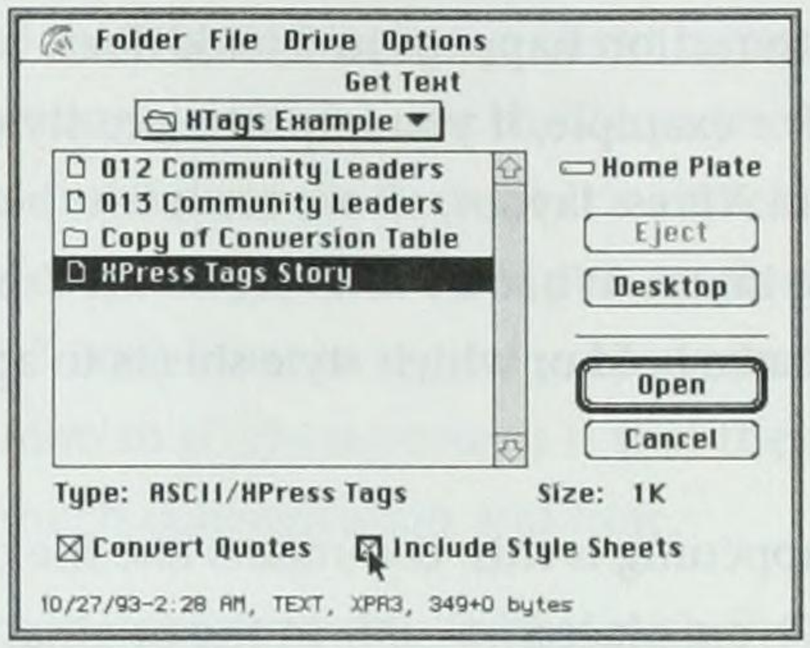


Figure 7.2 *Uncheck Include Style Sheets in the Get Text dialog box.*

When the text is imported you'll notice that it has strange characters placed inside angle brackets <like this> spread throughout the paragraph. These bracketed remarks are called *XPress Tags*. Take a look at the following example:

> This is a sample paragraph created to display XPress Tags. Notice that a word that is italicized is enclosed between bracketed commands as are words that are **bold**.

When this paragraph is exported *with* XPress Tags and re-imported *without* the Include Style Sheets option activated, it appears like this:

```
<v1.60><e0>

@Normal=[S"","Normal"]<*L*h"Standard"*kn1*kt(2,2)*ra0*rb0*d0*p(0,24,0,14,2,3,G,"U.S.
English")*t(0,0," "):

Ps100t-1h96.0007z12k0b0c"Black"f"Times-Roman">
@Normal:This is a sample paragraph created to display XPress Tags.
Notice that a word that is <I>italicized <I>is enclosed between bracketed
commands as are words that are <B>bold<B>.
```

"Whoa, what is all that stuff?" Now, don't panic! It's not as bad as it looks. You'll find that these codes actually make sense and aren't as difficult to understand as you imagine. Keep reading, and we'll go over some of the highlights so you can get the idea of how *tagged text* works in QuarkXPress.

Because the formatting information is contained in the text file, it is first necessary to define styling parameters. In this example, the first three paragraphs are preparation for the fourth paragraph, which contains the actual text to be read. (You'll see later that it is not necessary to always follow the process shown in this example—sometimes simple tags are all that is required.)

The first bracketed group of the first paragraph, **<v1.60>**, says that the following information is created using version 1.6 of XPress Tags and that it uses the standard Macintosh character set **<e0>**.

The next paragraph starts with **@Normal,** which means that the style sheet (that's the **@** part) **Normal** is being defined. What follows the **@Normal** are the various attributes of that style sheet including such things as *text alignment* (***L** for Left), *hyphenation* (***h"Standard"** for standard hyphenation), *paragraph settings* (***p(0,24,0,14,2,3,G,"U.S. English)**, *tab settings* (***t(0,0,**""), and *character/font information* (**Ps100t-1h96.0007z12k0b0c"Black"f"Times-Roman**">). Note: If you are tagging text and want to apply a style sheet, it is not necessary to define the style sheet if it is existing already in the currently opened document—a simple tag like **@Body** will evoke the existing style sheet.

Let's take a closer look at the paragraph tags. The first two characters ***p** mean that the information following describes paragraph attributes. The attribute information is placed inside the parentheses marks (). The order of the information is this:

*p(left ident, first line indent, right indent, leading, space before, space after, baseline grid on or off, language version).

This order of items closely follows the way the information is placed in the Paragrah Formats dialog box in XPress (see figure 7.3). So... looking at our example: ***p(0,24,0,14,2,3,G,"U.S. English)** you can see that there is no left indent, a 24-point first line indent, no right indent, 14-point leading, 2-points space before, 3-points space after, locked to the baseline grid (capital G = on, small g = off), and the language is English. Not so scary now, right?

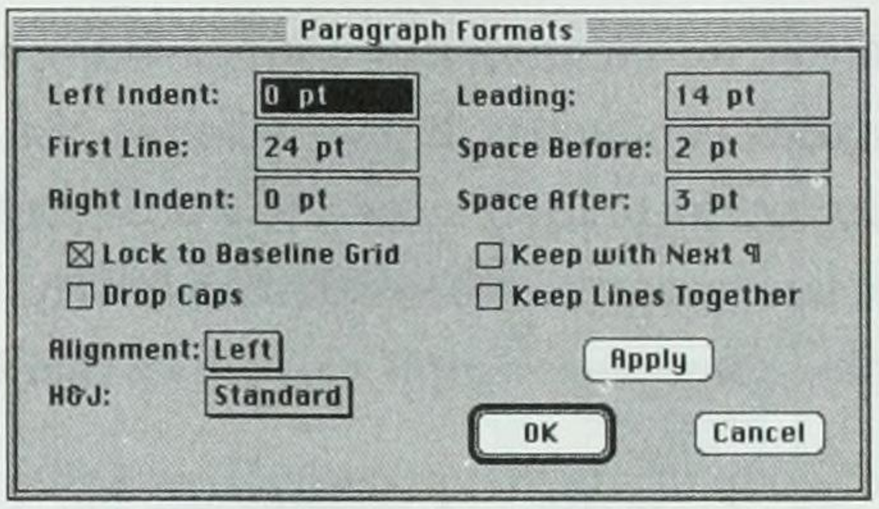


Figure 7.3 *The paragraph formatting defined in the above example.*

The final paragraph in this example:

@Normal:This is a sample paragraph created to display XPress Tags. Notice that a word that is <I>italicized <I>is enclosed between bracketed commands as are words that are <B>bold<B>.

This paragraph is easy to figure. It starts with **@Normal**, which means *format the following text with the Normal style sheet* (which has been defined earlier). It is then followed by the text itself.

Notice that the italicized word is enclosed in the tag **<I>** and the bold word is enclosed in the tag **<B>**. That means that any text between those brackets will be styled differently from the other text.

For a closer look at XPress Tags, dust off your QuarkXPress Reference Manual and look at Appendix C. There you'll find all the XPress tags available, including special characters and actions such as **<\i>** for indent here.

"You mean that people actually use this stuff?"

Sure, and maybe not in the way that you would think. XPress Tags can be valuable production tools. For example, what would you say if I told you that you can use XPress Tags with the Xtags XTension to automatically create layouts (containing text and picture boxes, photos and text files), and that you could reduce hours of layout time to minutes. Would you be interested?

It's not that hard if you take a few minutes to familiarize yourself with tags and try building simple files at first. Exporting styled text as in the example above, reading the tags when it is re-imported, and comparing the results to the information in Appendix C of the QuarkXPress manual is an excellent way of understanding the mechanics of tagging text. Trust me, if *I* can figure this out—so can you!

SO WHAT DOES XTAGS DO?

Glad you asked. The Xtags XTension adds important capabilities to the standard repetoire of XPress Tags, namely the capability to:

- create anchored (in-line) picture and text boxes
- import photos and text into the anchored boxes
- create unanchored picture and text boxes anywhere on a page or spread
- import photos and text into the unanchored boxes
- apply master pages to the current page or spread
- translate user-defined tags into standard Xtags

These new capabilites enable the automated creation of pages containing images, graphics, and formatted text. As an example, we'll look at a simple Xtags setup that saved a local publisher many, many hours of production time. And the best part is—I did it myself!

Xtags in Action!

The task was to automate the production of pages for a weekly magazine insert placed in a local newspaper. The section contained profiles about people involved in the community. There were three profiles per letter-sized page, each one column tall. Each contained 1) a photo of the person, 2) his name in a reverse banner, 3) copy about his contributions to the area, and 4) a bio which was placed in a shaded text box at the bottom of the column.

The first step was to set up the template in QuarkXPress so that it contained the linked text boxes for copy, repeating elements on the master pages, auto page numbering, and the style sheets for the text (see figure 7.4).

The next step was to create the Xtags and a *conversion table*. A conversion table assigns to each XTag a simplified name that the end-user or input person could grasp, remember, and place in the text file as it is created. Here's the one I created:

```
~Translation Table for Community Guide
[Picture]    <*C><*p(,,,,,,G)><&pb(9p,11p8,B,1,K,100,1,K,0,0,C,44,44,,,,,"
[EndPict]    ")>
[Name]       @Reverse Bars:
```

```
[Title]      @Par Heads:

[Copy]       @Body:

[Bio]        <*p(0,0,0)><&tb(14p,15p7,A,0,K,0,1,"Red",20,0,1,0,6,0,C,T,0)>

[BioCopy]    @Body2:

[End]        <&te><\b>
```

As you can see, the new name assigned to the XTag is on the left, with its attributes defintions on the right. When the text/data file is created, the bracketed commands on the left are placed in the text file. When the file is imported into XPress, the definitions on the right are substituted for the commands on the left. This process of asigning a name for a tag is important because you can't expect someone to type the attribute's defintions every time a tag is used—it's much easier to remember and type a bracketed word command instead.

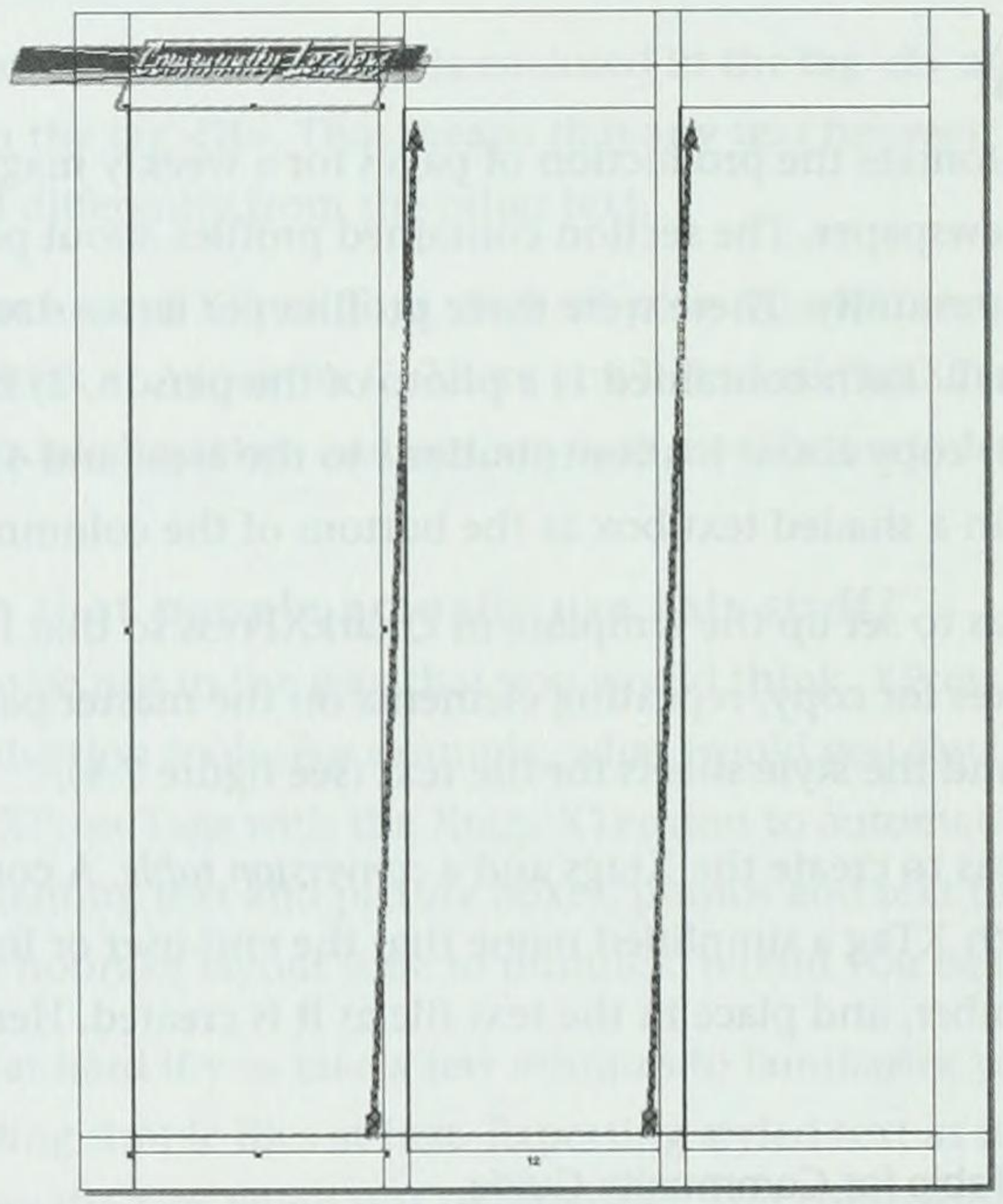


Figure 7.4 *The template for the insert.*

Also you'll notice that no style sheets were defined, because they already exist in the XPress layout template. To evoke a style sheet it is only necessary to place something like **@Body** or **@Reverse Bars** in the text file.

The first line of the conversion table is:

[Picture] ^C<^0<^0<^0

is shaded 100%. The frame style is 1 which means a single line, and the background color is Black (K) with shade set to 0%. The text outset is set to None (0) and the picture is centered in the box . The image is scaled to 44% and the remaining attributes are left to default up to the path name. This is where I get creative.

The pathname tells Xtags where a certain image is located. For example, "Tonic:Image Folder:•Bob Jones" says that the image named "•Bob Jones" is in the "Image Folder" on the disk called "Tonic." Note that the entire pathname is enclosed in quote or inch marks. It is also important to know that *if the text file and the images are in the same folder, it is only necessary to have the name of the image, not the full path name.* What I've done in the tags for this project is leave the tag description open after the first inch or quote mark of the pathname. This is so that the input person can type the name of the image file in the text. Hang on, this will make sense in just a moment.

The next tag:

[EndPict]")>

which is typed after the image name, closes the attributes description with an inch or quote mark, a parenthesis, and the last angle bracket.

In other words, if the input person types the following:

[Picture]•Bob Jones[EndPict]

it gets translated to *this* upon import into the XPress template:

<&pb(9p,11p8,B,1,K,100,1,K,0,0,C,44,44,,,,,"•Bob Jones")>

Aha! *Now* I get it! *So this conversion table is just a way to define XTag actions and have them activated with simple commands typed in the text file itself.* Yes! Now, you're cookin'!

I won't go into detail with the remaining tags except to say that:

[Bio]<*p(0,0,0)><&tb(14p,15p7,A,0,K,0,1,"Red",20,0,1,0,6,0,C,T,0)>

defines the shaded textbox at the bottom of each column; and that:

[End] <&te><\b>

is placed at the end of the bio copy and bumps the text stream to the next linked text box (**<\b>**).

Now let's look at the text file that will create the layout.

Can my input person work with these tags?

Sure, it's not that complex. As you can see from the following sample, the input person only has to remember to type the tag names at certain places in the text. They don't have to understand or grasp the overall picture, just their part. Here's a sample of how tagged text is used. The tags are shown in **boldface**.

<&tt2"Conversion Table">

[Picture]•Brian Wilkson**[EndPict]**

[Name]BRIAN WILKSON

[Title]Assistant Coach

[Copy]Brian Wilkson is in his fourth year as an assistant coach at The University. He joined the basketball coaching staff on May 8, 1990.

Prior to coming to Delaware, Wilkson was an assistant coach at South Carolina (1989-90), George Mason (1988-89) and Bowling Green (1986-88), and a graduate assistant coach at Rutgers (1985-86). He coached under Jim Spangler at Bowling Green and under Craig Simmons at Rutgers. Spangler was an assistant coach at the University from 1979-86, while Simmons was an assistant at the University from 1976-82 and again from 1988-90. Spangler is currently an associate athletic director in the University athletic department.

The 30-year-old Wilkson is a 1985 graduate of Rutgers with a degree in urban planning. He was a four-year letterman for the Rutgers basketball

team. During his years as a member of the team, Rutgers participated in the National Invitation Tournament (1982) and the NCAA Tournament (1983).

Wilkson is a 1981 graduate of Bowie High School in Bowie, Md. He led the metropolitan Washington, D.C., area in scoring his junior and senior seasons at Bowie High School, and played in the Capital All-Stars Classic in 1981.

Wilkson and his wife Sarah have a son, John.

[Bio][Title]Wilkson's Biography-at-a-Glance

[BioCopy]<**B**>Born:<**B**> September 1, 1963 in Washington, D.C.

<**B**>Family:<**B**> Married to the former Sarah Boswell of Los Angeles, Calif. The couple has a son, Brian, Jr., born March 23, 1993.

<**B**>Education:<**B**> Graduated from Bowie High School in Bowie, Md., in 1981 and received a bachelor's degree in urban planning from Rutgers University in 1985.

<**B**>Coaching Background:<**B**> Graduate assistant at Rutgers University (1985-86); assistant coach at Bowling Green State University (1986-88); assistant coach at George Mason University (1988-89); assistant coach at the University of South Carolina (1989-90); assistant coach at the University of Delaware (1990-present).**[End]**

A couple things to note:

The line <**&tt2"Conversion Table**"> is placed only once at the very start of the text file and tells **Xtags** to get the file *Conversion Table* from where I placed it: in the Xtags folder in the Preferences folder inside the System folder. The **<r1.60><e0>** tags were omitted because Xtags will work just fine without them.

Local formating, such as bold or italic, must be indicated with tags like **<B>** or **<I>**.

The remaining community citizen profiles were typed into the same text file, each with its tags. After completion the file was saved as a standard text file and was ready for import into the XPress layout template.

Now the Magic Happens!

After opening the template file, the cursor is placed in the first linked text box, making the whole chain active. Then, Get Text with Xtags... is selected from the File menu. The Get Xtags Text dialog box appears (see figure 7.5) and the file to be imported is found and selected.

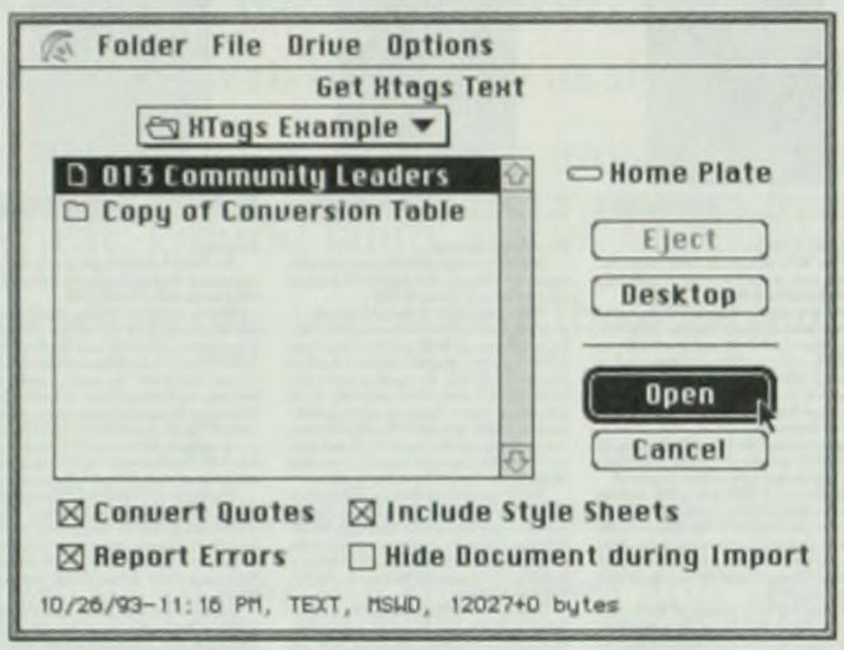


Figure 7.5 *Selecting text to import.*

There are four checkbox options at the bottom of the dialog box:

- **Convert Quotes**: for changing inch and foot marks to typesetting quotes.
- **Include Style Sheets**: must be checked to tell XPress to read the Xtags.
- **Report Errors**: if activated, Xtags will create short error messages to be placed in the text at the point that the problem occurs during import.
- **Hide Document during Import**: hides the current document and Xtags performs all its formatting offscreen and displays the finished document when completed. This drastically speeds the creation of a tagged document, but is not nearly as fun as watching the document being created step-by-step for you.

As you can see from the illustration (see figure 7.6), Xtags creates the layout from the tagged text file we supplied and placed the photo at the top, created a reverse name banner (using an existing style sheet), placed and styled the body copy, and created a shaded text box at the bottom and placed the formatted bio description inside the anchored textbox. After formatting the first profile, Xtags bumps to the next linked box and formats the next proflie, and so on. Pages are added as needed, because the linked boxes were created on a master page.

Figure 7.6 *The finished bios, automatically generated by Xtags.*

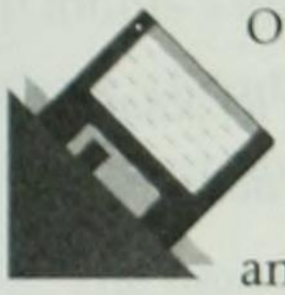
The result is many pages of layout formatting done in minutes. Small adjustments to the images and some of the text must be made, but the time required to complete the task is drastically reduced. Xtags just paid for itself the first time it was used. Also, now that this template and Xtags are set up, they can be used by the newspaper staff every week.

Other Features

Xtags can also create text and picture boxes that are *not* anchored or part of a text stream. While creating their attribute definitions and conversion tables you must specify their x (horizontal) and y (vertical) positions on the page.

Xtags can also invoke master pages with a special tag, so you can switch between page designs during the import and layout creation process.

XDATA: POWER FORMATTING



One of the things that I didn't learn from my grandmother was patience. When I was a young boy, I used to hang out with her in the kitchen and watch intently as she made her special kufta balls and stuffed grape leaves. It was an amazing thing to watch: somehow all the cracked wheat, ground lamb, spices, vegetables, and leaves became these perfect offerings—each one resembling the others in shape, size, and wonderful flavor.

For hours she toiled, going through the same motions over and over—wrapping the leaves just so, or patting the wheat and vegetables into perfectly shaped ovals. Occasionally she would take time to instruct me in the fine art, but I just never could manage the consistencey or even keep the small cigar-shaped Dolmas from falling into pieces. She would always smile and utter some old saying in Armenian, which I couldn't understand but probably meant something like "good thing this kid's good at math, because if he had to cook a fraction—he'd starve."

After all these years I realize the missing ingredient: *patience*. She could do the same repetitive task many times and never lose her concentration or attitude (even though 8 or 9 screaming kids were running through the house and under her feet). Well I'm happy to report that 20 years later I still have no patience (for doing repetitive tasks—not eating Dolma, *that* I can do just fine). And that's why Xdata and I get along so well—it does all the repetition and I do all the watching!

You see, Xdata is the perfect student: you show it *once* what you want it to do, and it takes over and will format the most tedious job and never ask for a Kufta ball. It will even make decisions based on parameters or rules that you set and take into account numerous variables along the way. Xdata should be part of every XPress production environment, and will pay for itself the first time you use it on that job-from-hell that crops up every year.

Fields? Isn't that a cookie or something?

The basic principle behind Xdata is this:

> *You create a single example of the formating you require and then let Xdata apply the formatting pattern of the example to all the records in a data file.*

Now, the data file can be a single column or pages of the most boring numeric data—Xdata doesn't care. I love watching pages of spreadsheet information jump into crisp designs on the page, but you can use data files from word processors or data base programs.

Let's examine a simple Xdata task. First it's necessary to make a format example. The format example you create is called a *prototype* and is composed of two parts: *field definitions* and a format sample of *field placeholders*.

Data is often divided into sections called *fields*. For example, the following item from a company phone data list has three fields: the employee's last name, the employee's first name, and the employee's phone extension number.

James,Bob,2231

In this case the fields are defined by the commas. (Sometimes tabs or other characters are used instead.) For our example, we'd like the final formatted list to look like the following, with the employee's last name (first field) and the phone extension number (last field) bold. Note that there is a tab between the first name and the number placing the number on the right of the column.

James, Bob **2231**

The fields in the *data file* are divided by *field seperators*, in this case commas. The first step in creating a prototype for Xdata to follow is to define the fields. This is done by assigning names to the various data fields in the order they appear in the data file. Our fields definition for the above example could be something like this:

«fields lastname,firstname,phone»¶

Notice that the fields definition is contained in the cheveron marks (Option-\ and Shift-Option-\) and starts with the word *fields,* followed by a space, then the various field names seperated by commas and no extra spaces, finally ending with a right chevron mark.

You can use any names you want for the field names, but I suggest keeping them descriptive of the actual data so if you must edit a prototype later the names will make sense.

The next step is to create a formatted example with *field placeholders* that will show Xdata how to format the data as it is flowed into the document. In our example it will look like this

«lastname», «firstname» .....**«phone»**

The placeholders are formatted in the exact manner you want the final list to look like—in this case, bold last name, normal first name, tab, bold phone number. The placeholder also is formatted with the character, paragraph, and tab formats you want, including font, baseline grid, and so forth.

Next we place both parts in the XPress template or file you have created for the layout. In this case we'll do a single narrow column on a letter page. The prototype when complete looks like this:

«fields lastname,firstname,phone

«lastname», «firstname» .....**«phone»**

The prototype is placed in the top of the text box that will contain the data. (Note the leader dot for the tab and that the raw data file is on the pasteboard next to the page.) Xdata will import from the Clipboard, from the Pasteboard, or from a file. In this case we'll use the pasteboard (see figure 7.7).

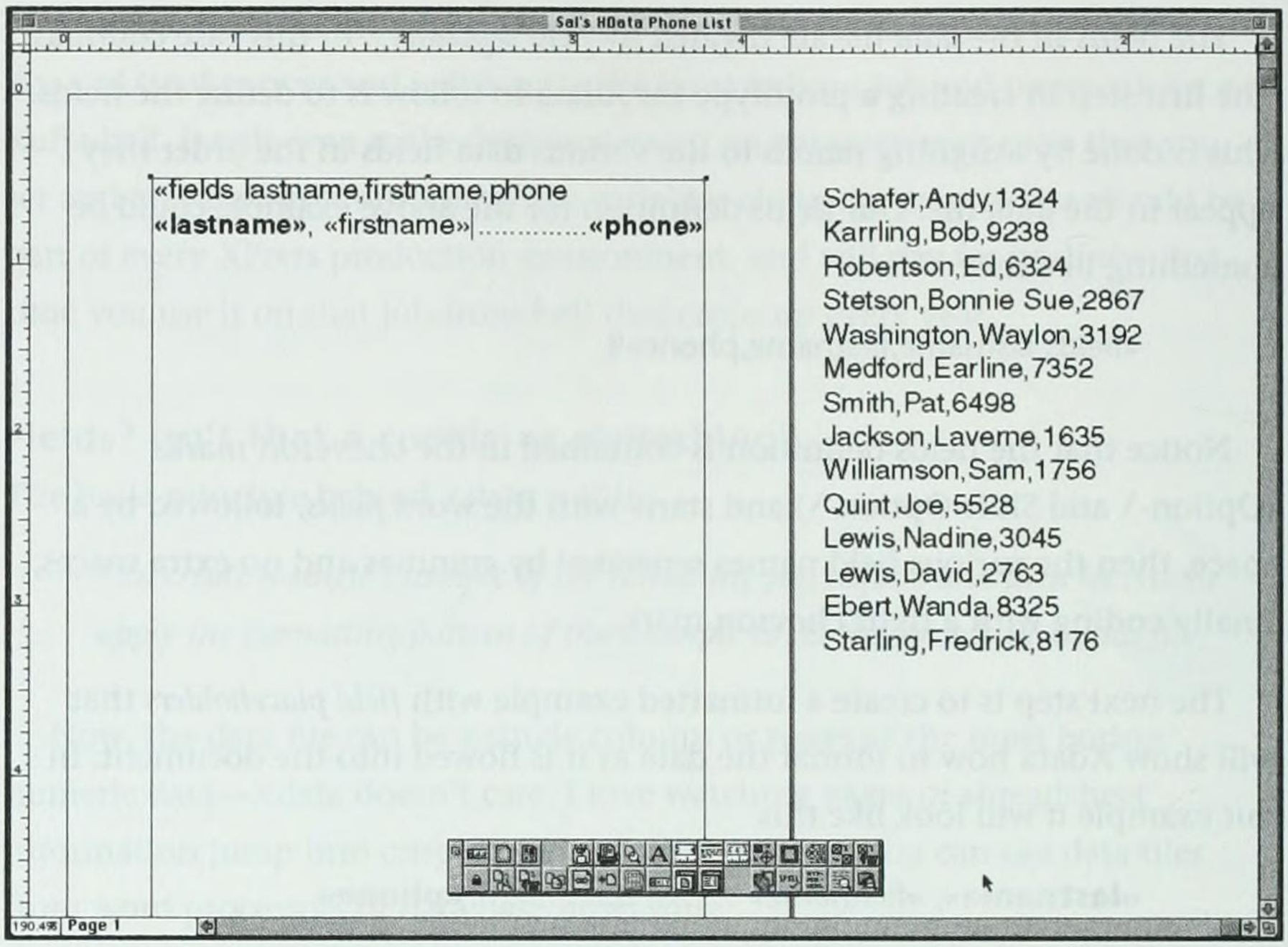


Figure 7.7 *The Xdata layout, ready to go.*

The cursor is then placed in the prototype and Import from Pasteboard... is chosen from the Xdata menu. Xdata then finds the textbox on the pasteboard, selects the data, copies it to the clipboard, and then presents the Xdata dialog box (see figure 7.8). Press the Start button and Xdata goes to work doing all the repetitive formatting that we all hate to do. In seconds, the job is complete, with all the newly formatted data placed in the layout (see figure 7.9).

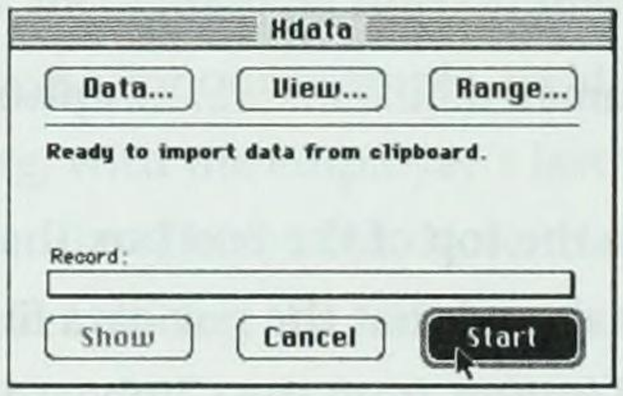


Figure 7.8 *The Xdata dialog box.*

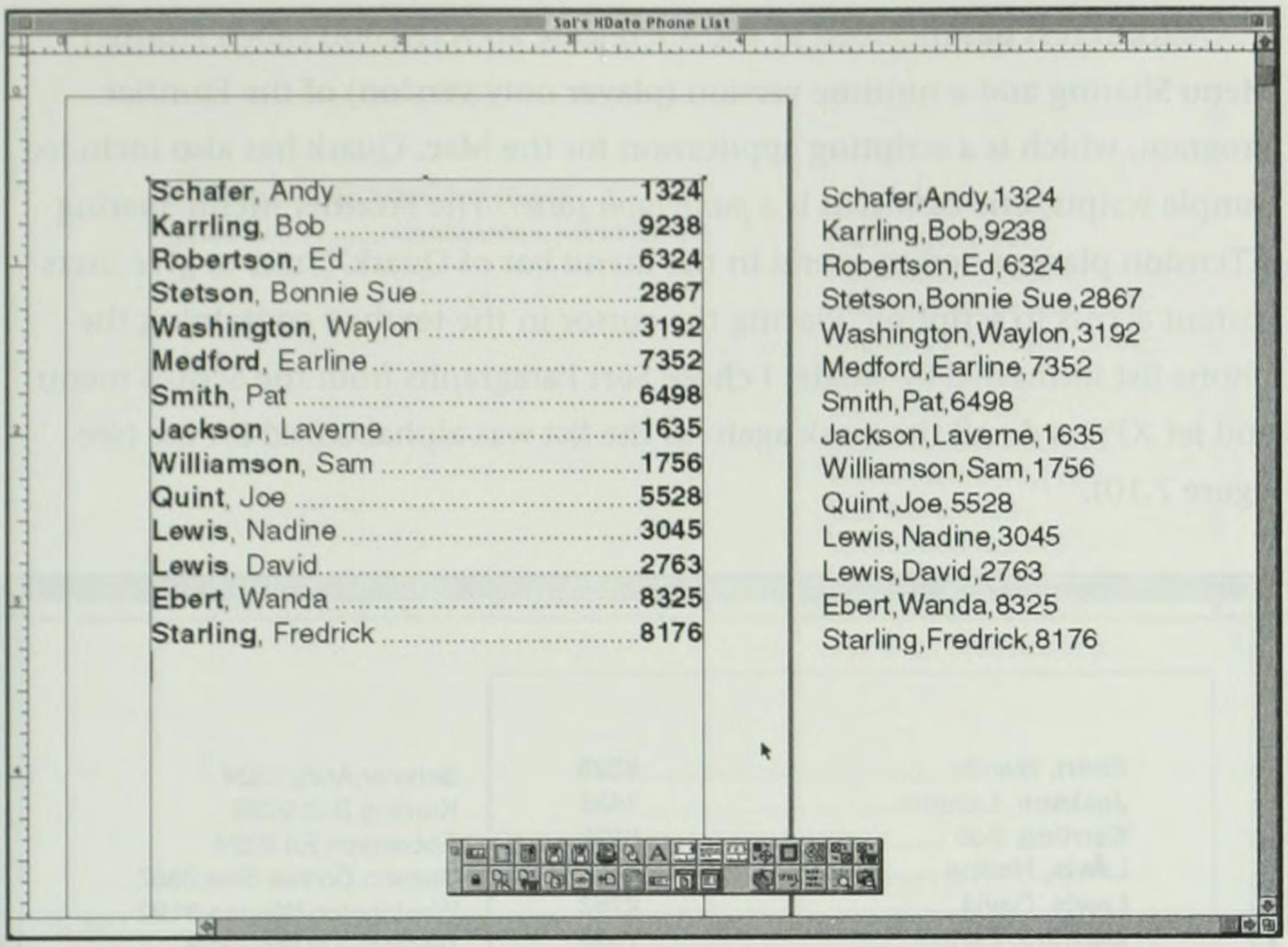


Figure 7.9 *The results!*

Perhaps you would like this list alphabetized? Of course you would. Well, I'll cheat on this task too. The most powerful and important feature of the QuarkXPress 3.2 release (and continued into 3.3) is the support of *AppleEvent scripting*. Now XPress can be told or *scripted* to perform any task that it can do manually, as well as interact with other Macintosh programs.

What is AppleEvent scripting? Try this analogy... have you ever seen a player piano? They're really interesting to watch because as the piano roll of punched paper spins, the piano interprets these punches and responds by playing the tune with ghost-like strokes on the keys. It's almost like an invisible pianist is playing the notes for you to see.

AppleEvent scripting is very similar. With System 7, Apple has allowed the Macintosh to work in the same way as the player piano. Users can write scripts that cause programs to open, create files, transfer data between themselves, format, change, style the data, and save and print documents. Just about anything on the Mac can be scripted.

QuarkXPress has included in the 3.2 release an XTension called Frontier Menu Sharing and a runtime version (player only version) of the Frontier program, which is a scripting application for the Mac. Quark has also included sample scripts, one of which is a *paragraph sorter*. The Frontier Menu Sharing XTension places a Scripts menu in the menu bar of QuarkXPress to give users instant access to scripting. Placing the cursor in the textbox containing the phone list formatted by Xdata, I chose Sort Paragraphs from the Scripts menu, and let XPress do all the work again as the list was alphabetized for me (see figure 7.10).

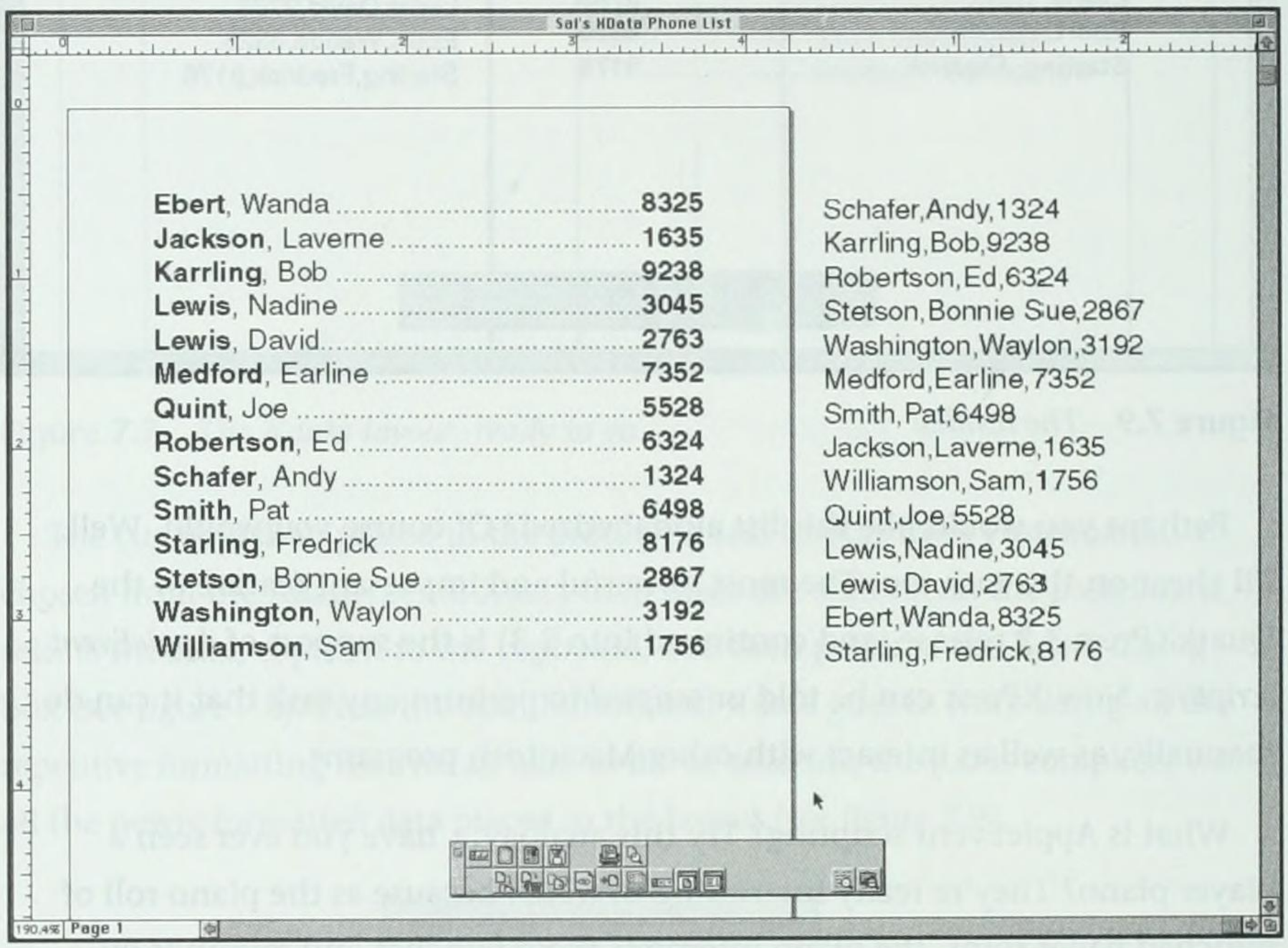


Figure 7.10 *Sorted data.*

Now suppose I want my phone list to be listed by the phone number rather than the employee's name? Does that mean that I'd have to cut and paste all the data in the file to change it to the proper order? No way, let Xdata do the work for you! Just change the order of the fields in the *placeholder* part of the prototype (see figure 7.11). After placing the cursor in the new prototype, run Xdata as before and then run the sorting script. The results happen in seconds and I didn't even break a sweat (see figure 7.12).

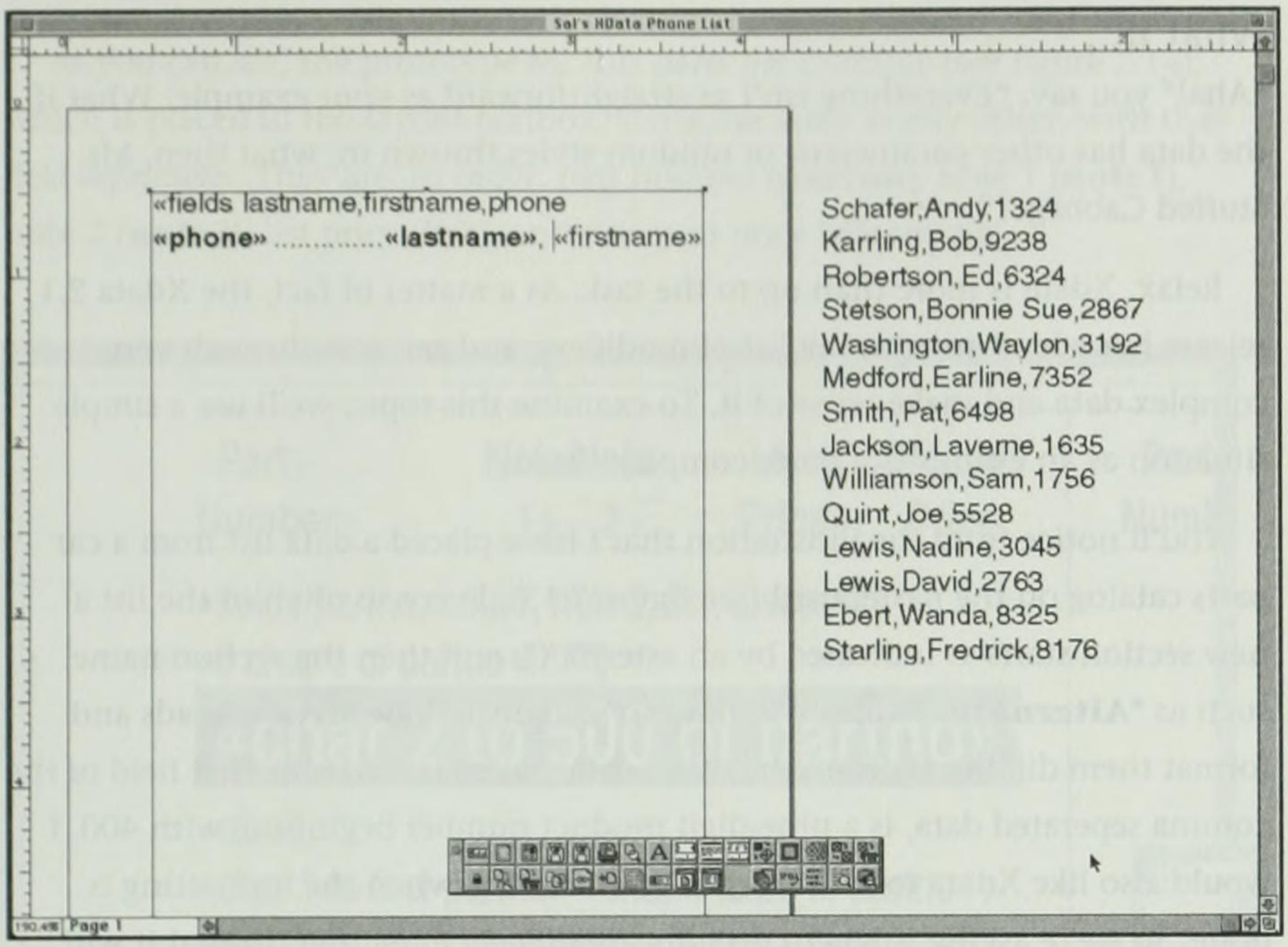


Figure 7.11 *Changing the order of the fields.*

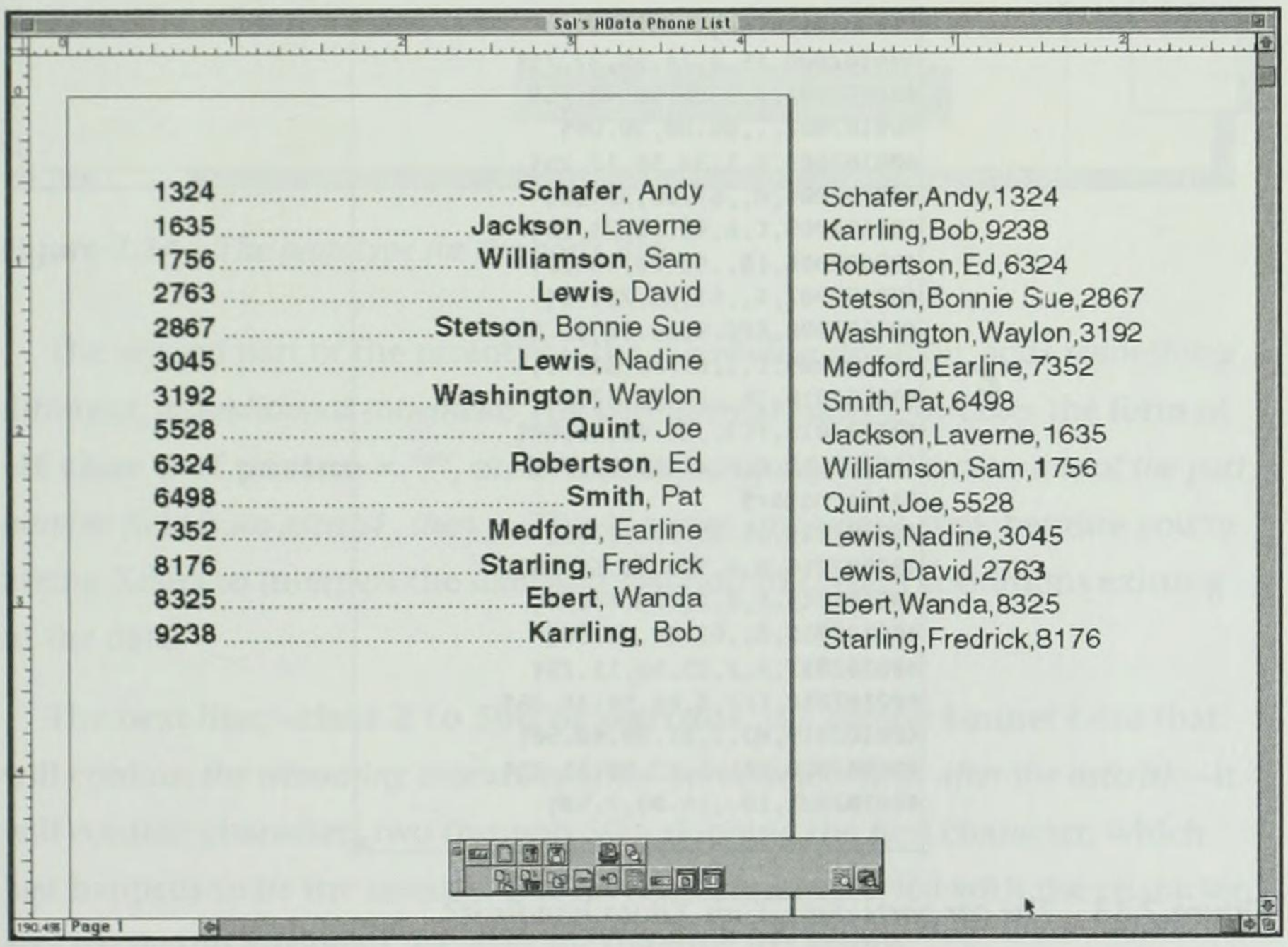


Figure 7.12 *The results of changing the order of the fields.*

What If...

"Aha!" you say. "Everything isn't as straightforward as your example. What if the data has other parameters, or random styles thrown in, what then, Mr. Stuffed Cabbage?"

Relax. Xdata is more than up to the task. As a matter of fact, the Xdata 2.1 release has added an amazing list of modifiers, and can sort through very complex data and make sense of it. To examine this topic, we'll use a simple situation as an example of more complex issues.

You'll notice from the illustration that I have placed a data list from a car parts catalog on the pasteboard (see figure 7.13). Every so often in the list a new section starts as indicated by an asterisk (*) and then the section name, such as ***Alternator**. Xdata will have to recognize these section heads and format them differently from the other data. Note also that the first field of the comma seperated data, is a nine-digit product number beginning with 400. I would also like Xdata to add a hypen after the 400 when the formatting is done. So we're asking Xdata to do some *conditional formatting,* in that it will respond to defined conditions existing in the raw data.

```
*Transmission¶
400102000,EF,3,74.50,37.25¶
400102001,A,9,86.50,43.25¶
400102002,,,60.00,30.00¶
400102003,B,1,34.50,17.25¶
400102004,H,,67.00,33.50¶
400102005,C,6,42.50,21.25¶
400102006,LB,,92.00,46.00¶
400102007,G,,51.50,25.75¶
400102008,KEB,9,30.00,15.00¶
400102009,L,1,63.50,31.75¶
400102010,JK,,74.00,37.00¶
400102011,FCJ,,22.00,11.00¶
400102012,G,6,41.50,20.75¶
*Alternator¶
400102013,,1,25.50,12.75¶
400102014,D,4,108.50,54.25¶
400102015,E,4,89.00,44.50¶
400102016,A,,93.00,46.50¶
400102017,A,1,23.50,11.75¶
400102018,LFJ,3,88.50,44.25¶
400102019,MJ,1,81.00,40.50¶
400102020,NFL,5,62.50,31.25¶
400102021,ED,,15.00,7.50¶
```

Figure 7.13 *The car parts data. Can Xdata handle it?*

As you can see, the prototype for this parts list example (see figure 7.14), which is placed in the layout textbox, starts the same as any other, with the *field definitions*. They are, in order: part number (**partno**), note 1 (**note1**), note 2 (**note2**), list price (**list**), and discount price (**discount**).

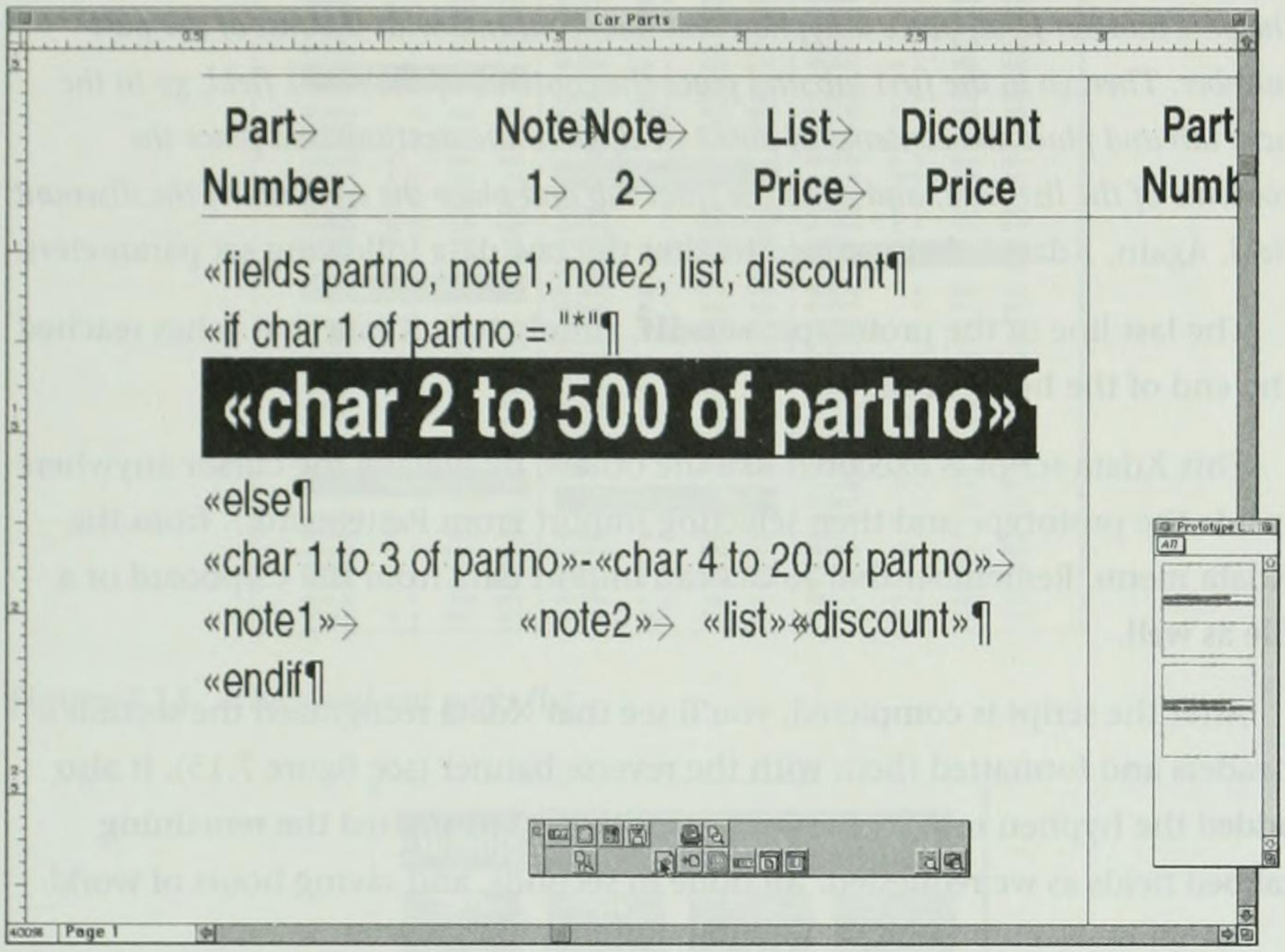


Figure 7.14 *The prototype for the parts list.*

The second part of the prototype, the *placeholder defintion*, adds something different, a *conditional statement*: The conditional statement takes the form of **«if char 1 of partno** = "*", or, in normal language, *if character one of the part number field is an asterisk, then*.... This is a very important step, because you're asking Xdata to interpert the data and respond to certain conditions existing in the data.

The next line, **«char 2 to 500 of partno»**, is a reverse banner head that will contain *the remaining characters of the part number field after the asterisk*—it will contain characters two through 500, skipping the first character, which just happens to be the asterisk. The reverse banner is styled with the character and paragraph attributes we want for the final list layout.

The next line, «**else**, tells Xdata that *if an asterisk isn't the first character of the data line, then ignore the banner formatting and do the following instead.*

The next two lines, «**char 1 to 3 of partno**»-«**char 4 to 20 of partno**»«**note1**»(tab)«**note2**»(tab)«**list**»(tab)«**discount**»(return), are actually one line wrapping under itself. This translates to: *after the first four characters of the part number field, place a hyphen and then continue with the rest of the part number. Then go to the first tab and place the contents of the note1 field, go to the next tab and place the contents of note2 field, go to the next tab and place the contents of the list field, and go to the final tab and place the contents of the discount field.* Again, Xdata is being asked to alter the raw data following set parameters.

The last line of the prototype, «**endif**, simply tells Xdata that it has reached the end of the header test.

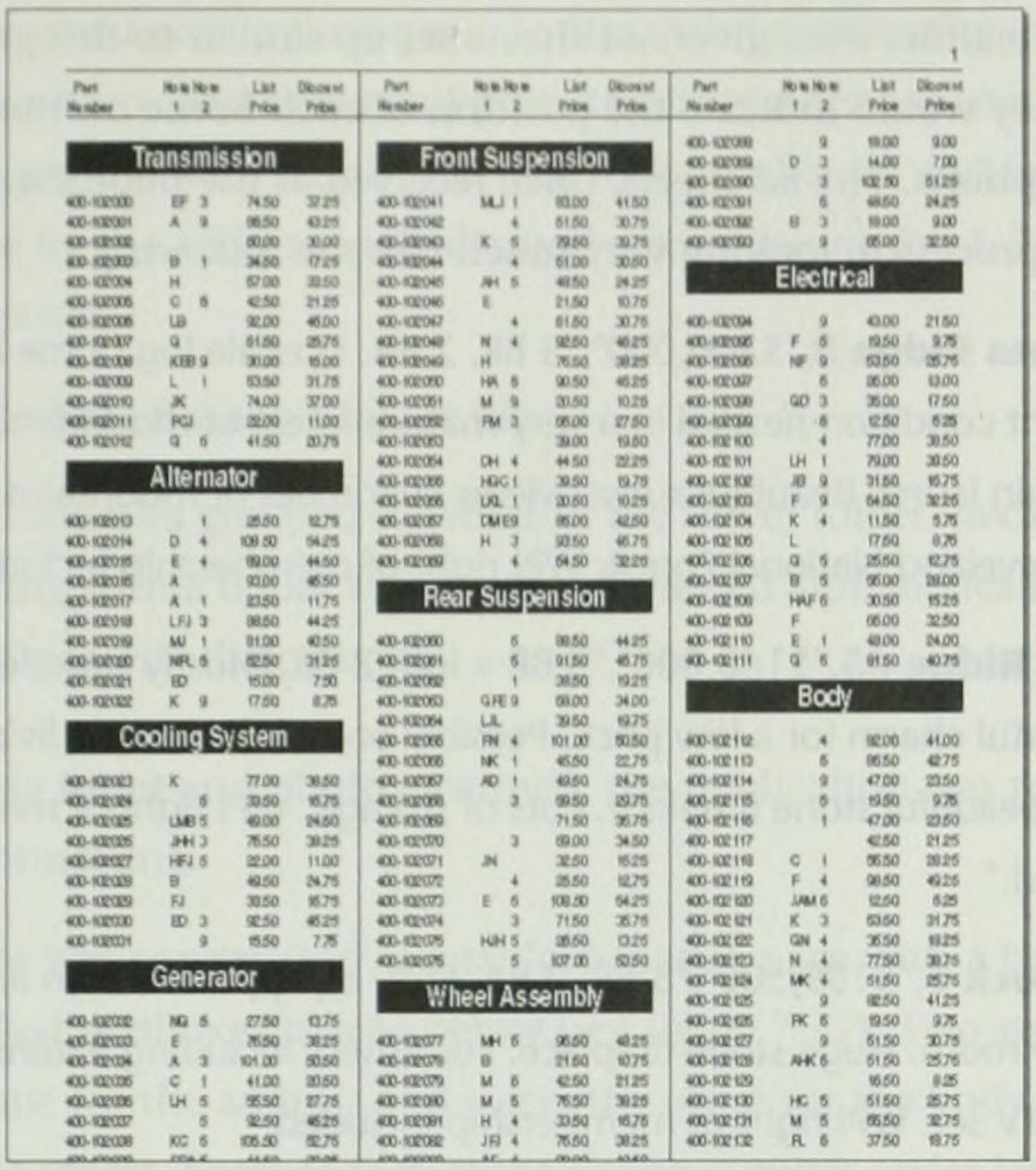
This Xdata script is executed like the others, by placing the cursor anywhere inside the prototype and then selecting Import From Pasteboard... from the Xdata menu. Remember that Xdata can import data from the Clipboard or a file as well.

After the script is completed, you'll see that Xdata recognized the section headers and formatted them with the reverse banner (see figure 7.15). It also added the hyphen into all the part numbers and formatted the remaining tabbed fields as we requested. All done in seconds, and saving hours of work!

"Well, that example is okay, but can Xdata work with pictures?"

Sure can, my friend. Here's an example of the kind of job that I've been seeing all over the country lately—weekly real estate publications. Seems everywhere you go you find these tabloids hawking the homes in your area. Using Xdata, it's easy to automate these kinds of publications *yourself.* (I know there are dozens of consultants who will love to hurt me for giving away the trade secrets on this, but hey... you bought the book, you deserve to know!)

Our example is a tabloid size publication with 24 picture boxes per page. Under each picture is a box of text set up so that the first line begins with the home address option-tabbed to the asking price. Both the address and the price are 9-point Palatino bold. The paragraph following is up to six lines of 8-point Palatino regular, horizontally scaled to 95% and tracked to -1 (see figure 7.16).



Part Number	Note 1	Note 2	List Price	Discount Price
Transmission				
400-102000	EF	3	74.50	37.25
400-102001	A	9	86.50	43.25
400-102002			60.00	30.00
400-102003	B	1	34.50	17.25
400-102004	H		57.00	33.50
400-102005	C	6	42.50	21.25
400-102006	LB		92.00	46.00
400-102007	Q		51.50	25.75
400-102008	KBB	9	30.00	15.00
400-102009	L	1	63.50	31.75
400-102010	JK		74.00	37.00
400-102011	PGJ		22.00	11.00
400-102012	Q	6	41.50	20.75
Alternator				
400-102013		1	25.50	12.75
400-102014	D	4	108.50	54.25
400-102015	E	4	89.00	44.50
400-102016	A		93.00	46.50
400-102017	A	1	23.50	11.75
400-102018	LFJ	3	88.50	44.25
400-102019	MJ	1	81.00	40.50
400-102020	NR	5	62.50	31.25
400-102021	ED		15.00	7.50
400-102022	K	9	17.50	8.75
Cooling System				
400-102023	K		77.00	38.50
400-102024		6	33.50	16.75
400-102025	LMB	5	49.00	24.50
400-102026	JHH	3	76.50	38.25
400-102027	HFJ	5	22.00	11.00
400-102028	B		49.50	24.75
400-102029	FJ		33.50	16.75
400-102030	ED	3	92.50	46.25
400-102031		9	15.50	7.75
Generator				
400-102032	NG	5	27.50	13.75
400-102033	E		76.50	38.25
400-102034	A	3	101.00	50.50
400-102035	C	1	41.00	20.50
400-102036	LH	5	55.50	27.75
400-102037		5	92.50	46.25
400-102038	KC	5	105.50	52.75
Front Suspension				
400-102041	MJ	1	83.00	41.50
400-102042		4	61.50	30.75
400-102043	K	5	79.50	39.75
400-102044		4	61.00	30.50
400-102045	JH	5	49.50	24.25
400-102046	E		21.50	10.75
400-102047		4	61.50	30.75
400-102048	N	4	92.50	46.25
400-102049	H		76.50	38.25
400-102050	HA	5	90.50	45.25
400-102051	M	9	20.50	10.25
400-102052	RM	3	55.00	27.50
400-102053			39.00	19.50
400-102054	DH	4	44.50	22.25
400-102055	HQG	1	39.50	19.75
400-102056	UQL	1	20.50	10.25
400-102057	DME	9	85.00	42.50
400-102058	H	3	93.50	46.75
400-102059		4	64.50	32.25
Rear Suspension				
400-102060		5	88.50	44.25
400-102061		5	91.50	45.75
400-102062		1	38.50	19.25
400-102063	GRE	9	68.00	34.00
400-102064	LJL		39.50	19.75
400-102065	RN	4	101.00	50.50
400-102066	NK	1	45.50	22.75
400-102067	AD	1	49.50	24.75
400-102068		3	59.50	29.75
400-102069			71.50	35.75
400-102070		3	69.00	34.50
400-102071	JN		32.50	16.25
400-102072		4	25.50	12.75
400-102073	E	5	108.50	54.25
400-102074		3	71.50	35.75
400-102075	HJH	5	26.50	13.25
400-102076		5	107.00	53.50
Wheel Assembly				
400-102077	MH	6	96.50	48.25
400-102078	B		21.50	10.75
400-102079	M	6	42.50	21.25
400-102080	M	5	76.50	38.25
400-102081	H	4	33.50	16.75
400-102082	JFJ	4	76.50	38.25
400-102083		9	18.00	9.00
400-102084	D	3	14.00	7.00
400-102085		3	102.50	51.25
400-102091		6	48.50	24.25
400-102092	B	3	18.00	9.00
400-102093		9	65.00	32.50
Electrical				
400-102094		9	43.00	21.50
400-102095	F	5	19.50	9.75
400-102096	NF	9	53.50	26.75
400-102097		5	26.00	13.00
400-102098	QD	3	35.00	17.50
400-102099		5	12.50	6.25
400-102100		4	77.00	38.50
400-102101	LH	1	79.00	39.50
400-102102	JB	9	31.50	15.75
400-102103	F	9	64.50	32.25
400-102104	K	4	11.50	5.75
400-102105	L		17.50	8.75
400-102106	Q	5	25.50	12.75
400-102107	B	5	56.00	28.00
400-102108	HAF	5	30.50	15.25
400-102109	F		65.00	32.50
400-102110	E	1	48.00	24.00
400-102111	Q	5	81.50	40.75
Body				
400-102112		4	82.00	41.00
400-102113		5	85.50	42.75
400-102114		9	47.00	23.50
400-102115		5	19.50	9.75
400-102116		1	47.00	23.50
400-102117			42.50	21.25
400-102118	C	1	55.50	28.25
400-102119	F	4	98.50	49.25
400-102120	JAM	5	12.50	6.25
400-102121	K	3	63.50	31.75
400-102122	GN	4	36.50	18.25
400-102123	N	4	77.50	38.75
400-102124	MK	4	51.50	25.75
400-102125		9	82.50	41.25
400-102126	RK	5	19.50	9.75
400-102127		9	61.50	30.75
400-102128	AHK	5	51.50	25.75
400-102129			16.50	8.25
400-102130	HC	5	51.50	25.75
400-102131	M	5	65.50	32.75
400-102132	RL	5	37.50	18.75

Figure 7.15 *The layed-out parts list.*

Figure 7.16 *The real estate publication.*

The local realtors were given ad sheets set up similar to this grid. On the ad sheet grid they would indicate the position of each home on the page and fill in the descriptions. The ad sheets, once received at the publishers, were typed into a word processor, looking very much like the following:

> **Fortunes Ridge 8**,"$200,000","3 BR, 2 BA. Upscale log home in excellent condition nestled in a very mature forest of rhododendrons and mountain laurel. Beautiful sunset views over miles of mountains in the Sam Cleveland National Forest. WPI right of membership included."
>
> **Laurel Ridge 63**,"$168,000","3 BR + loft, 2 BA. Mostly stone exterior. Wonderful charm for a low price. Possibly one of the coziest living rooms with a beautiful stone fireplace. Lots of storage. WPI right of membership included."
>
> **Blackrock 5**,"$199,500","3 BR, 2 BA. Fully equipped kitchen and laundry room. Huge stone fireplace. Furnished, including extension stereo/TV set. WPI right of membership included."

A few things to notice about the way the data was entered:

1. Because Xdata uses commas as field deliniators, it is important to place data that contains commas (such as the number $168,000) inside inch or quote marks so that Xdata doesn't mistake those commas for field separators.
2. All the data is typed continually into a single paragraph (fields seperated by commas) since a return would indicate tell Xdata to go to the next record. (You can, however, add a return by placing it inside quotation marks.)
3. Xdata is not *case sensitive,* but it is *space sensitive,* so the address (the picture file name) must be typed properly, with no unwanted spaces.

For this project, the order of reading and inputing the listings from the ad sheet was from left to right, then next row, left to right, etc. After all the listings for that particular realtor were input, the file was saved as "Realtor X ads 10/23/93," to be easily recognizeable.

The ad sheet package was then given to the scanner station operator who would scan the photos and slides and place the finished scans in a folder on the server. The photos were named starting with a bullet (•) and followed without a space by the address spelled exactly from the ad sheet. The bullet serves two purposes:

1. It identified the file as an image file.
2. It kept all the files grouped together in the server folder, because all the files starting with a bullet are together if viewed alphabetically, such as from an Open File dialog box.

With the data input and photos scanned, the publication was ready for page creation and formatting.

The template was constructed as a tabloid master page with a banner at the top and 24 linked textboxes spaced below (see figure 7.17). Two style sheets were created: one for the address and price, the other for the body copy. I always use style sheets, because they make changes much easier later.

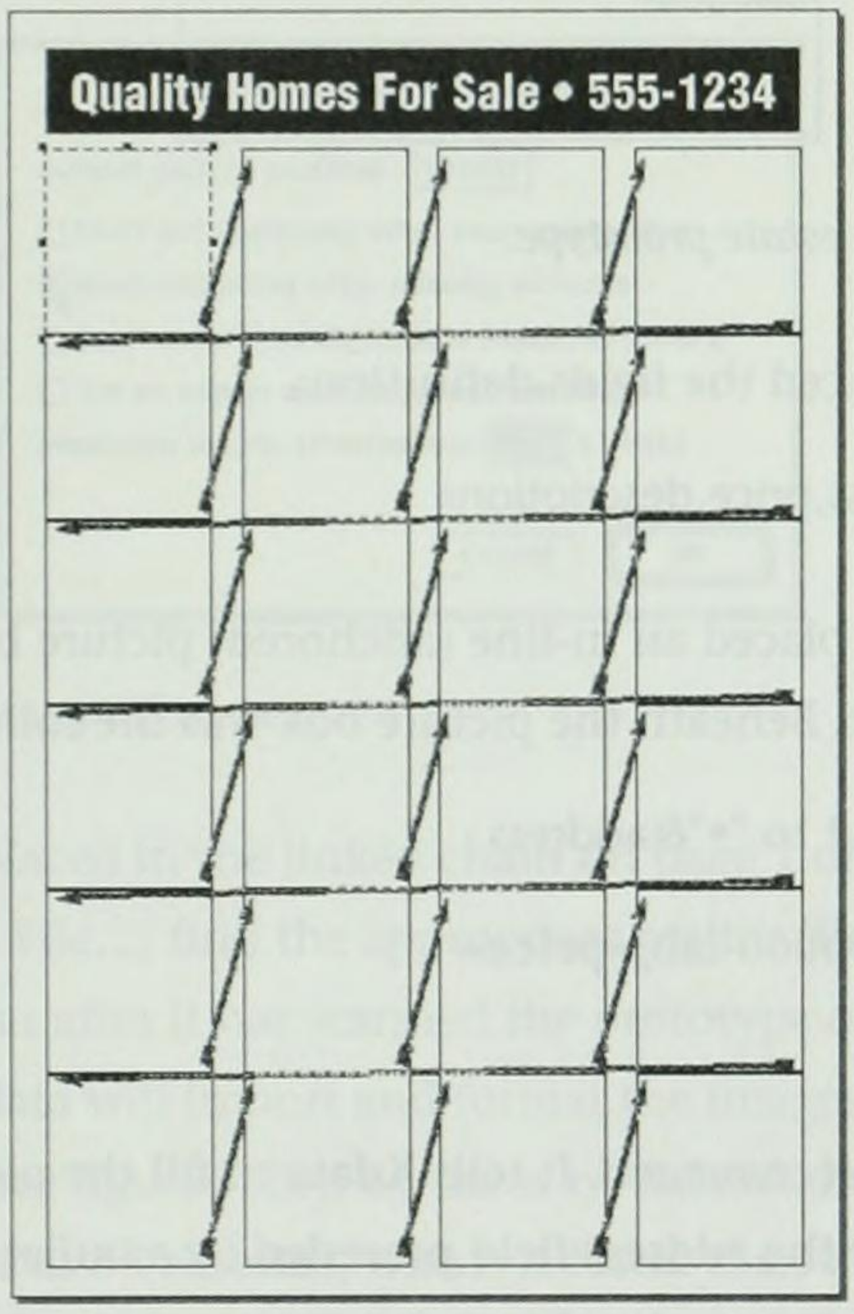


Figure 7.17 *The template for the real estate publication.*

The prototype was two linked text boxes, copied from the template, and placed on the pasteboard (see figure 7.18).

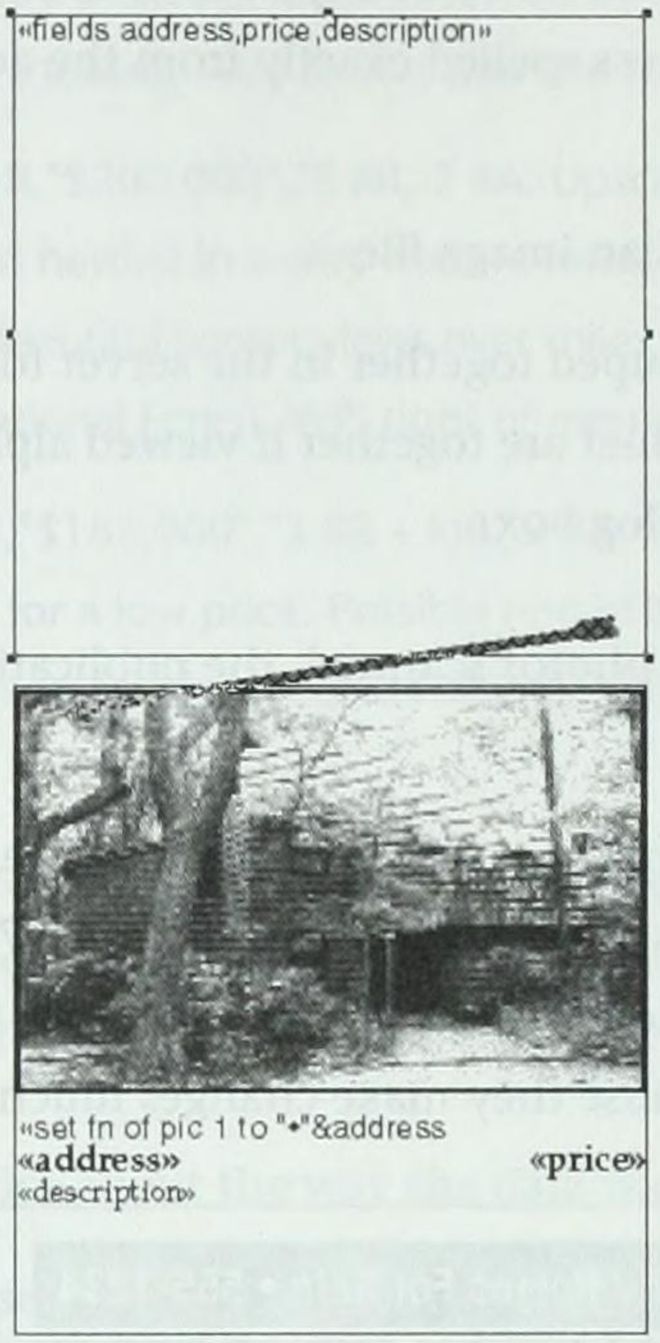


Figure 7.18 *The real estate prototype.*

In the first was placed the fields definition:

«fields address,price,description»

In the second was placed an in-line (anchored) picture box set to the size desired for the layout. Beneath the picture box was the following:

«set fn of pic 1 to "•"&address

«address»(option-tab)**«price»**

«description»

The first line is a *set command*. It tells Xdata to fill the picture box with the picture file named by the address field preceded by a bullet. A photo from the folder containing the images for this realtor's pages is imported into the picture box in the prototype. It is adjusted and sized. When Xdata begins to

import the data file, it will go to the folder that the sample photo is imported from and look for the other images. It will not use this image (except for the ad that contains the image) and will place the proper images in the right places on the layout grid. Xdata will also use the sizing and centering attributes from the placed example for the other images.

Beneath the set command is the *placeholder*. The fields are set and styled as desired. (In this case, I used the style sheets mentioned earlier.)

With the prototype selected I chose Use Story as Prototype from the Xdata menu. This informs Xdata to use this prototype as the one for importing. That means that it is not necessary to place the prototype in the actual linked layout chain. You can name the story if you choose and recall it for later use.

Select General from the Preferences submenu and check the "Keep importing after missing pictures" option (see figure 7.19). This will enable the data to import completely without stopping for any photos not found in the folder. If a photo is missing, Xdata will place a blank box and post a warning at the end of import.

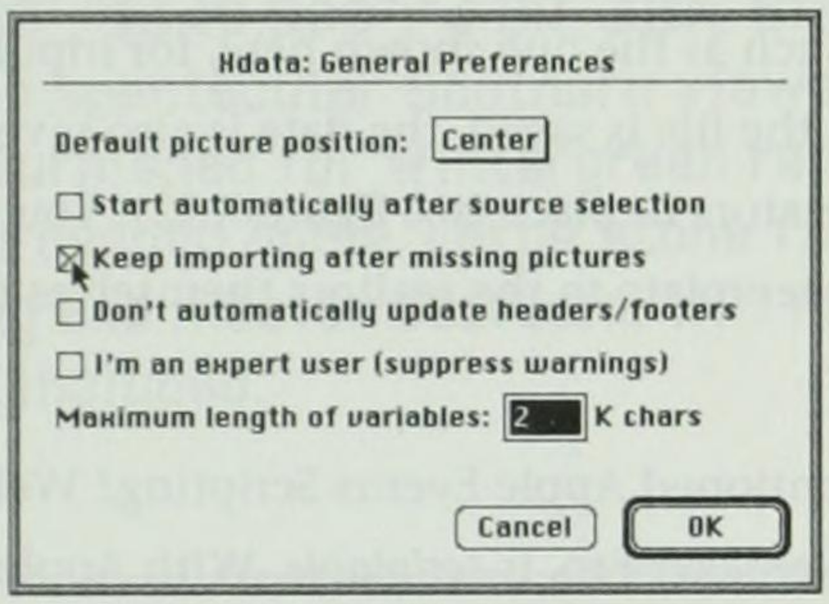


Figure 7.19 *The Xdata preferences.*

With the cursor placed in the linked chain on page 1 of the template, choose Import From File..., find the appropriate realtor file, and the Xdata dialog box will appear after it has scanned the prototype on the pasteboard. Choose Start and Xdata will import and format the images and text to the chosen parameters (see figure 7.20). By the way, Xdata contructed the entire page on my machine in 33 seconds, which is faster than I could do one textbox. If you choose to have Xdata hide the document during import, it is much faster than my results—I just like to watch it work.

Laurel Ridge 63 **$168,000**
3 BR + loft, 2 BA. Mostly stone exterior. Wonderful charm for a low price. Possibly one of the coziest living rooms with a beautiful stone fireplace. Lots of storage. WPI right of membership included.

Figure 7.20 *The final layed-out picture and description.*

Scripting the Scriptor

If that example is intriguing, think about this: using FileMaker Pro 2.0 you can create a template, such as the one shown here, for inputting the ad data (see figure 7.21). When the file is saved, the data is also saved as a text file with all the proper field seperators in place (see figure 7.22). You can even pass out copies of the FileMaker template to the realtors themselves for use and receive the text files on floppies.

Remember how I mentioned Apple Events Scripting? Well, Xdata, like QuarkXPress 3.2 and FileMaker Pro, is *scriptable*. With AppleScript or Frontier, you can create a script that will launch FileMaker Pro, get the data, launch XPress, open the template, import and format the data, print and save the file, and then close. And, you can have it happen overnight while you're asleep! When you arrive in the morning, get the latest layouts from the printer tray and look them over while you're having coffee.

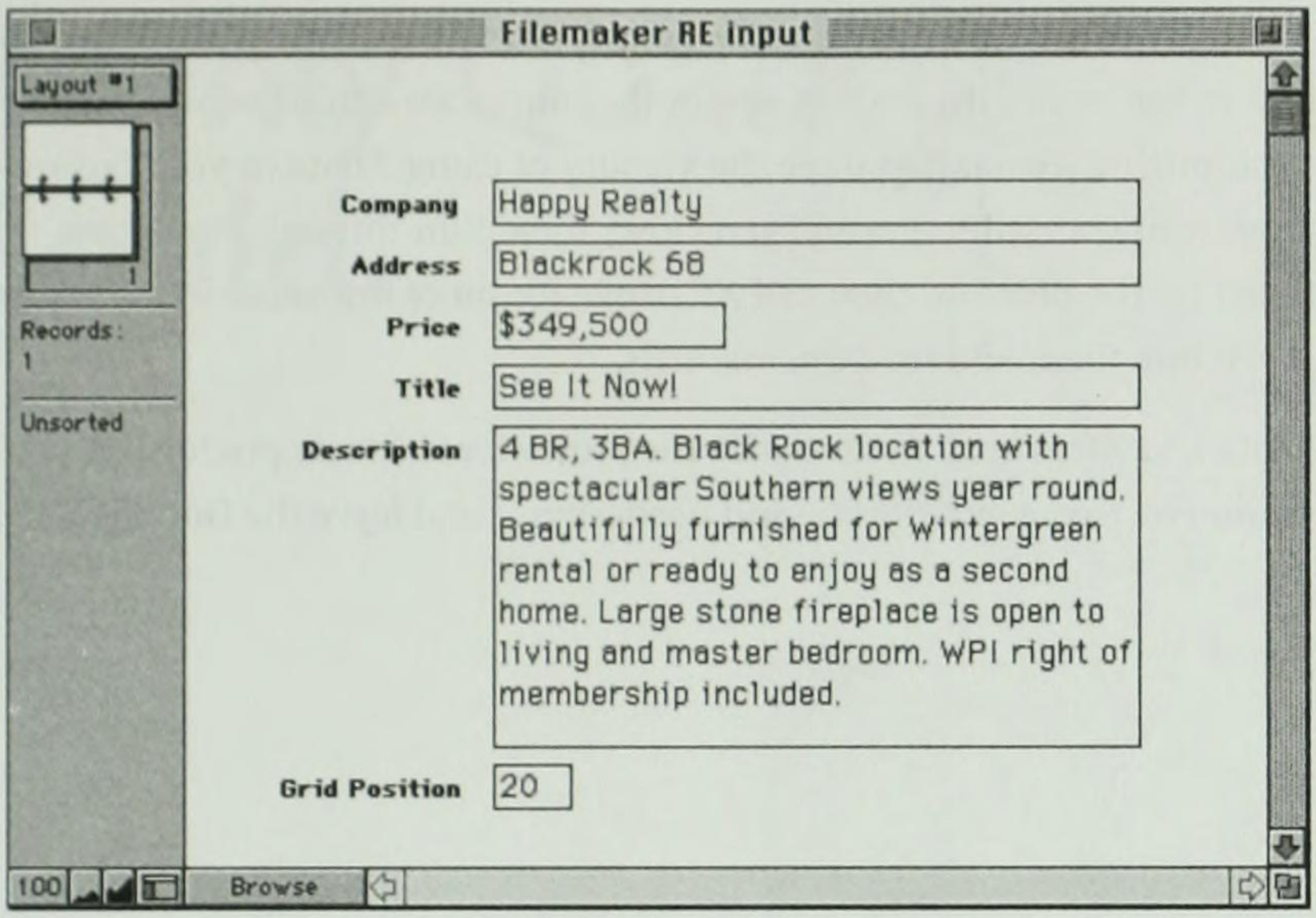


Figure 7.21 *A FileMaker Pro template.*

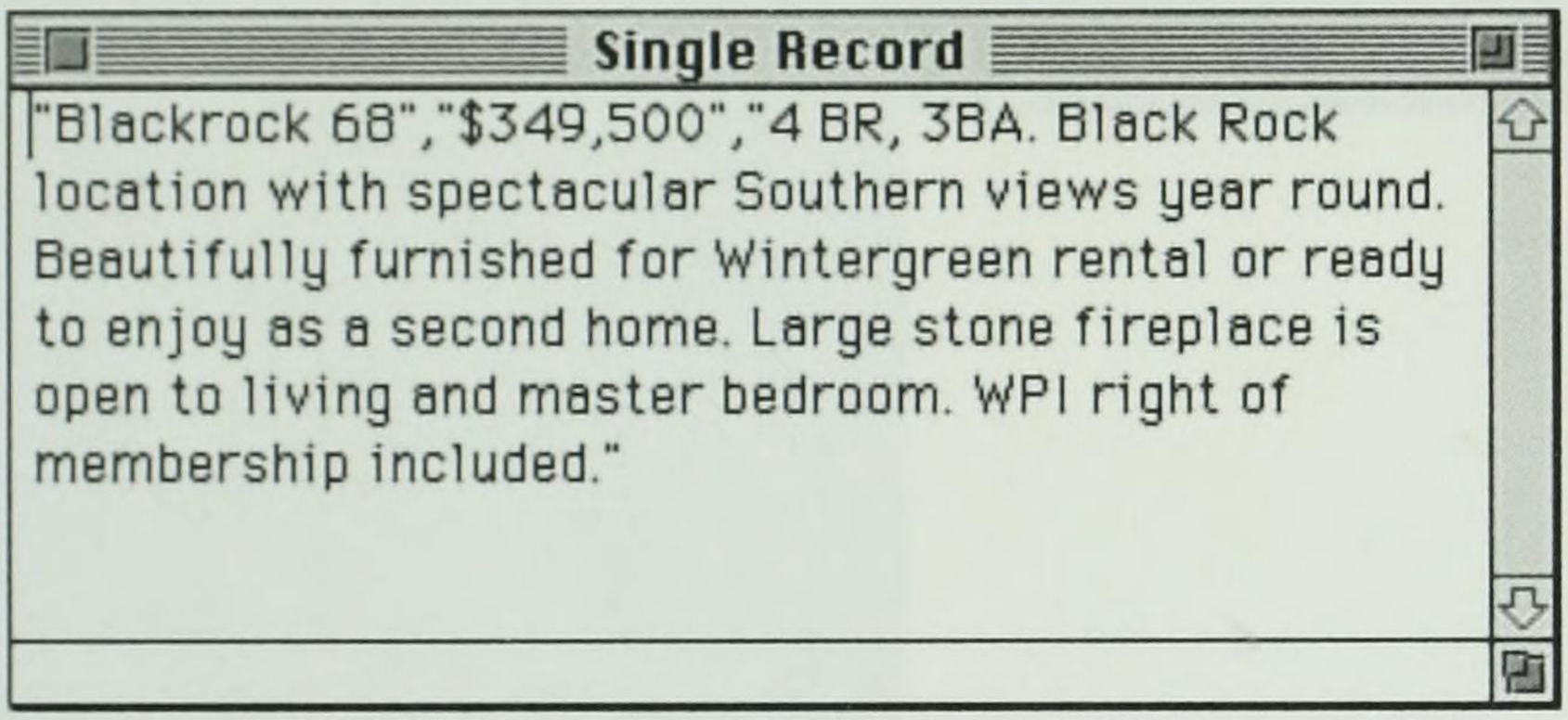


Figure 7.22 *A text file automatically created from the FileMaker Pro template.*

More...

There is so much more to Xdata 2.1 than I could possibly explain here. It can handle a multitude of tasks, from the simple examples I presented earlier

to extremely complex database conversions. The capability to look ahead and behind in the record list are just two of the numerous conditionals available for customizing Xdata. If you see the viablity of using Xdata in your business you owe it to yourself to get an even closer look. Run through the demos included on the disk and then call XChange for more information, or better yet—just buy them and read the manuals.

Xdata and Xtags are a necessity for the professional XPress production environment. Save yourself time and headaches… and leave the Dolma to me! *Please.*

If Only Quark Could...

Part

III

XTENSIONS THAT ADD VALUABLE TOOLS TO QUARKXPRESS

There are dozens of XTensions, and most of them do very specific things. However, there are some XTensions that add capabilities that can help you out with almost any layout job.

The two types of XTensions covered in this part fit into that category: they add capabilities that are useful no matter what you do. Chapter 6, "And Now Presenting," covers XTensions that add layer-handling tools to XPress. Chapter 7, "Automate!," covers XTensions that simplify your layout chores by making much of the process automatic.

Replicators

Tools that make repetitive styling easy.

Duplication Automation XTensions covered:

- *ItemStyles - The Last Word*
- *Copy and Apply - Vision's Edge*
- *Multi Style - Techno Design*
- *Mimic- Mediamatic*

Chapter

8

"If only there was an easier way to format everything at once."

"If only there was a way to change the background color and the frame thickness of all the picture boxes throughout the document with one command."

"I wish I could copy the styling of this piece of text and apply it to those words in the other text file."

"You mean I have to do this for every item in the whole document?"

"I hate paragraph-level style sheets! How do I format two items on the same line?"

"Do I have to do this for every line on the list?"

This list can go on and on. We've all said or heard these words before. In the world of desktop publishing, there is always some task that needs to be done over and over; or, some kind of effect or style that needs to be duplicated numerous times. Usually sweat and repetition go hand-in-hand with cramped fingers, strained eyes, and an expression similar to the one worn by Bill Murray as the groundskeeper in Caddyshack. Well, that's why they invented replicators!

Replicators is my term for those XTensions that automate some aspect of duplicating or copying attributes—whether they are text or item attributes.

In production situations, where formatting tasks are done over and over again, anything that can make the repetitive nature of the work easier is better than having an extra pair of hands. That's not to say that these XTensions are the answer to all your problems—they have limitations—but they may make a difference in meeting that unreasonable deadline that the printer has given you!

WELL, BRING THEM ON, ALREADY!

The first replicator is an extension of an idea that you're already very familiar with: style sheets. The purpose of a style sheet is threefold: a) to save time in repetitive formatting; b) to enable you to change attributes throughout the document later; and c) to be able to pass sets of attributes to other documents. Until now, style sheets could be attached to text only in QuarkXPress.

Enter ItemStyles. Like the name says, the ItemStyles XTension enables you to save item attributes as style sheets. Quite simply, ItemStyles allows the user to create style sheets of the various available attributes for text boxes, picture boxes, and lines. From a palette (similar to the standard QuarkXPress Styles palette), keyboard commands, or from the Item menu, these item styles can be applied to any box or line in a QuarkXPress document. Like text style sheets, they can be altered later and the changes will be instantly reflected throughout the document! Get the idea now? Changing the frame type and thickness of every picture box in a 129-page document can be accomplished as easily as editing a style sheet—and the changes are active instantly, document-wide!

Looky here!

Let's take a step-by-step look at this essential XTension.

ItemStyles, like Style Sheets and Hyphenation & Justifications, is accessed through the Edit menu. Clicking the ItemStyles menu item in the Edit menu yields a submenu with three entries: Text, Picture, and Line (see figure 8.1).

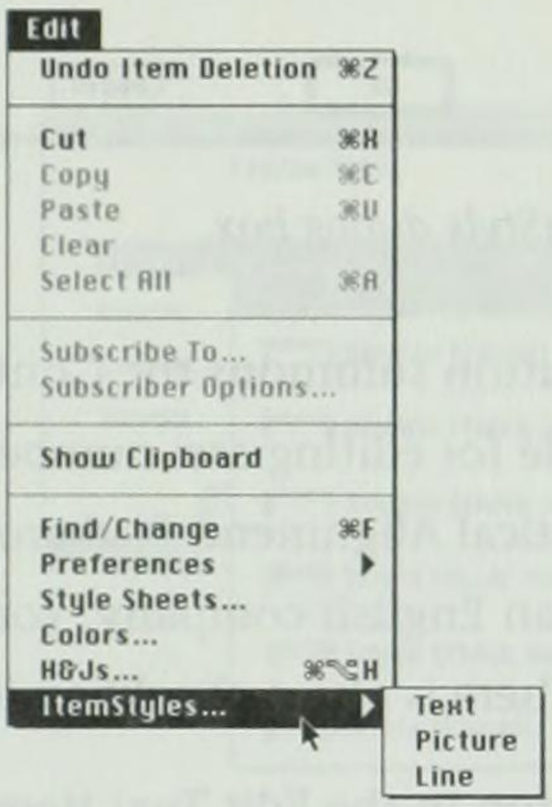


Figure 8.1 *The ItemStyles submenu.*

Select Text, and the Text ItemStyles dialog box appears (see figure 8.2). The dialog box is the same as the standard style sheets dialog box. You can select New to create a new ItemStyle, Edit to alter an existing ItemStyle, Duplicate to copy an existing ItemStyle, Delete to remove an ItemStyle, Append to import ItemStyles from other documents, Save to save any changes made, and Cancel to quit the dialog box without saving changes.

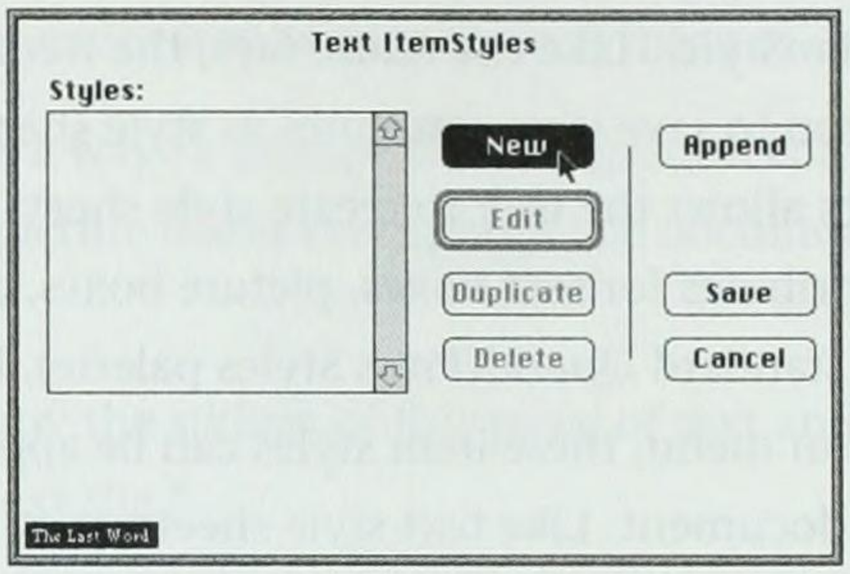


Figure 8.2 *The Text ItemStyles dialog box.*

Upon selecting New, the Edit Text ItemStyle dialog box appears (see figure 8.3). You can now name the new style and assign a keyboard shortcut if desired. The two buttons, Contents and Frame, assign the attribute options for the text box ItemStyle.

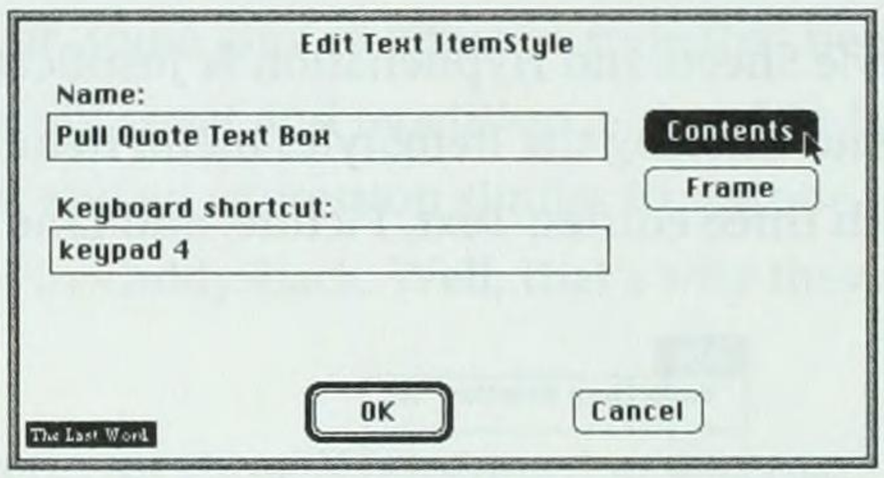


Figure 8.3 *The Edit Text ItemStyle dialog box.*

A click on the Contents button summons the Contents dialog box (see figure 8.4). Attributes available for editing are: number of Columns, Gutter, Box Angle, First Baseline, Vertical Alignment, Background Colour (spelled Colour because Last Word is an English company, you know!), and Text Inset for all sides of the text box. There is also a checkbox for Suppress Printout.

Clicking on the Frame button in the Edit Text ItemStyle dialog box presents the Frame Style dialog box (see figure 8.5). Attributes available for editing are: frame Style, frame Width, frame Colour, and frame Shade. A click on the Style pop-up menu displays a list of seven available choices (see figure 8.6). Note that custom lines created by the Frame Editor are not incorporated or supported.

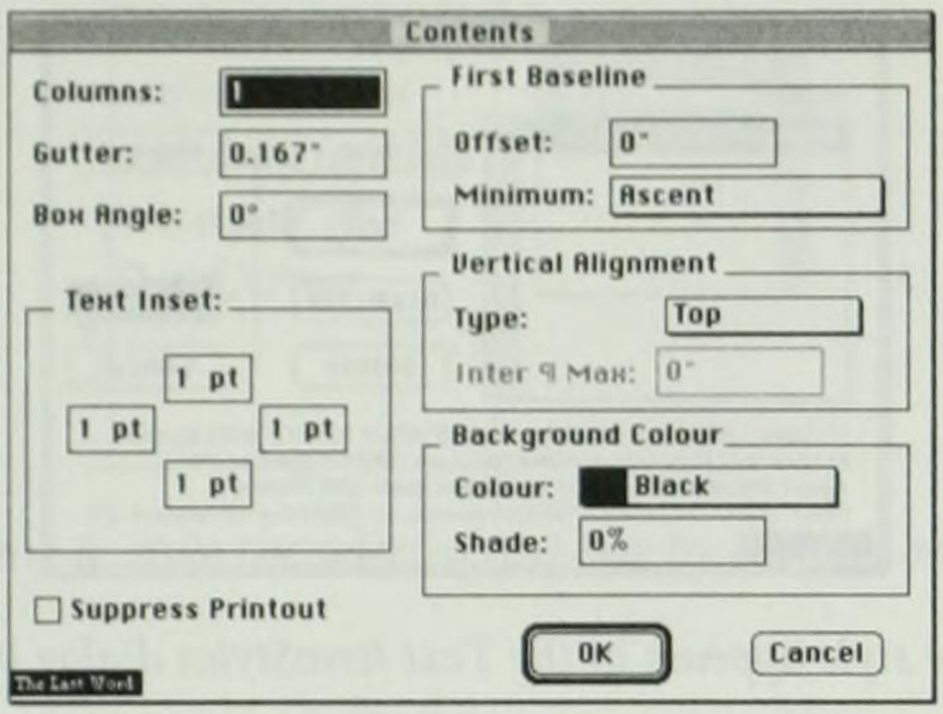


Figure 8.4 *The Contents dialog box.*

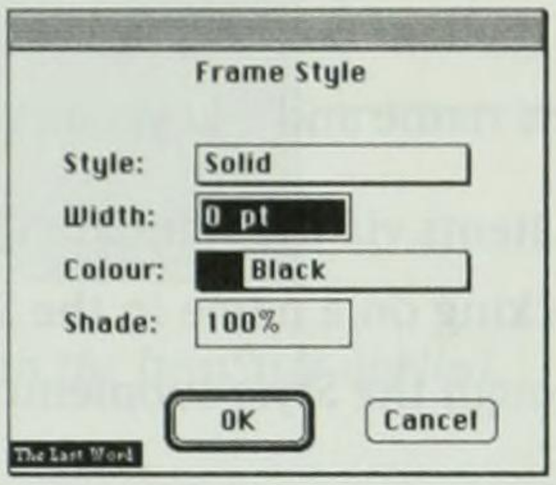


Figure 8.5 *The Frame Style dialog box.*

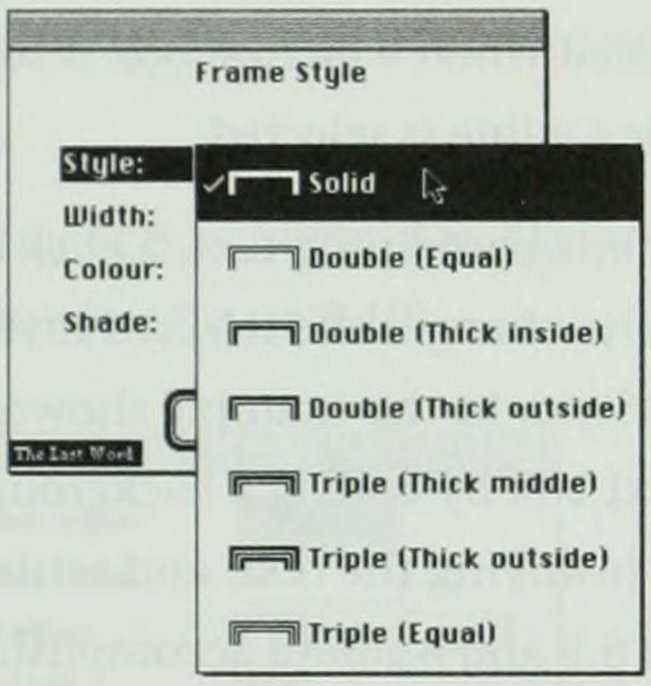


Figure 8.6 *The different frame styles available.*

After setting all the desired attributes, click on the OK button and you are returned to the Text ItemStyles dialog box, where the name of the new ItemStyle appears in the scroll window (see figure 8.7). A click on the name and a summary of all the attributes (similar to the one provided with style sheets) will be displayed at the bottom of the dialog box. Click on the Save button and the new ItemStyle is saved.

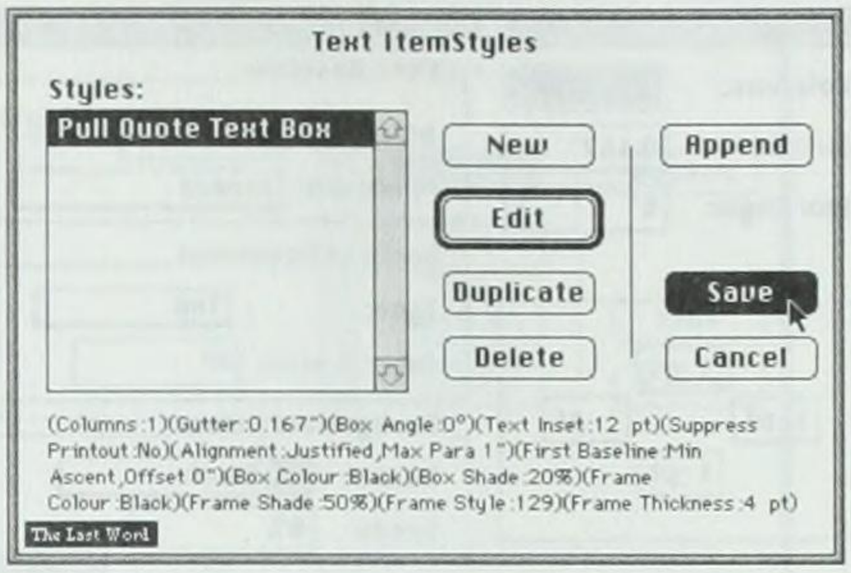


Figure 8.7 *The new style appears in the Text ItemStyles dialog box.*

Another way to create a new ItemStyle is to style an item (a text box, in this example), then click on the New button in the the Text ItemStyles dialog box. All the current attributes of the text box will be copied. Then, it's just a matter of giving the new ItemStyle a name and a keyboard shortcut.

ItemStyles are applied to items via the standard QuarkXPress methods of selecting an item and: a) clicking on a name in the Style palette; b) using a keyboard shortcut; or c) through the Style submenu under the Item menu.

ItemStyles has a ItemStyle palette, available from the View menu, that is used for all types of ItemStyles. The palette changes as a result of the type of item selected: the Text ItemStyles are listed when a text box is selected; the Picture ItemStyles are listed when a picture box is selected, and the Line ItemStyles are listed when a line is selected.

After selecting a text box containing text, a click on the ItemStyle name in the Text ItemStyles palette changes the selected text box to match the attributes of the text ItemStyle. In the example shown, applying the ItemStyle changed the selected text box by adding a background shade, setting a 12 point indent, vertically justifying the text, and setting a split-line frame around the text box (see figures 8.8 and 8.9). All accomplished with a single click!

The best part is that changes can be made document-wide for all text boxes styled with this ItemStyle, simply by editing the ItemStyle style sheet. You can even access the Edit dialog box with the same Command key-click-on-the-name-in-the-palette technique the standard QuarkXPress style sheet palette uses. Very slick. Easy to use. Hey, why wasn't this a part of QuarkXPress to begin with—along with a matching Find/Change capability for item attributes? Well, I'm glad that it's here now, anyway.

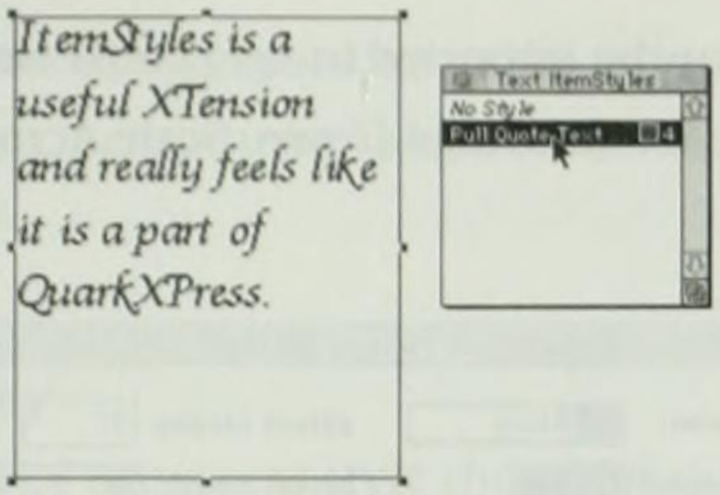


Figure 8.8 *Preparing to style the selected text box by clicking on the desired ItemStyle.*

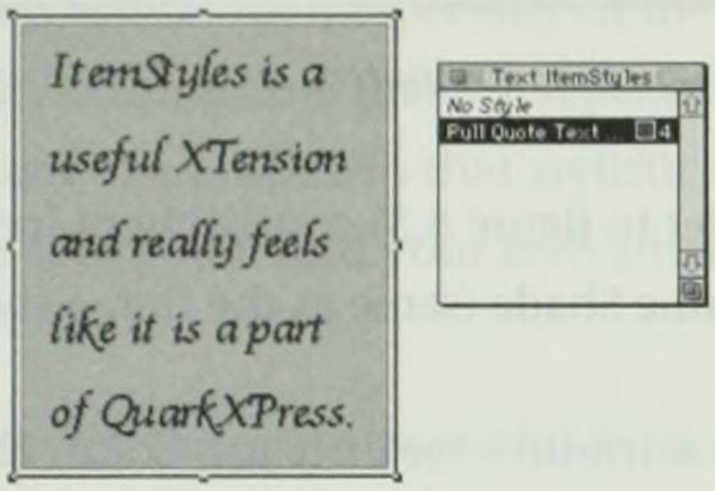


Figure 8.9 *The text box, with the ItemStyle applied.*

Same as Before...

Creating ItemStyles for picture boxes and lines follows the same procedure as described above for the text boxes. The editable ItemStyle attributes for picture boxes are:

- Box attributes consisting of Box Angle, Box Skew, Color, Shade, Corner type, and Corner Radius (see figure 8.10).

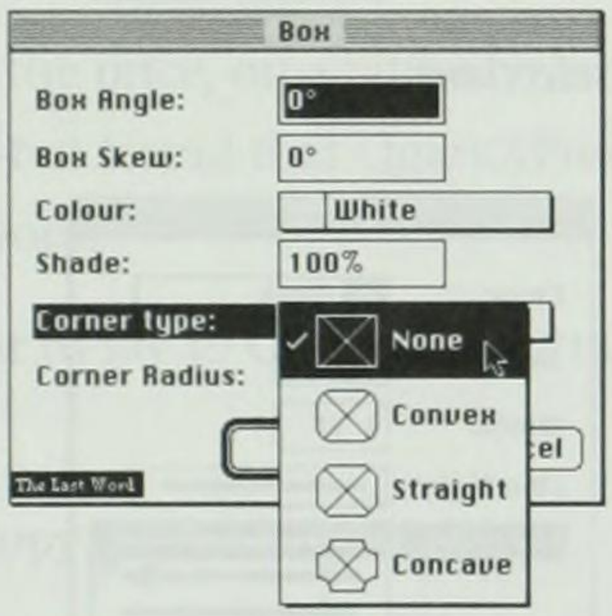


Figure 8.10 *The ItemStyle attributes for picture boxes.*

- Picture attributes (for the imported image) consisting of Color, Shade, Angle, Skew, Offset Across, Offset Down, Scale Across, and Scale Down (see figure 8.11).

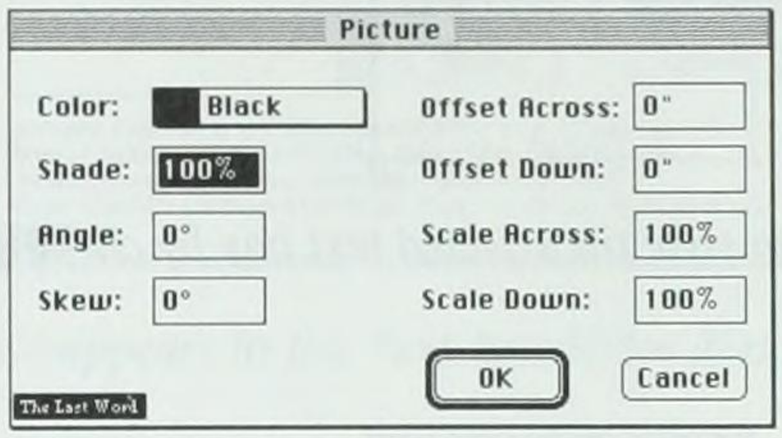


Figure 8.11 *The available picture attributes.*

- Frame attributes (refer to figure 8.5) consisting of frame Style, frame Width, frame Color, and frame Shade (same as the frame styles for text boxes).

The editable ItemStyle attributes for lines are Color, Shade, Width, Line Style, and End Caps (see figures 8.12 and 8.13).

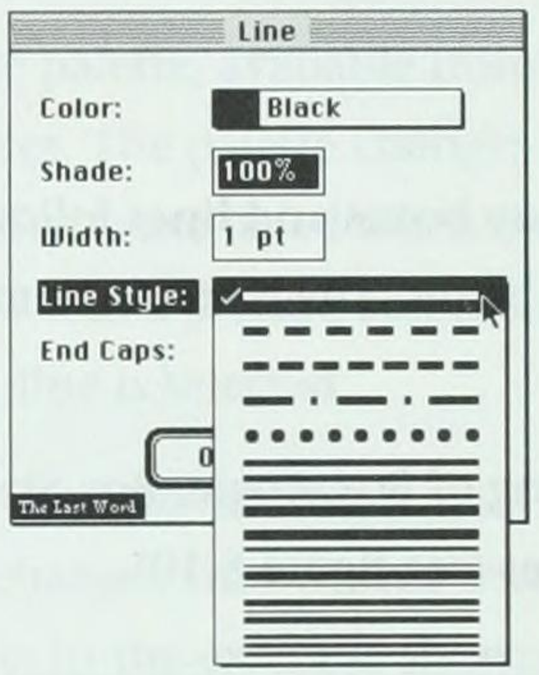


Figure 8.12 *The Line Style selections.*

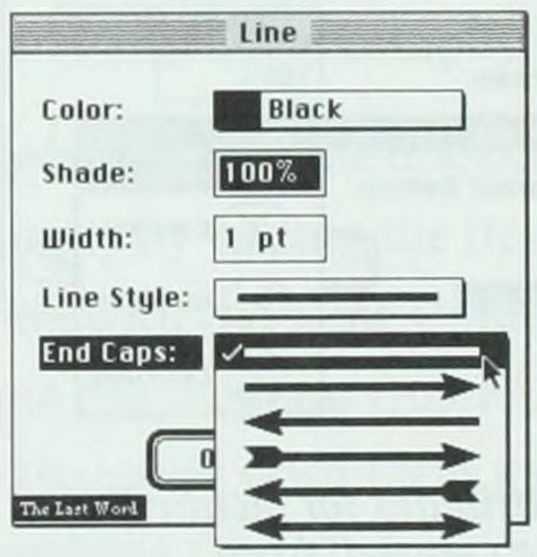


Figure 8.13 *The End Caps styles.*

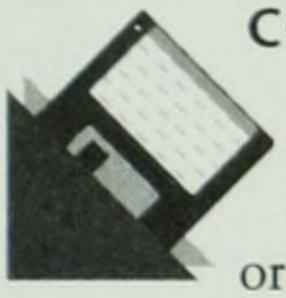
The ItemStyles palette changes relative to the type of item you select and your choices in the Item menu then change, relative to the active item in the ItemStyles palette.

ItemStyles Summary

I've gotten in the habit of using text style sheets for most projects I work on—regardless of their size—because using style sheets makes the changes you are dealing with much easier. Why not get in the habit of styling items as well?

ItemStyles can be an essential tool, especially in the production of catalogs where there are many styled elements that are repeated. Also, ItemStyles can be useful in the development of a project so that stylistic changes can be made later in the process. I'm sure you'll find your own situations where it can save the day.

What is missing is very obvious and powerful—sizing. If you use standard sizes for items (such as pictures), having the capability to assign a size for an ItemStyle would be a boon. For example, an imported photo from Fetch (which imports at 100% with a shrink-wrapped picture box) could be scaled and sized with a keyboard command or a click to the ItemStyles palette. Imagine that!



COPY & APPLY

Have you ever wanted to duplicate the styling of a word or paragraph elsewhere in a document, without using a style sheet or executing numerous font, leading, size, and format changes?

Have you ever wanted the price, on a tabbed menu list, to format differently than the rest of the line—but found that QuarkXPress style sheets apply to the entire line, not just one word?

Wouldn't it be nice just to say to QuarkXPress "make this text look like that text, thank you."

Well, now you can. (Copy formatting, that is!)

The next Replicator XTension adds a feature that is found in many other programs, yet strangely is missing from QuarkXPress: the capability to copy the attributes of selected text and apply those attributes to text elsewhere in the document. Sounds simple, doesn't it?

Ready, Set, Go! had Copy and Apply format commands four years ago in version 4.0! Microsoft Word has the capability to copy formats. Everyone has this capability but QuarkXPress! Somehow it is consistently overlooked when features are added to the program. Yet it can be an invaluable time-saver for formatting tasks done on the fly. QuarkXPress does have the capability to copy paragraph formats—only as long as the paragraph to copy from and the paragraph to copy to are in the same text box. Not a very comprehensive approach.

The Copy & Apply XTension (from Vision's Edge, Inc.) is simple and straightforward. As a matter of fact, it's nearly invisible. There are no palettes or menu commands, just two key commands of your choosing. You can access the Copy & Apply preferences through the Preferences submenu of the Edit menu. Select Copy & Apply and the preferences dialog box appears (see figure 8.14). Your only options are for setting keyboard commands for Copy and Apply, and a checkbox that indicates whether you want existing style sheets copied along with the other attributes. That's it, no other interface is required.

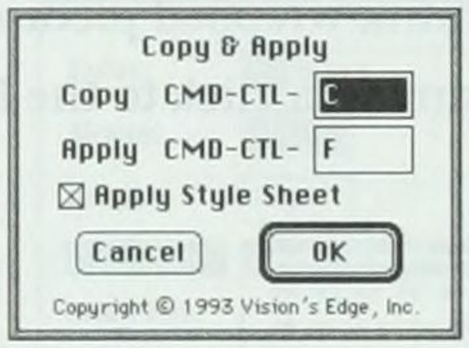


Figure 8.14 *The Copy & Apply preferences.*

Copy & Apply can be activated in three possible ways.

First, copy the attributes of a selected text range (see figure 8.15) by using the Copy keystrokes (Command-Control-C is the default). Note that all the text in the selected range must have the same attributes; Copy & Apply will not copy multiple sets of attributes.

If you want to apply only character attributes, select a range of text (see figure 8.16) and type Command-Control-F (or whatever keystrokes you have defined). Just the copied character attributes will be applied to the selected text (see figure 8.17).

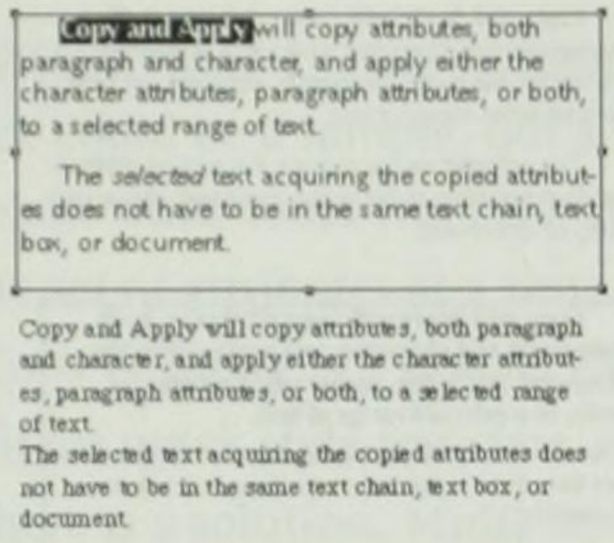


Figure 8.15 *Select the text whose attributes you want to copy, and press the Copy key shortcut.*

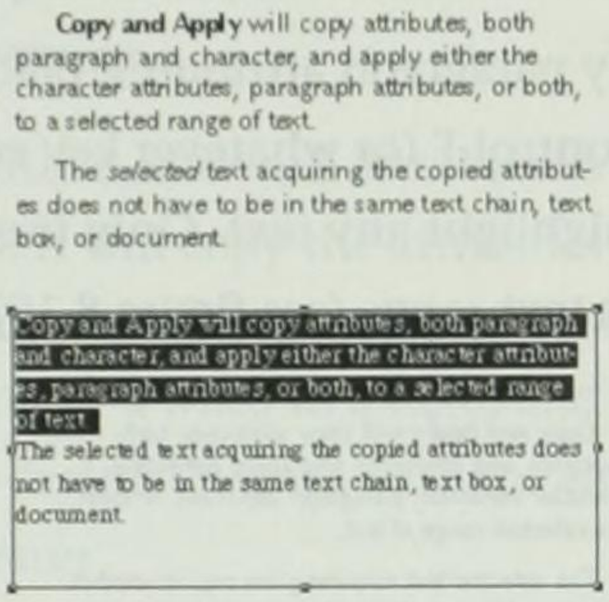


Figure 8.16 *Select the text to which you want to apply the formatting.*

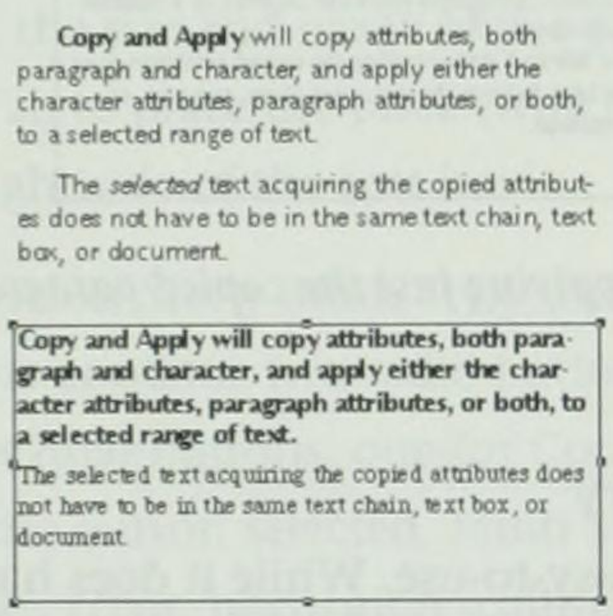


Figure 8.17 *The result of applying just the copied character attributes.*

If you want to apply character and paragraph attributes, select a range of text and type Command-Shift-Control-F (or whatever key equivalent you have defined). Both the character and paragraph attributes are applied to the selected text (see figure 8.18).

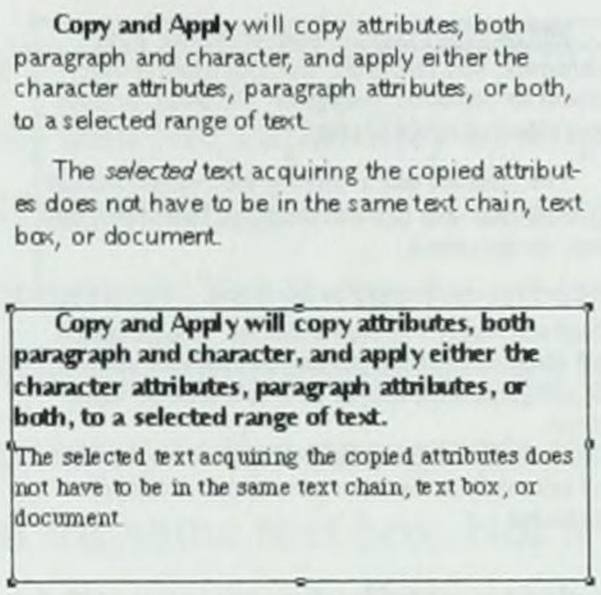


Figure 8.18 *The result of applying both the copied character and paragraph attributes.*

If you want to apply only paragraph attributes, place the cursor in a range of text and type Command-Control-F (or whatever key equivalent you have defined). Do not select or highlight any text. Only the copied paragraph attributes are applied to the text range (see figure 8.19).

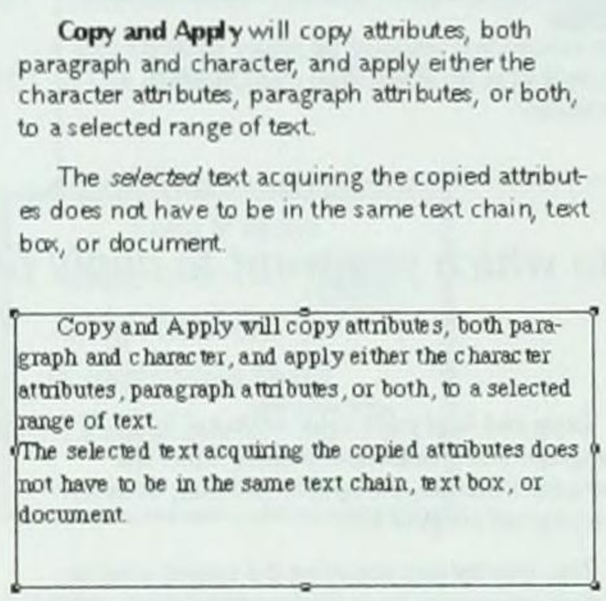


Figure 8.19 *The result of applying just the copied paragraph attributes.*

Copy & Apply Summary

Like I said: quick, simple, easy-to-use. While it does have a limitation—it cannot copy multiple stylings—it can be the right tool for that quick format-on-the-fly.

MULTI STYLE

Similar in some respects to Copy & Apply, Multi Style takes the process of text style replication one step further. Copy & Apply cannot copy attributes from a text sample that has more than one set of attributes. In other words, if there is a word in a sentence that is Bold, while the rest of the sentence is not, the

entire sentence cannot be selected as a sample to copy character attributes from. Parts of the sentence could be a sample, but a selection that includes both a Bold word and a plain word could not be a sample, because Copy & Apply only recognizes one set of attributes at a time. This is not necessarily a shortcoming, however. Copy & Apply is a simple, easy-to-use tool with one purpose, and it works well for quick style transfers. However, if you need to copy diverse attributes, there is a solution. Multi Style attempts to recognize and copy multiple attributes in a paragraph or field.

A *field* is the text between line returns (new line), tabs, or combinations of both. Groups of words separated by tabs form fields, as do several lines separated by paragraph returns.

Multi Style will recognize a line with four blocks of text separated by three tabs as having four fields. It will copy the attributes of the text inside each field and paste those attributes to other selected text fields. Multi Style also will consider the first character of a word in a field, and it also will recognize price formatting (cents after a decimal point). Perhaps another example will make this explanation a bit clearer.

As you can see in the following example, a simple list of products and prices is in a text box (see figure 8.20). The first line has been styled to the format desired. In this example, the size and name of the product are in bold, and are followed by an Option-Tab to place the price (which is italic with superior cent characters) against the right side of the text box.

From the View menu select Show Multi Style; the Multi Style palette appears. This small palette contains two radio buttons, one for Word and one for Paragraph, and two regular buttons, one for Copy Style and one for Paste Style. With the Word radio button selected, Multi Style will copy character-based attributes (font, size, color, horizontal scaling, and so forth). With the Paragraph radio button active, Multi Style will copy all attributes, including both character-based attributes and paragraph-based attributes (space before, indent, leading, and so forth). This is important to note, as we will see later.

With the styled text in the example selected and the radio button set for Paragraph, click on the Copy Style button (see figure 8.21). Multi Style will memorize all the attributes in each field. Select the remaining text in the text box and click on the Paste Style button (see figure 8.22). The remaining text that you have selected is now styled the same as the first line (see figure 8.23).

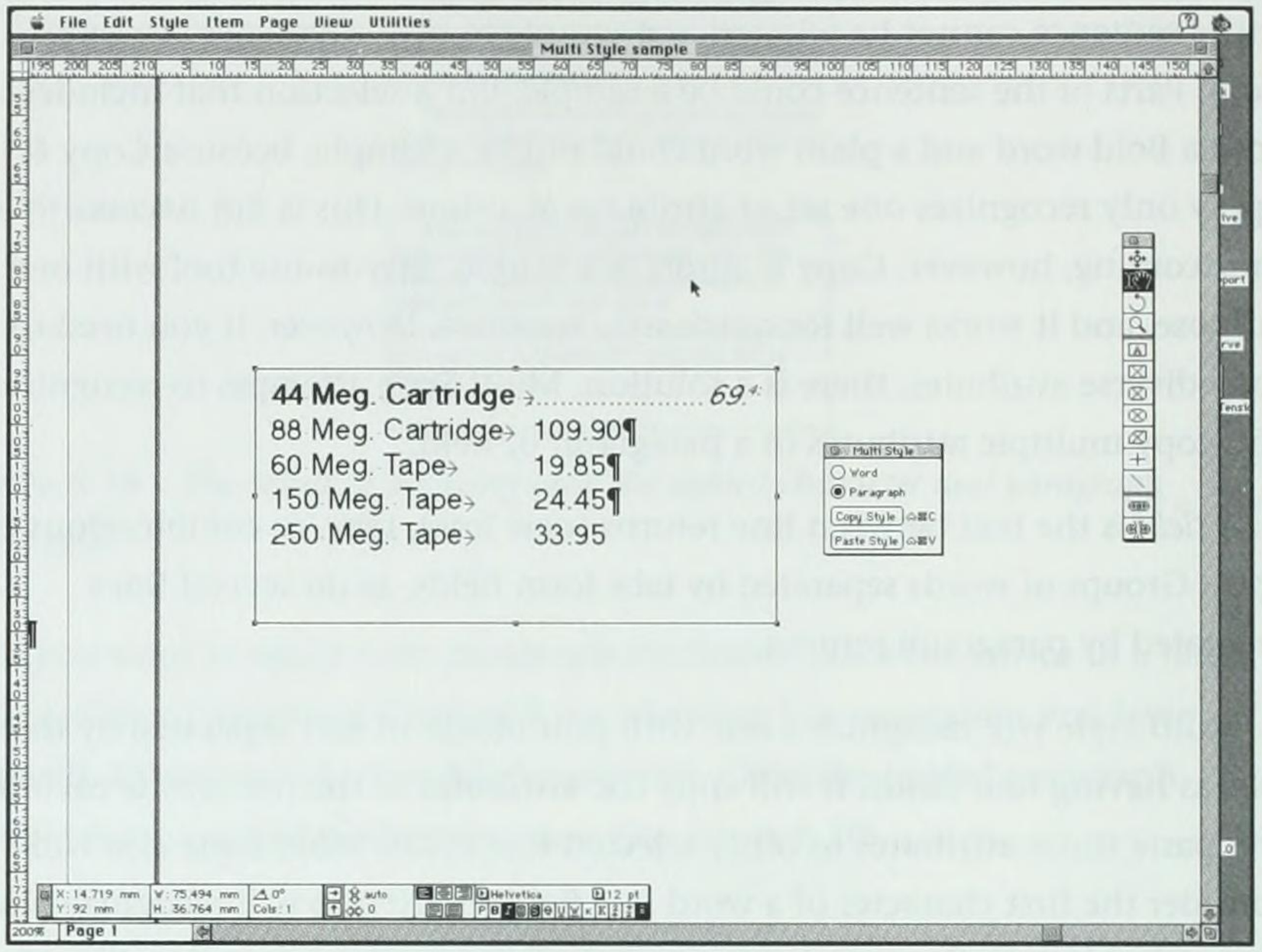


Figure 8.20 *Each line consists of two fields. The first line is formatted; note that the two fields are formatted differently.*

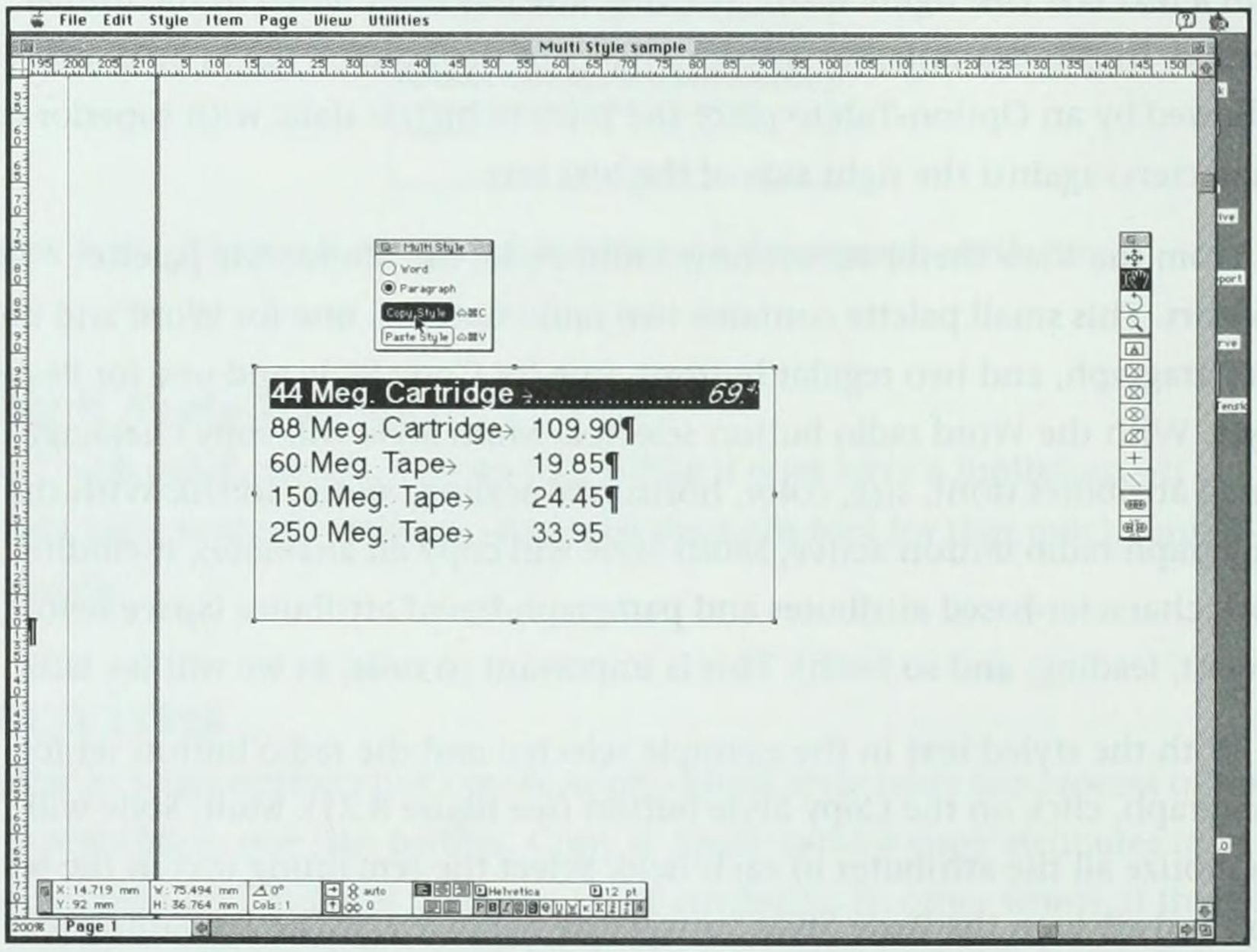


Figure 8.21 *Copying the attributes from the styled text.*

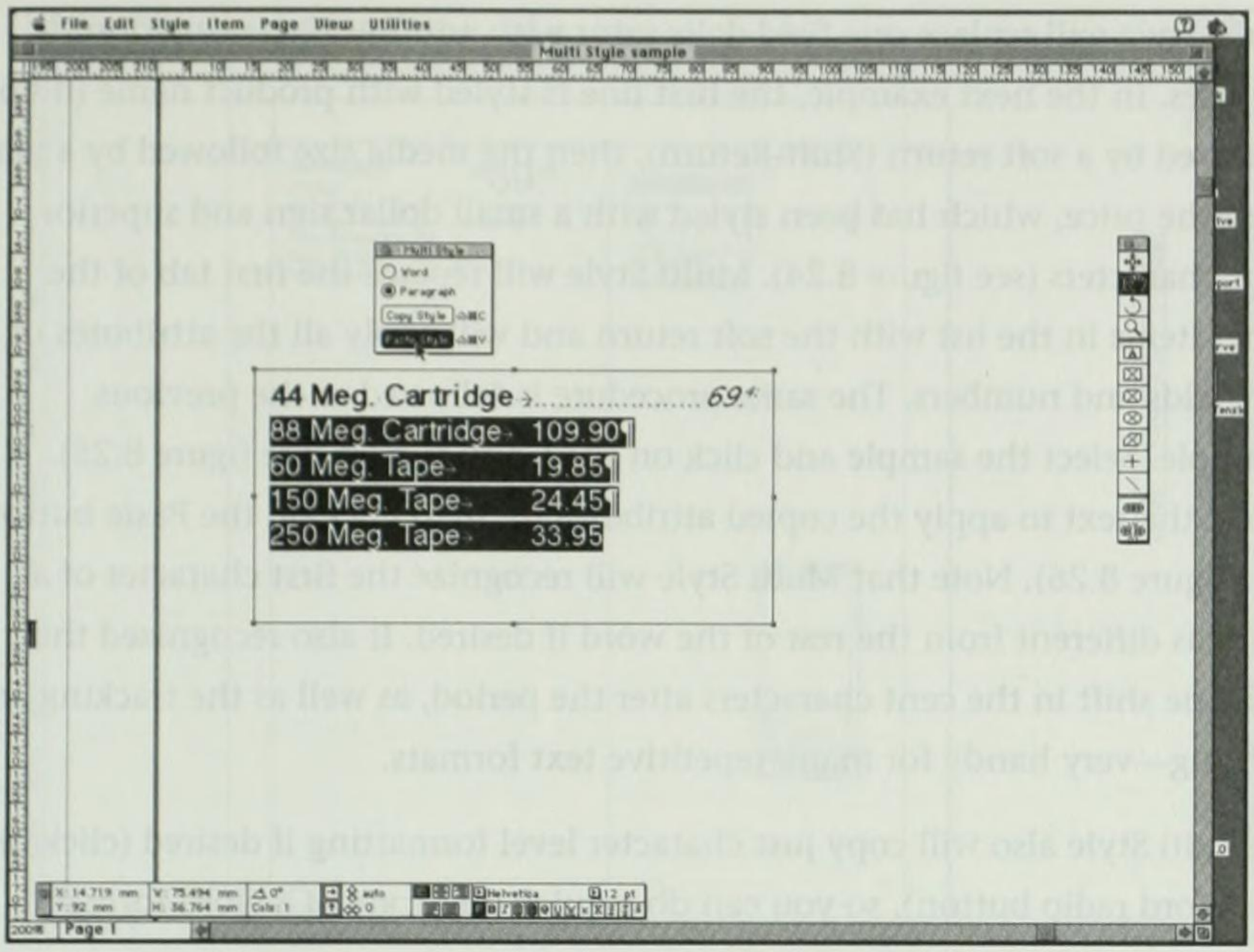


Figure 8.22 *Applying the copied attributes to the rest of the text.*

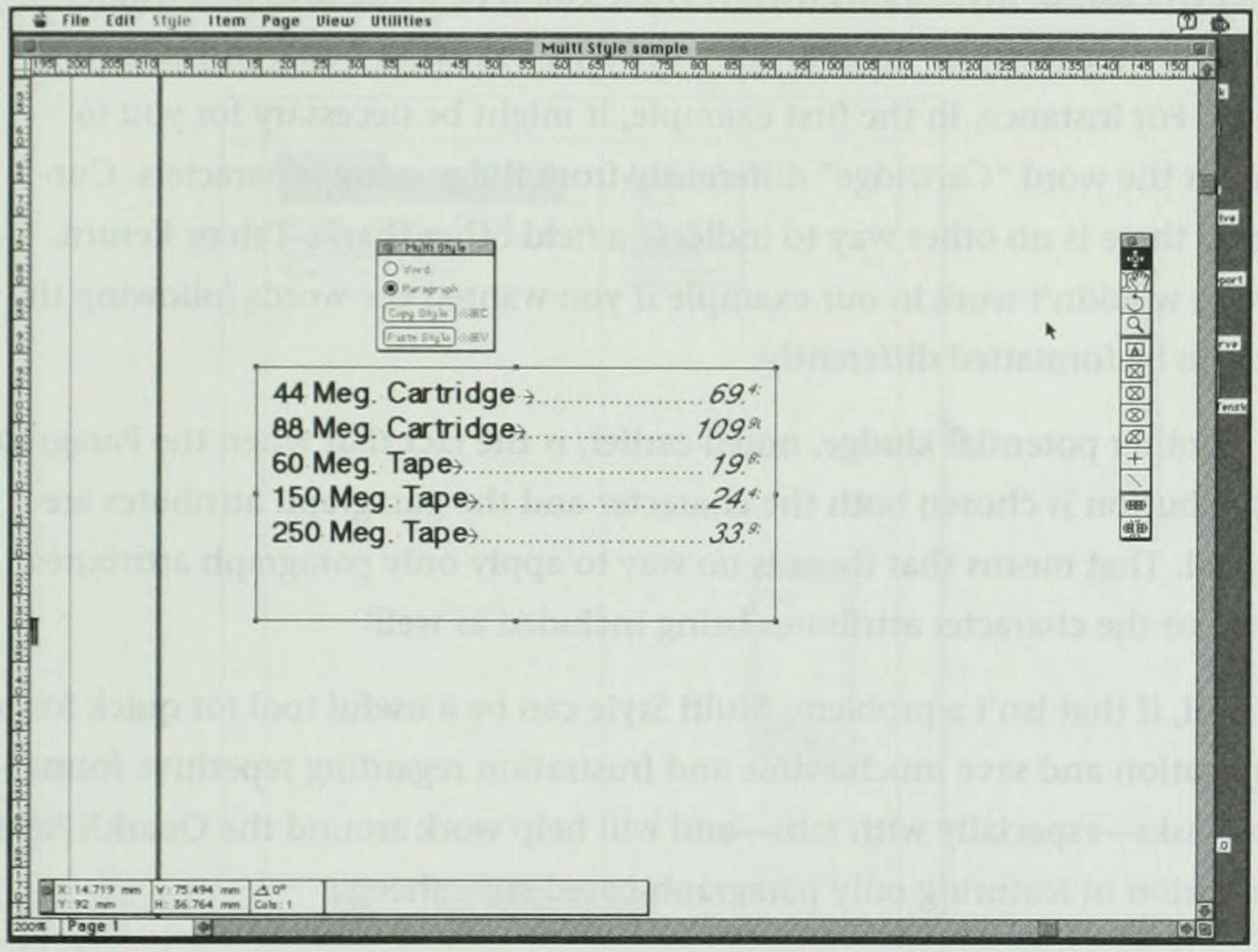


Figure 8.23 *The result of applying the copied attributes.*

Multi Style will replace one field delineator with another if the situation requires. In the next example, the first line is styled with product name in bold followed by a soft return (Shift-Return), then the media size followed by a tab, then the price, which has been styled with a small dollar sign and superior cent characters (see figure 8.24). Multi Style will replace the first tab of the other items in the list with the soft return and will apply all the attributes of the fields and numbers. The same procedure is followed as the previous example. Select the sample and click on the Copy button (see figure 8.25). Select the text to apply the copied attributes to, then click on the Paste button (see figure 8.26). Note that Multi Style will recognize the first character of a word as different from the rest of the word if desired. It also recognized the baseline shift in the cent characters after the period, as well as the tracking and kerning—very handy for many repetitive text formats.

Multi Style also will copy just character level formatting if desired (click on the Word radio button), so you can do a quick duplicate of a word format.

So What's Missing?

Glad you asked, my curious friend. There could be more field delineators—possibly user-defined—to help copy the style of text in between Tab-Return fields. For instance, in the first example, it might be necessary for you to format the word "Cartridge" differently from the previous characters. Currently there is no other way to indicate a field other than a Tab or Return, which wouldn't work in our example if you wanted the words following the sizes to be formatted differently.

Another potential kludge, noted earlier, is the fact that when the Paragraph radio button is chosen both the character and the paragraph attributes are copied. That means that there is no way to apply only paragraph attributes without the character attributes being included as well!

Still, if that isn't a problem, Multi Style can be a useful tool for quick format replication and save mucho time and frustration regarding repetitive formatting tasks—especially with tabs—and will help work around the QuarkXPress limitation of featuring only paragraph-based style sheets.

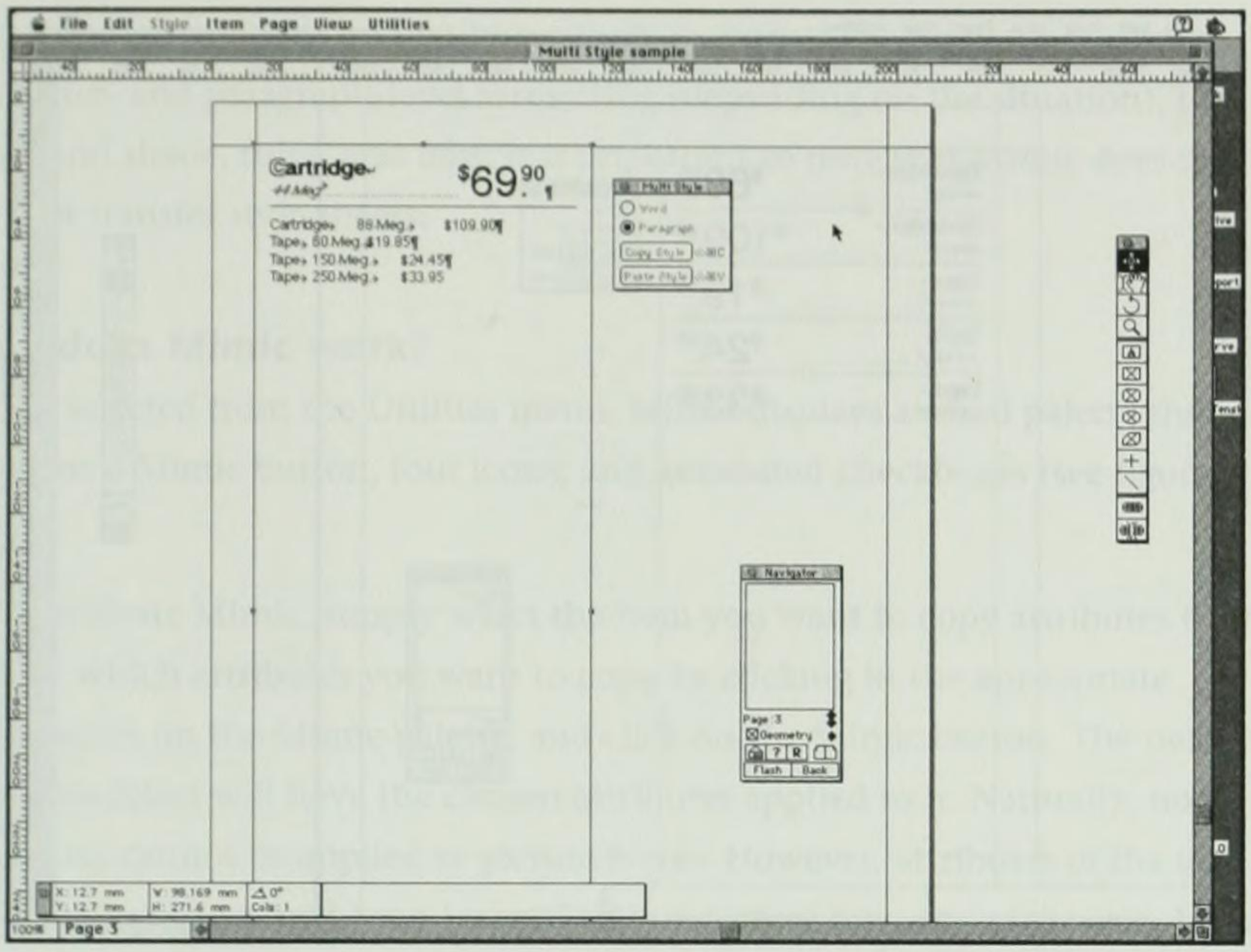


Figure 8.24 *A different style used as a sample.*

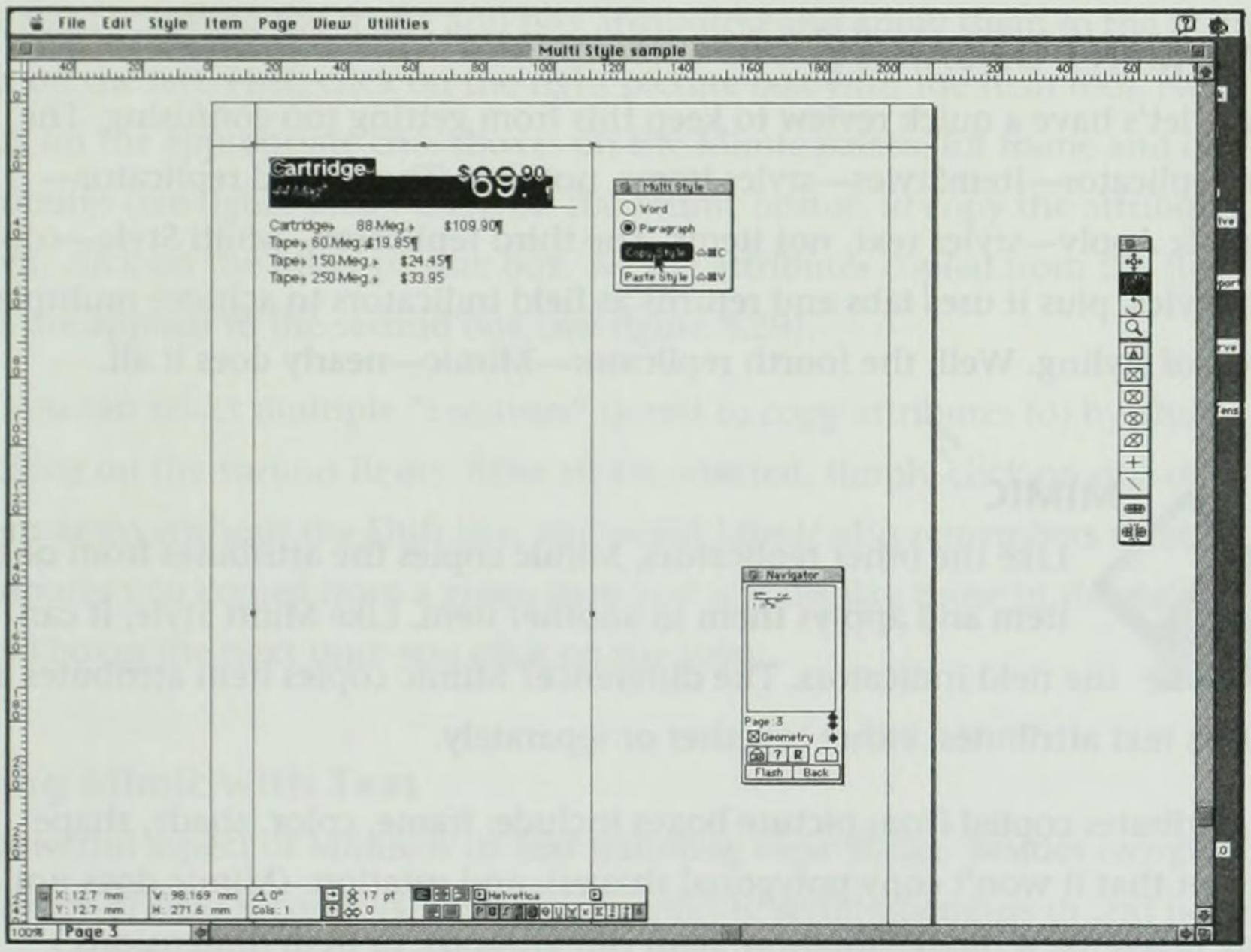


Figure 8.25 *Copying the new style sample.*

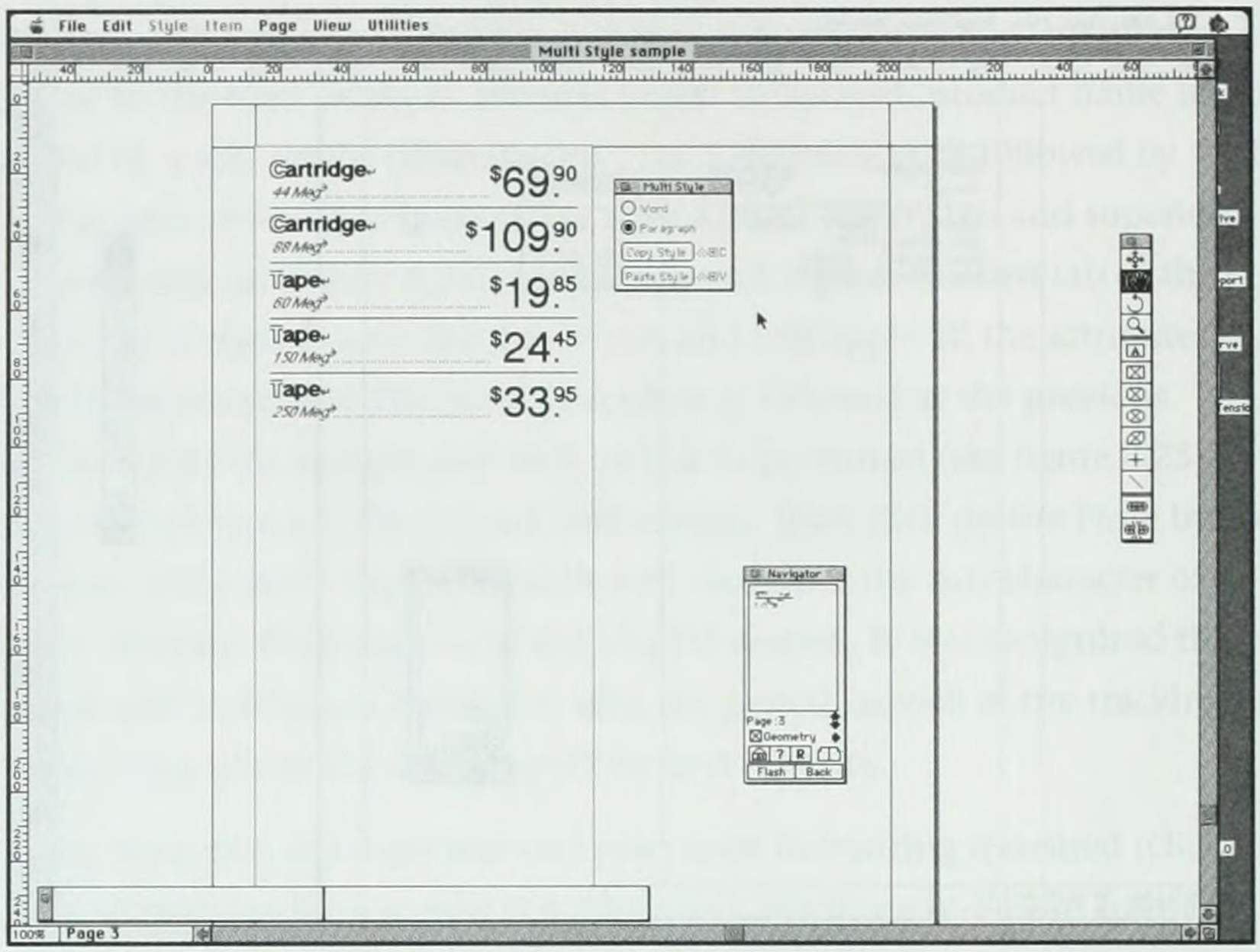


Figure 8.26 *The result of applying the new style sample.*

A MOMENT OF SANITY

Okay, let's have a quick review to keep this from getting too confusing. The first replicator—ItemStyles—styles items, not text. The second replicator—Copy & Apply—styles text, not items. The third replicator—Multi Style—copies text styles, plus it uses tabs and returns as field indicators to achieve multiple levels of styling. Well, the fourth replicator—Mimic—nearly does it all.

MIMIC

Like the other replicators, Mimic copies the attributes from one item and applys them to another item. Like Multi Style, it can use field indicators. The difference? Mimic copies item attributes as well as text attributes, either together or separately.

Attributes copied from picture boxes include: frame, color, shade, shape (except that it won't copy polygonal shapes), and rotation. (Mimic does not copy image skew, image rotation, item run-arounds, or item dimensions.)

Attributes copied from text boxes include: frame, color, shade, text inset, character- and paragraph-level formatting (depending on the situation), text color and shade, rules, and tabs. It is important to note that Mimic does not copy or transfer style sheets.

How does Mimic work?

When selected from the Utilities menu, Mimic displays a small palette that contains a Mimic button, four icons, and associated checkboxes (see figure 8.27).

To activate Mimic, simply select the item you want to copy attributes from, choose which attributes you want to copy by clicking in the appropriate checkboxes on the Mimic palette, and click on the Mimic button. The next item you select will have the chosen attributes applied to it. Naturally, text attributes cannot be applied to picture boxes. However, attributes of the text box (shade and so forth) can be applied to a picture box, and vice versa. Mimic will transfer only the appropriate attributes.

In the example shown here, we'll copy the attributes of the picture box on the right (copying the frame and box attributes) and apply them to the picture box on the left. First, click on the right picture box with the Item tool. Next, click on the appropriate checkboxes on the Mimic palette for frame and box attributes (see figure 8.28). Click on the Mimic button to copy the attributes. Then, click on the other picture box. All the attributes copied from the first box are applied to the second box (see figure 8.29).

You can select multiple "receivers" (items to copy attributes to) by Shift-clicking on the various items. After all are selected, simply click on one of them again without the Shift key, and voilà! Mimic also remembers what attributes you copied from a given item and will display those in the palette checkboxes the next time you click on the item.

Using Mimic with Text

A powerful aspect of Mimic is its text handling capabilities. Besides recognizing a variety of field separators, Mimic can replicate styling patterns in text boxes and apply those patterns to other text boxes. This technique is best demonstrated with a few examples. First, though, it is important to understand how QuarkXPress deals with selected text in text boxes.

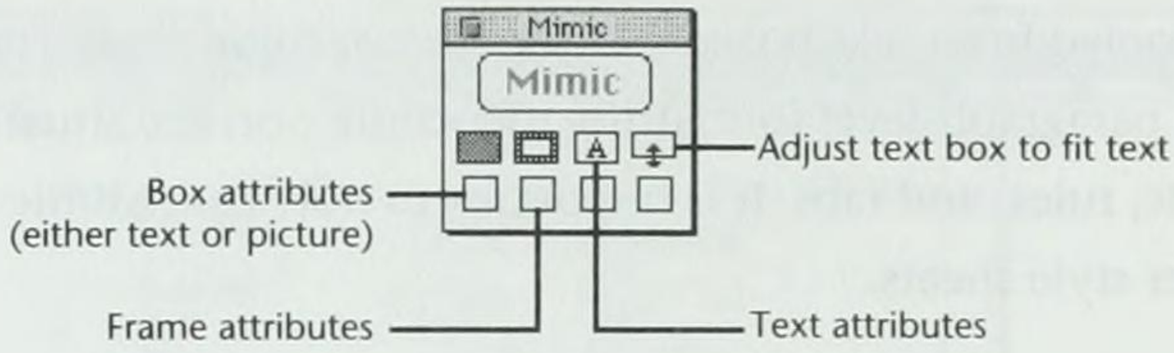


Figure 8.27 *The Mimic palette.*

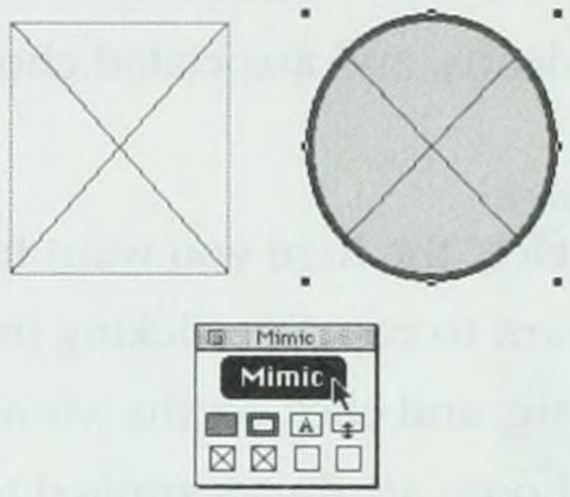


Figure 8.28 *Copying the frame and box attributes from the right-hand picture box.*

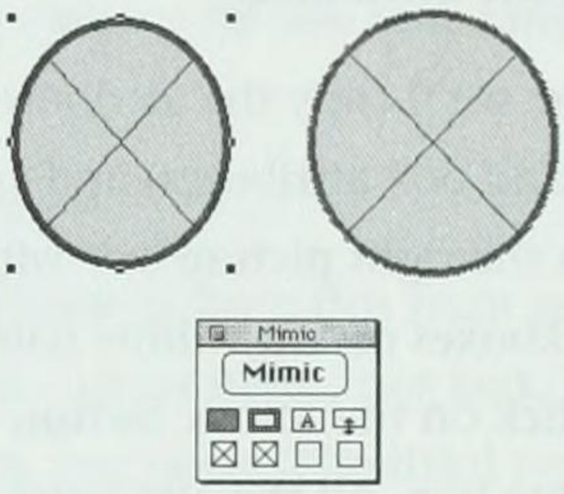


Figure 8.29 *Just click on the other picture box to apply the chosen attributes.*

Text Selection in Quark

As you know, when you select text in a text box (by highlighting the text) and then deselect the text box, the next time you click on that text box with the Contents tool, the same text will be selected again automatically. Quark remembers what text was selected previously. Mimic takes advantage of this to transfer styling to the correct paragraphs or words, using any of four possible scenarios, illustrated by the following examples. We will use the two text boxes in figure 8.30 as an example. The text box at the top is the text box from which text styling will be copied, called the Sender. The copied text styling will be applied to the other text box; we'll call that one the Receiver. Here then, are

the possible styling scenarios:

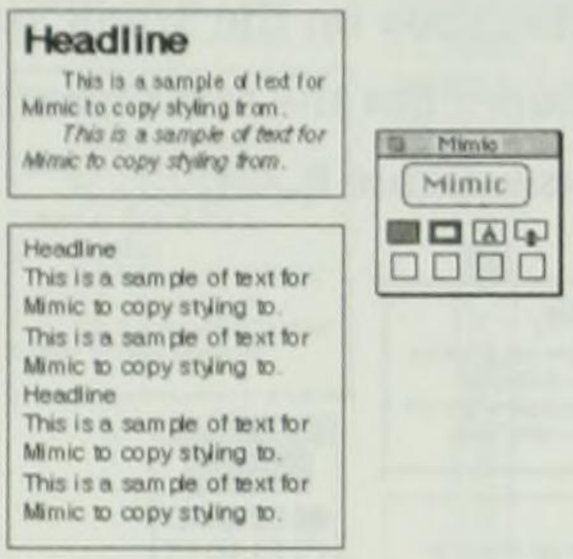


Figure 8.30 *The sample text boxes. The top one is the Sender, and the bottom one will be the Receiver.*

Scenario One. No text is selected in the Sender (the box to be copied from), and no text is selected in the Receiver (the box to be copied to). In this situation, Mimic will send all text attributes in the sender to all text in the receiver. This is called a *repeated transfer,* because the last style will be repeated if there is more text in the Receiver than the Sender.

1 Make sure that no text is selected in the Receiver text box (see figure 8.31).

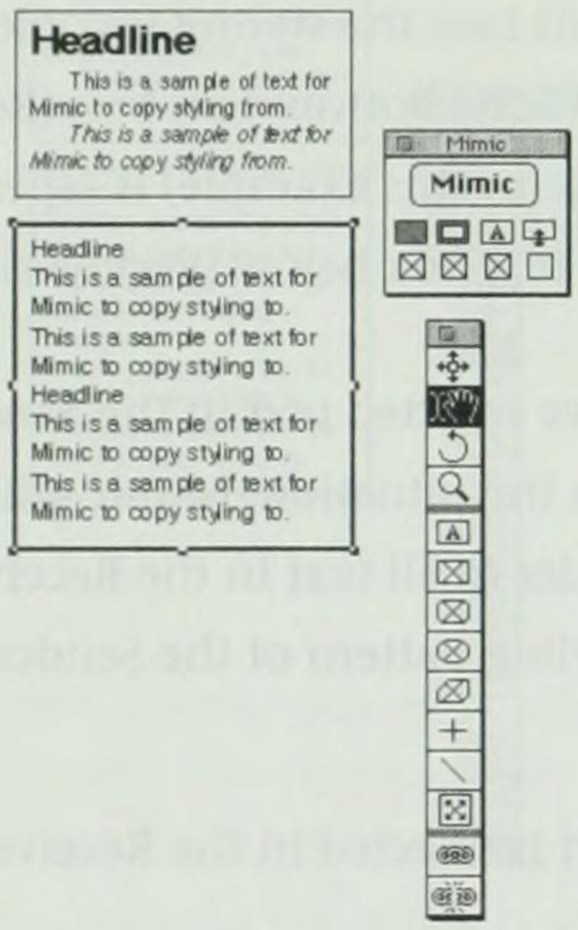


Figure 8.31 *Make sure that no text is selected in the Receiver.*

You have to first ensure that no text is selected in the Receiver because Mimic will apply the attributes as soon as you click on the Receiver. (As we mentioned before, XPress remembers the text you had selected in a text box, and will select that text again when you click on that text box.)

2 Make sure no text is selected in the Sender text box.

3 Check only the Text checkbox on the Mimic palette (because we're only copying the text attributes, not the text box attributes as well), and click on the Mimic button (see figure 8.32).

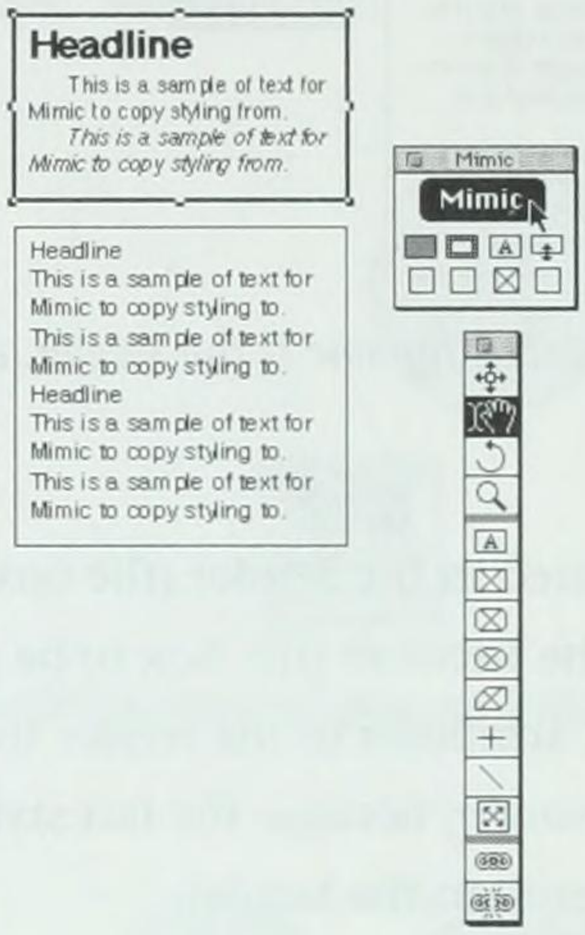


Figure 8.32 *Copying the text attributes from the Sender, with no text selected.*

4 Click on the Receiver box and Mimic transfers the appropriate styling (see figure 8.33). In this case the styling is copied from the top text box (Sender) and applied to the bottom text box (Receiver) in the same order and the last style (italic in this example) is repeatedly applied to the remaining text in the text box below (Receiver).

Scenario Two. You have selected text in the Sender, and there is no selection in the Receiver. In this situation, Mimic will copy the attributes of the selected text in the Sender to all text in the Receiver. This is called an *iterated transfer* since the styling pattern of the Sender is repeated in order, over and over.

1 Make sure that no text is selected in the Receiver text box (see figure 8.34).

2 Select the desired text to copy styling from in the Sender text box, and click on the Mimic button (see figure 8.35).

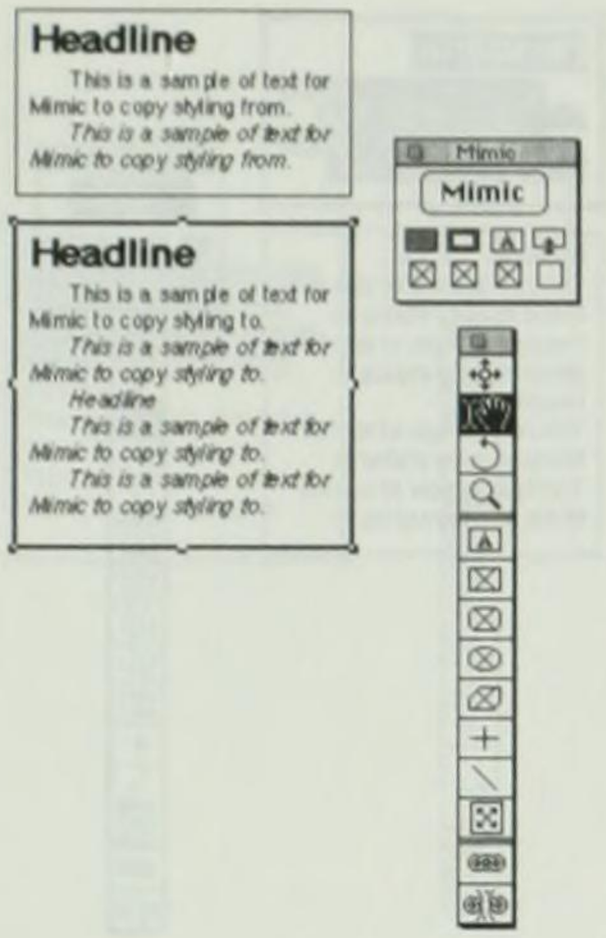


Figure 8.33 *The styling transferred with no text selected in either the Sender or the Receiver.*

3 Click on the Receiver box and Mimic transfers the appropriate styling (see figure 8.36). In this case, the styling order of the text in the top text box (Sender) is repeatedly applied to the text in the bottom text box (Receiver).

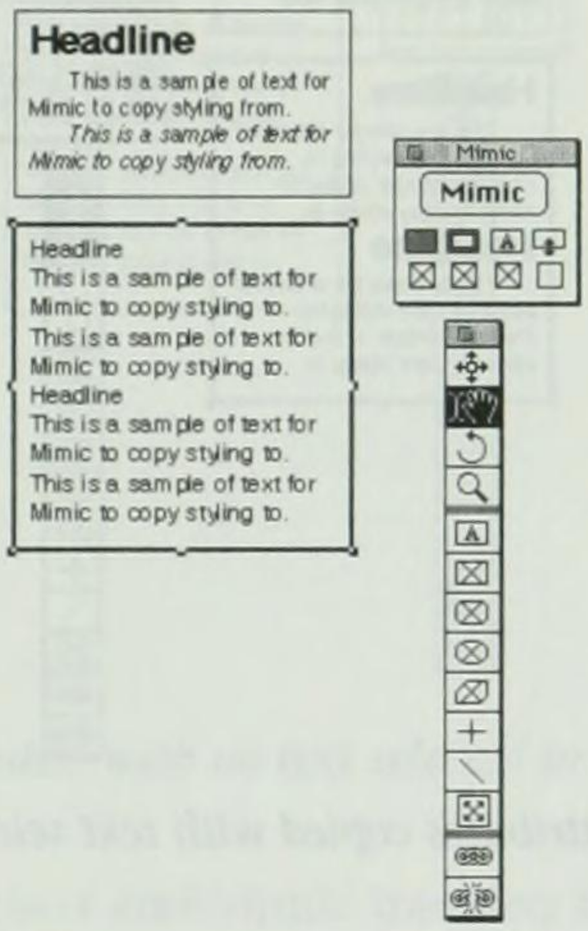


Figure 8.34 *No text is selected in the Receiver.*

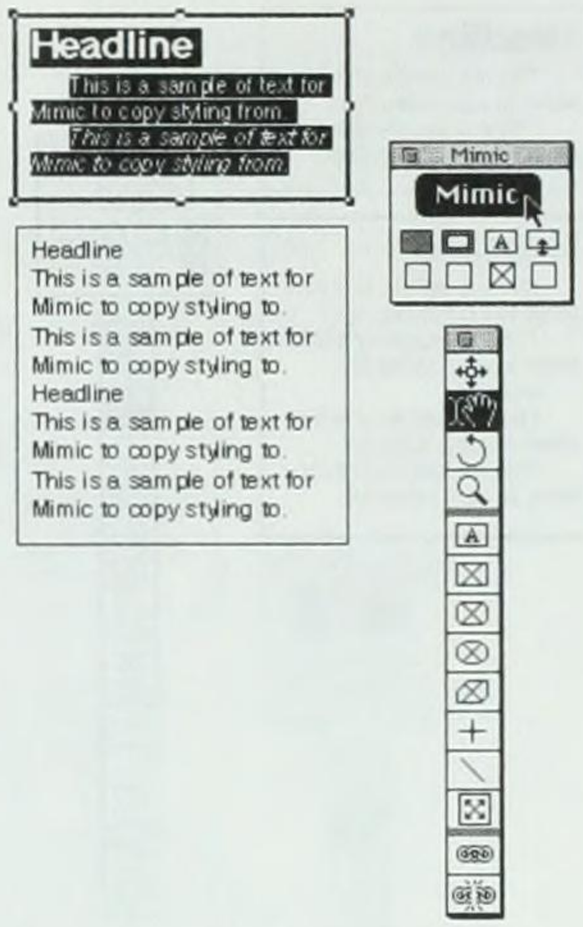


Figure 8.35 *Copying the attributes from the selected text in the Sender.*

Scenario Three. No text is selected in the Sender, but text is selected in the Receiver. In this situation, Mimic will send all text attributes in the Sender to the selected text in the Receiver.

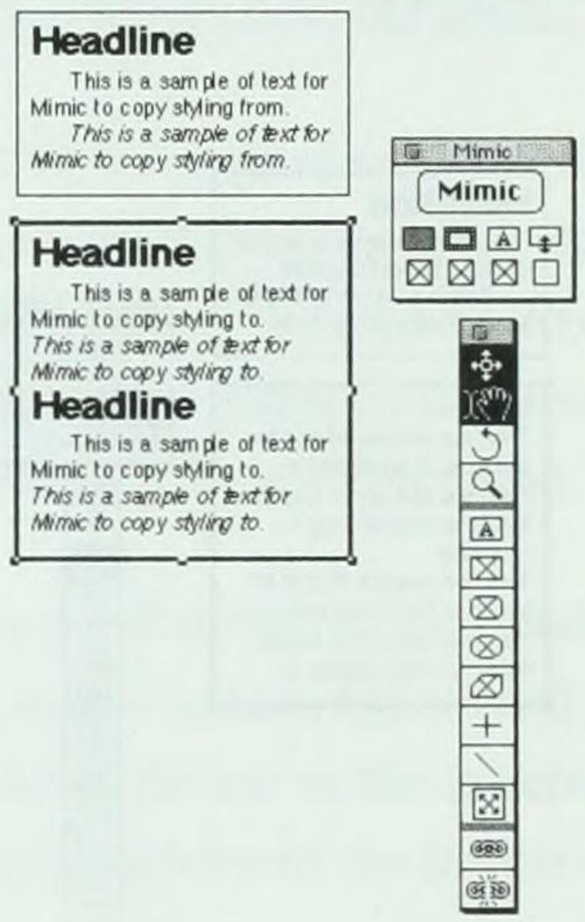


Figure 8.36 *The styling attributes copied with text selected in the Sender but not the Receiver.*

1 Select the desired text to copy styling to in the Receiver text box (see figure 8.37).

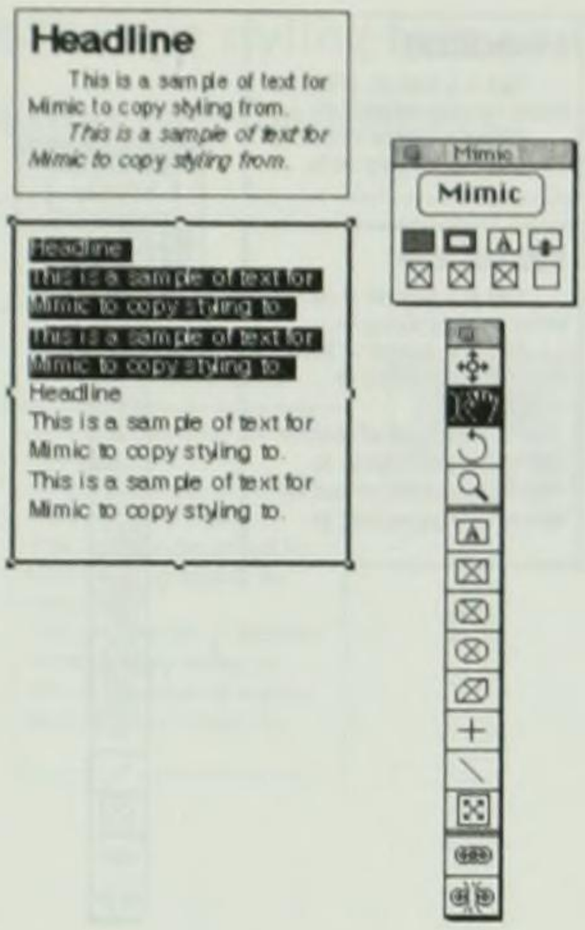


Figure 8.37 *Select the Receiver text that you want to receive the copied attributes.*

2 Make sure that no text is selected in the Sender text box, and click on the Mimic button (see figure 8.38).

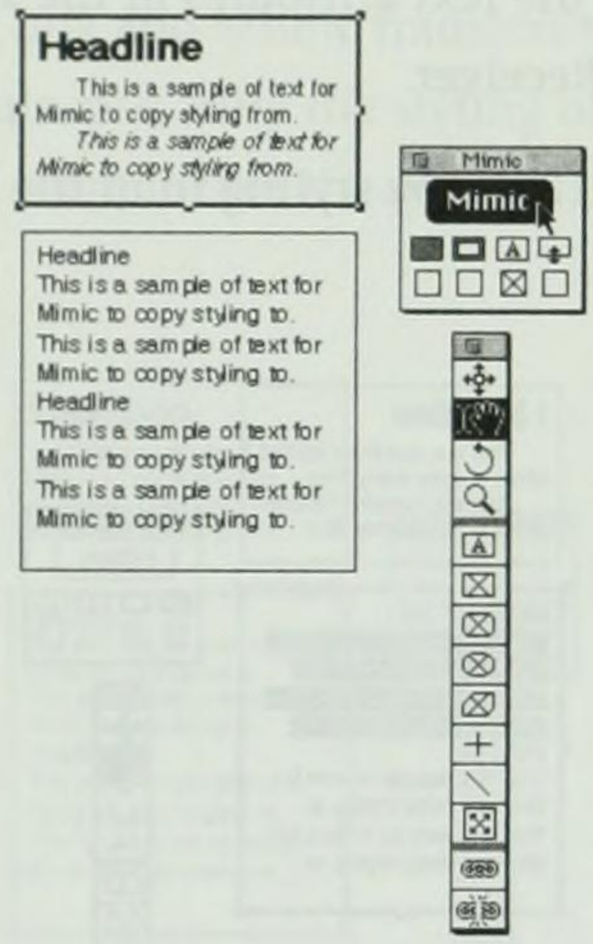


Figure 8.38 *Copying attributes, with no text selected in the Sender.*

3 Click on the Receiver box and Mimic transfers the appropriate styling (see figure 8.39). In this case, all the styling of the text in the top text box (Sender) is only applied to the selected text in the bottom text box (Receiver).

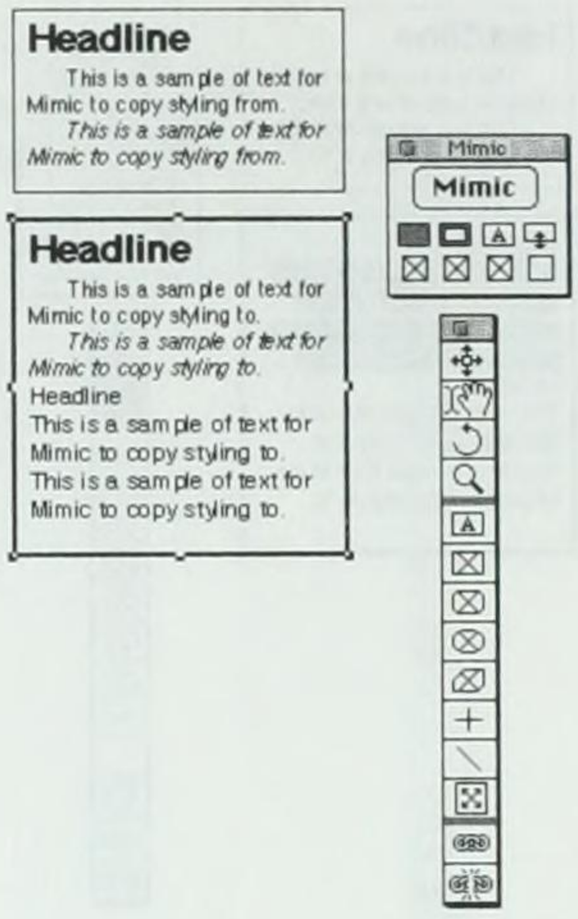


Figure 8.39 *The styling attributes transferred with text selected in the Receiver but not the Sender.*

Scenario Four. Selected text in both the Sender and Receiver. In this situation, Mimic will send the text attributes in the selected text in the Sender to the selected text in the Receiver.

1 Select the desired text to copy styling to in the Receiver text box (see figure 8.40).

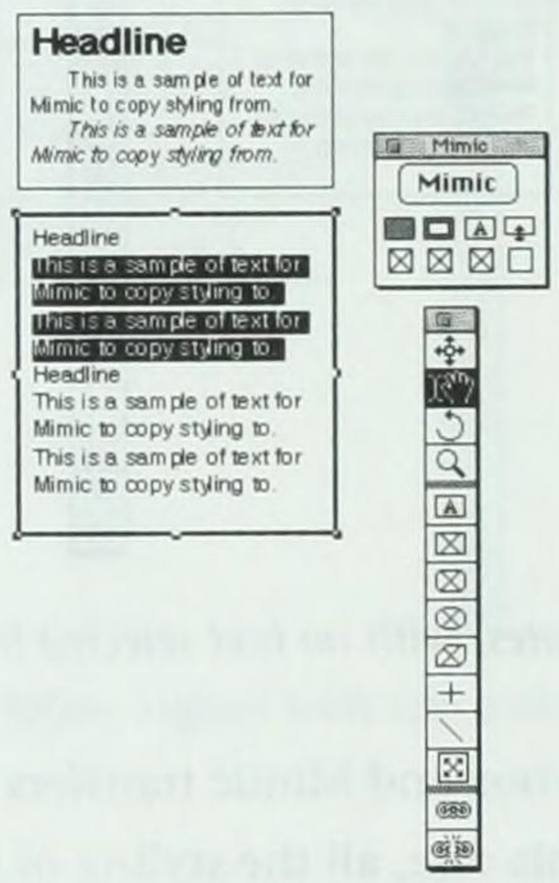


Figure 8.40 *Text selected in the Receiver.*

2 Select the desired text to copy styling from in the Sender text box, and click on the Mimic button (see figure 8.41).

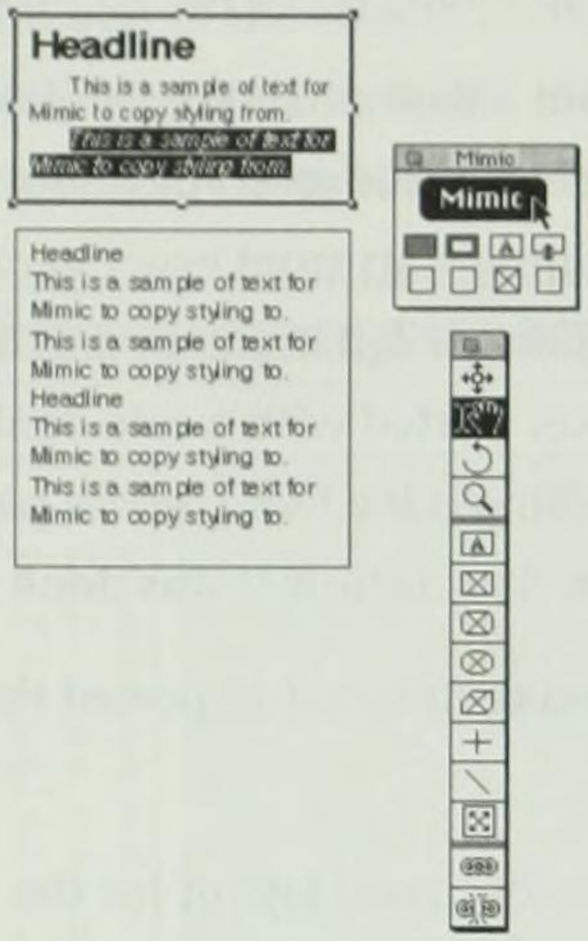


Figure 8.41 *Copying formatting from the selected text in the Sender.*

3 Click on the Receiver box and Mimic transfers the appropriate styling (see figure 8.42). In this case, only the styling of the selected text in the top text box (Sender) is applied to the selected text in the bottom text box (Receiver).

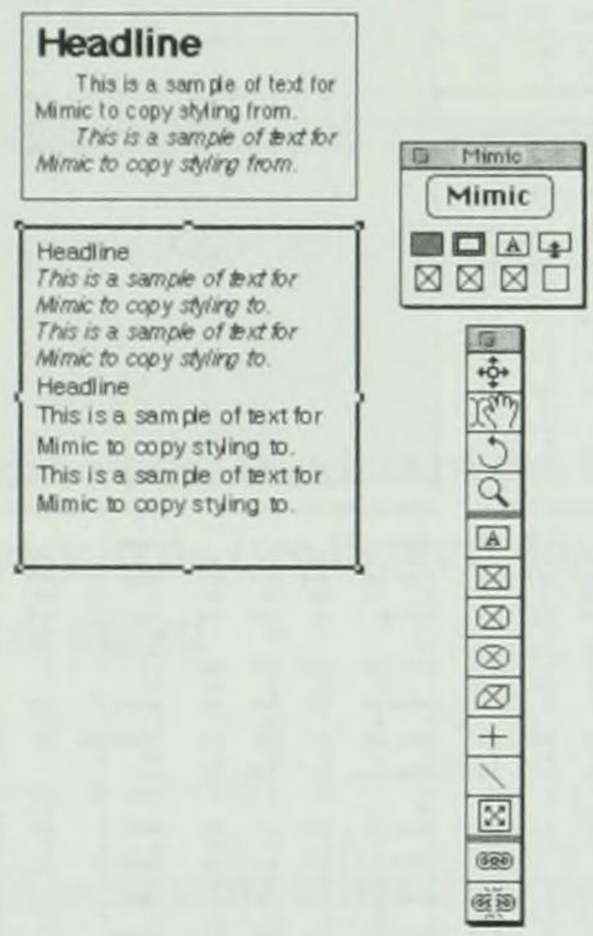


Figure 8.42 *The attributes transferred with text selected in both the Sender and the Receiver.*

That's nice, but how do you use it on a job?

Boy, you're really a "Doubting Thomas" aren't you? Well, here's an example of where I put Mimic to the test, and it saved me an ulcer for sure.

The example below is from a Basketball Media Guide I did for a local university. This particular section was seven pages long and was composed of individual text boxes containing stats from every game played the previous year. The text boxes were to be shaded, framed, and have a text inset as well. The stats inside the text boxes started with a rule-behind head, and continued with various levels of formatting. Like I said, seven pages with six boxes per page—very format-intensive. This is how it was done the easy way:

1. Opening a pre-designed template, I imported the stats into the plain text boxes.
2. I dragged a "key" (a pre-designed layout for the stats) onto the layout from a QuarkXPress library of pre-styled items.
3. Using the same technique described in Scenario #1, I Mimicked the "key."(See figure 8.43.)

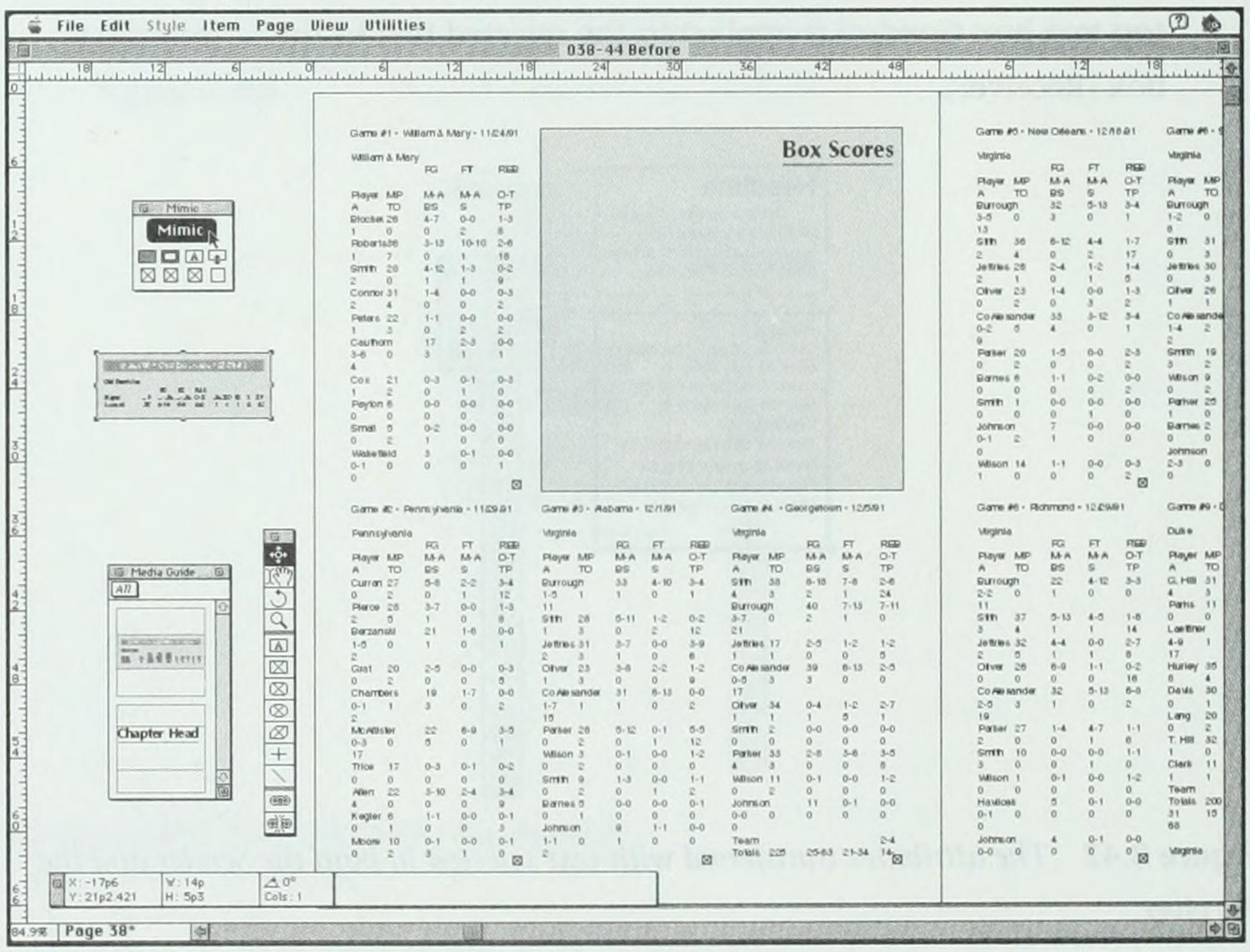


Figure 8.43 *Mimicking the "key" that contains the desired formatting.*

4 Holding down the Shift key, I selected all the text boxes on the two-page spread (see figure 8.44) by Shift-clicking on them with the Item tool.

5 Clicking once more on one of the selected boxes set Mimic into action. Flipping back-and-forth between boxes and tools in a blur, Mimic soon had styled all the stats and the text boxes (see figure 8.45)!

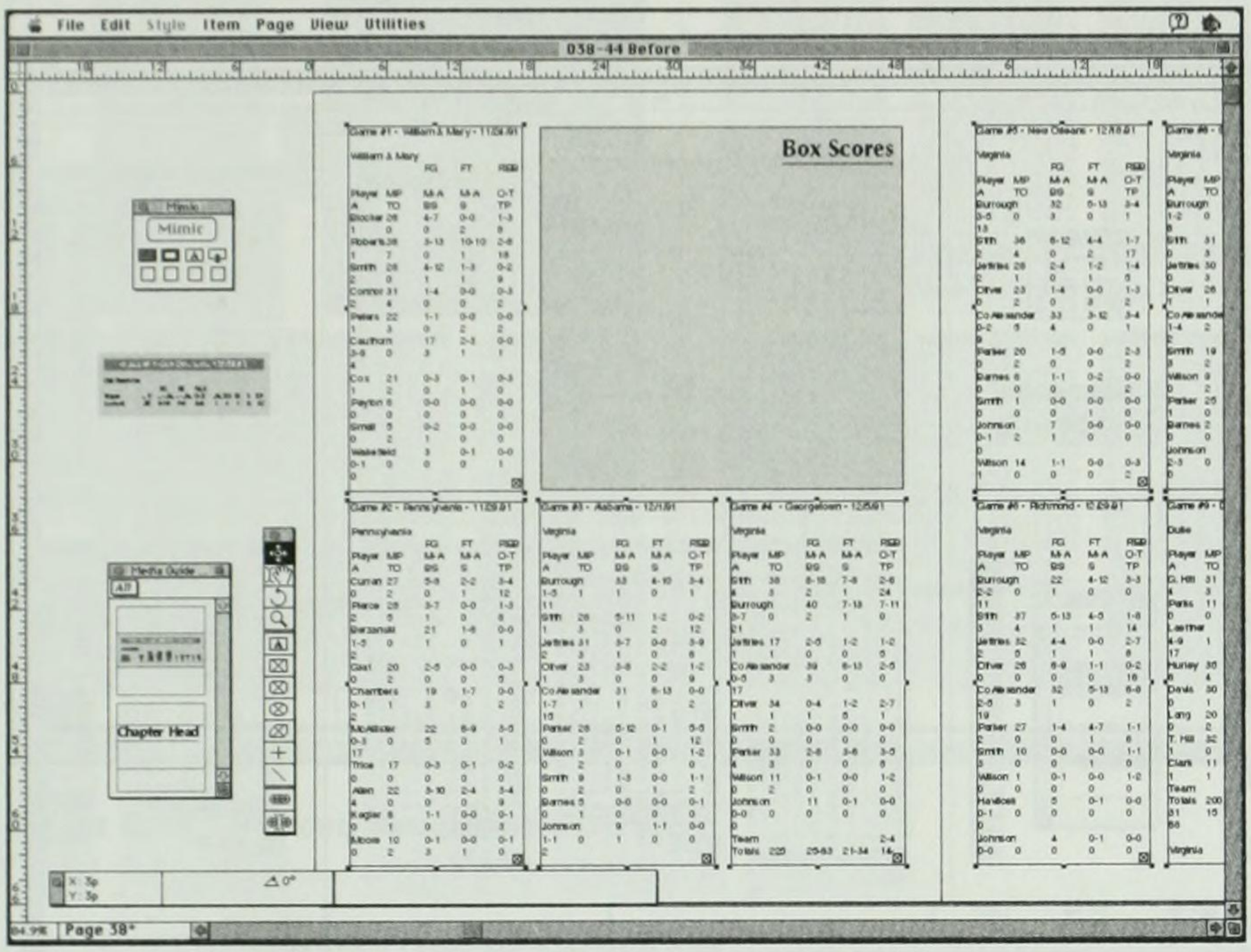


Figure 8.44 *Shift-click to select all the text boxes to which you want to apply formatting.*

I had to adjust the format a little in some of the text boxes, but that didn't take much time and was easy to do (see figure 8.46). The point is, Mimic saved me an incredible amount of effort!

Field Separators

Mimic also recognizes field separators other than paragraph returns. It also will "see" and "react to" tabs, vertical bars (|), or discretionary hyphens. In other words, text separated by any of these characters can be styled differently and have those styles Mimicked.

Now those of you who are experienced with style sheets in QuarkXPress 3.2 know that Quark has added a Next Style to any style sheet. That means that you can create a style and have another style automatically follow the first style when QuarkXPress senses a paragraph return. Is this the same as a repeated transfer? Almost, except QuarkXPress does not recognize field indicators or separators other than a return.

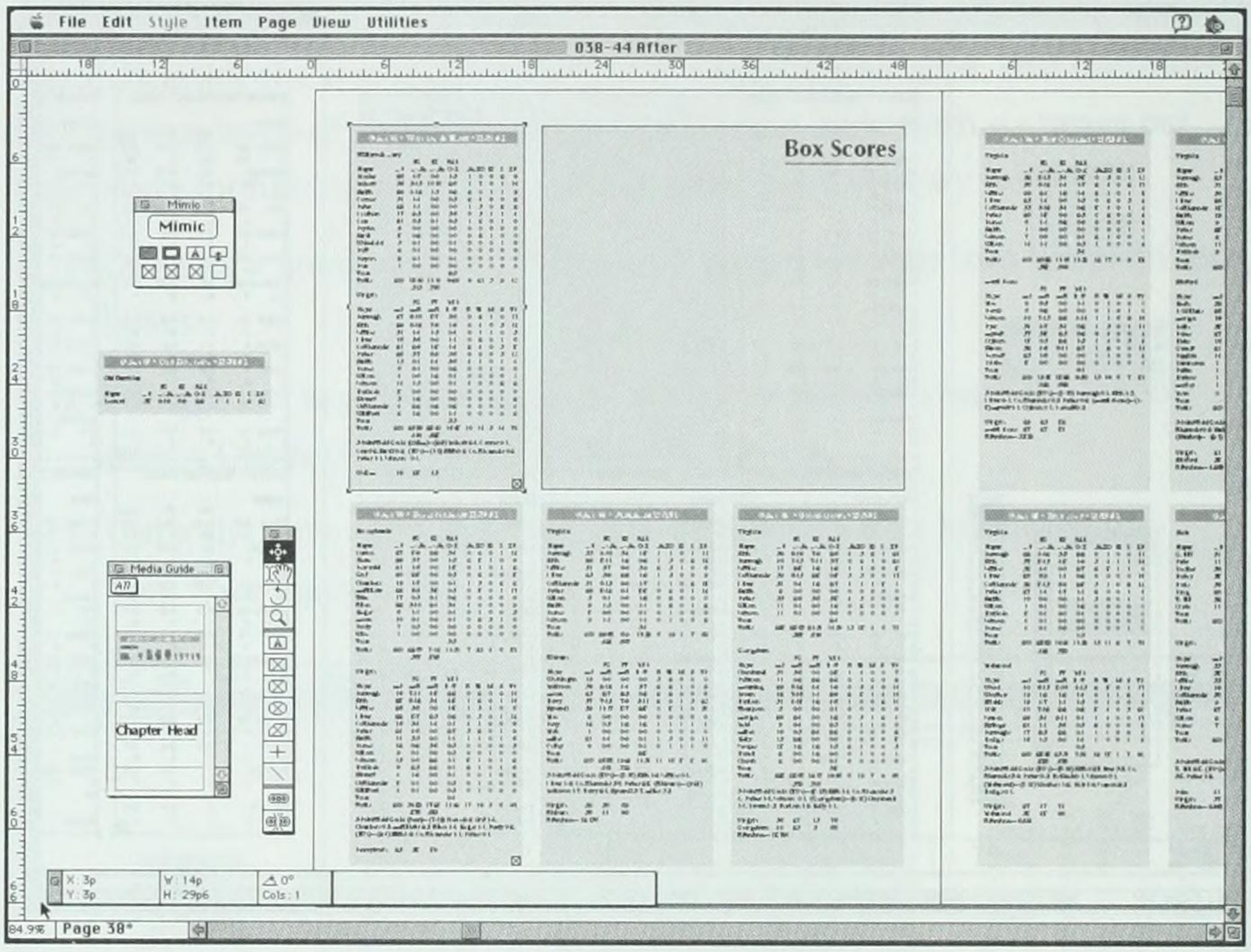


Figure 8.45 *Click on one of the selected text boxes again to begin. Mimic formats all the selected text boxes.*

This capability to recognize field indicators is the difference between Mimic (or Multi Style) and QuarkXPress. Recognizing fields is essential for applying multiple styles to different words within the same paragraph.

Let's say you are creating a restaurant menu and want the entrée listing to have multiple styles and fonts on the same line. In the sample shown (see figure 8.47), the top text box is a sample created to Mimic from. It has a discretionary hyphen (Command-Hyphen) placed after the word Squash to

indicate to Mimic that the styling after Squash will change until the next field separator, which is the tab before the leader-dot-price.

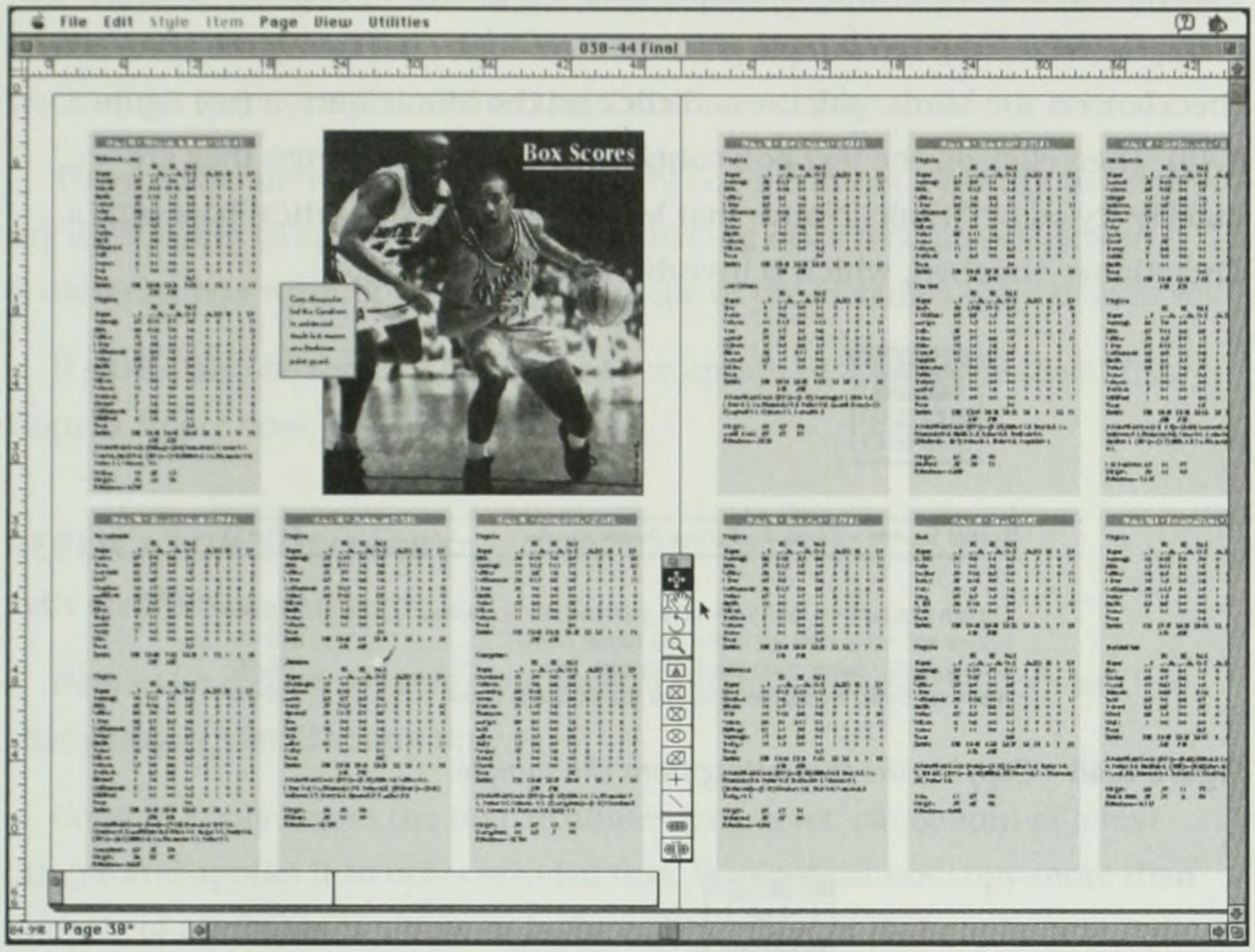


Figure 8.46 *The completed statistics layout.*

SUPERB SQUASH • *a lovely blend of your favorite squashes* $15.95

Superb Squash! • a lovely blend of your favorite squashes $15.95
Unreal eel! • this dish will make you slither home $12.45
Crab Kabob! • better than toast-on-a-stick, yum.....$6.95
Hawaiian Eye! • forget this one, you don't want to know.....$13.36

Figure 8.47 *Preparing to Mimic a format with multiple styles and fonts on the same line.*

In other words, the top sample is set up like this: *entrée* <field separator: discretionary hyphen> *description* <field separator: tab> *leader and price*. The entrée is Optima Bold Small Caps; the description is Zapf Chancery; and the leader dot and price are Optima Regular.

Notice that the text box below the sample contains menu listings in plain Helvetica. However, immediately after each entrée is a vertical bar character. Vertical bars are one of the field separators recognized by Mimic. To format the menu list, select the top sample with the Item tool, check only the text checkbox on the Mimic palette, and click on the Mimic button (see figure 8.48). Then click on the text box containing the menu listings; they are quickly styled by Mimic. Notice that Mimic replaces the vertical bars with a discretionary hyphen, which is invisible (see figure 8.49).

SUPERB SQUASH • *a lovely blend of your favorite squashes* $15.95

Superb Squash! • a lovely blend of your favorite squashes $15.95
Unreal eel! • this dish will make you slither home.....$12.45
Crab Kabob! • better than toast-on-a-stick, yum.....$6.95
Hawaiian Eye! • forget this one, you don't want to know.....$13.36

Figure 8.48 *Copying the formatting from the sample.*

SUPERB SQUASH • *a lovely blend of your favorite squashes* $15.95

SUPERB SQUASH • *a lovely blend of your favorite squashes* $15.95
UNREAL EEL • *this dish will make you slither home*.....$12.45
CRAB KABOB • *better than toast-on-a-stick, yum*.....$6.95
HAWAIIAN EYE • *forget this one, you don't want to know*.....$13.36

Figure 8.49 *Mimic styles the remaining listings, and replaces the vertical bars with discretionary hyphens.*

Limitations

It would be great if Mimic could incorporate Multi Style's capability to consider a first character as a field, and to consider the period in prices as a field, too. In reverse, it would be great if Multi Style could incorporate Mimic's item styling and text routines. Perhaps it is best to have a choice.

Because Mimic does not keep style lists—unlike ItemStyles—keeping a QuarkXPress library of items with often-used attributes can be a substitute for this feature. Note, however, that once an item is Mimicked there is no way to revert, undo, or globally change the formatting later. Only ItemStyles keeps track of the items it styles so that their attributes can be altered, if desired.

There is also no way to selectively apply box attributes. This can be annoying if you want to apply the border and shading of an oval picture box to a rectangular box without changing the shape of the rectangle to an oval as well.

It would also be useful if Mimic had the option to apply style sheets like Copy & Apply does.

REPLICATOR SUMMARY

Let's see if I have this right:

ItemStyles creates editable style sheets of item attributes that can be changed or updated at any time.

Copy & Apply copies the text attributes (character, paragraph) of a text sample and applies it to other selected text. While it cannot copy more than one sets of attributes at a time, it is the only Replicator that copies text style sheets. It also can apply just paragraph formatting if that is all that is desired.

Multi Styles recognizes field separators and therefore can copy more than one set of attributes at a time from a text sample and apply them to other select ranges of text. It cannot, however, apply only paragraph formatting.

Mimic can format both item attributes and text attributes. It recognizes field separators and can perform multiple copies at once. Like Multi Style and Copy & Apply, Mimic does not keep style sheets and must rely on libraries of samples or keys if you want to apply a pre-existing set of formats.

You're the best judge of which Replicator fits your needs as a production tool. They all are useful time-savers, and each has its own strengths and weaknesses. Also, if text style replication and auto-formatting are important to you, read the section on the XData XTension (see chapter 7, "Automate!"). It is the most powerful of the text/data manipulators.

EPILOGUE

I believe that the automation of layout and design—utilizing links with updatability—is the future of production work for Quark and Quark XTensions. Examples of these types of tools exist already: XData 2.0, Palos, TableWorks, Inposition, and CopyDesk, to name a few. QuarkXPress 3.2 is now scriptable using AppleScript, which will undoubtedly be used to automate styling and production tasks.

Even so, simpler, inexpensive, useful tools such as ItemStyles, Copy & Apply, Multi Style, and Mimic—even with their limitations—will always have a place in our day-to-day struggle of man vs. machine.

Print Enhancers

Hey, like the title says, XTensions that enhance Quark's printing capabilities!

XTensions mentioned in this chapter (all available from XChange, 1-800-788-7557)

- *MarkIT - a lowly apprentice production. $225.00.*
- *QuarkPrint - Quark. $195.00.*
- *PageShot - Vision's Edge. $89.00.*
- *PrintIT - a lowly apprentice production. $79.00.*
- *PinPoint XT - Cheshire Group. $79.50.*

and very quickly:

- *INposition Lite - DK&A. $195.*

Chapter

9

Printing and QuarkXPress—two words that go together like: Lettuce and Tomato, Peaches and Cream, Vinegar and Oil. Or maybe it's Oil and Water, or how about just Vinegar? We've all had numerous XPress culinary experiences when it comes time to print from our favorite program!

After all, QuarkXPress is not the most feature-ladden product when it comes to printing. Don't believe me? Try:

- Printing non-contiguous pages;
- Printing the black and magenta plates only (in one pass);
- Printing the Pasteboard area;
- Centering a document on a printer's page (without using the ol' Auto Tile trick that gives those annoying little tick marks);
- Using custom color marks, crops, or slugs;
- Printing a box or part of the page, or saving part of the page as an EPS file; or
- Figuring out what "Couldn't print: error 8136" means.

Convinced? Well, time to quit chewing on the gristle and get a few XTensions that can ease your printing heartburn.

MarkIT is an alternative to using Quark's standard registration and color marks.

COLOR MARKS AND THE PASTEBOARD

Dissatisfied with the default marks from XPress? Have you found yourself creating crops or marks and trying all those neat workarounds like: placing a mark so that it touches the document and then covering the overlapping part with a white box? Enough? Sanity has arrived.

MarkIT (from lowly apprentice) is undoubtedly one of the best designed and usable XTensions available. It feels like it's part of XPress, and has all the features you could ask for… and then some.

What's it do? Well, MarkIT is an alternative to using Quark's standard registration and color marks. With MarkIT you can:

- Use your own custom color marks and text slugs, or choose from a variety of existing useful choices.
- Create viewable, editable MarkIT style sheets or setups that will automatically adjust to any size page or spread you desire. Prior to printing, choose the MarkIT style sheet from a sub-menu on the File menu, and the MarkIT choice will automatically appear active in the Print dialog box.
- Import and export MarkIT style sheets for use at your service bureau, or with other files and copies of XPress.
- Print the pasteboard area of a document.
- Center a document on a printer's page.
- Print the page outline.
- Print bleed marks.
- Preview the mark's setup with any document page.

All of this is accomplished with MarkIT's extremely smooth, easy-to-use interface. Let's take a closer look.

"MARKITUP, DUDE"

MarkIT uses a style sheet metaphor (buzzword) that is easy to grasp. If you can make a QuarkXPress style sheet, then you can make a MarkIT style sheet. Other XTensions also use this metaphor as well, such as FaceIT and ItemStyles (mentioned in Chapter 9, "PowerTools and Replicators"). I find this approach very accessible and fitting with the QuarkXPress interface. As an example, we'll create a MarkIT style sheet for a four-color ad created for a local chic clothier. Here's how it's done:

Select MarkIT from the Edit menu and the MarkIT Styles dialog box appears (see figure 9.1). The dialog box is very similar to the standard XPress style sheet dialog box except that it has a preview window on the right of the dialog box. Choose New and the MarkIT Document dialog box appears (see figure 9.2). The document window can display full screen either by holding down the Option key when selecting New or by setting the MarkIT preferences to do so. (We'll look at the Preferences dialog box later.) For this example, I left the dialog box for the standard default size instead of full screen for a 19-inch monitor.

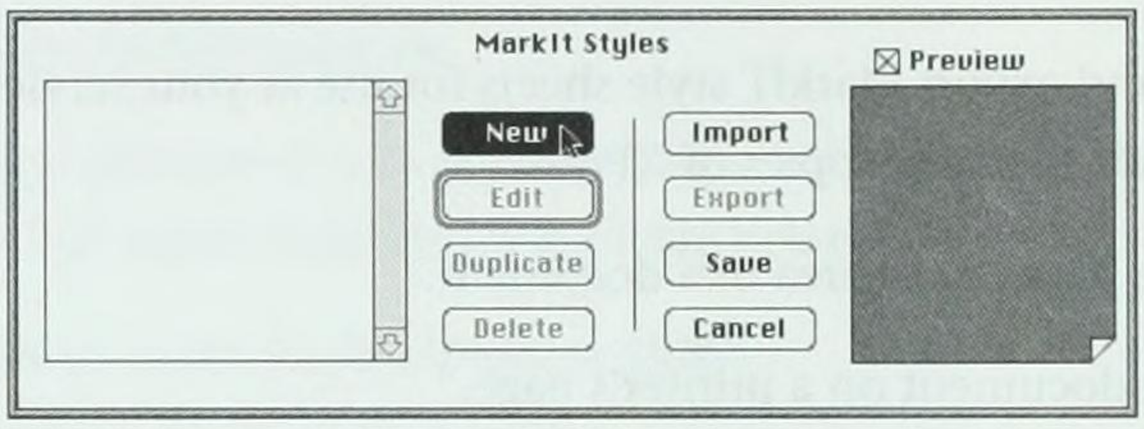


Figure 9.1 *The MarkIT Styles dialog box.*

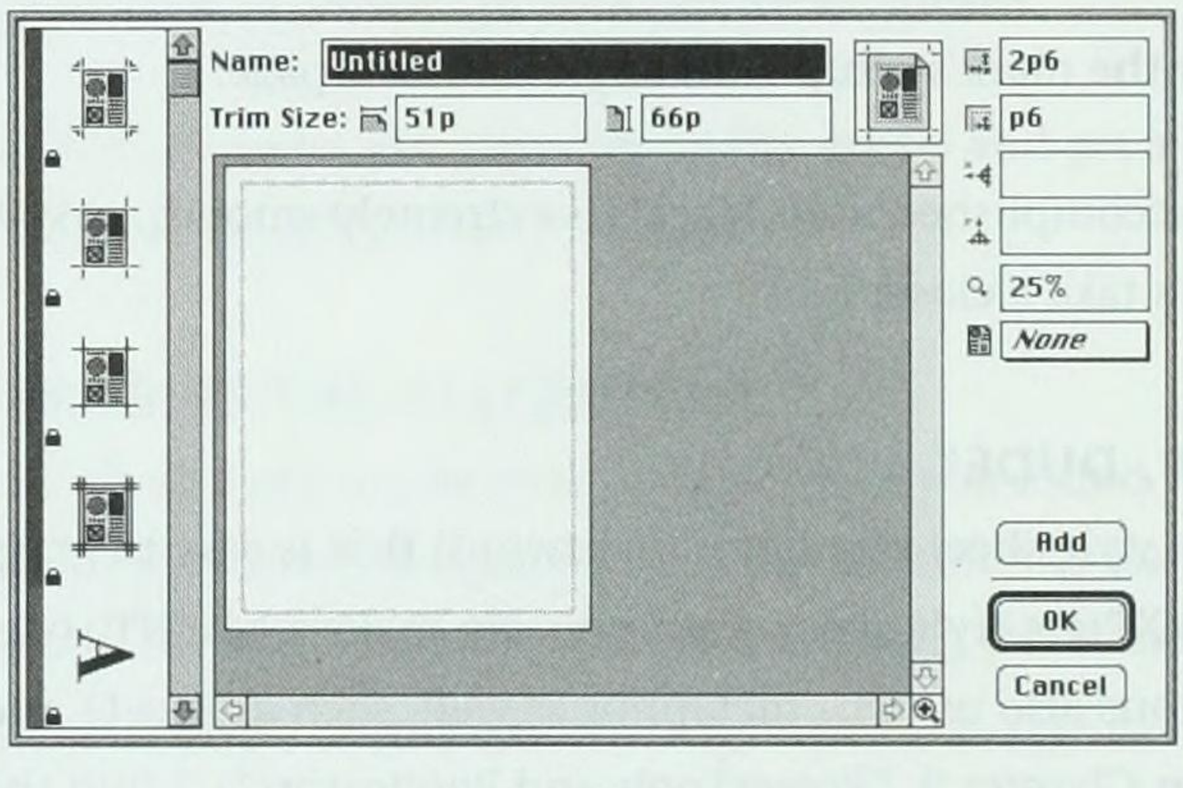


Figure 9.2 *The MarkIT Document dialog box.*

A quick tour of the dialog box:

- On the left side of the dialog box is a scrolling list of icons representing the currently available marks and crops.
- Across the top of the dialog box is an input field for naming the MarkIT style sheet.

- Below the Name field are the Trim Size input fields for indicating the width and height of the document.
- To the right of the Name field is an icon of an XPress page. This is the Page Proxy. When working at an enlarged view in the MarkIT document preview window, a click on a location in the Page Proxy will place that part of the MarkIT document in the MarkIT document preview window. Kinda like a Navigator XT in a dialog box!

On the top right of the dialog box are five input fields and one pop-up menu. From the top down they are:

- The Registration Zone (I call it the Pasteboard). Up to four inches can be set here.
- The Page Bleed, for setting bleed distance and distance of crops from document.
- The X coordinates (horizontal) for a selected mark.
- The Y coordinates (vertical) for a selected mark.
- The Magnification input field for setting the magnification of the document view in the MarkIT dialog box.
- Available view percentages (from 25-300 percent) can be input into this field. Also, clicking on the Magnifying Glass icon with the Shift key down will set the view percentage for the Document Preview Area to 200%; Control+click = 100%; Option+click = 50%; command+click = 25%; and clicking on the Magnifying Glass icon without a modifer key down = fit in window. You also can hold down the Control key and drag an imaginary box around an item to zoom in—just like XPress does. Holding down the Command key while in the document preview area gives a Grabber Hand for moving around.
- Below the Magnification input field is an icon of a page next to a pop-up menu. The Page Selection pop-up enables you to choose which page from the document you would like to preview in the dialog box window.

On the lower right of the MarkIT dialog are three buttons:

- An Add button for importing custom marks or logos that you've created;
- An OK button for approving the changes made in the dialog box;

  and
- A Cancel button for closing the dialog box without making any changes.

The Document Preview Area is in the center of the dialog box and is scrollable if necesssary. In the right-hand corner of the Document Preview Area is a Magnifying Glass icon. Clicking on the icon increases or (with the Option key held down) decreases the display percentage of the Document Preview Area by any percentage selected in the Preferences dialog box.

After naming the MarkIT, tab to the Registration Zone field. Because my example document width is 8.5 inches wide and the paper in the Linotronic I'm printing to is 12 inches wide, that leaves 3.5 inches available as a registration zone, or 1.75 inches per side. Being very lazy, I took advantage of Quark's field-calculation capability and typed 3.5"/2 (3.5 inches divided by 2) and let XPress figure the rest for me (see figure 9.3).

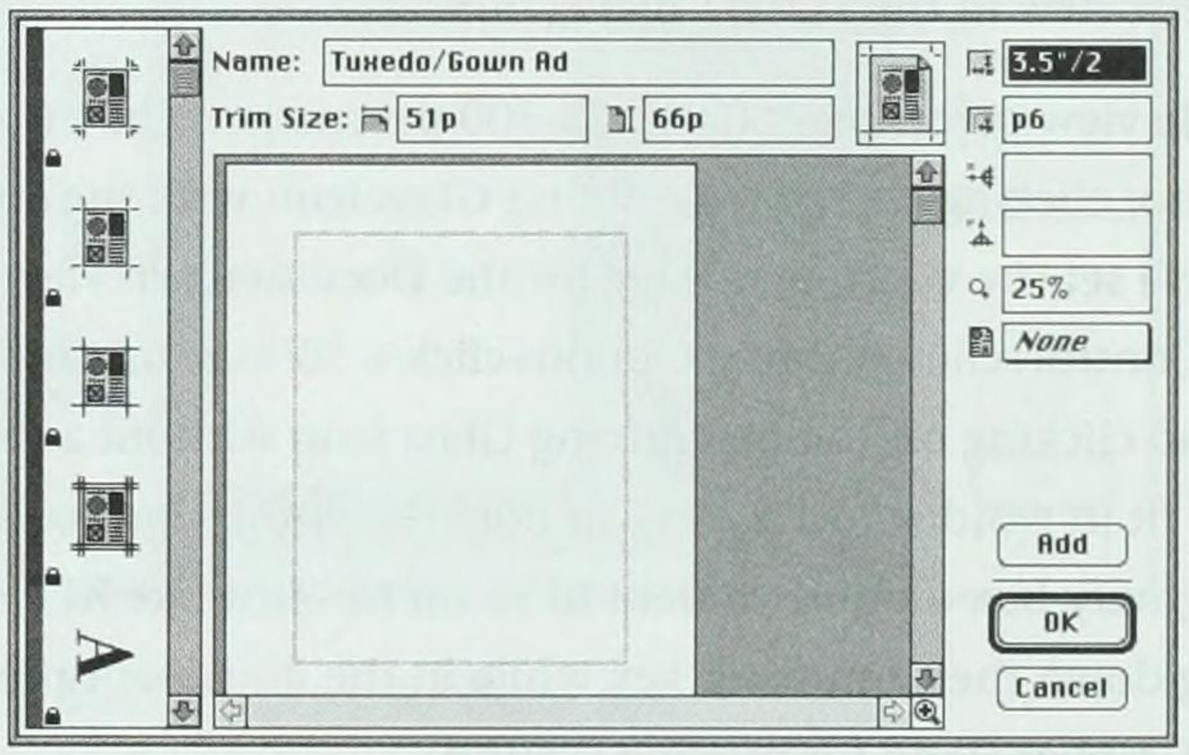


Figure 9.3 *After naming the MarkIT.*

Next, I decided to create a master text slug with some information about where I imaged the file, should the printer have questions. Scrolling the icon

list on the left, I clicked on the vertical "A" letter icon with the Command key down to access the preferences settings for that mark (see figure 9.4). I selected Document Name, Page Name, Date & Time, and Plate Color to appear on the film, as well as information I typed in the Other field concerning my favorite service bureau who would image the file.

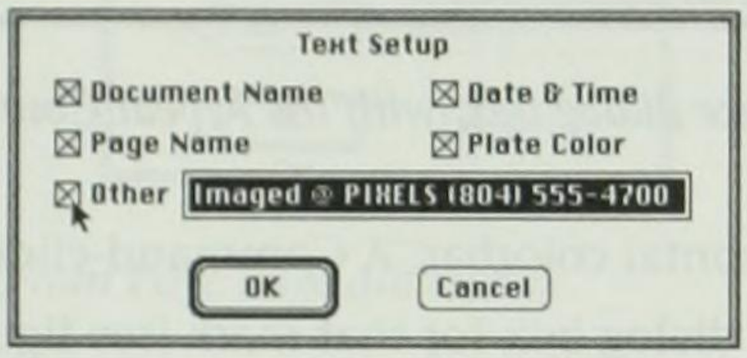


Figure 9.4 *The preferences for the vertical text mark.*

After clicking on the OK button, I clicked the "A" icon again—this time with the Option key down to access an Auto Place dialog box (see figure 9.5). This dialog box is available for any mark (except the crop marks) by clicking the Mark icon with the Option key down. For my settings, I selected Center, Top, and Bottom, and set the Edge Offset to three picas. Note that, should you select Off Center, Right or Left of Corners, or Distribute, a Page Offset field appears to aid in the positioning of a mark. Select Distribute and a Repeat Count field appears in which you indicate the number of repetitions desired for the mark (see figure 9.6). This makes for very quick and accurate placement of repeating marks around a page.

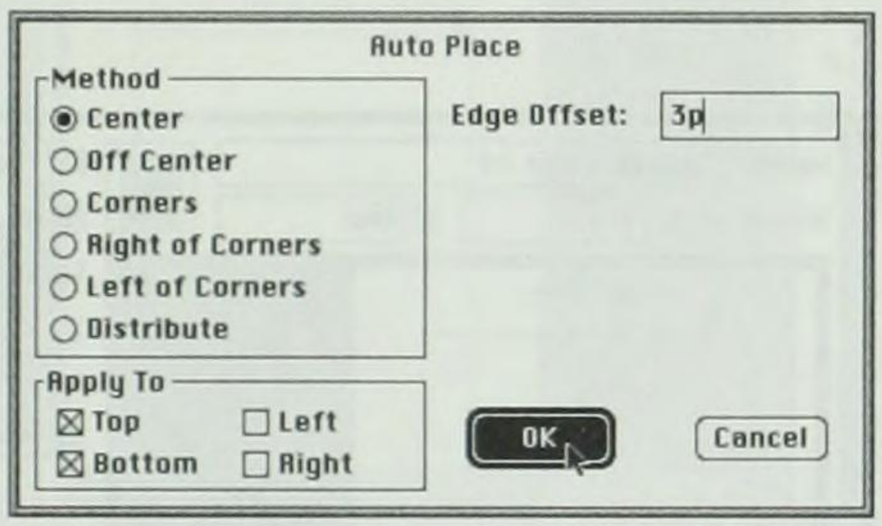


Figure 9.5 *The Auto Place dialog box.*

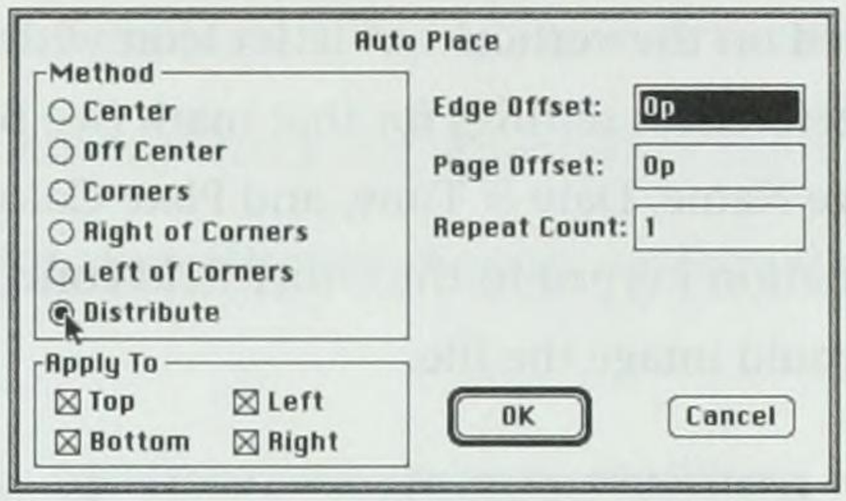


Figure 9.6 *The Auto Place dialog box, with the Repeat Count field.*

Next, I placed a horizontal colorbar. A Command-click on the colorbar icon accesses the Mark Setup dialog box for that mark (see figure 9.7). This dialog box has controls for how the mark prints on spot plates, as well as whether the mark will color separate or is locked in the list and cannot be deleted. Clicking on the OK button, I then dragged the mark from the list onto the document layout—notice the outline shape of the mark and the X, Y coordinates displaying in the numeric fields in the upper right of the dialog box window (see figure 9.8).

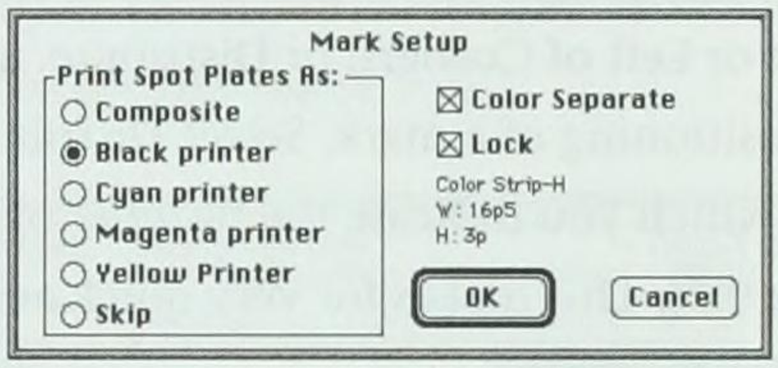


Figure 9.7 *The Mark Setup dialog box for the colorbar mark.*

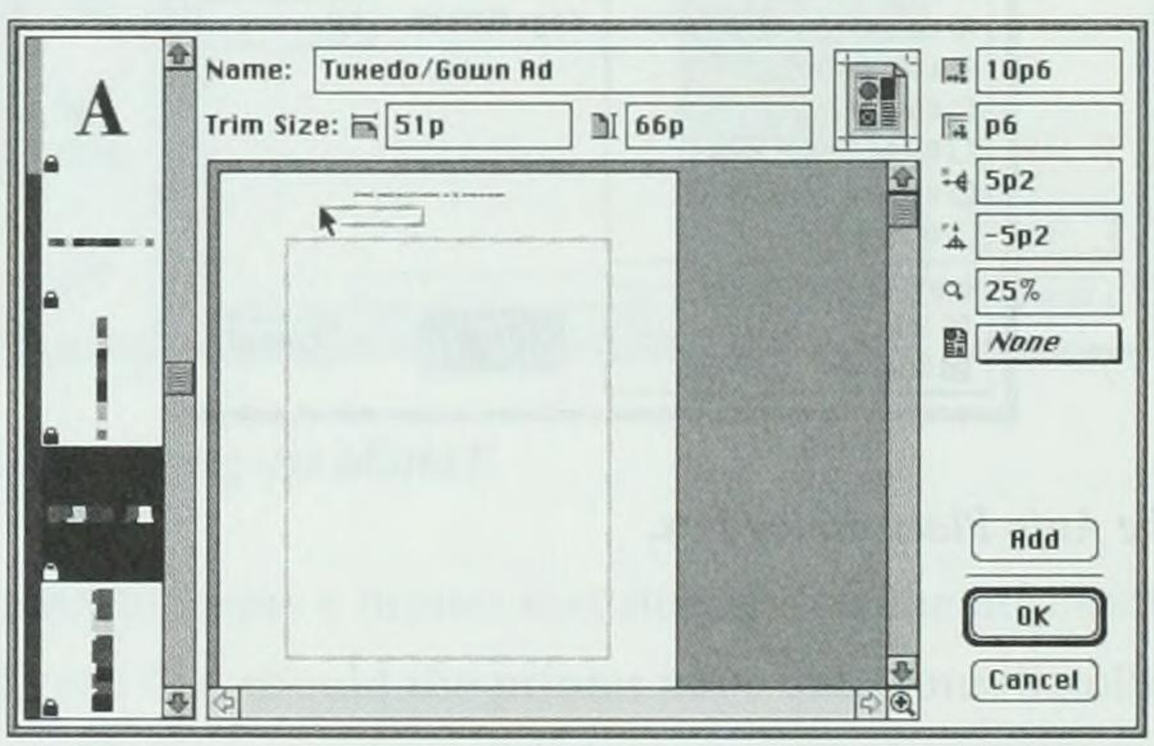


Figure 9.8 *Dragging a colorbar mark onto the page.*

Once you have a mark placed, a double-click on it will access the Offset From Page Edge dialog box (see figure 9.9), which displays—in editable numeric fields—the mark's position in relation to each side of the page.

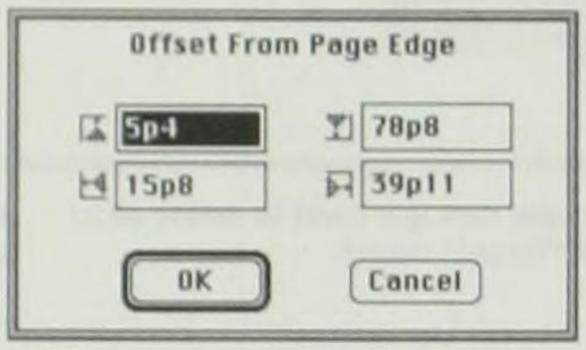


Figure 9.9 *The Offset From Page Edge dialog box.*

Holding down the Control key, I dragged an imaginary box around the mark to zoom its display in the dialog box (see figure 9.10). The Duplicate tool is activated with the Option key held down, and, with a click on the mark, will drag off a copy of any mark . A selected mark also can be nudged using the Command key in conjunction with any of the arrow keys. Pressing the Shift key changes the cursor to a Trash Can cursor, which will delete any mark that you click on. Holding down the Command key while clicking on any mark in the left-side icon scroll list will present a dialog box with the option of deleting every occurrence of that particular type of mark (see figure 9.11).

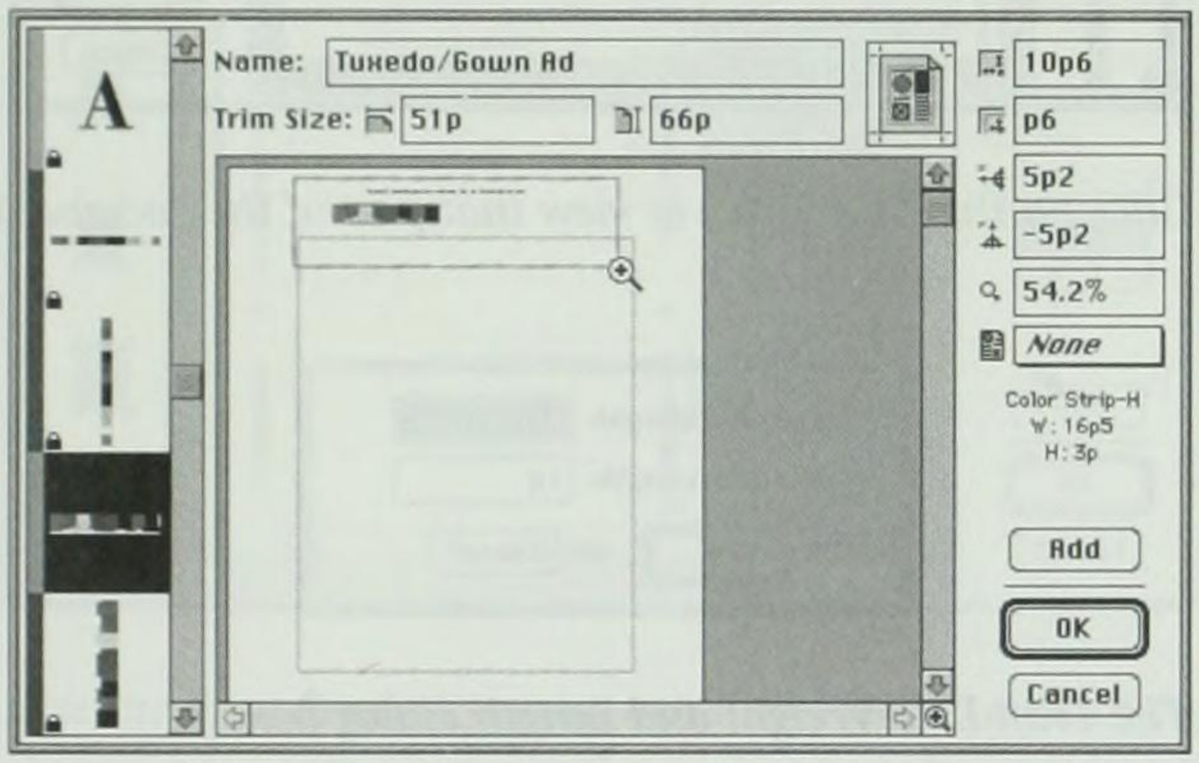


Figure 9.10 *Zooming the display.*

A click on the Page Proxy (see figure 9.12) placed the upper left corner of the document in the preview window. This device is very handy and provides a quick way to get around. You can set the trim line weight and trim line

length with a Command-click on any of the four Crop Mark icons (see figure 9.13). A click on the top crop mark icon in the scroll list places both crop and bleed marks (see figure 9.14). The first four icons in the scroll list are for: corner crops and bleed marks, corner crop marks, page outline, and page and bleed outlines.

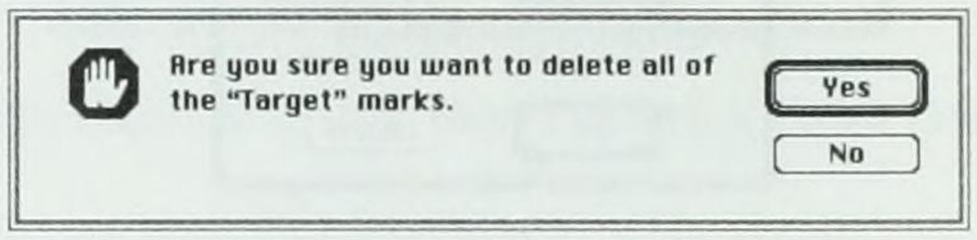


Figure 9.11 *Command-click on any icon in the list to delete all occurrences of that type of mark.*

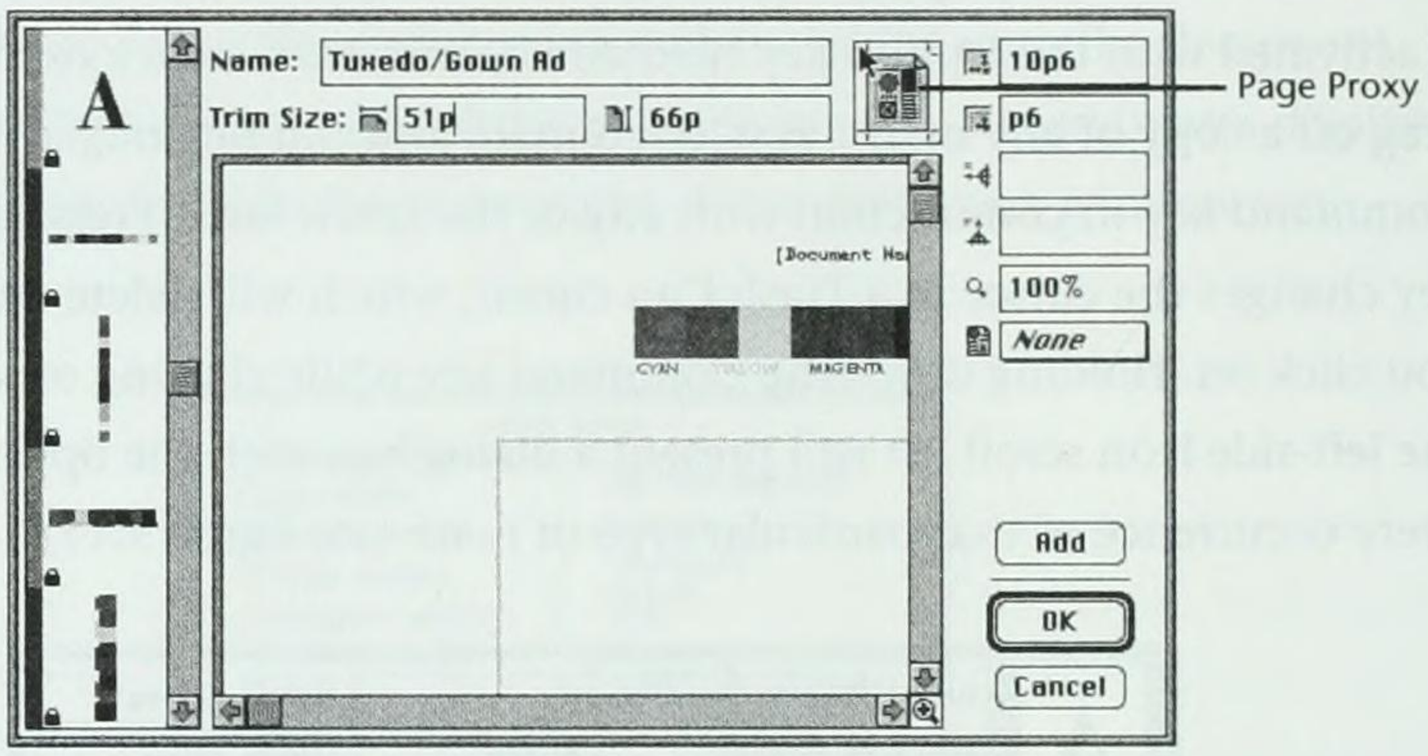


Figure 9.12 *Click on the Page Proxy to view that part of the document page.*

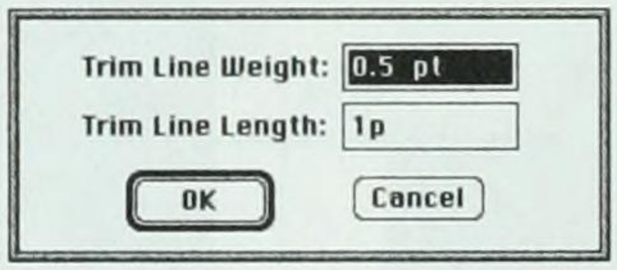


Figure 9.13 *The Trim Line Weight and Length dialog box.*

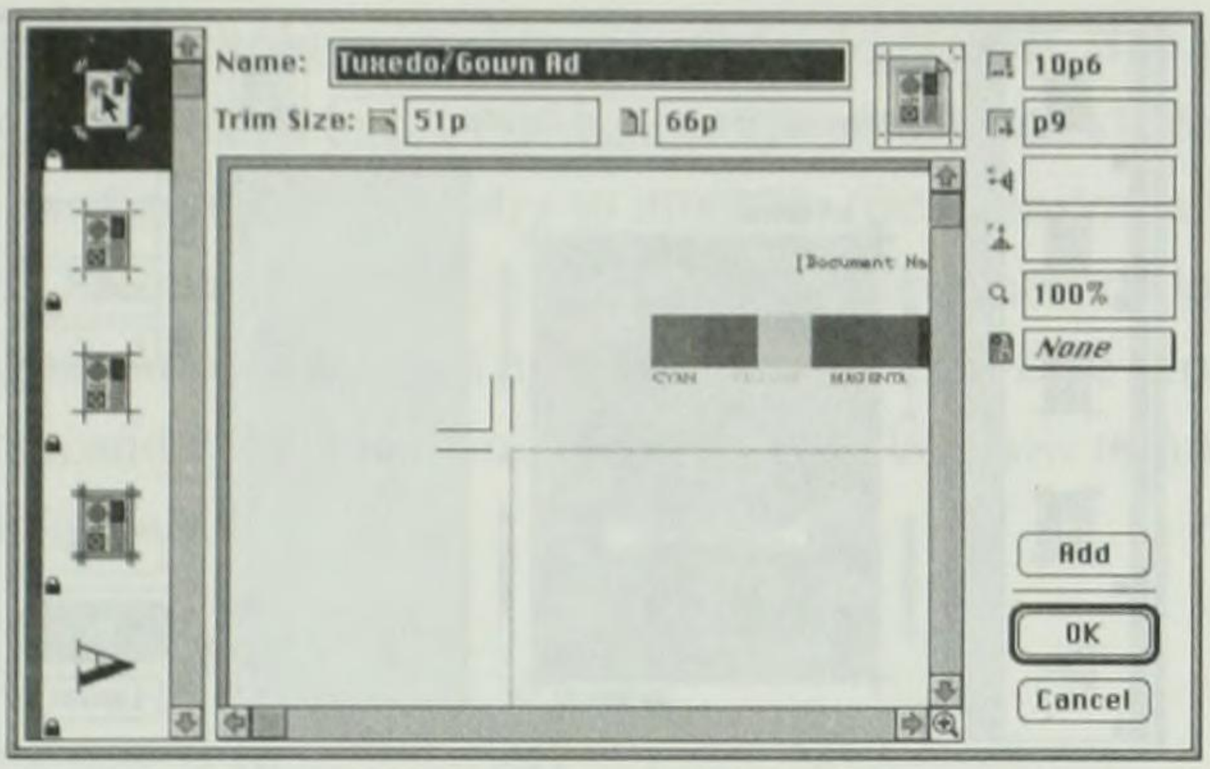


Figure 9.14 *Clicking on the top icon places both crop and bleed marks.*

After placing the various marks I needed on the MarkIT document, I clicked on the Page Preview pop-up menu and selected the page containing my ad (see figure 9.15). MarkIT creates a preview of that page of your document and places it and the marks in the Document Preview Area (see figure 9.16). You can then zoom and scroll the window and review the settings for your MarkIT style sheet.

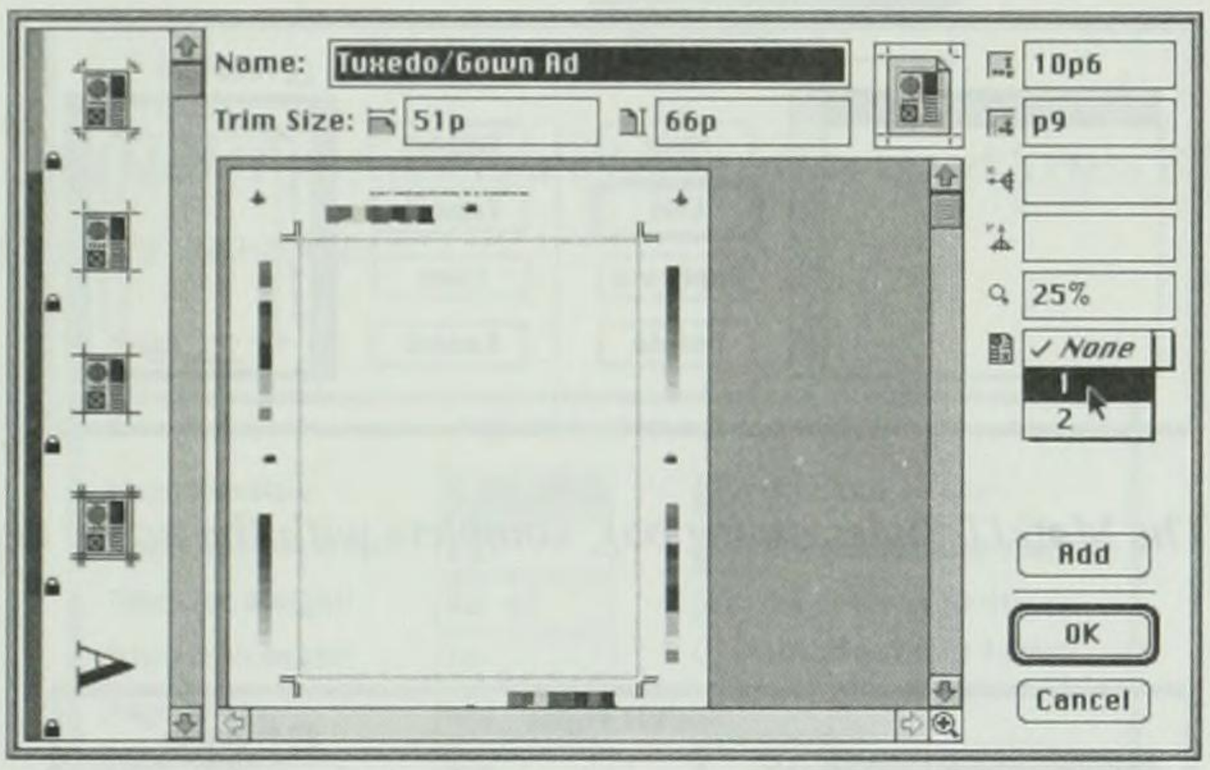


Figure 9.15 *Use the Page Preview pop-up menu to move to a given page of your document.*

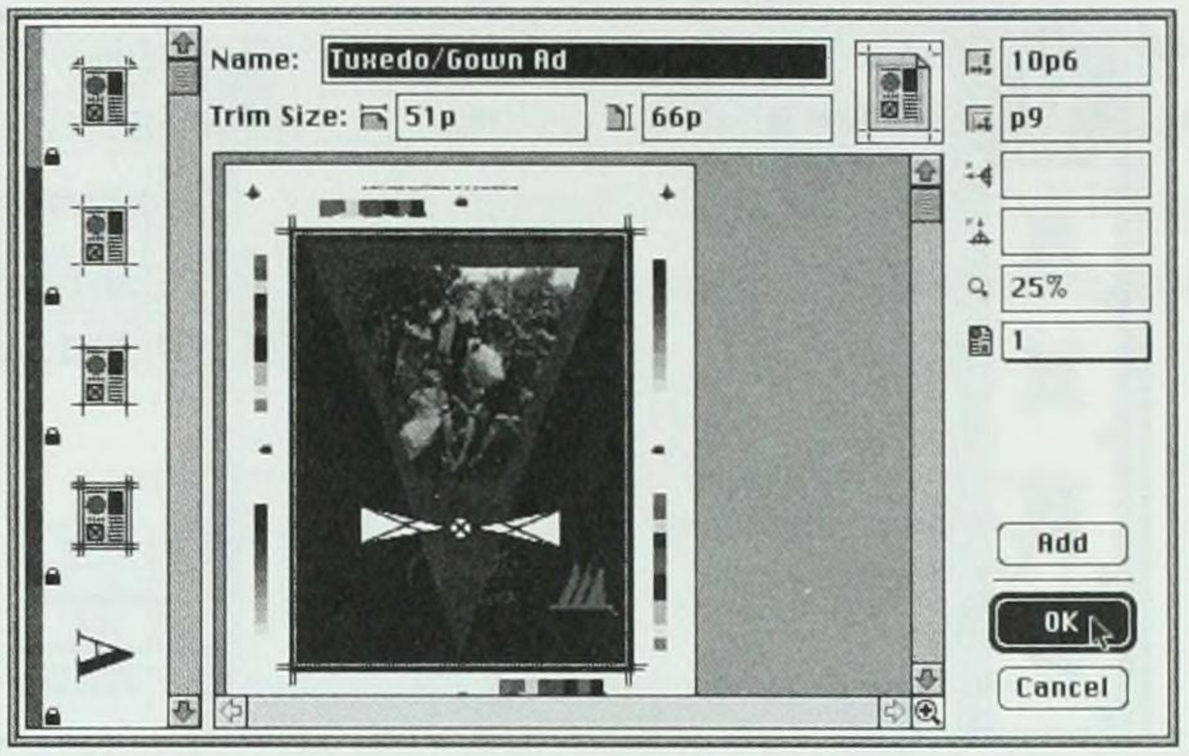


Figure 9.16 *Displaying page one in the document preview window.*

Click the OK button to return to the MarkIT Styles dialog box. Note that the new MarkIT setup is displayed in the Preview window on the right of the dialog box (see figure 9.17). A click on the preview window changes to a Document icon with the dimensions of the MarkIT (at the top) and the dimensions of the document (at the bottom) (see figure 9.18). Any MarkIT in the scroll list on the left can be reviewed in the same manner.

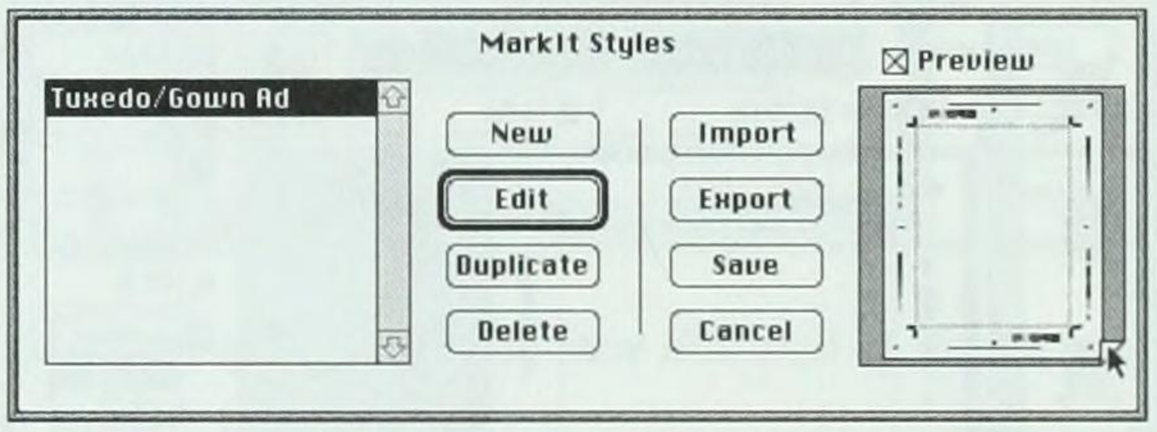


Figure 9.17 *The MarkIT Styles dialog box, complete with the newly defined setup.*

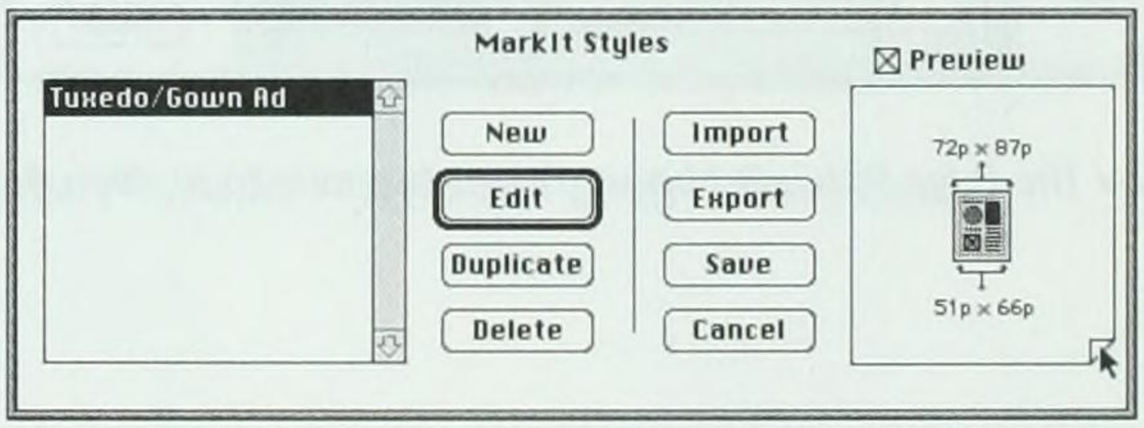


Figure 9.18 *Click on the preview window to display the dimensions.*

Another interface technique, used by XTension developers, is to place the preferences for an XTension in the Preferences menu, and MarkIT follows this procedure too (see figure 9.19). It helps to integrate the XTension into the XPress interface. Among the options in the MarkIT Preferences dialog box are choices for Magnification settings, Trim Line Weight, Trim Line Length, Default Page sizes and Pasteboard, and making Zoom Window to full Screen the default (see figure 9.20).

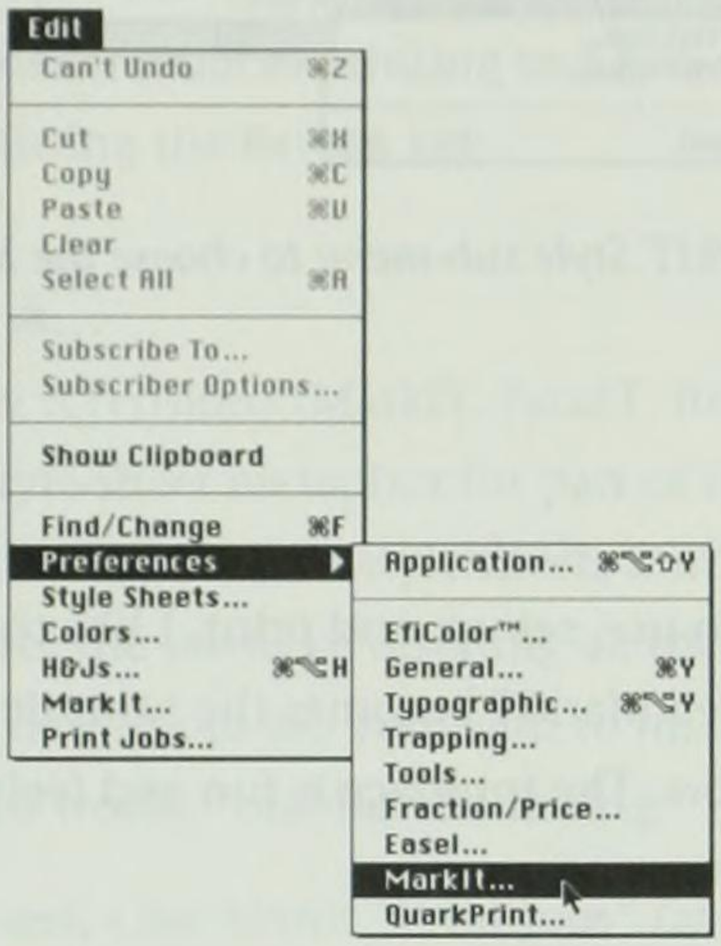


Figure 9.19 *The MarkIT preferences are found in the QuarkXPress Edit menu, under the Preferences sub-menu.*

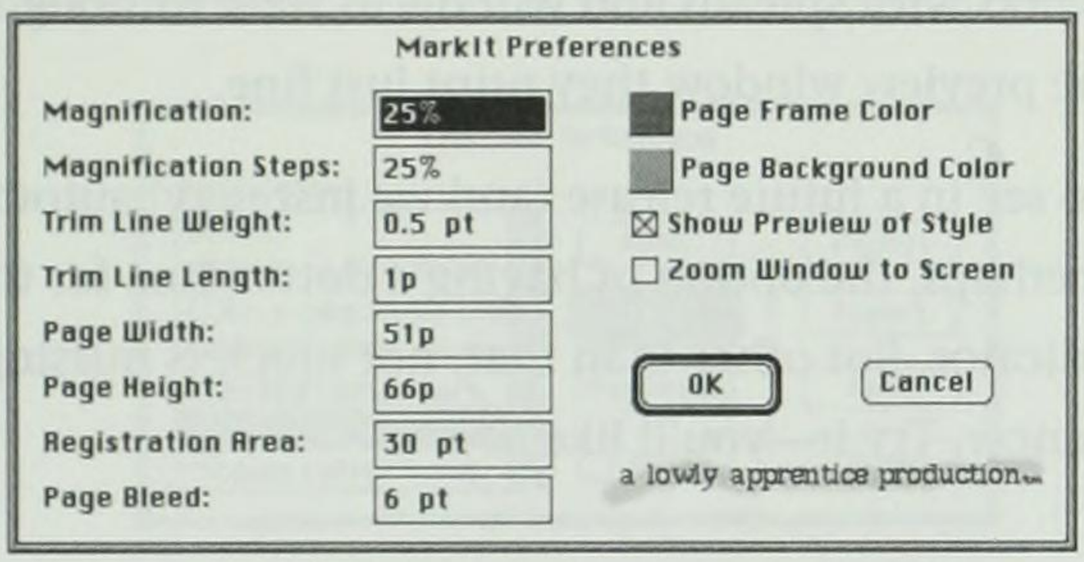


Figure 9.20 *The MarkIT Preferences dialog box.*

To print with MarkIT, simply select the MarkIT you want from the MarkIT Style line in the File menu (see figure 9.21). Your choice is automatically the default when you print and is reflected in the Print dialog box.

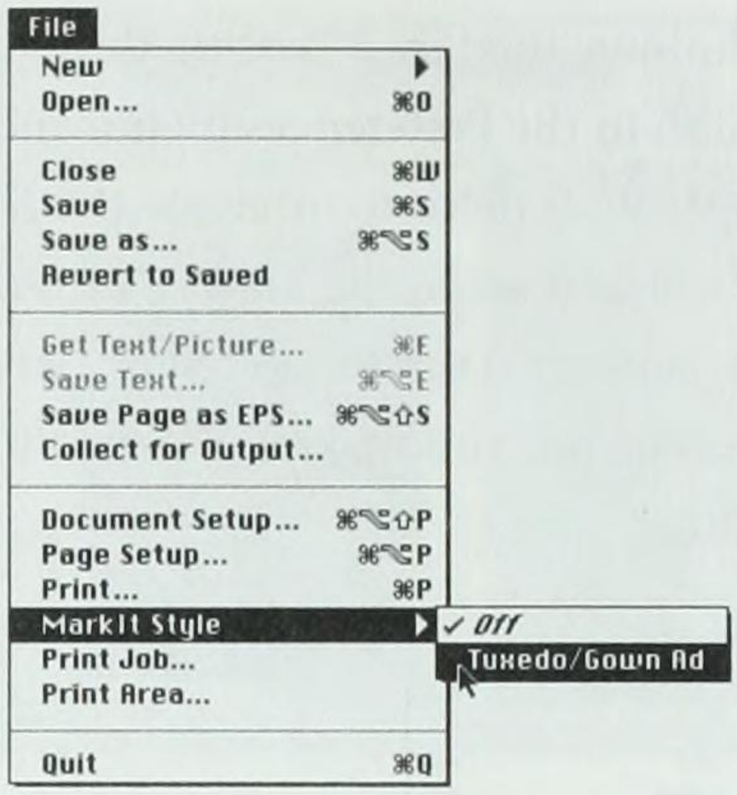


Figure 9.21 *Use the MarkIT Style sub-menu to choose the MarkIT used when you print.*

Tip: If you want to center the document horizontally on the printer's page, type the width of the printer's page, minus the document page width, then hit Enter. Then type: / 2 (divided by 2) next to the answer, and hit Enter again.

MarkITability

I find MarkIT very easy to use, set up, and print. I like the style sheet metaphor and the fact that a selected MarkIT becomes the print default—that makes for fewer costly printing errors. The interface is fun and feels like it is part of XPress and not an XTension.

Any MarkIT will automatically adjust to a new page size or document you are using, so you can keep a default list of MarkITs and apply them as needed on any job.

MarkIT also works with spreads and will tile as well. Although spreads will not display in the preview window they print just fine.

I would like to see in a future release (and we just may) automatic fold mark indicators and, perhaps, the option of having a dotted line for the printout of the page-area-indicator. But other than that, not much is missing from this useful print enhancer. Try it—you'll like it!

QUARKPRINT

Imagine this:

- Custom Screen Angles
- Pre-saved Print Setups

- Printing Non-contiguous Pages or Page Ranges
- Select Printing of Color Plates (for example: Cyan and Yellow)
- Printing a Portion of a Page
- Collecting Document Statistics

Yep, most of the missing XPress printing features rolled into one neat XTension. A must-have for the XPress users who print for a living or just feel like they do. This XTension reduces printing to a two-step process: selecting a name from a list and hitting the Return key.

One from Column A...

Like many of the better XTensions (MarkIT, FaceIT, ItemStyles, etc.) , QuarkPrint utilizes a style-sheet metaphor for part of its interface. It saves many of the printing parameters into style sheets that can be activated from a pop-up menu. This saves the hassle of resetting all the Page Setups and Print dialog boxes for every new or old job you want to image. QuarkPrint provides, as they say in the stereo world, "one-button tuning."

As with any style sheet, QuarkPrint "Print Jobs" (as they are called) are accessed from the Edit menu, by selecting the Print Jobs... entry (naturally). The Print Job Definitions dialog box looks very much like the Text Styles Sheets Edit dialog box, except instead of Append there is an Import and Export option next to a scrolling list of your favorite Print Jobs (see figure 9.22).

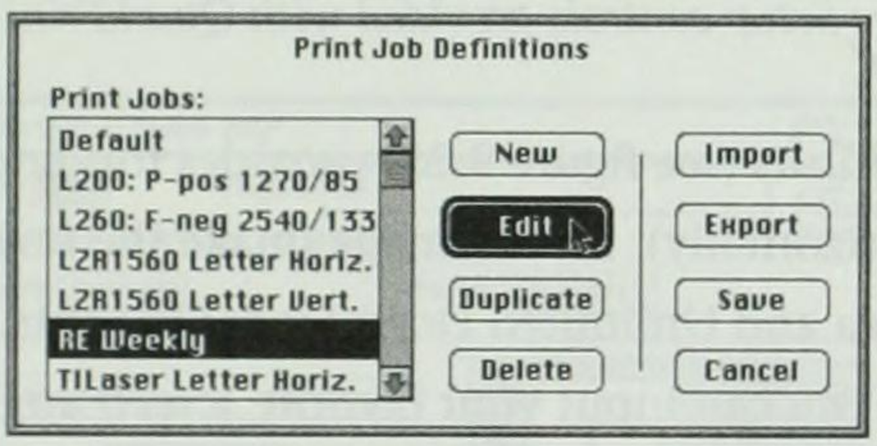


Figure 9.22 *The Print Job Definitions dialog box.*

Choose New. The Edit Print Job dialog box prompts you to name the Print Job, then gives you access to three printing options: Page Setup, Page Setup Options, and Print Setup (see figure 9.23). Let's look at the various available

print parameters—accessed from this dialog box—most of which you are familiar with as an XPress user.

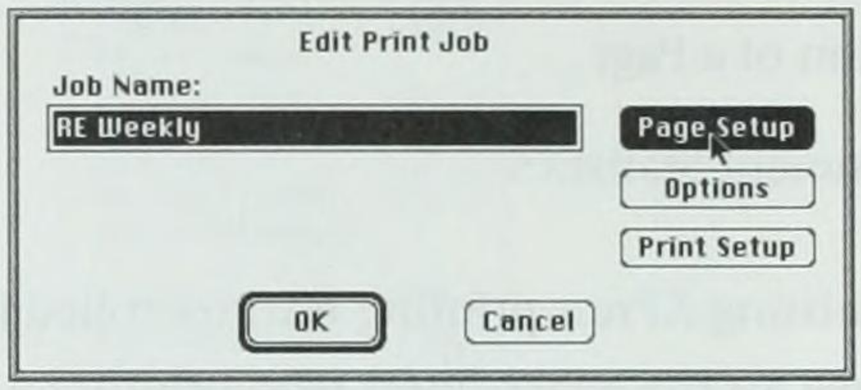


Figure 9.23 *The Edit Print Job dialog box.*

- **Page Setup** (see figure 9.24) provides control over the following options: Printing Reduction or Enlargement, Orientation on the Printer's Page, setting the default Halftone Screen, choosing the Printer Type, Paper Size and Paper Type, Printer's Resolution, Paper Width and Offset, and the Page Gap between pages of output. There is also a pop-up menu for Data Format of ASCII or Binary (Binary is faster and most often used).

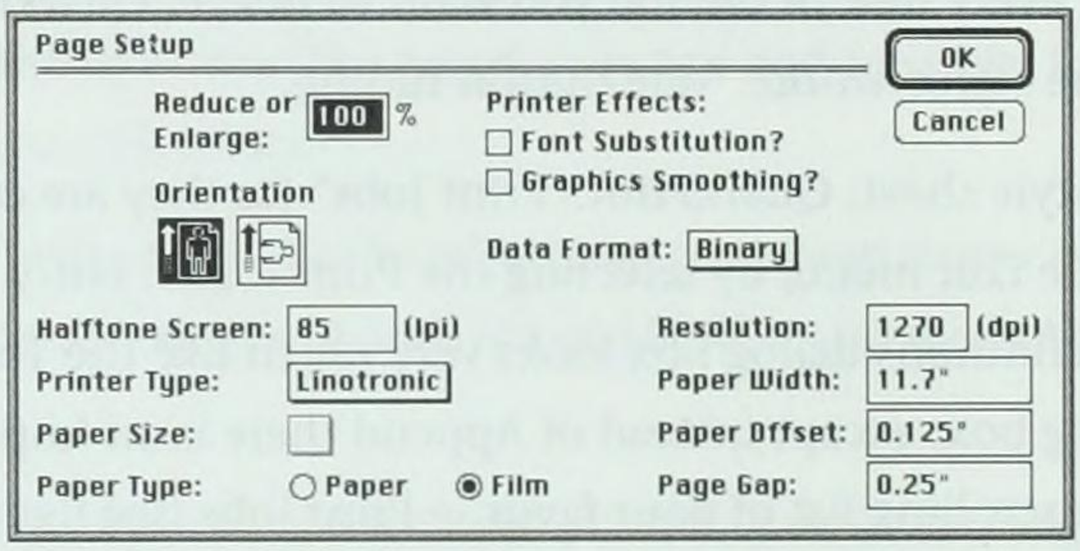


Figure 9.24 *The Page Setup controls provided with QuarkPrint.*

- **Page Setup Options** (see figure 9.25) provides for: Emulsion Side Down (Flip Image Horizontally), Invert Image (make the image a negative), Larger Print Area and Unlimited Downloadable Fonts, and Custom Screen Values. You can input your favorite screen angles (I like the ones from ColorStudio) and choose Dot Shape from a pop-up menu.

- **Print Setup** (see figure 9.26) provides for all the standard Print Setup options, including Registration Marks, Make Separations, Tiling, and OPI settings.

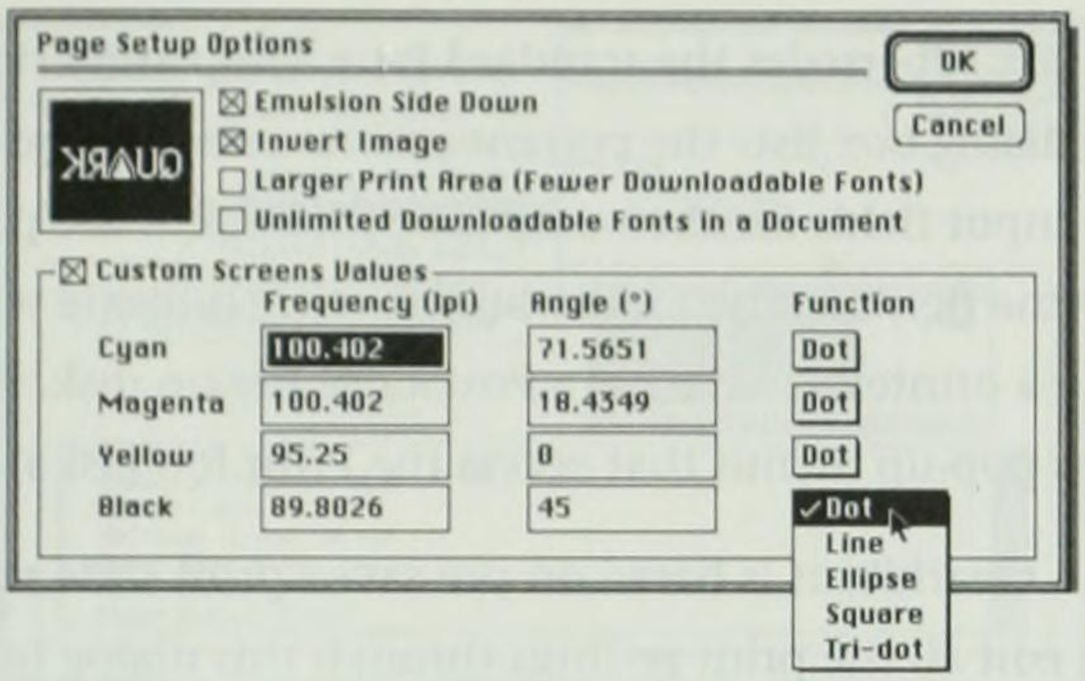


Figure 9.25 *The Page Setup Options dialog box provided by QuarkPrint.*

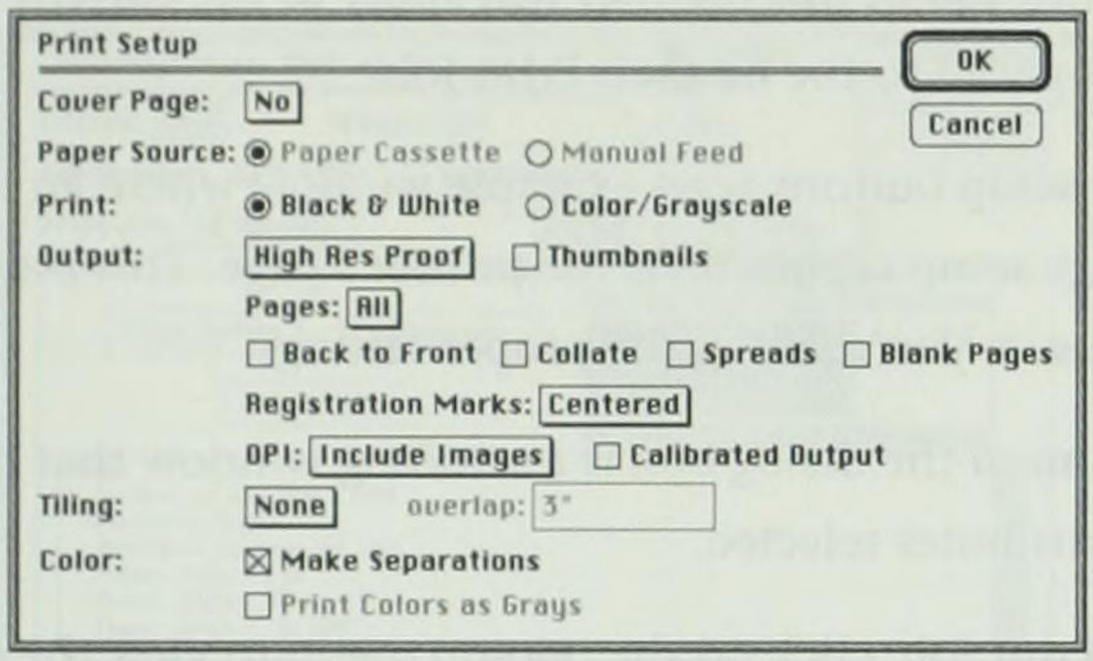


Figure 9.26 *The Print Setup dialog box provided by QuarkPrint.*

After creating and saving your Print Jobs, printing becomes a process of choosing Print Job... from the File menu to access the Print Job dialog box (see figure 9.27).

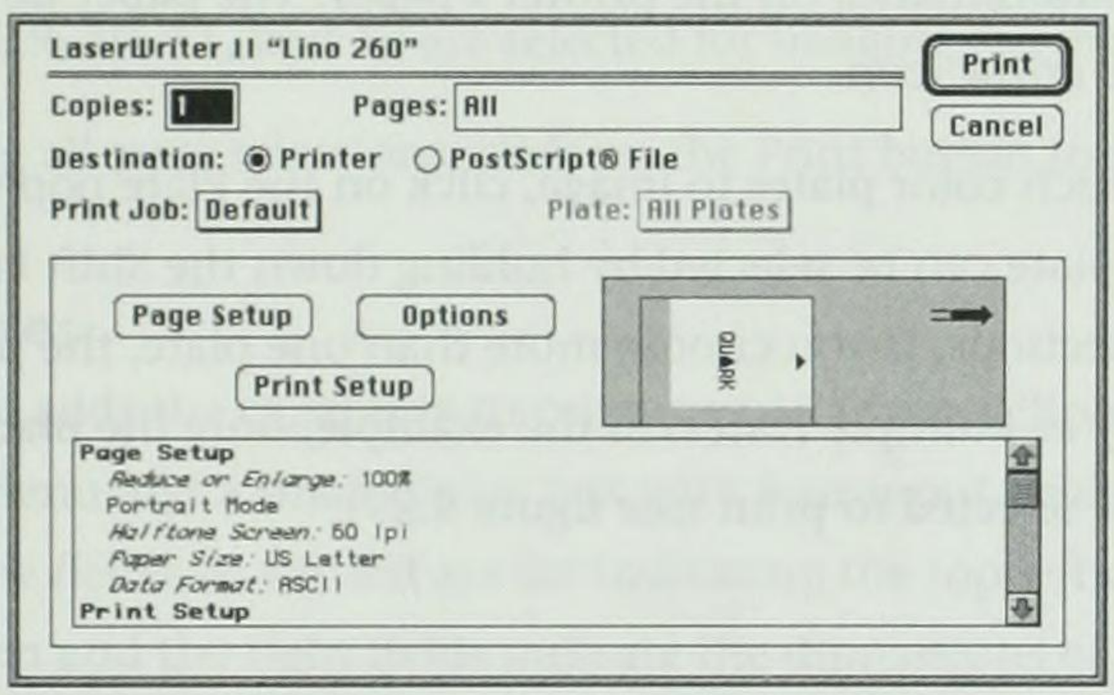


Figure 9.27 *The Print Job dialog box.*

This dialog box supersedes the standard Page Setup and Print dialog boxes. The top of the dialog box lists the current printer selection from the Chooser. Below that are input fields for the number of copies and the pages to be imaged. Below the fields are two radio buttons that indicate whether the file is to be imaged to a printer or saved as a PostScript file on disk. Below these buttons are two pop-up menus that access the Print Job List and the Plate List.

Even though QuarkPrint is based on pre-saved print style sheets, you still can access and edit all the print settings through this dialog box. A click on either the Page Setup, Options, or Print Setup buttons will summon the individual dialog boxes for temporary editing of a Print Job. Any changes you apply to the Print Job in this manner will apply to the current print cycle only and will not be saved to the original Print Job.

Next to the setup buttons is an example window where an icon representing the current page setup is placed on the printer's page. This provides an easy check to make sure you're using the proper settings.

At the bottom of the dialog box is a scrolling window that lists all the current print attributes selected.

To select a Print Job, click on the pop-up menu to view the available choices and make your selection (see figure 9.28). After selecting a Print Job, all the printing attributes of that setting are displayed both in the scrolling window and in the example window at the right of the dialog box. Notice that the example window in the illustration indicates that the setting RE Weekly is for an imagesetter and places a flipped-negative version of the document, with crop and registration marks, on the printer's paper. The paper flow direction is indicated by the arrow icon.

To choose which color plates to image, click on the Plate pop-up menu. More than one plate can be selected by holding down the Shift key when making your selections. If you choose more than one plate, the pop-up menu will then display as Multiple Plates. In the example, only the Black and Yellow plates have been selected to print (see figure 9.29).

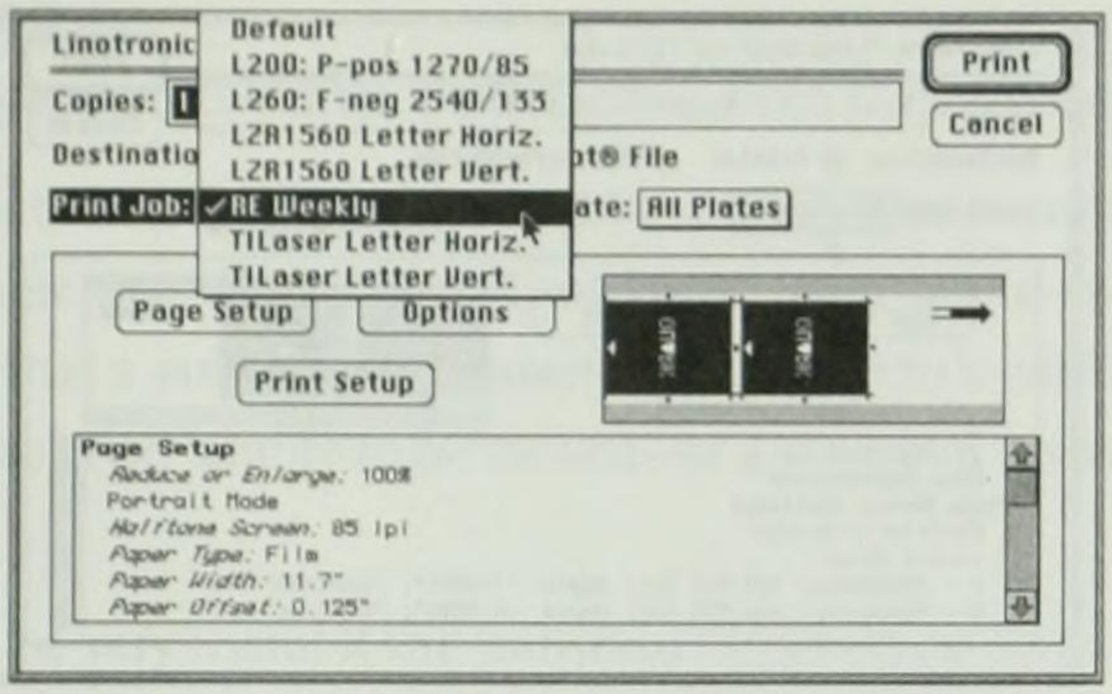


Figure 9.28 *Selecting a Print Job.*

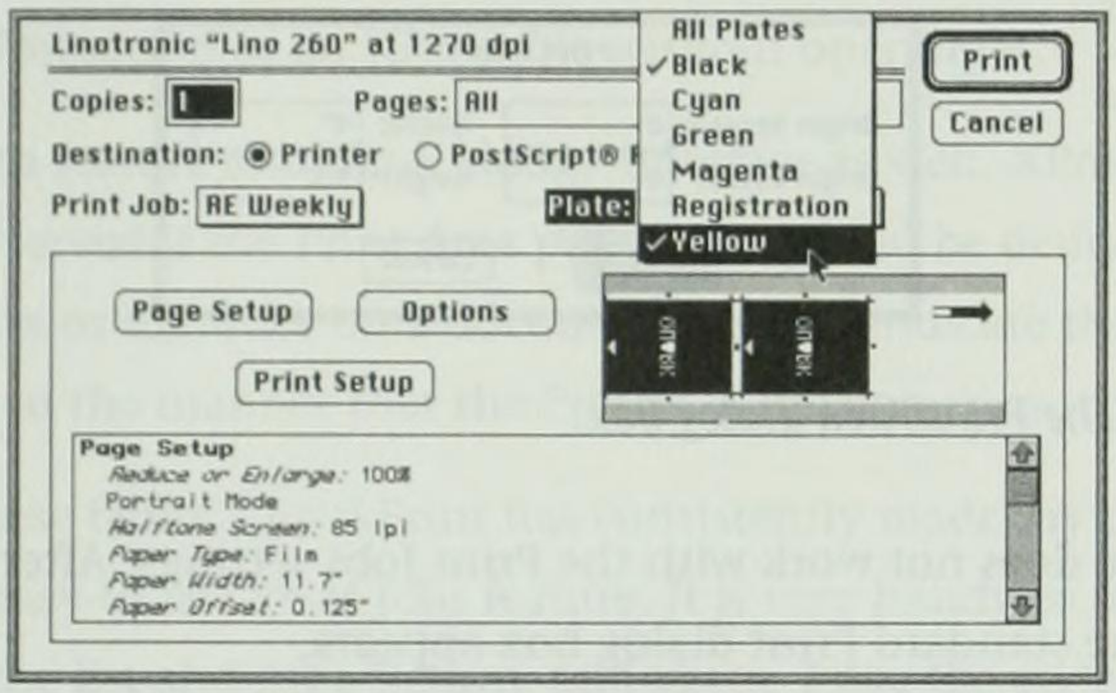


Figure 9.29 *Choosing which plates to image.*

A page range or non-contiguous pages can be selected for imaging in the Pages input field. Individual pages are separated by commas; a page range is indicated by a hyphen. In this example, the Black and Yellow plates from pages 1, 3, 6, 8, 9, 10, 11, and 12 are selected for imaging (see figure 9.30).

After making all your selections, click on the Print button to image the file.

Other Features

QuarkPrint also adds the capability to print part of a page. Choose Print Area... from the File menu and a small dialog box with four input fields appears (see figure 9.31). The fields on the left are for indicating the top left coordinates of your selection and the right fields indicate the dimensions of the selected print area.

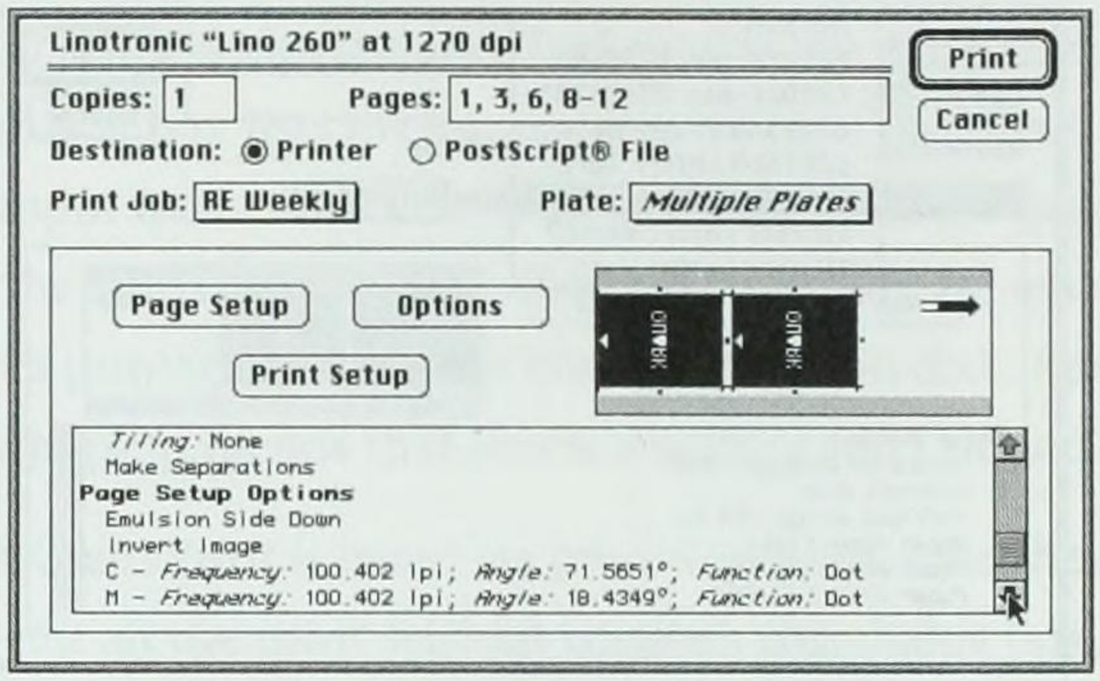


Figure 9.30 *Choosing the range of pages to image.*

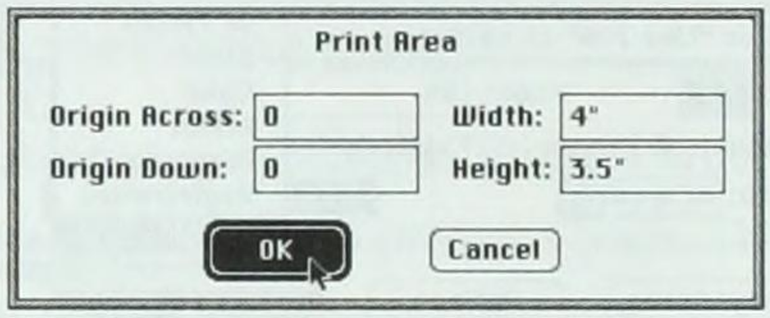


Figure 9.31 *The Print Area dialog box.*

Note: The most useful approach I found was to drag the Ruler Settings icon from the top left of the window to the top left of the area to be printed. You can then set the Origin Across and Origin Down fields to 0, and fill in the dimensions of the print area desired in the Width and Height fields.

This feature does not work with the Print Jobs settings. After clicking on the OK button, the standard Print dialog box appears.

Another feature, available through the Utilities menu, is Document Statistics. In this simple dialog box, you can choose combinations of eight sets of document parameters to be gathered in either a file saved to disk or imaged to a printer (see figure 9.32). You can then import the saved file into an XPress file for viewing. Options include information concerning: Fonts, Pictures, Color Plates, Print Jobs, Style Sheets, Hyphenation and Justifications (H&Js), Colors, and Trapping.

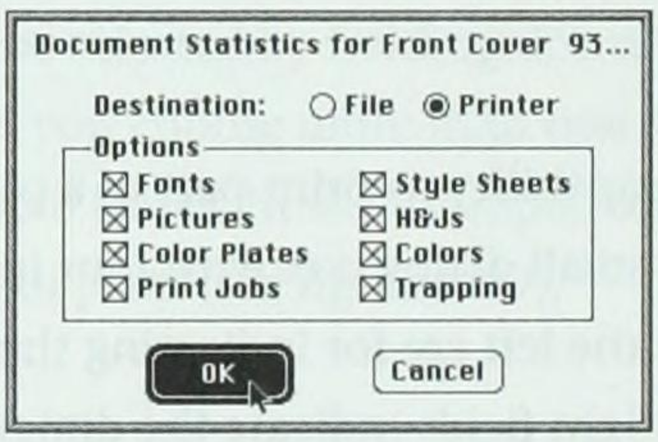


Figure 9.32 *The Document Statistics dialog box.*

What's Missing

My complaints concern the extra features more than the very useful Print Jobs.

The Document Statistics feature should be displayed in a scrolling dialog box window where stats can be viewed, and from there can be saved to a file or image. The fact that a saved stats file must be imported to a new layout—or opened with TeachText simply to be viewed—is a kludge in the true sense of the word.

It also would be very useful if the statistical information concerning a file could be made part of the file, and easily read by a small drag-and-drop desktop application that would inform a service bureau operator of the stored printing parameters of a selected file. As it is now, there is no way to determine the statisical information of an XPress file without opening it.

The Print Area feature also has a kludgy interface as well. XPress users would be much better served if the Print Area parameters could be defined by drawing an imaginary box or marquee on a document page to indicate the area to be printed—much in the manner that the PrintIT XTension does.

In spite of these faults, QuarkPrint has consistently made my printing life a breeze with its easy-to-use Print Jobs feature. It is very handy to just pick a Print Job from the list and hit a Return, and again, I like the style sheet metaphor. QuarkPrint is a must-have for those who take their printing seriously, especially service bureaus.

PAGESHOT

ThisXTension is a refinement of the XPress Save Page As EPS... command available from the File menu. The standard XPress Save Page as EPS dialog box is replaced with the PageShot version (see figure 9.33). PageShot adds a few features not available in the standard dialog box: saving multiple pages as EPS files, and saving a definable section of the page as an EPS file.

Regarding multiple pages, you can set non-contiguous page ranges in the long Pages field. As with QuarkPrint, individual pages are separated by commas; page ranges are indicated with hyphens.

The other options are the same as the standard XPress dialog box: Scaling, OPI choices (Include Images, Omit TIFF, Omit TIFF & EPS), and Data type

(ASCII or Binary). The new XPress 3.2 file formats are also supported (Mac Color, Mac B&W, Mac DCS, Mac DCS 2.0, PC Color, PC B&W, PC DCS, and PC DCS 2.0) (see figure 9.34). Note, however, that the EFI color profiles and GCR percentages contained in the standard XPress 3.2 dialog box are not supported in the current version of PageShot.

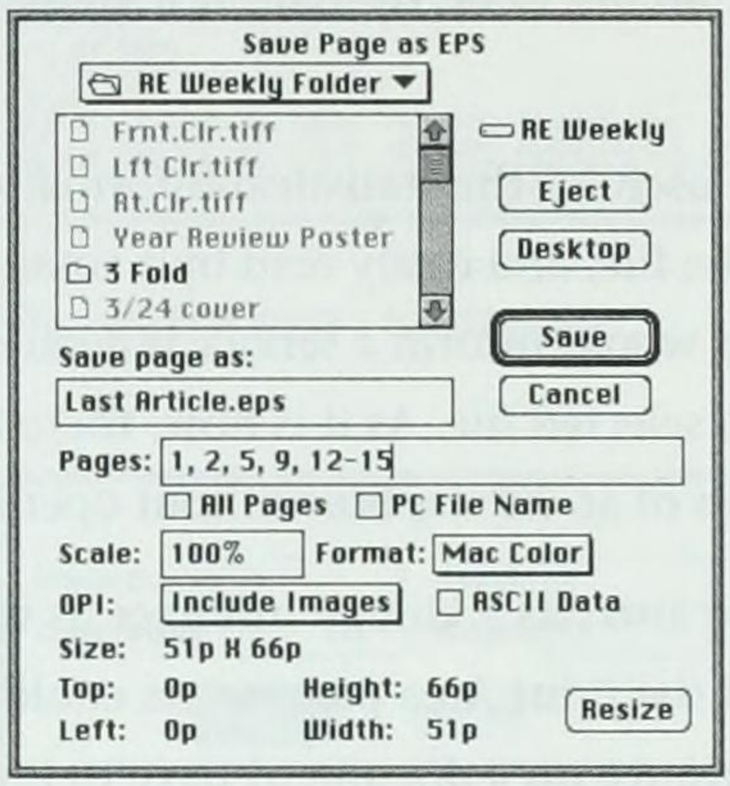


Figure 9.33 *The PageShot dialog box.*

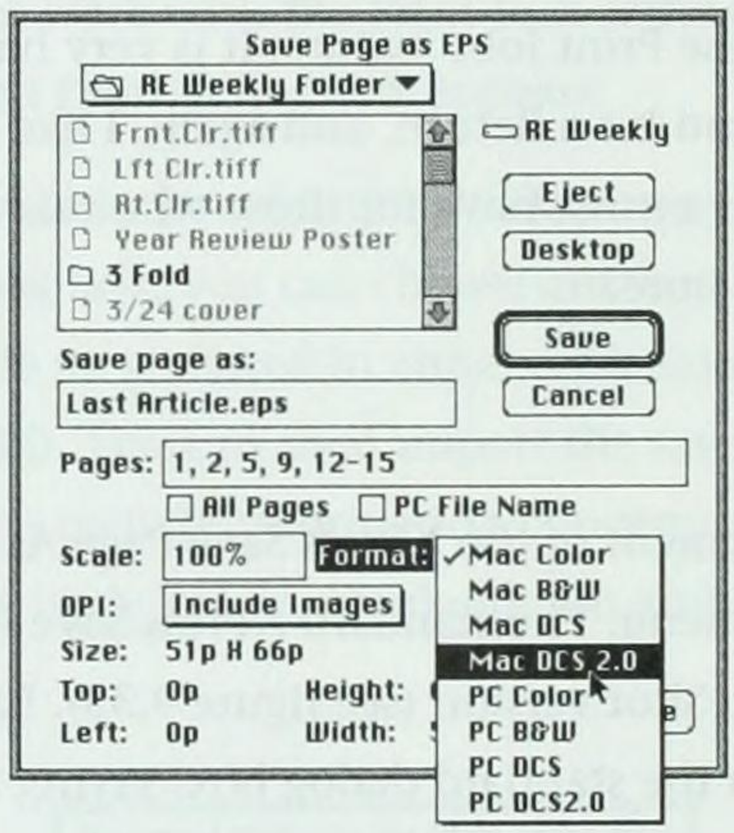


Figure 9.34 *The Format choices available in the PageShot Save Page as EPS dialog box.*

PageShot has the capability to define an area of the page to be saved as an EPS, rather than the entire page. Click on the Resize button and the Resize PageShot Area dialog box appears (see figure 9.35). This is a simple coordinate-driven interface, similar to the Print Area command in QuarkPrint. Indicate the

starting upper-left corner position and then enter the width and height of the area you wish saved as an EPS file.

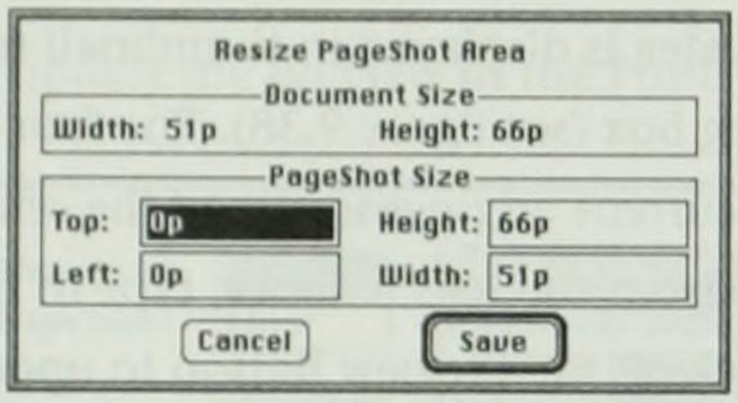


Figure 9.35 *The Resize PageShot Area dialog box.*

PageShot also gives you the option to save a box or group of boxes as an EPS. After selecting a box, select Box To EPS... from the Utilities menu and the Save Box as EPS dialog box appears with the standard set of options available (see figure 9.36). This dialog box also does not support the EFI and GCR options.

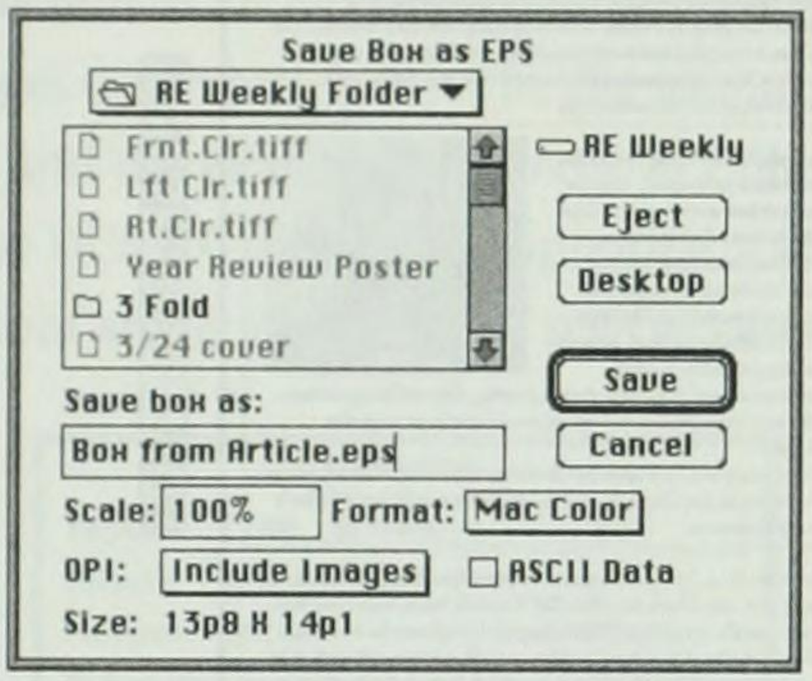
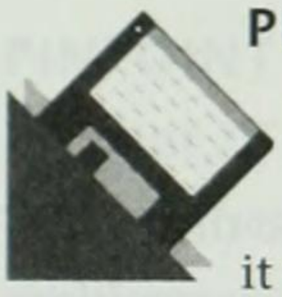


Figure 9.36 *The Save Box as EPS dialog box.*

That's it... a simple, useful extension of an existing XPress feature.

Tip:
If you want to save a portion of the page as EPS, and want an easy way to indicate and adjust the selected area, draw a picture box (with background, frame, and runaround set to none), over the area you want designated as an EPS. You can adjust the handles on the picture box to capture exactly the part of the page you wish. With the box still selected, choose the Box To EPS... menu choice from the Utilities menu. The area outlined by the picture box can then be saved as an EPS file.



PRINTIT

PrintIT (a lowly apprentice production) has the interface that QuarkPrint and PageShot are missing—and it has a dual identity: it will save a page (or portion thereof) as an EPS, or it will print a page or portion thereof. And, it has a Marquee tool for outlining the document area you want to image or save.

PrintIT is very easy to use: simply click on the PrintIT tool in the XPress toolbar, and drag a marquee around the area you want to save or print (see figure 9.37). The Page Clip dialog box then appears. Click on the Preview button and the selected area is displayed in thumbnail form in the window on the right of the dialog box (see figure 9.38). The four numeric input fields on the left indicate the current origin and size of the selected area. If you want to add to or delete from the selected area, type in new Width and Height numbers and click on the Preview button to update the display. You also can move the selection by changing the coordinates in the Origin Across and Origin Down fields and clicking on the Preview button again for an updated display. To make this process easy, PrintIT has added the following keyboard commands:

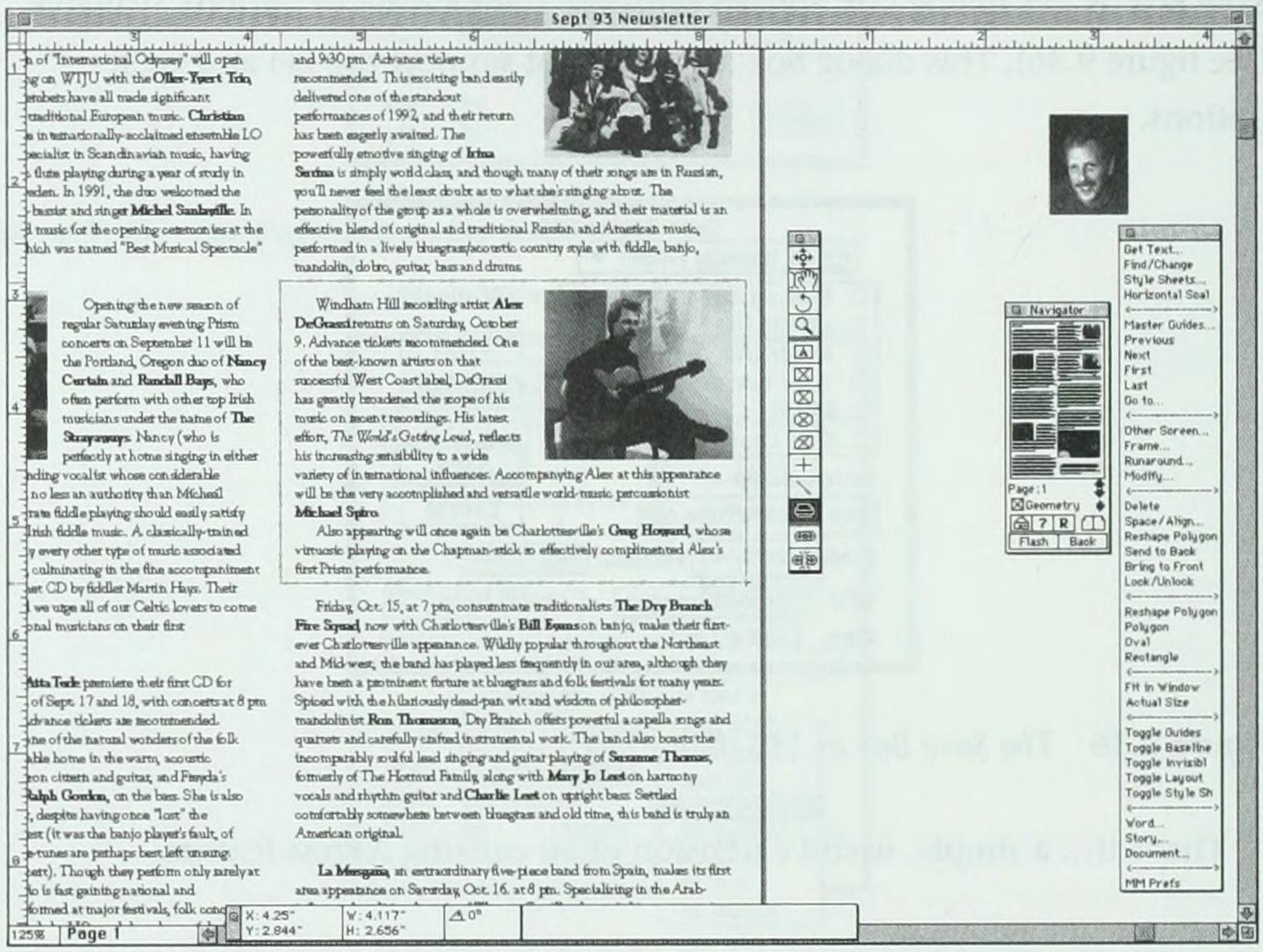


Figure 9.37 *Selecting an area to print with the PrintIT tool.*

- The Command key + the up/down arrows increase or decrease the PrintIT selection by one point. Command-Option + the up/down arrows increase or decrease the PrintIT selection by one-tenth point.

- The Shift key + the up/down arrows move the origin of the PrintIT selection by one point. Shift-Option + the up/down arrows will move the origin of the PrintIT selection by one-tenth point.
- Command-P will update the preview in the PrintIT dialog box.

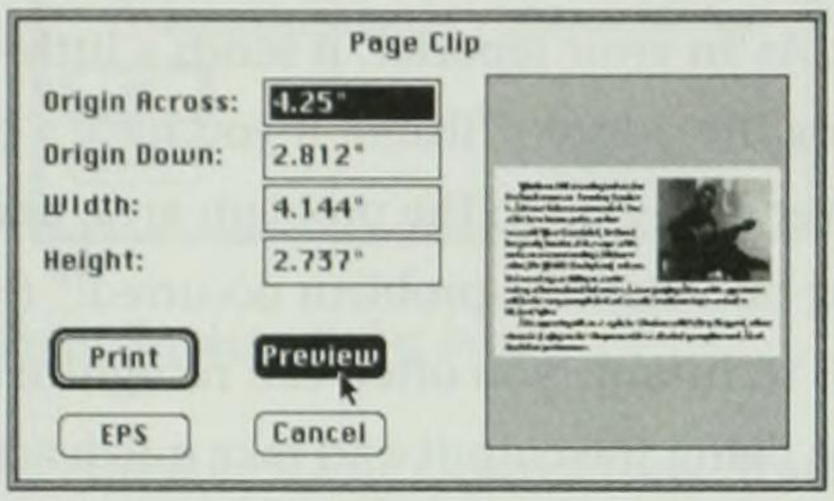


Figure 9.38 *The Page Clip dialog box.*

When you click on the Print button, the standard print dialog box appears. When you click on the EPS button, the EPS Setup dialog box appears, with the option to save the selection as an EPS file on all pages of the document or from a selected range of pages (see figure 9.39). The file format can be for the Macintosh or the PC, and the EPS Preview can be in Color or Black & White. Both DCS and the new DCS 2.0 format are supported. Other options are to Include Image Data from any graphics in the selected area and to Scale the EPS.

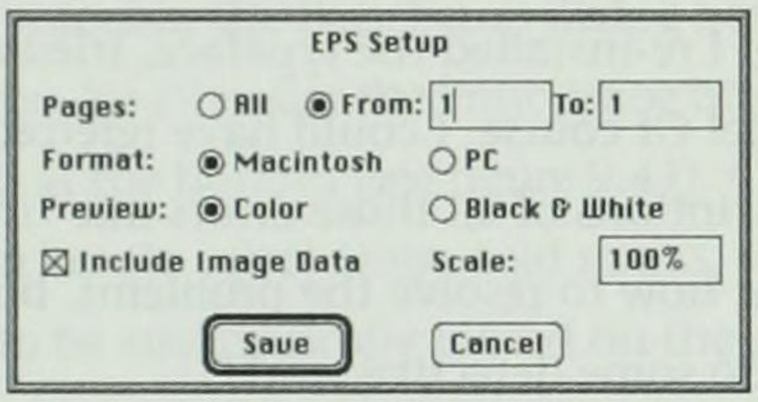


Figure 9.39 *The EPS Setup dialog box.*

Tip:
If you want to print or save a portion of the page as EPS, you also can use the same technique mentioned earlier with PageShot. Draw a picture box (with background, frame, and runaround set to none), over the area you wish to print or designate as an EPS. You can adjust the handles on the picture box to capture exactly the part of the page you wish. With the box still selected, choose the PrintIT... menu choice from the File menu. This will summon the PrintIT dialog box and the selected area can then be saved as an EPS file or printed.

PINPOINT XT

PinPoint XT was one of the first XTensions I bought, and I've never regretted that purchase. I was working in a service bureau at the time, and printing problems were a daily occurrence and bane. (We've all had that important file that just had to printed, but wouldn't!) If you're like me, your detective routine

is to suppress the printout of the various page elements one by one until the dang thang imaged! This can be a time-consuming process, and it's not always fruitful. I didn't have the time, nor the desire, to spend my days finding bugs in OPS (you know, Other People's Stuff), so I got PinPoint XT.

PinPoint XT is an error reporter and takes advantage of the printer's built-in PostScript capabilities. As an error reporter, it sends a little bit of code before each printed job, telling the printer, "listen, if you have a problem, don't just stop—keep printing everything up to the problem area, and then spit back the stuff you were chewing on when the problem occurred!" (Figuratively speaking, that is.) Using this technique you often can recognize quickly the missing element on the page as being the culprit and take quick action. PinPoint XT will even give you the exact location of the offending item!

For example, I once did a poster about a band from Ireland that was appearing at the local coffeehouse. Since the band played a Celtic-type music, I used a fancy-shmancy carved-look typeface (Charlemagne) for its name. Well, during the printing, the lino choked. Fortunately, I had turned on PinPoint XT and out came the poster minus the band's name. Along with the printout was a paragraph or so of postscript language, describing what was going on with the printer at the time of the accident, and the location on the page of the item that caused the bomb. Hey, I'm no multilingual data-hound, but even I could figure out from the printout and the PostScript babble that the font was corrupted or something. I re-installed the typeface, tried again, and voilá—one tacky poster, printed fine! Of course, I could have referred to the PinPoint XT manual which lists descriptions of all those errors like "invalid access" and makes suggestions about how to resolve the problems, but a certain part of me secretly still wanted to do some detective work!

Not Much To Look At

Once you've selected Error Reporting from the Utilities menu, the Error Preferences menu item becomes available (see figure 9.40). The available options are:

- Which measurement system to use for indicating the page position of the offending element. (The default is the current Quark measurement sytem—otherwise it will be in points.)
- The number of lines of PostScript (following the line that caused the problem) you want displayed.

- If you want the error information printed on a separate page from the file output (otherwise it prints over the page).

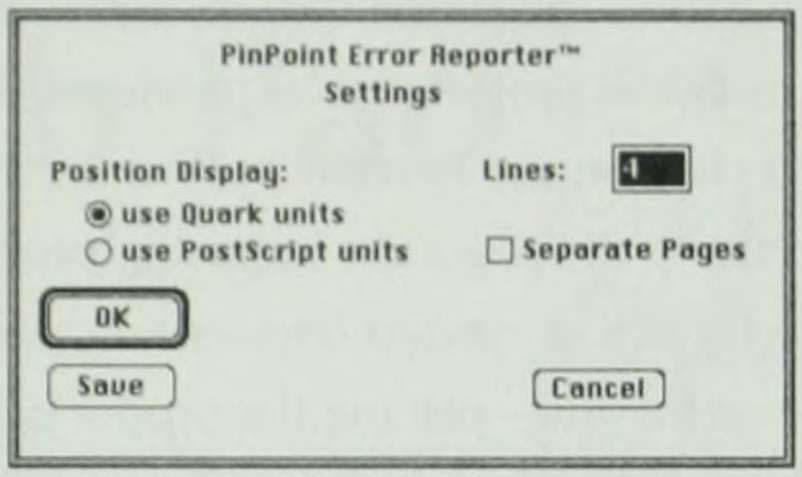


Figure 9.40 *The PinPoint Settings dialog box.*

That's all there is to PinPoint XT. It's one of those things that you never think about until you need it...but when you do, you're glad it's there.

PAGE IMPOSITION

If you have a need for simple page impostion, such as a booklet, map, or flyer get INposition Lite. While easy-to-use, it is still full-featured and powerful. Crop marks, bleeds, color marks, fold marks, picture crossovers, printer creep, and document preview are all available. No reordering or renumbering of the document is necessary, and pages need not be saved as EPS files (your file remains untouched, everything happens behind-the-scenes during the printing process).

After making your choices in the Page Setup dialog box, choose Print Signatures... from the File menu. You'll notice the Print dialog box changes to accomodate the INposition Lite data at the bottom (see figure 9.41). Click on the icons found at the left of the bottom box to select crops, fold marks, targets, plate names, gray bars or color bars to be automatically placed on the printed signatures.

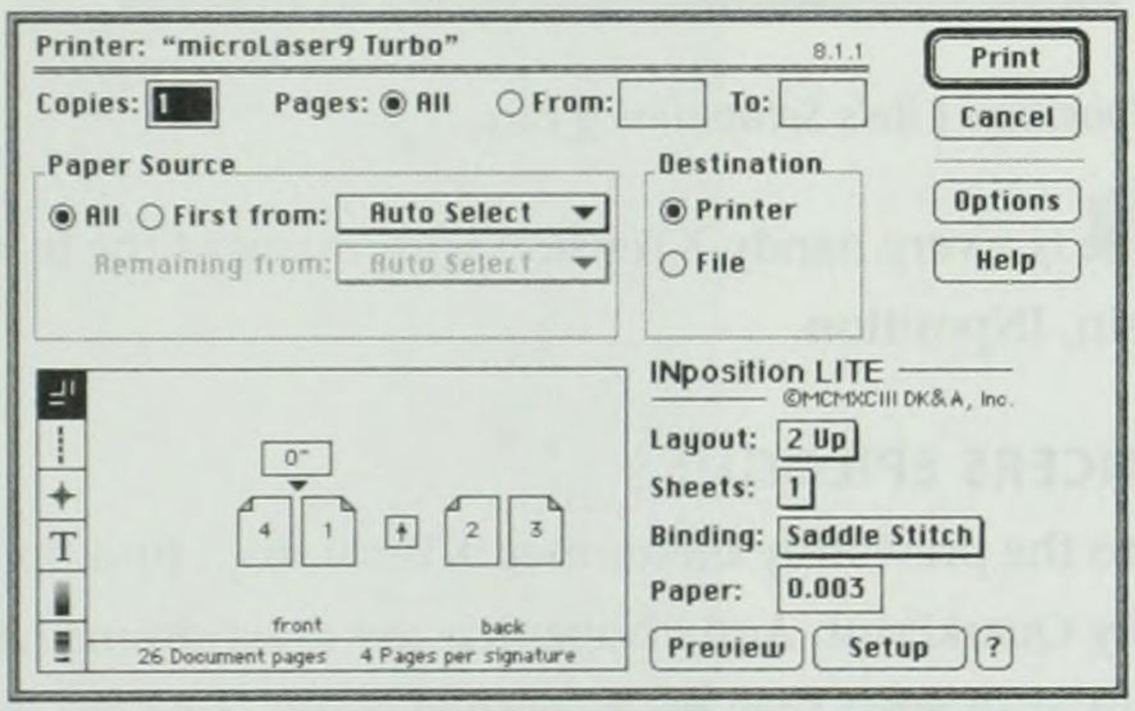


Figure 9.41 *INposition Lite's Print dialog box.*

Tip:
If you want to print or save a portion of the page as EPS, you can also use the same technique mentioned earlier with PageShot. Draw a picture box (with background, frame, and runaround set to none), over the area you wish to print or designate as an EPS. You can adjust the handles on the picture box to capture exactly the part of the page you wish. With the box still selected, choose the PrintIT... menu choice from the File menu. This will summon the PrintIT dialog box and the selected area can then be saved as an EPS or printed.

Tip:
To accomplish front and back printing to most laserwriters: make sure the output door is closed so that the printed pages come out the top of the laserwriter; print all the even plates; take the prinout and place it printed side up, with the top of the page facing you, in the printer's paper tray (you should be facing the front of the laserwriter); print all the odd pages.

After folding and binding you have a quality booklet!

Layouts can be either 2 or 4 up (the number of pages on each side or plate of a sheet), and the binding can be either set for Saddle Stitch, Perfect Bound, or none. Center Margin widths, page orientation, and Paper thickness (printer creep) can be set and the entire project can be previewed in a special dialog box, accessed when you click on the Preview button. In the Preview dialog box, you can check to ensure the pages are imposing properly (see figure 9.42). If you have photos that lay across spreads (crossovers), don't worry, INposition Lite will take care of those for you—placing the proper part of the picture on appropriate pages.

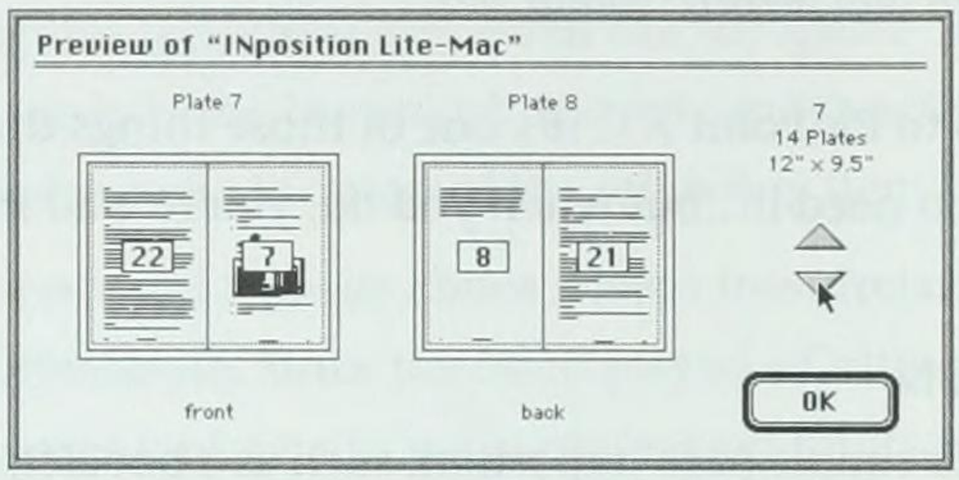


Figure 9.42 *Previewing your project.*

If you're using INposition Lite to create a mock-up or even a half-dozen finished reports, you can take advantage of the odd/even order setting in the Setup dialog box, which you can access by clicking on the Setup button in the Print dialog box (see figure 9.43)

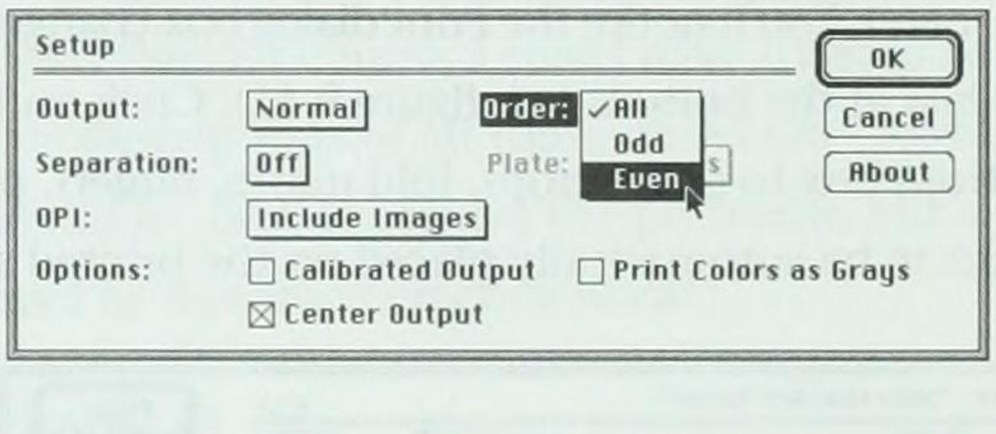


Figure 9.43 *INposition Lite's Setup dialog box.*

INposition Lite is a very handy XTension with many of the features of its higher-end cousin, INposition.

PRINT ENHANCERS EPILOGUE

With regard to the previously mentioned XTensions, I find them very useful indeed, especially QuarkPrint. And I hope that my descriptions have given you a bit more insight as to what they do, how they work, and how they can make your printing life a smooth sail.

PowerTools: SXetch Pad

"Freehand/Illustrator-like" drawing inside QuarkXPress!

XTension covered:

- *SXetch Pad: from Datastream Imaging Systems, Inc. (606) 255-6686. $229.00, available from XChange at (800) 788-7557.*

Chapter

10

It's been the Holy Grail for XTension developers... bézier curves and vector controls inside the QuarkXPress environment (just a fancy word for program). All the XTension developers talked about doing it, but no one wanted to take on the project—until now.

Although Datastream hasn't achieved "Grail" status with SXetch Pad, they have delivered a unique and powerful XTension with the potential to be even greater.

Note: Due to considerations involving the conversion to XPress 3.3, the demo version of SXetch on the disk that comes with this book cannot import Illustrator EPS files and does not support text tracking and kerning.

First of all, if you don't already own SXetch Pad, I know what you're dying to find out: "No, it's not exactly Adobe Illustrator, Aldus Freehand, or TypeStyler," though it has many similar capabilities. "Yes, it will import existing EPS files, if they are saved in Illustrator 88 format!" To do so requires that you install another SXetch module, bu the imported EPS file is fully editable within QuarkXPress (including Bézier curves) and actually becomes part of your ducument—not requiring you to send additional files to the service bureau. Read on, because I think you will find this XTension to be unique, useful, and powerful, while blending well into QuarkXPress with the right "look and feel." And... it's fun to use and makes even a klutz like me feel creative.

Some of the features utilized in the SXetch Pad drawing environment (love that word) are: bézier curves, shapes (rectangle, ovals, lines), text, multiple color blends, layers, converting shapes and text to paths, binding text to curved paths, making compound paths (shapes with see-through sections), Scissors tool for cutting paths, sizing of single or grouped objects, hide and show of objects, aligning of objects, and importing PICT files as templates. An impressive list for any program—but this is an XTension!

WHERE TO BEGIN?

Explaining SXetch Pad is difficult to do without sounding like a manual. It has many, many features. So we'll take the easy way out (I know, Ma) and create an exciting logo, step-by-step (see figure 10.1)! In the process of creating this masterpiece, you will use many of the features of SXetch Pad and, afterward, I'll cover some of the features you didn't use.

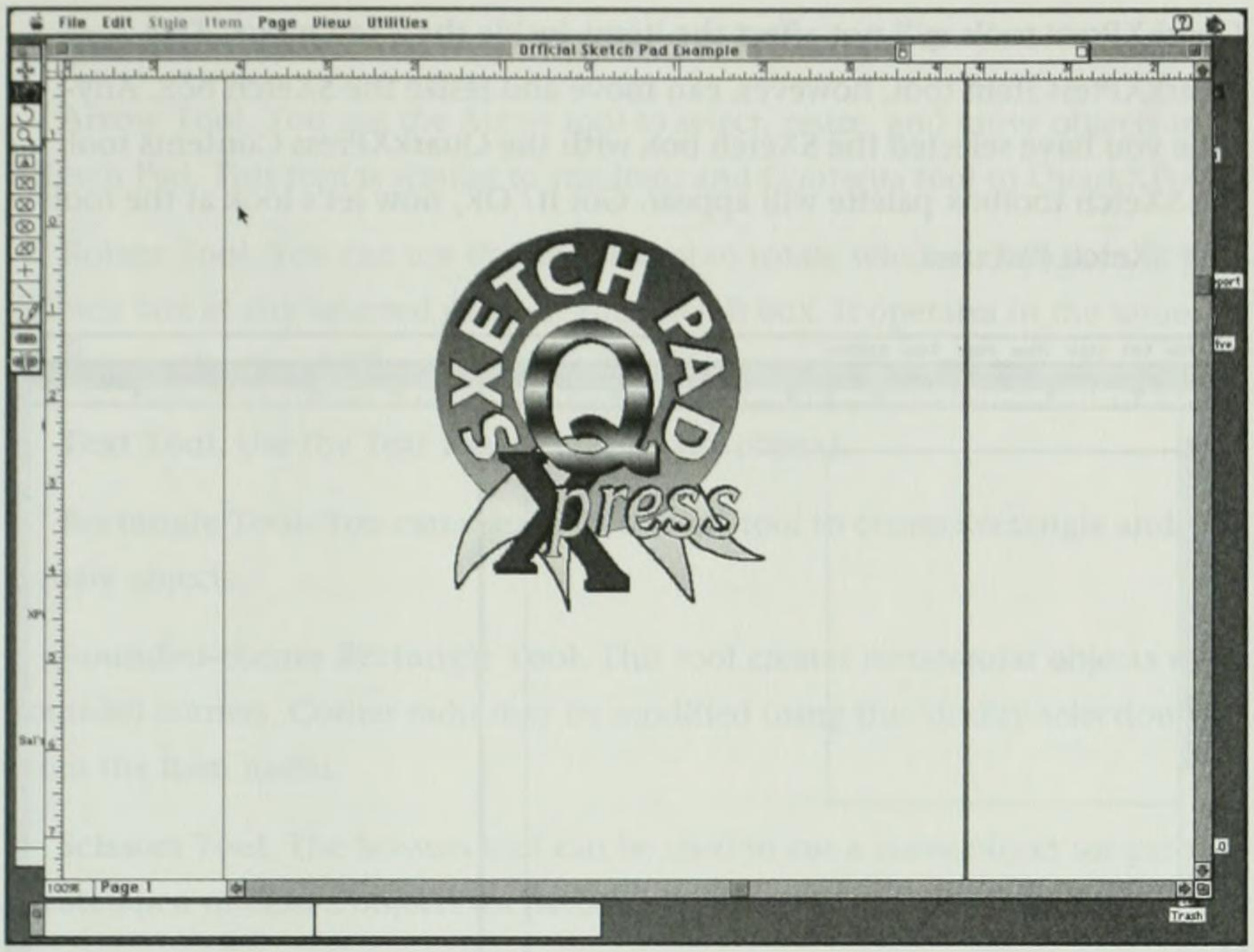


Figure 10.1 *The logo.*

Important Disclaimer:
Now, all you real designers and artists out there keep in mind that producing graphics is not my forté, but if a guy like me can get this creative with SXetch Pad, think what a graphic genius like you can do!

THE SXETCH PAD ENVIRONMENT

How many times can I use that word, "environment?"

After launching QuarkXPress with the SXetch Pad XTension installed, you will notice a new tool on the tool bar. It looks like a pencil drawing a line. That's the SXetch Pad tool. Select that tool and move the cursor over the QuarkXPress page. You will notice that the cursor becomes a crosshair. Click and drag out a box just as you would click and drag to create a picture or text box (see figure 10.2). A new box is created. It has the same handles as any other box used by QuarkXPress, and is moved and resized in the same manner as other boxes.

After drawing the SXetch box, two things happen: first, the Contents tool is selected in the QuarkXPress toolbar; and, second, a new tool palette appears. That is the SXetch Pad tool palette (see figure 10.3). It contains all the tools necessary to work within the SXetch Pad environment. The standard

QuarkXPress tools will not affect the items inside the SXetch box. The QuarkXPress Item tool, however, can move and resize the SXetch box. Anytime you have selected the SXetch box with the QuarkXPress Contents tool, the SXetch toolbox palette will appear. Got it? OK, now let's look at the tools that SXetch Pad uses.

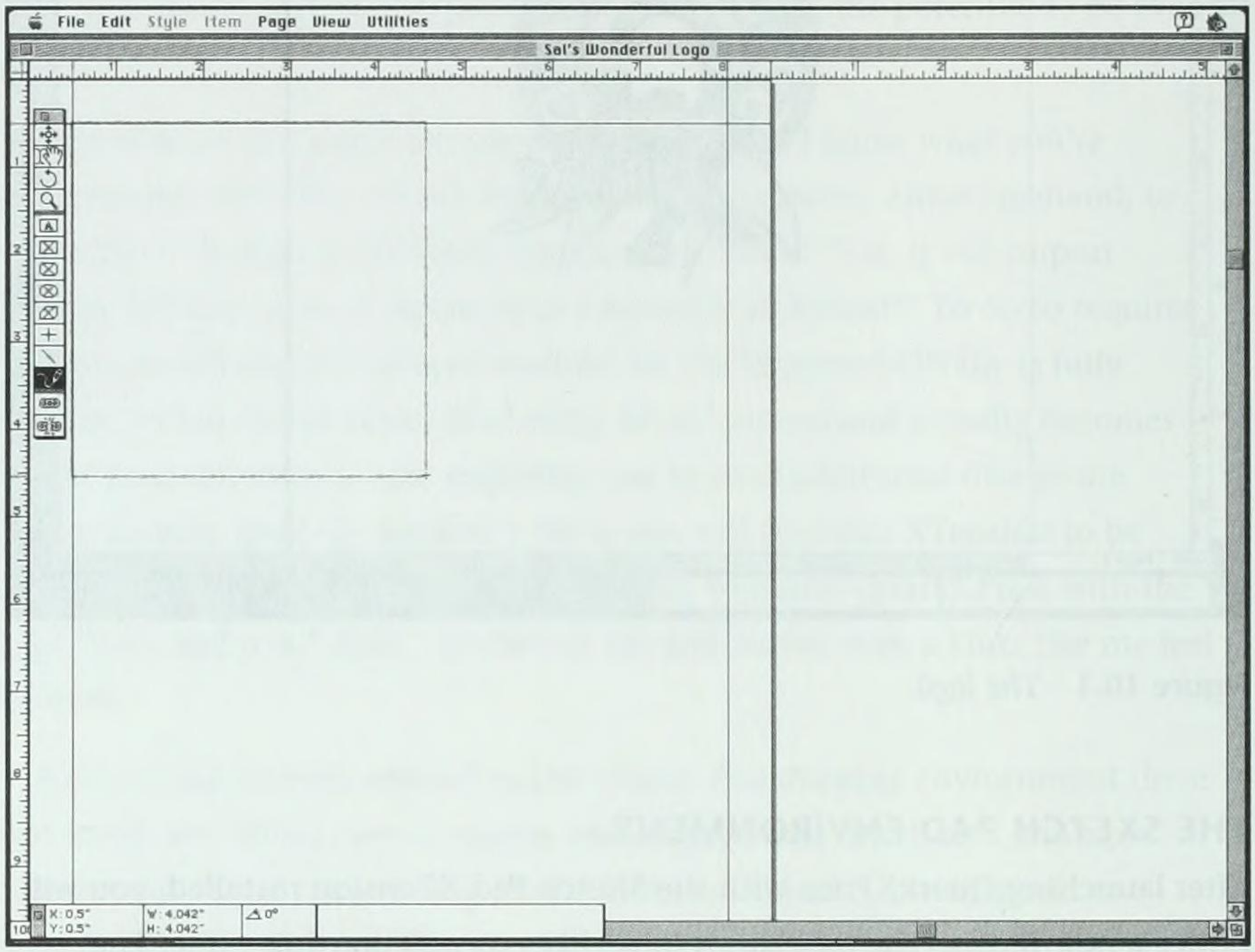


Figure 10.2 *Drawing a SXetch box.*

Figure 10.3 *The SXetch palette.*

I'll quote the next section from the SXetch Pad manual; they say it best:

All items created by the Tools (Text, Rectangle, Rounded-corner Rectangle, Curve, Oval, Polygon, and Line) are referred to as objects. The Text tool creates a text object; the Rectangle tool creates a rectangle object, the Oval tool creates an oval object, and so forth.

(Top left to right)

Arrow Tool. You use the Arrow tool to select, resize, and move objects in SXetch Pad. This tool is similar to the Item and Contents tool in QuarkXPress.

Rotate Tool. You can use the Rotate tool to rotate selected objects in a SXetch box at any selected point in the SXetch box. It operates in the same fashion as the QuarkXPress Rotate tool.

Text Tool. Use the Text tool to create Text objects.

Rectangle Tool. You can use the Rectangle tool to create Rectangle and Square objects.

Rounded-corner Rectangle Tool. This tool creates rectangular objects with rounded corners. Corner radii may be modified using the Modify selection from the Item menu.

Scissors Tool. The Scissors tool can be used to cut a curve object (or path) to create open or closed objects (or paths).

Curve Tool. The Curve tool (similar to the Pen tool in Freehand or Illustrator) can be used to create open or closed curve objects. (This is the tool used to create bézier curves and paths.)

Oval Tool. Use the Oval tool to create Circular and Oval objects.

Polygon Tool. You can use the Polygon tool to create Polygon objects. Polygon objects may have from 5 to 12 sides. The number of sides can be specified through the Modify dialog box accessed in the Item menu or through the SXetch Pad preferences in the Sub-Preferences menu.

Line Tool. The Line tool will create Line objects.

All these tools act in the same manner as the similar ones in QuarkXPress. Great care has been taken by Datastream to blend this XTension into QuarkXPress, especially the tools and menus.

Note:
The word *path* is used by Adobe Illustrator and Aldus Freehand to describe curves and lines created with their Pen tool. I include it here because some of you may be more familiar with that terminology.

Working in the SXetch Pad Environment

Okay, back to the task at hand: creating our logo. First we need to draw a circle. Selecting the Oval tool, hold down the Shift and Control keys and place

the crosshair cursor in the center of our SXetch box. Drag toward the upper left of the box (see figure 10.4). Using the Shift key constrains the oval to a circle. Using the Control key draws the item from its center.

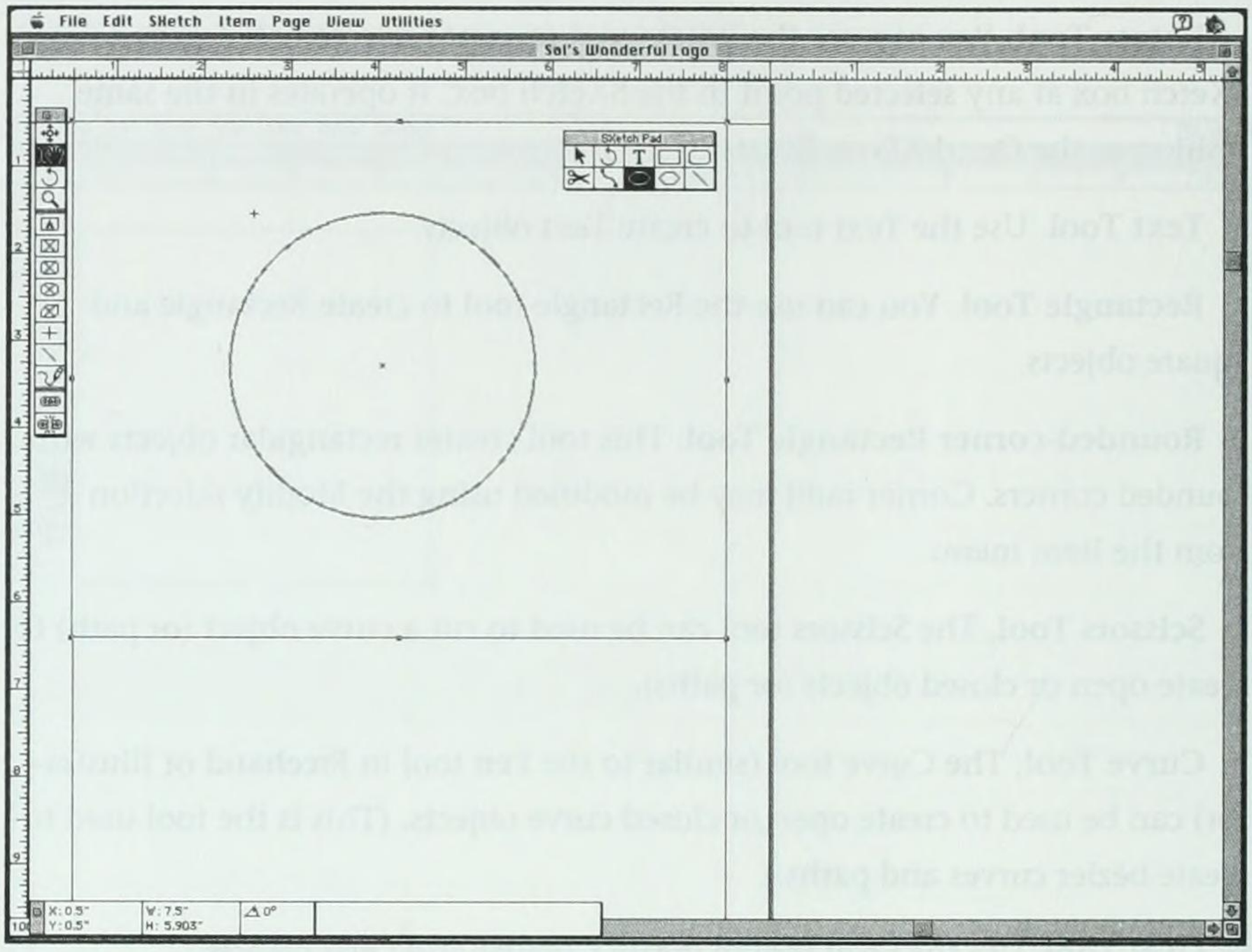


Figure 10.4 *Drawing a circle.*

A standard QuarkXPress feature missing from SXetch Pad 1.0 is a measurements palette. Currently there is no way to see the size and position parameters of an object as you drag. Another row added to the SXetch tool palette that indicates X and Y coordinates and Width and Height would be useful. Instead, you can rely on the Oval Specifications dialog box (see figure 10.5) displayed by selecting Modify from the Item menu. Type 3.5" in the Width and Height fields, and then click on the OK button.

Let's jump ahead and add some color to the circle. You could have selected a color from the background pop-up menu in the Oval Specifications dialog box that we just closed, but then you wouldn't have been able to point out the SXetch menu item in the menu bar at the top of the screen. A click on the SXetch menu reveals two menu items, Color and Shade, both with sub-menus.

Select Color and then Blend... from the sub-menu. The Blend Builder dialog box appears.

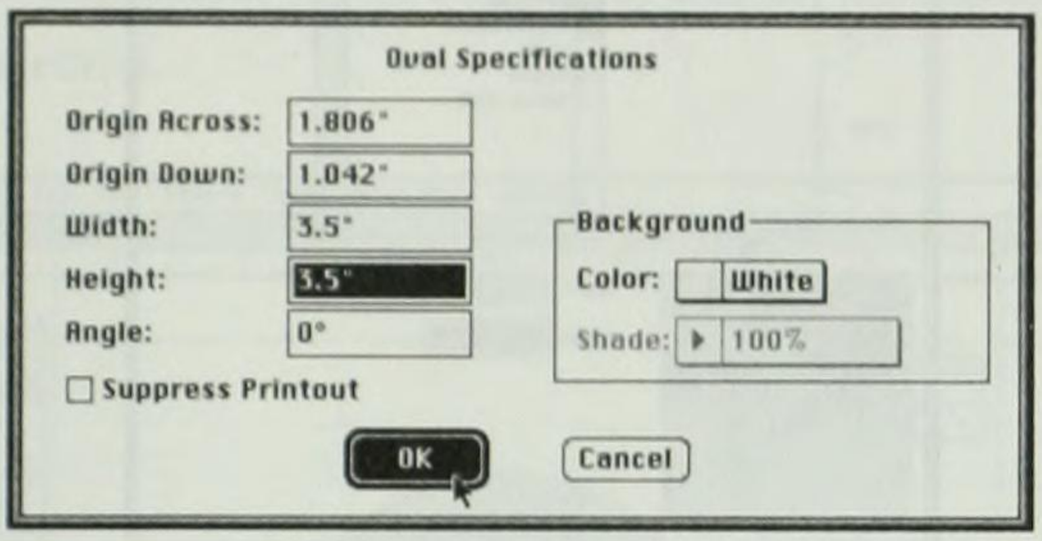


Figure 10.5 *The Oval Specifications dialog box.*

SXetch Pad will create multi-shade linear blends or radial blends with the colors of your choosing. You also can adjust each color's position relative to other colors in the blend as well as the angle of the blend.

To add a color to the blend, click and drag the color's name (I chose Red for this example) from the list to the right of the vertical graph-like bar on the left of the dialog box (see figure 10.6). Place the word Red at the top of the percentage indicator bar, although the color name can slide up and down to any position in the blend. Next, drag another color, (in this example, a percentage shade of Red), to the bottom of the percentage indicator bar. When you release the mouse a sample of the blend appears in the bottom left corner of the dialog box window (see figure 10.7).

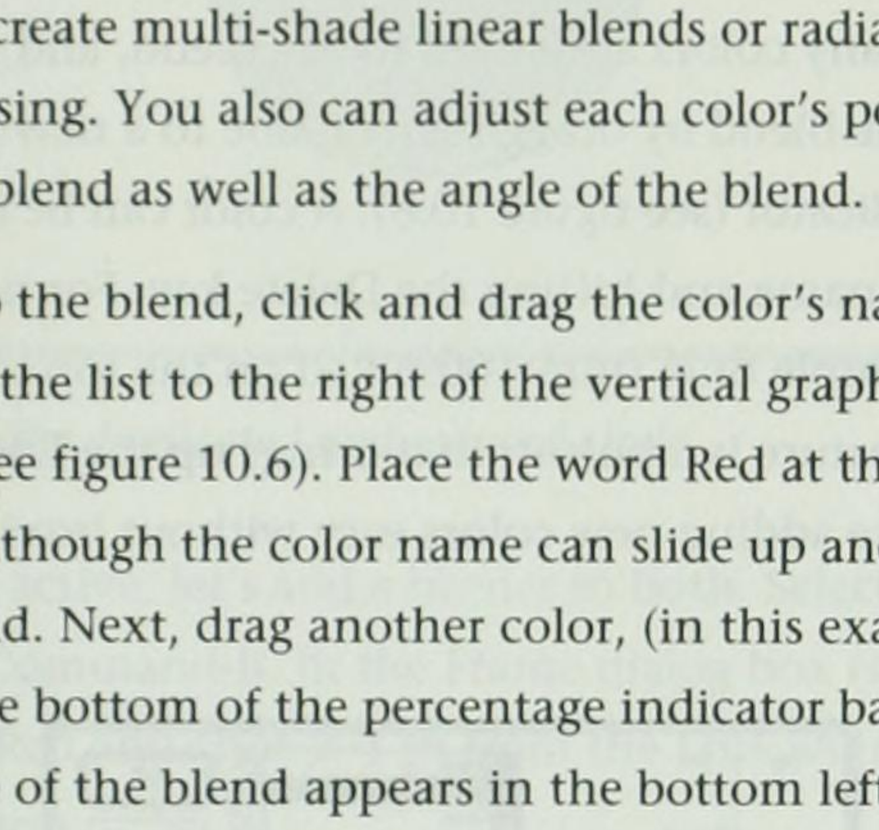


Figure 10.6 *Adding a color to the Blend dialog box.*

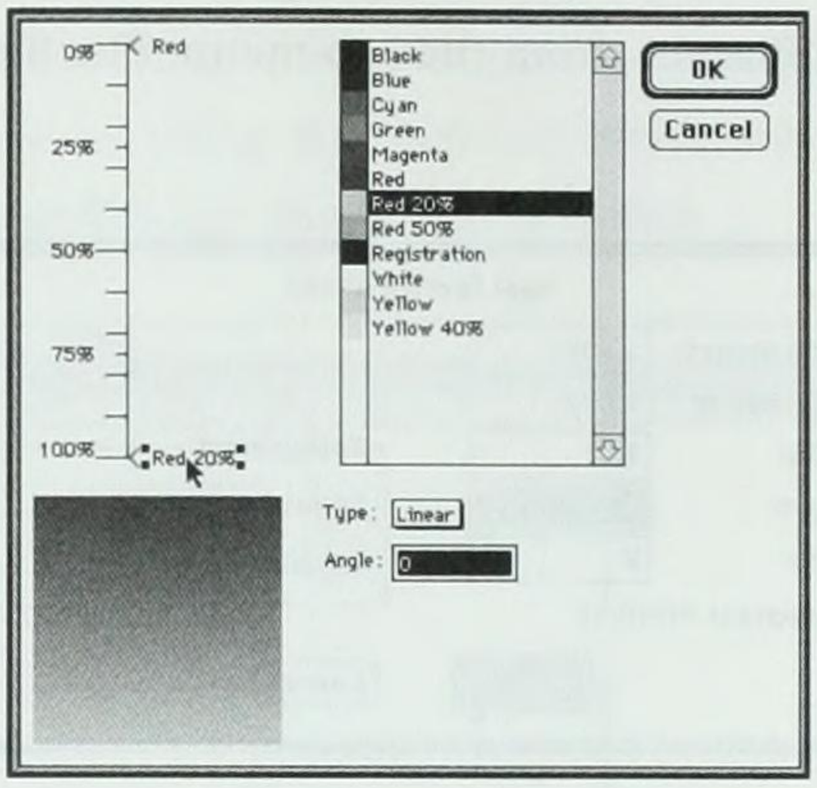


Figure 10.7 *Adding a second color to the blend.*

You can add as many colors as desired to the blend, and you can change a color's position in the blend by dragging its name to a new position on the blend percentage indicator (see figure 10.8). A color can be deleted from the blend by clicking its name and hitting the Delete key. For now the blend for our circle will be a simple one: from 100% Red on the top to 20% Red on the bottom. (A needed feature is a button that brings up the Edit Colors dialog box. This would make adding new colors easy without leaving the Blend dialog box.)

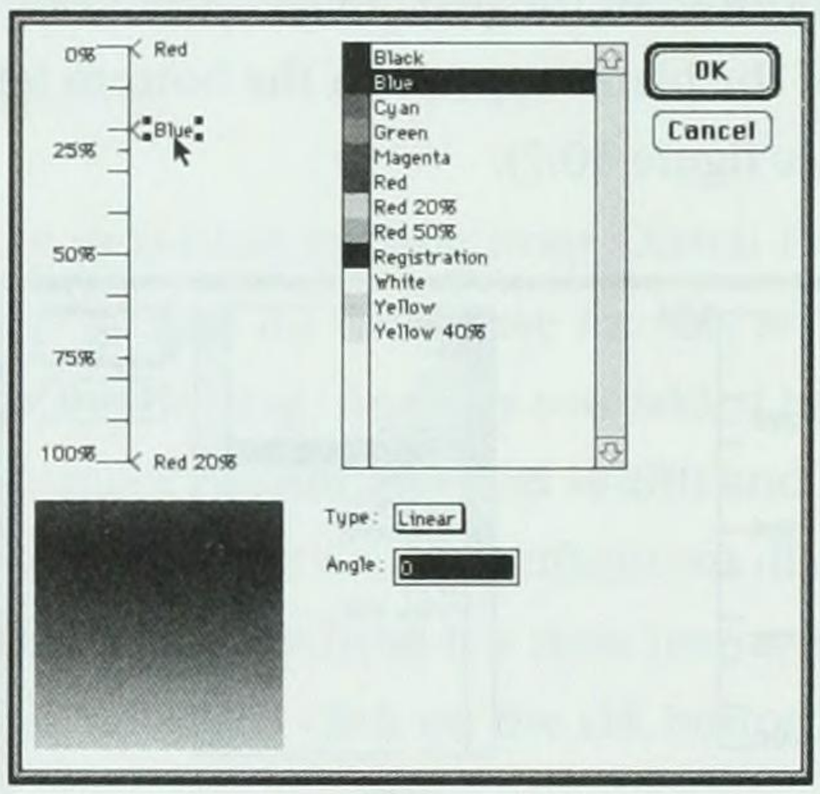


Figure 10.8 *Changing a third color's position.*

The next step is to create a hole in the center of the circle. With the circle still selected, choose Duplicate from the Item menu. A copy of our circle is placed offset on top of the original. Type Command-M to access the Specifications

dialog box for the new circle, and type 1.75" in the Width and Height fields. Click on the OK button. The new circle is reduced to a diameter of 1.75" (see figure 10.9). Type Command-A (for Select All) and all the items inside the SXetch box are selected.

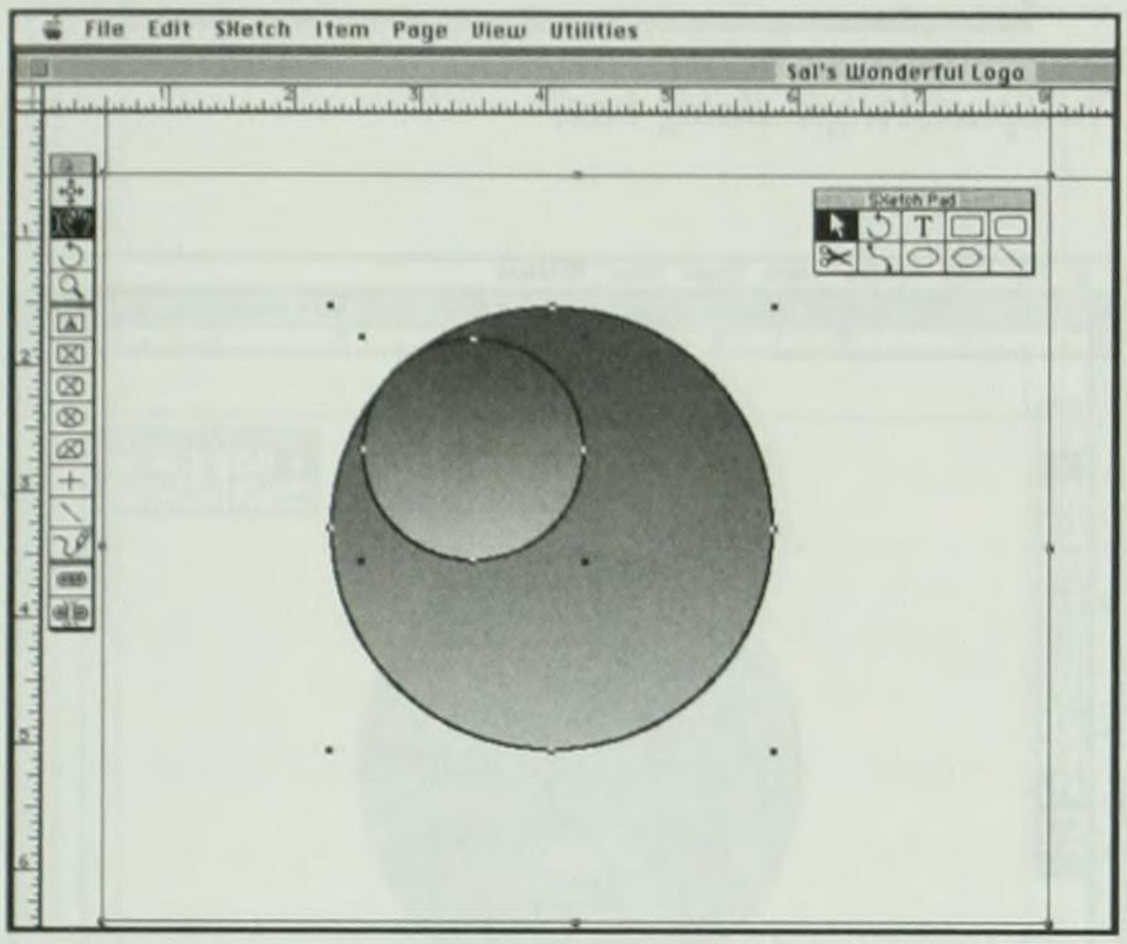


Figure 10.9 *Adding the duplicated and reduced circle.*

With both circles active, let's add a border to both. Select Frame... from the Item menu or type Command-B. In the Frame dialog box (see figure 10.10) change the color to Red and choose 1 pt from the Line width pop-up menu. Click on the OK button.

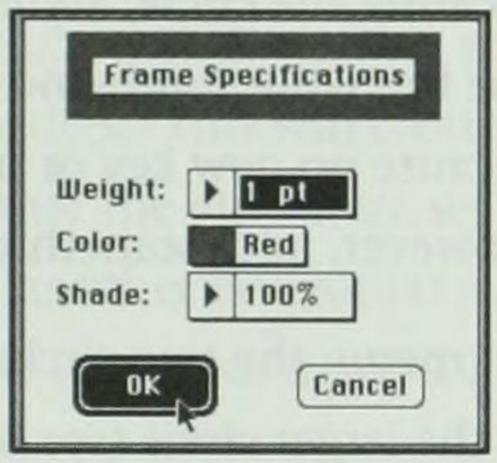


Figure 10.10 *The Frame dialog box.*

Next, choose Space/Align from the Item menu. In the Space/Align dialog box (see figure 10.11), set your specification to Horizontal from Centers, and Vertical from Centers. Click on the OK button, and the two circles are aligned with the smaller one in the center of the larger (see figure 10.12).

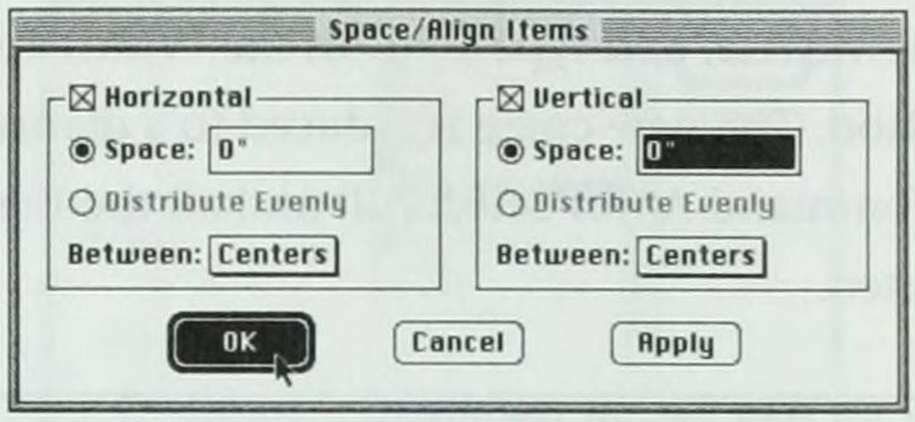


Figure 10.11 *The Space/Align dialog box.*

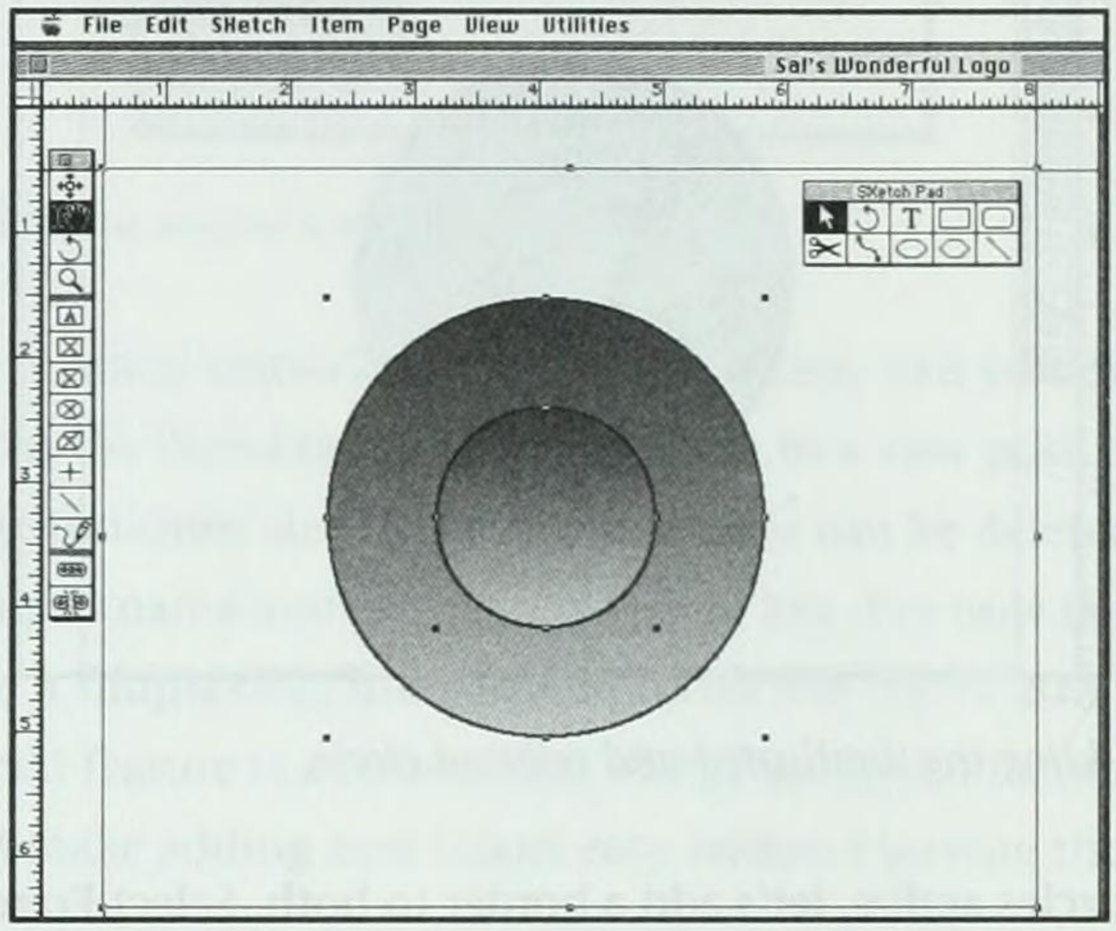


Figure 10.12 *The aligned circles.*

Notice that the previous three actions are taken from the standard QuarkXPress interface. Duplicating the circle, adding a border to the circles, and aligning the circles all use the same commands that any QuarkXPress item requires. That's a big plus, because no new key or menu commands need be memorized. The next step, however, adds something new.

Choose Join from the Item menu; the two circles are fused together to create a hole in the center of the larger circle (see figure 10.13). This is similar to executing the Join command in Freehand or the Make Compound command in Illustrator. Items placed behind the circle will appear through the

hole in the center. I can hear those wheels turning already, coming up with those fancy clipped text/shape combinations for that supermarket ad you were working on a while back. But it's back to the logo again—save that creativity for later!

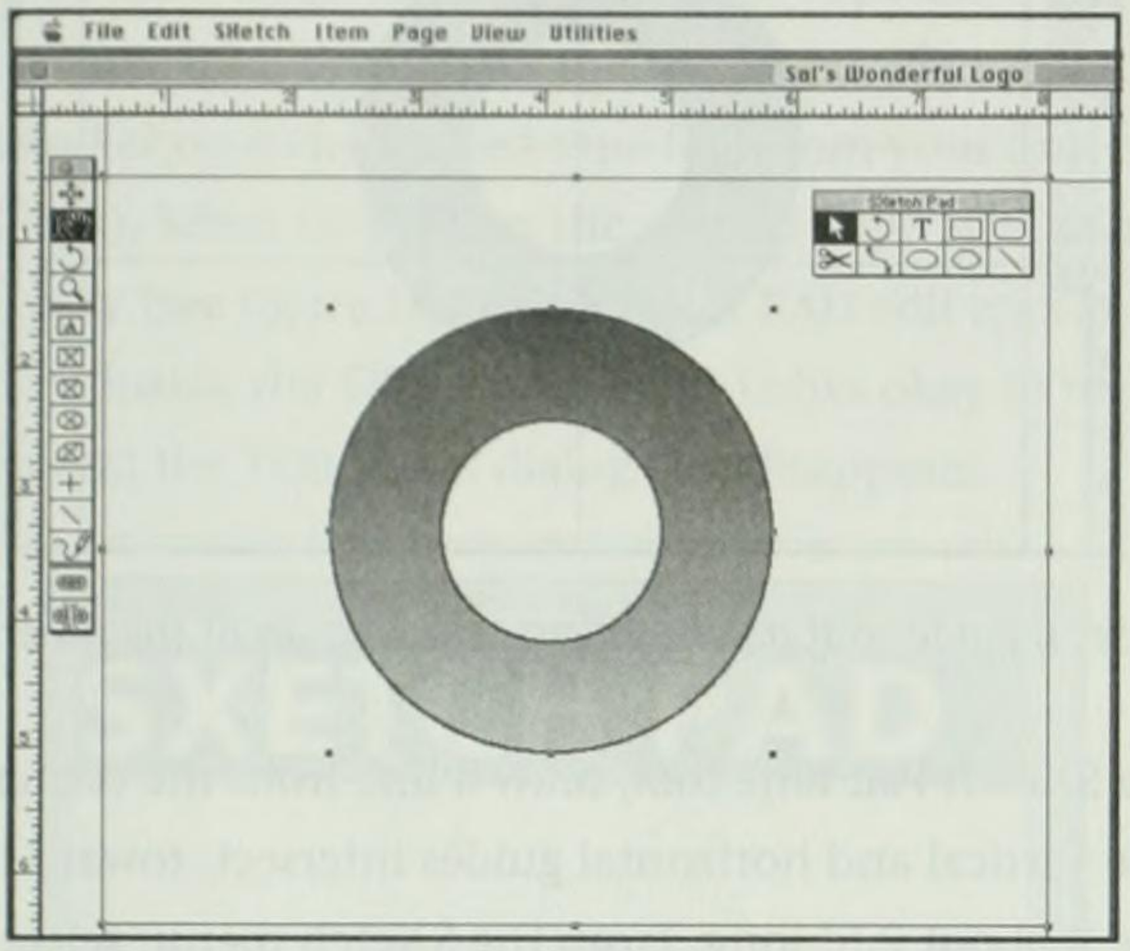


Figure 10.13 *The results of using the Join command.*

Now we're ready to add the words "SXETCH Pad" to the circle. To do this, we'll borrow a technique used in the art of needlepoint.

1 Make the hollow circle active so that its handles are displayed. (Click on the item with the SXetch Pad Arrow tool.)

2 Drag guides from the Rulers, both vertical and horizontal, so that they intersect the active handles. (This will create guides that are centered on the circle.) Make sure that the guides are set from the General Preferences to display in front. Set another horizontal guide so that it nearly touches the bottom of the inner circle (see figure 10.14).

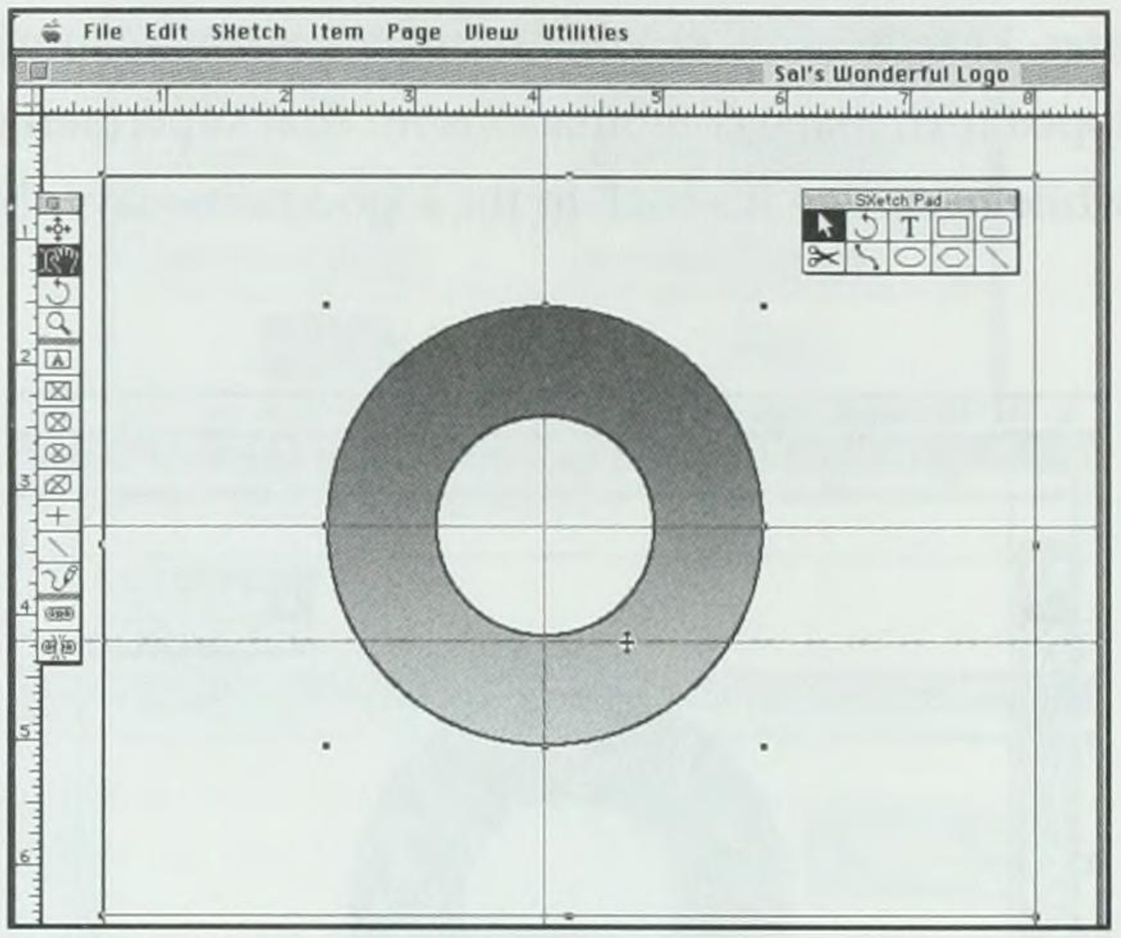


Figure 10.14 *Set a guide so it nearly touches the bottom of the inner circe.*

3 Using the SXetch Pad Line tool, draw a line from the center point, at which the vertical and horizontal guides intersect, toward the upper left. Make it about 2.5" long. From the SXetch menu, select Width and make the line 2 pt wide (see figure 10.15). Then select Color and make the line Blue.

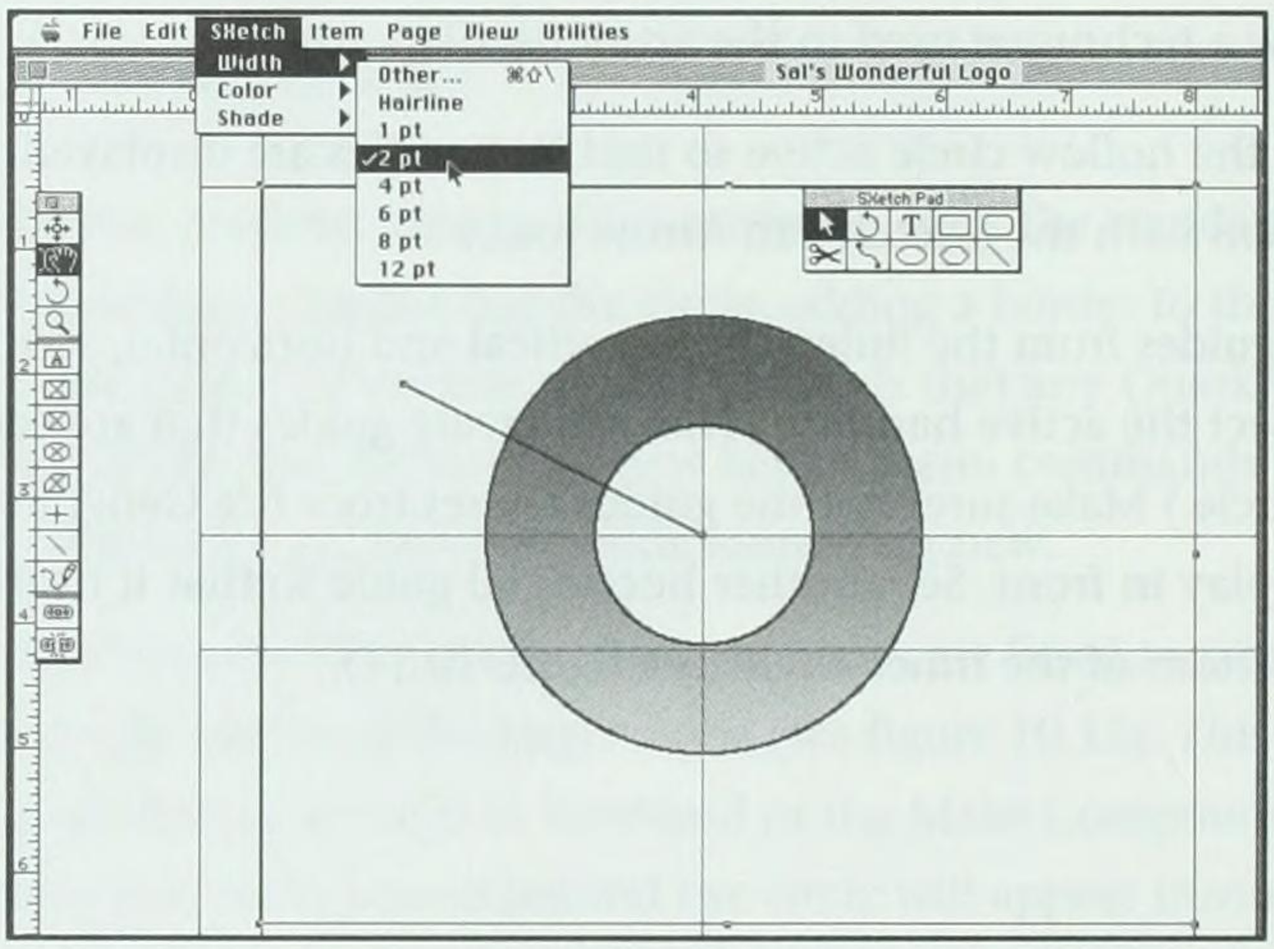


Figure 10.15 *Make the line 2 pt wide.*

4 Drag the South handle of the SXetch Pad box downward to make the box larger. Select the SXetch Pad Text tool from the SXetch Toolbar. The cursor will change to crosshairs. Drag out a text box inside and at the bottom of the newly resized SXetch Pad box. The Text Input dialog box appears with a blinking vertical text cursor. Type the words SXETCH PAD, in all caps, then drag-select the text. Next, click the font name pop-up menu and choose the desired type face from your font list. (I used Frutiger Black). Select 60 pt from the pop-up Type Size menu and then click on Apply (see figure 10.16). SXETCH PAD will appear inside the text box which is inside the SXetch Pad box. (Looks okay to me.) Click on the OK button and the Text Input dialog box disappears.

To edit an existing SXetch Pad text box, just click inside the box with the SXetch Pad Text tool and the Text Input dialog box will return.

Figure 10.16 *The Text Input dialog box.*

5 While the SXETCH PAD text box is active, go to the Item menu and select Convert to Curve. This will convert the type in the text box to shapes. Note that each lettershape is a self-contained package with its own active handles. Each lettershape is editable and resizeable—like any other item in QuarkXPress, they can be filled, stroked, and resized. Should you choose Split from the Item menu, an active lettershape will be converted to its curves (paths) with the various path points active (see figure 10.17). For now, though, you can leave the lettershapes as they are.

Also note that if you go to the Edit menu, the option to Undo Convert to Curve is available. Many of the actions taken while using SXetch Pad are reversible—a real plus.

6 With the SXetch Pad Arrow tool, take the lettershape S and place it so that the top of the lettershape is on the circle where it is intersected by the extra horizontal guide—just look at the picture (see figure 10.18)!

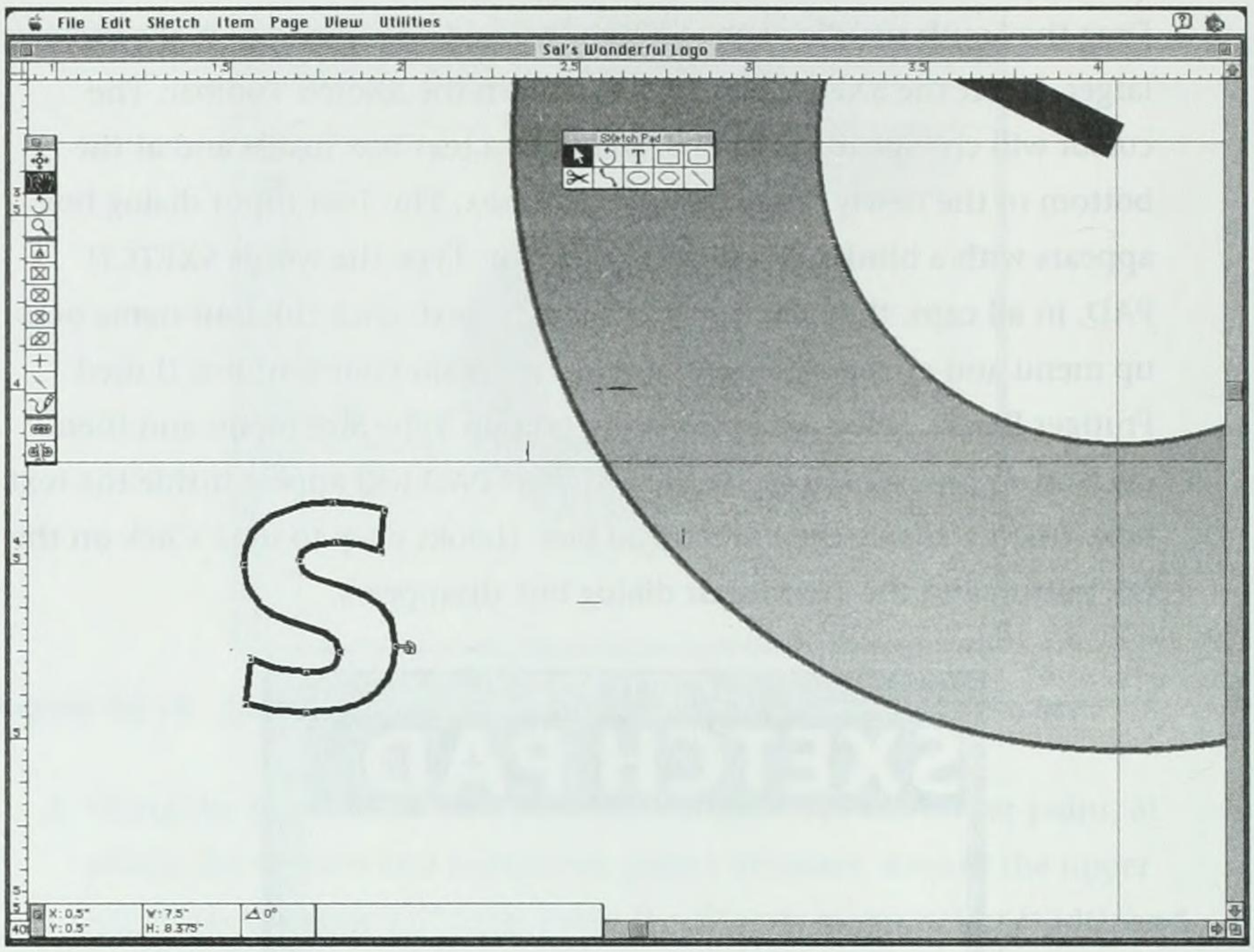


Figure 10.17 *Lettershapes can be converted to their component curves with the Split command.*

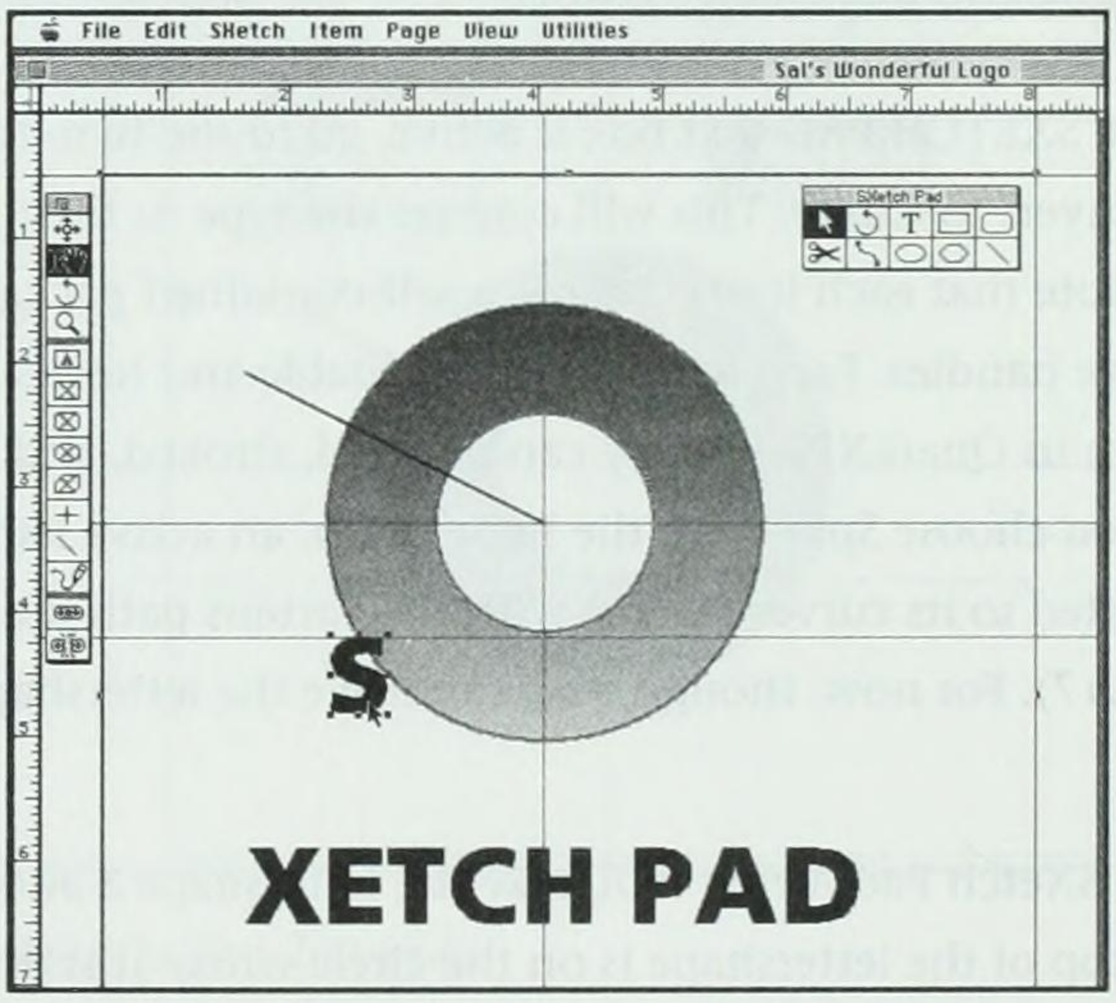


Figure 10.18 *Place the S at the intersection of the outer circle and the guide.*

7 Select the SXetch Pad Rotation tool and place the rotation cursor a little above the north handle of the S lettershape. Click, hold, and drag toward the top left with the Rotation tool (see figure 10.19). You will see the outline of the lettershape move into a new position. Try to get the bottom of the lettershape to align with the outer curve of the inner circle. Again, just look at the picture. When the mouse is released, the S lettershape assumes its new rotated position (see figure 10.20).

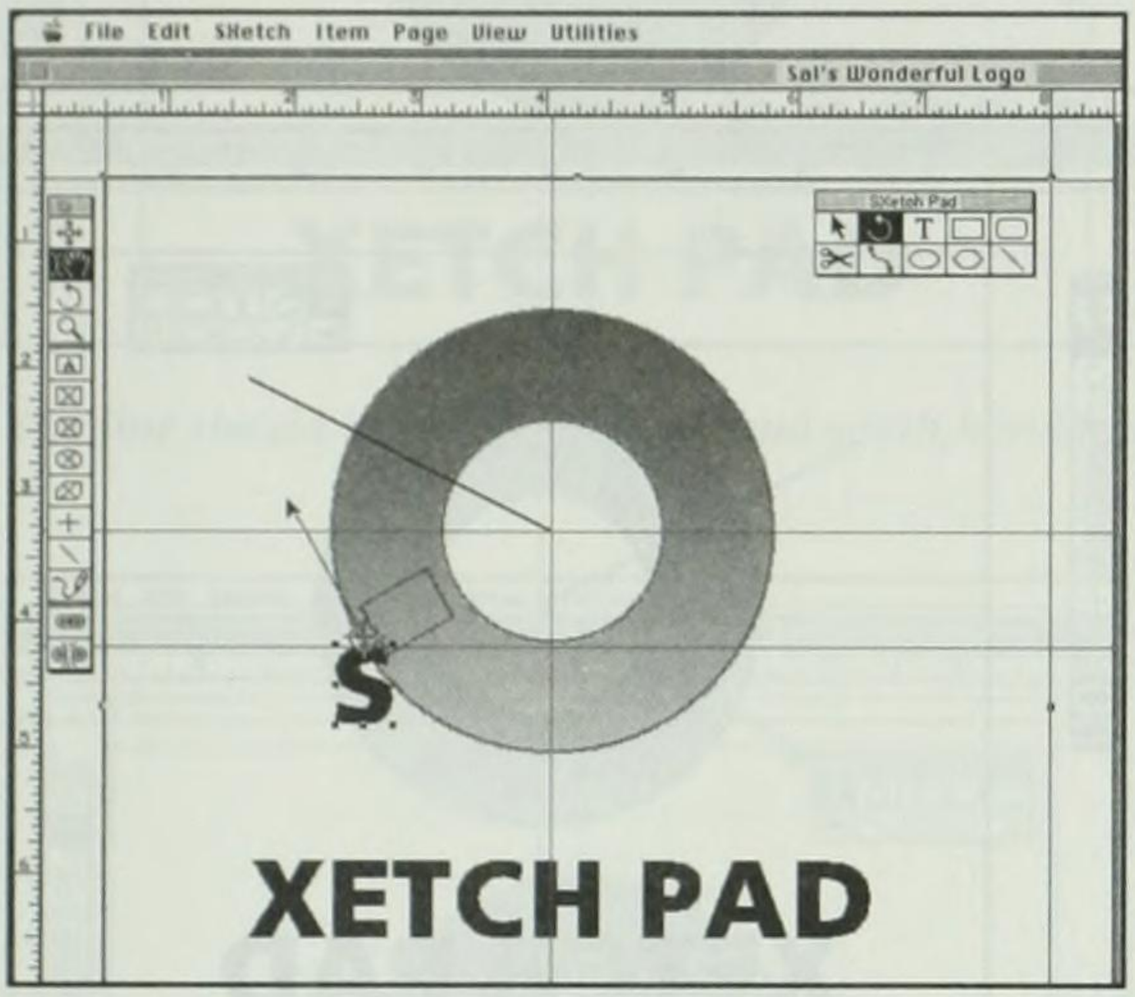


Figure 10.19 *Rotating the S into position.*

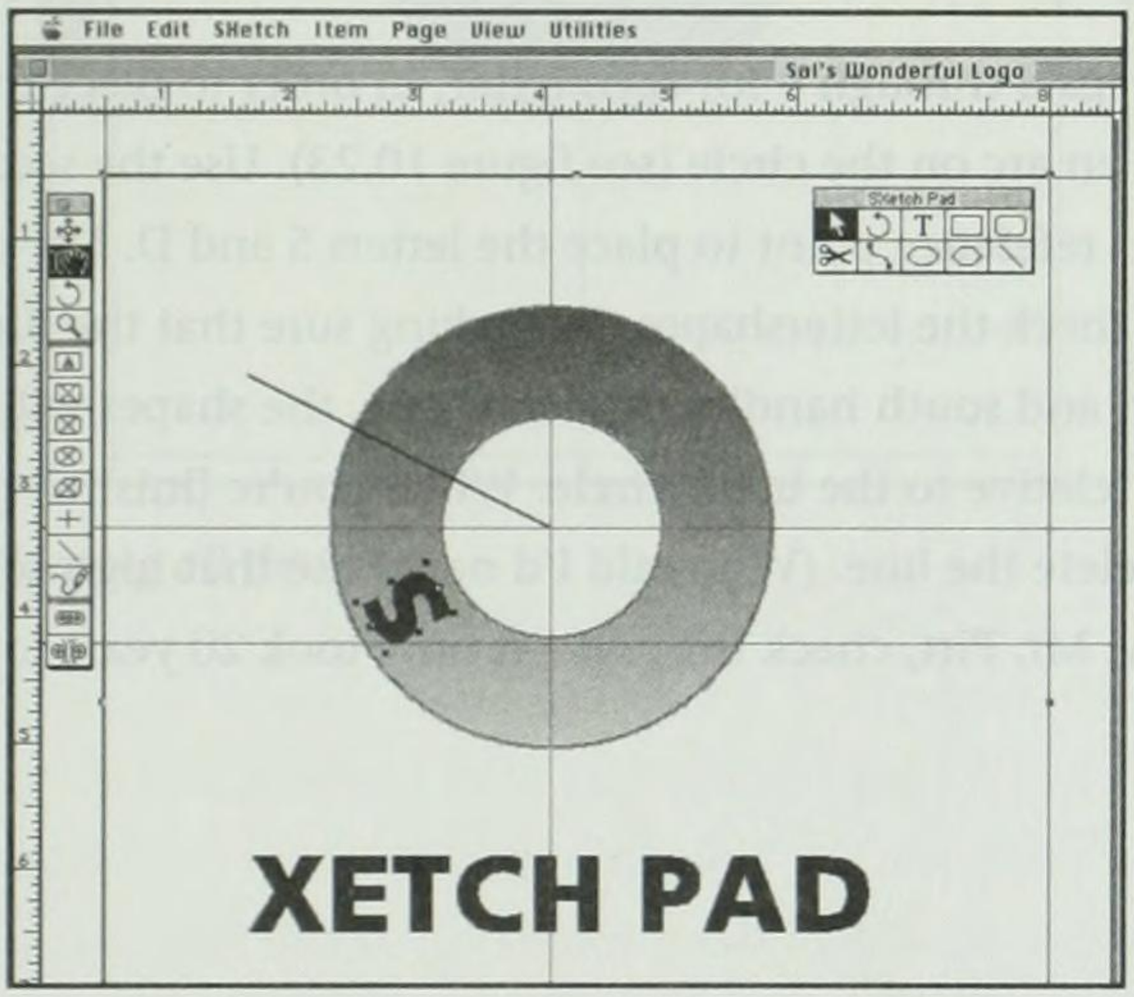


Figure 10.20 The S in position.

8 With the SXetch Pad Arrow tool selected, grab the topmost handle of the diagonal line you created and drag it so that it is over the middle of the S lettershape (see figure 10.21). Click on the S lettershape to make the handles active. The north and south handles of the lettershape should be intersected by the line (see figure 10.22). If they aren't, move the lettershape until they are. If you need to adjust the rotation of the active lettershape, select Modify from the Item menu and type the appropriate rotation degree in the Angle field.

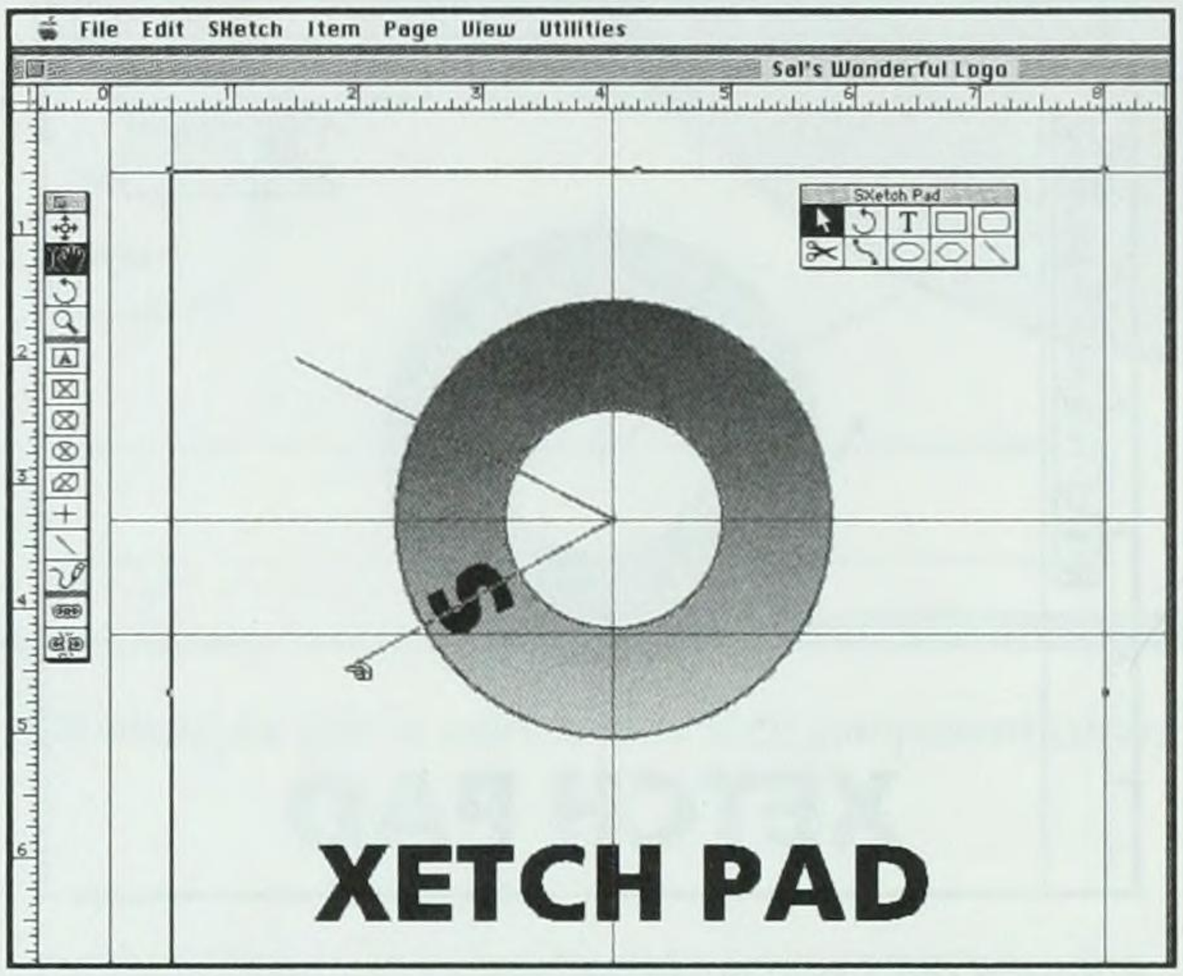


Figure 10.21 *Drag the line over the center of the S.*

9 Repeat steps 6 through 9 for each letter, in order to place the remaining letters in an arc on the circle (see figure 10.23). Use the second horizontal guide as a reference point to place the letters S and D. Use the line as a guide to check the lettershapes. By making sure that the line intersects the north and south handles of each shape, the shapes will be the proper position relative to the inner circle. When you're finished placing all the letters, delete the line. (Who said I'd never use that high school Geometry? Hey, Mr. Pitt, check this out—it only took 20 years to sink in!)

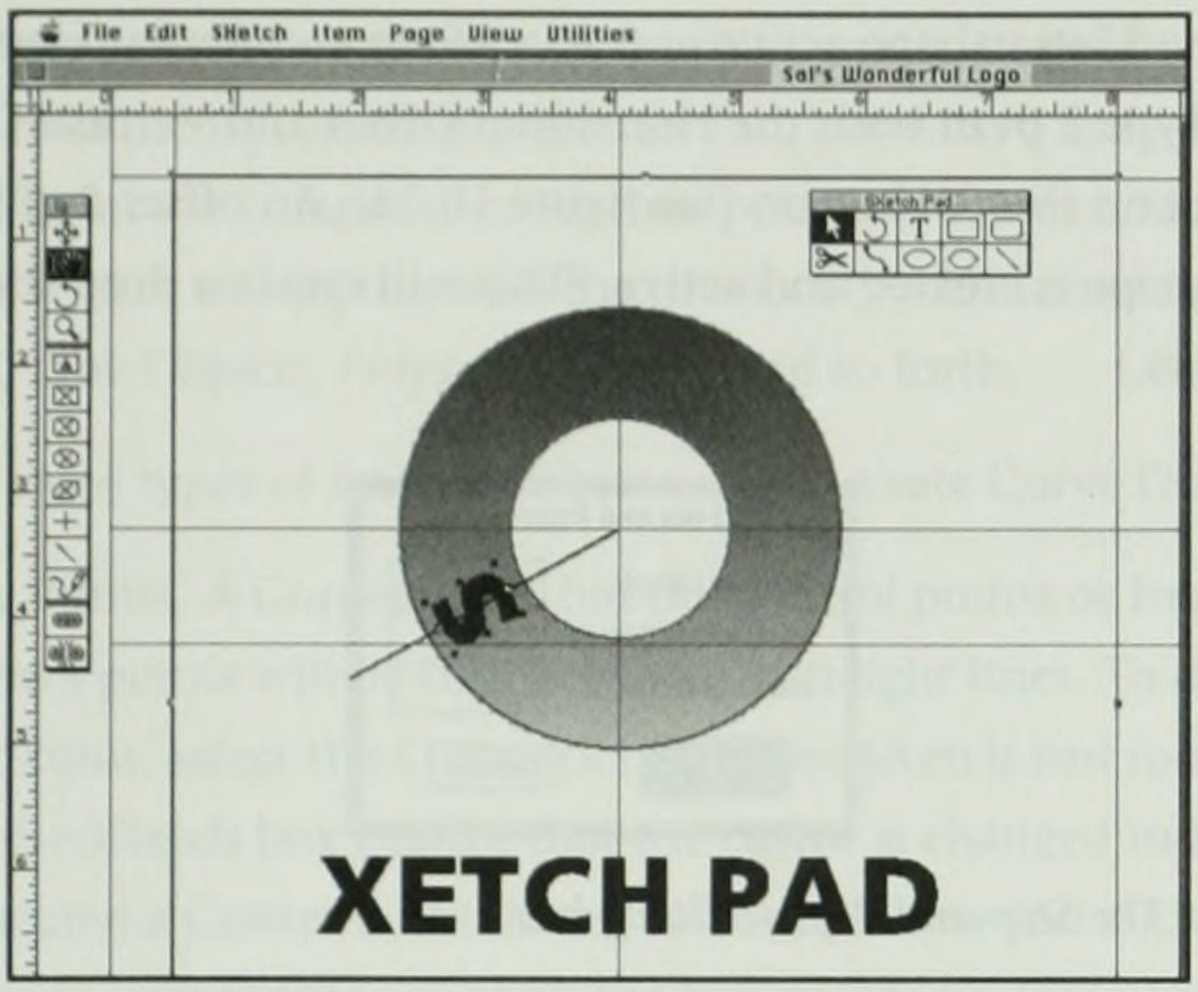


Figure 10.22 *The line should intersect the north and south handles of the S.*

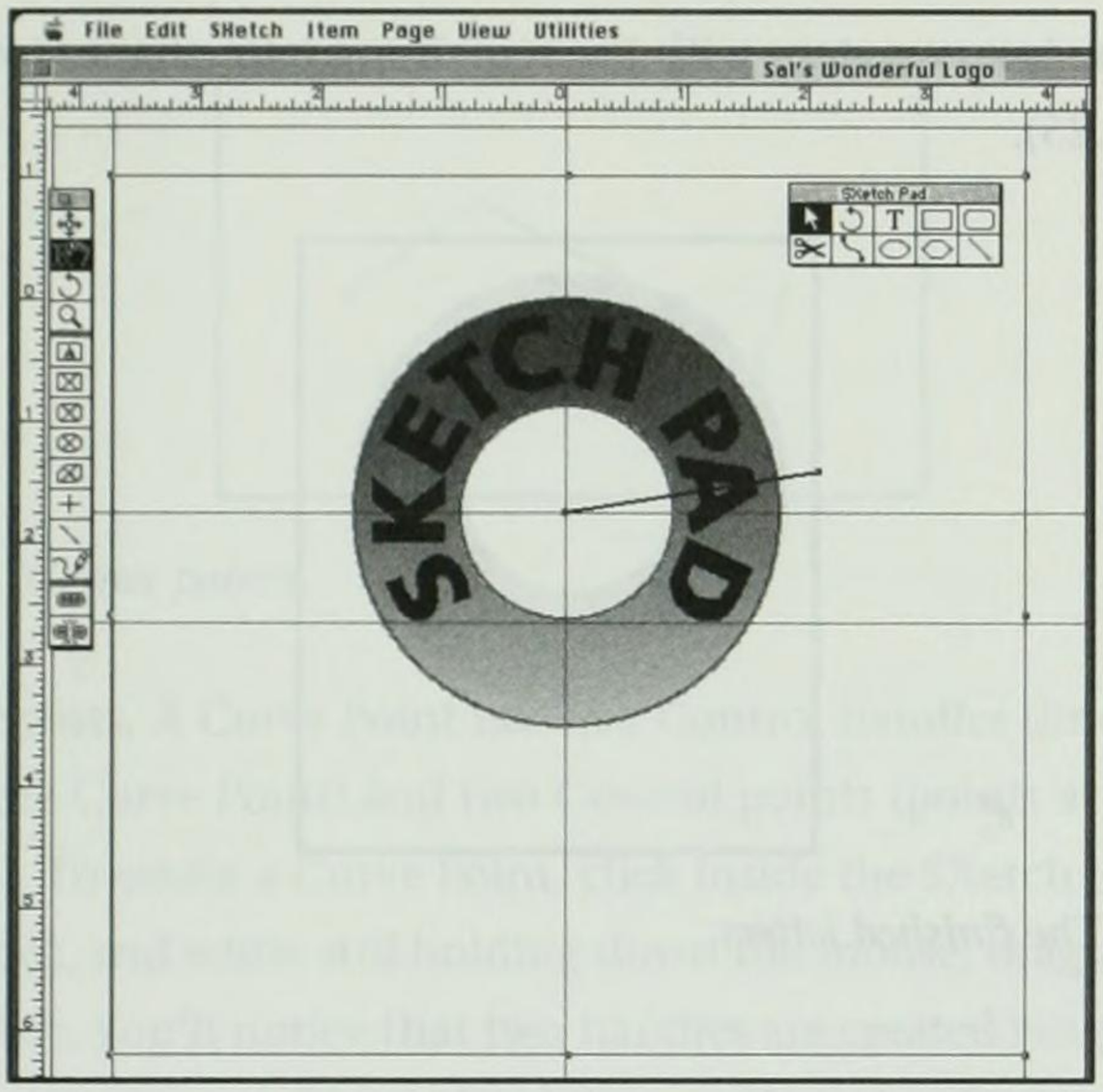


Figure 10.23 *Placing all the letters.*

10 Make the S lettershape active and select Step and Repeat from the Item menu. Type 2 pt in both the Horizontal Offset and Vertical Offset fields and click on the OK button (see figure 10.24). An offset duplicate of the S lettershape is created and active. (This will create a drop shadow for the letters.)

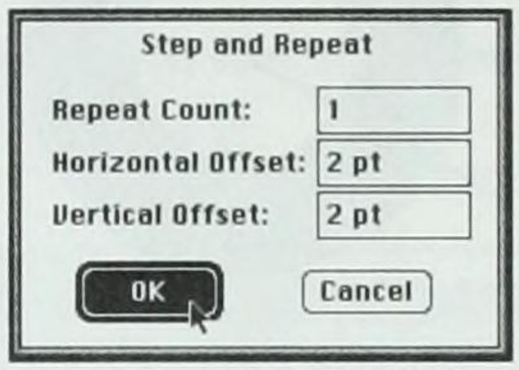


Figure 10.24 *The Step and Repeat dialog box.*

You may be wondering why I used this technique of creating curved type rather than using the Wrap Text to Curve feature that I mentioned earlier (which is available in SXetch Pad). Two reasons: first, the previous technique allowed for stroking the outside of the letters; and, second, this version of SXetch Pad does not support letter kerning. Besides, my technique offers more flexibility for letter placement. And, if I want, the lettershapes can be filled with graduated shades. So there!

11 Select Modify from the Item menu and set the Background to White. Choose Frame from the Item menu and set it to 1 pt.

12 Repeat the last two steps with the remaining lettershapes (see figure 10.25).

Figure 10.25 *The finished letters.*

Paths and Points

Until SXetch Pad, the closest thing to a curved path was a smooth cut using the QuarkXPress Polygon tool. It could simulate a curve, but was not adjustable or editable. SXetch Pad, via the Curve tool, brings true free-form paths to the QuarkXPress environment (gotcha again). By now, you're probably familiar with drawing paths—in either Aldus Freehand, Adobe Illustrator, or one of the

other numerous drawing programs—that utilize points and bézier curves. The same approach is incorporated into SXetch Pad, but with a little different terminology. Paths are composed of Anchor points and lines and are called *Curve Objects*. This is in keeping with the previously mentioned terminology of Text Objects, Line Objects, Polygon Objects, and so forth.

There are three types of Anchor Points used to create Curve Objects:

- **Corner Points**. A Corner Point has no Control points or handles. A series of Control points will be connected with straight lines. To create a Corner Point, select the Curve tool from the SXetch Pad toolbar and click inside the SXetch box (notice that the cursor is changed to a pencil). You have created a Corner Point. Move to another area and click again. Another Corner Point is created; the two points are joined by a straight line (see figure 10.26). Holding down the Shift key while creating points constrains the paths created to multiples of 45 degrees.

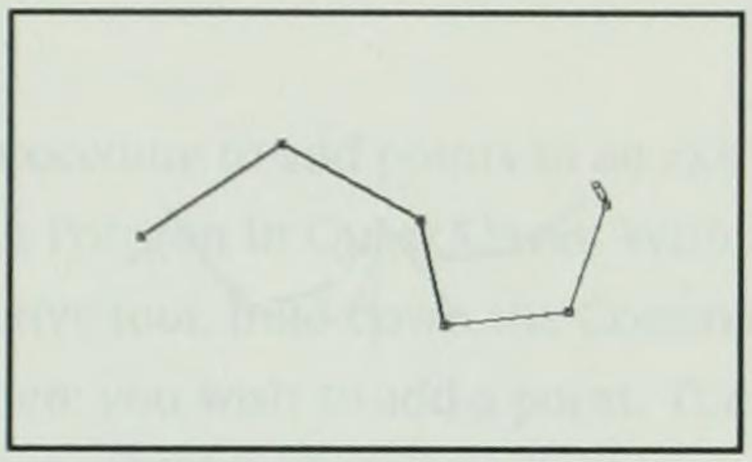


Figure 10.26 *Corner points.*

- **Curve Points**. A Curve Point has two Control handles (lines on either side of the Curve Point) and two Control points (points at the end of the handles). To create a Curve Point, click inside the SXetch box with the Curve tool, and while still holding down the mouse, drag away from the click point. You'll notice that two handles are created tangent to the Curve Anchor point. The ends of the handles have Control points on them. As you move the Control points, the handles on either side of the Curve Anchor point move together, twisting the line into a curve (see figure 10.27). Holding down the Shift key while creating points constrains the curved paths created to multiples of 45 degrees.

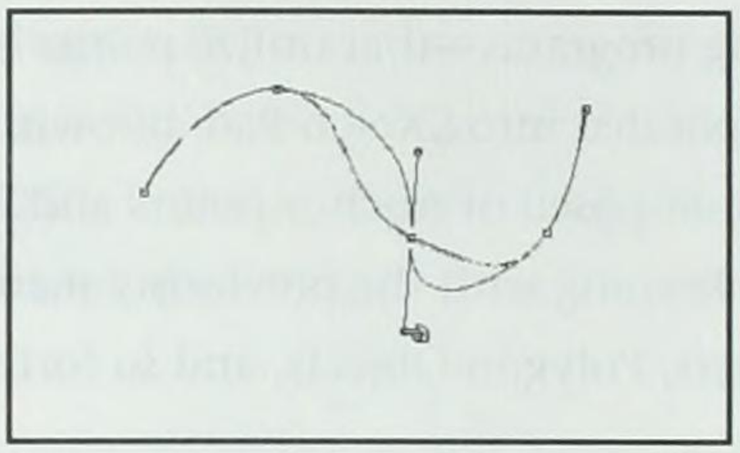


Figure 10.27 *Adjusting a curve point.*

- **Angle Points**. An Angle Point has two Control handles and Control points that move independently of each other. To create an Angle Point, click inside the SXetch box with the Curve tool, and while holding down the mouse and the Control key, drag away from the click point. Stop dragging by releasing the mouse and then let go of the Control key. You'll notice that the Control handles can be moved independently of each other (see figure 10.28).

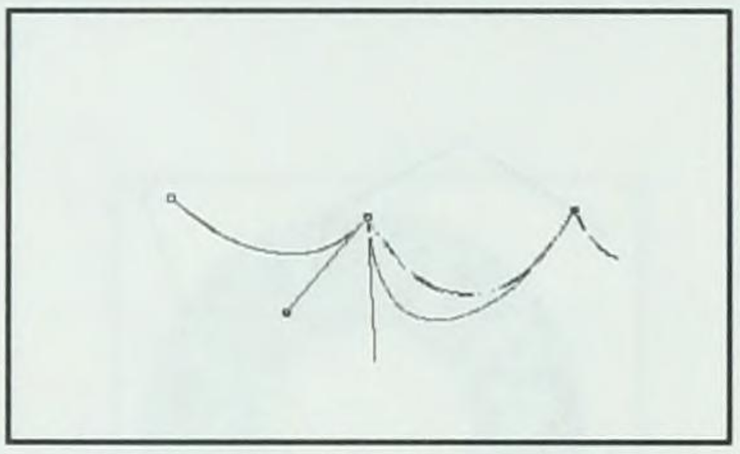


Figure 10.28 *Adjusting an angle point.*

Other pertinent issues relating to points:

Adjusting Points

To adjust an existing point use the SXetch Pad Arrow tool and click on the point. The cursor will change to a hand and the handles will become visible. To adjust a handle, grab the Control Point on the end of the handle with the hand cursor. When the Control point is moved, an outline of the original path position and the new path position are both displayed (see figure 10.29). When you release the mouse, only the newly-adjusted path is displayed.

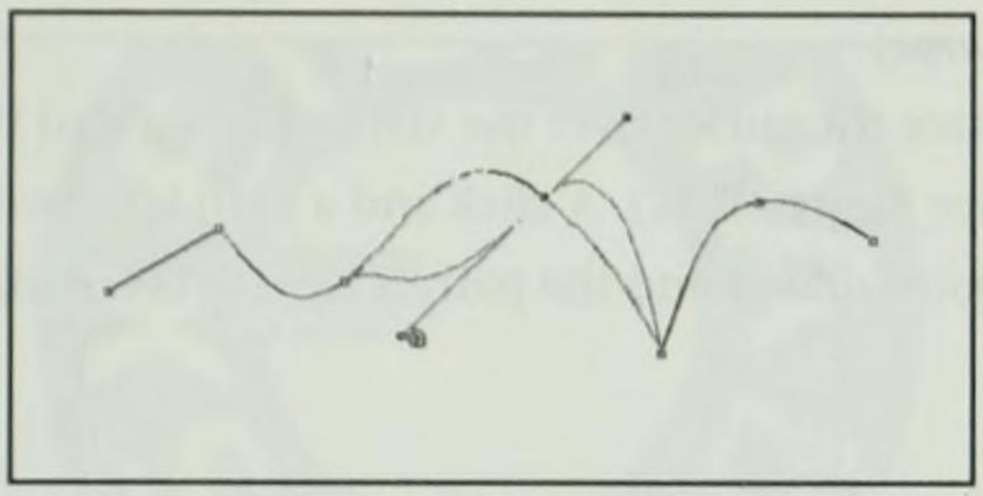


Figure 10.29 *Adjusting an existing control point.*

Changing Points

To change a point to another kind of point, select the point with the SXetch Pad Arrow tool and go to the SXetch menu. Select Point and a submenu appears listing the types of points with a check mark next to the current point type. Choose from the list the other point type to which you want to convert the current point.

Adding/Deleting Points

You can use the same procedure to add points to an existing curve as you would to add points to a Polygon in QuarkXPress. With the path selected and the Curve tool as the active tool, hold down the Command key and place the cursor over the path where you wish to add a point. The cursor changes to a small hollow box (see figure 10.30). A click and a new point is added. To remove a point, hold down the Command key and place the cursor over the point you wish to remove. The cursor changes to a small hollow box with X crosshairs. A click and the point is removed; the path now continues directly from the two points on either side of the deleted point.

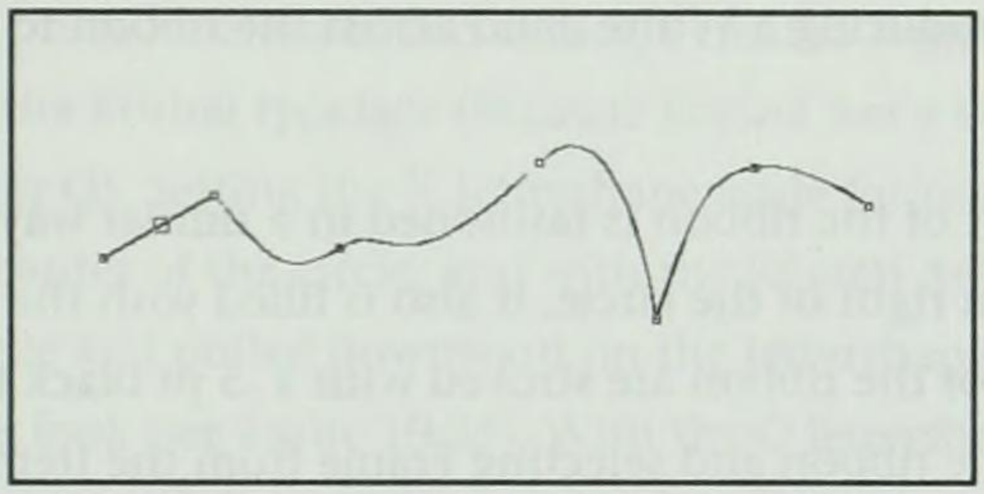


Figure 10.30 *Adding a point to an existing curve.*

Closing a Path (Curve)

To close a path, place the cursor over the starting point and the cursor changes to a hollow box (see figure 10.31). A click and a path is drawn from the starting point to the last point drawn and the path is closed, becoming a shape (see figure 10.32).

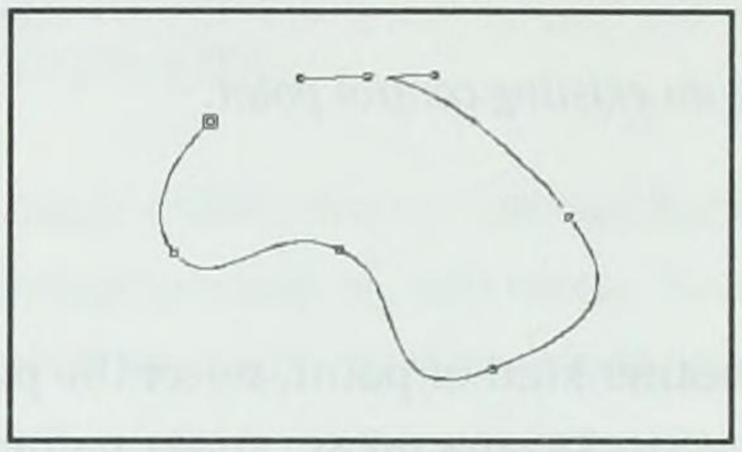


Figure 10.31 *Closing the path.*

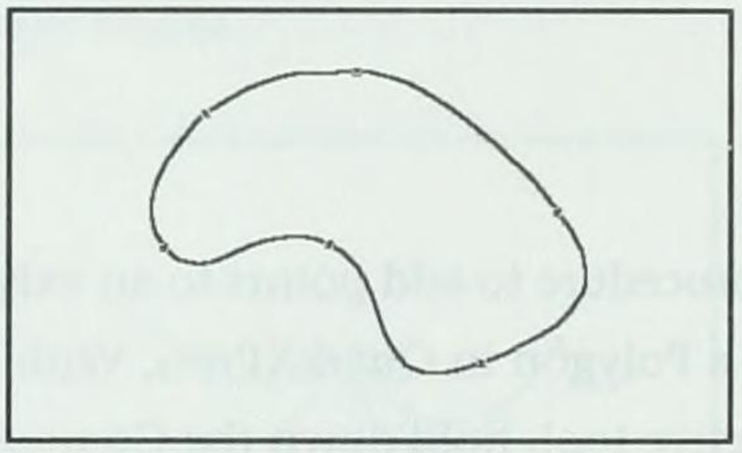


Figure 10.32 *The results of closing the path.*

Back to the Logo

Using the various Anchor Point combinations, I fashioned a pseudo-ribbonesque shape (don't laugh now) on top of the bottom left of the circle (see figure 10.33). It then is filled with a blend consisting of Yellow, White, Yellow, thereby producing a White band across the ribbon to imply a reflective quality.

The second part of the ribbon is fashioned in a similar way and placed behind the bottom right of the circle. It also is filled with the same type of blend. Both parts of the ribbon are stroked with a .5 pt black frame, by selecting both part of the ribbon and selecting Frame from the Item menu (see figure 10.34).

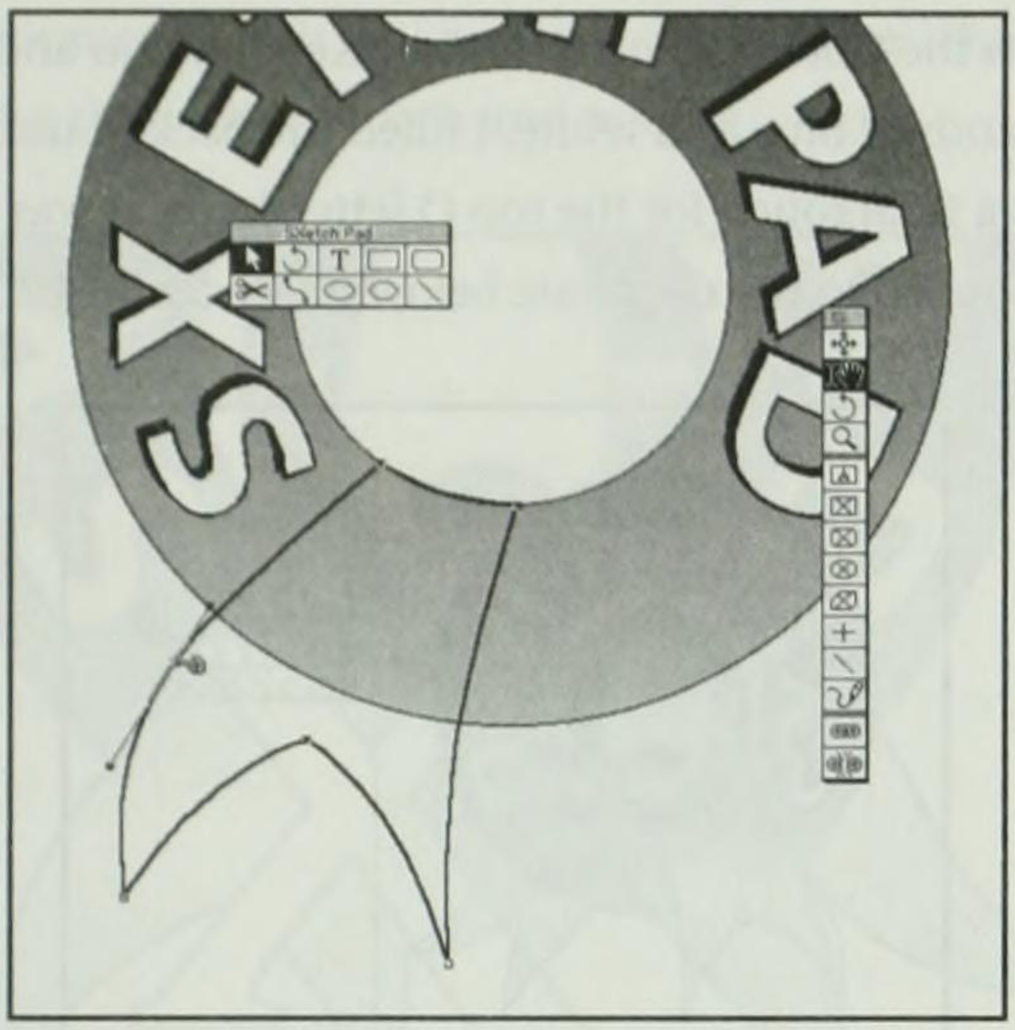


Figure 10.33 *Creating the ribbon.*

Figure 10.34 *The finished ribbon.*

Next, using the procedures described before, I created large Q and X lettershapes using the Korina typeface (because Korina has a very nice descender on the letter Q). Setting the X lettershape aside for now, I placed the Q lettershape in the center of the circle, and with the SXetch Arrow tool, grabbed the Southeast handle and pulled downward on the lettershape, distorting the Q to give it a longer look (see figure 10.35). With the Q lettershape still active, I duplicated it using Step and Repeat, then placed the duplicate behind the original using the Send Backward command (available by holding down the Option key and opening the Item menu). Selecting the top Q lettershape, I

choose blends from the Color submenu of the SXetch menu and filled the shape with alternating bands of blue and white. I filled the background Q lettershape with solid blue. As a final touch for the top Q lettershape, it was framed with a 1 pt blue line and grouped to the duplicate below it (see figure 10.36).

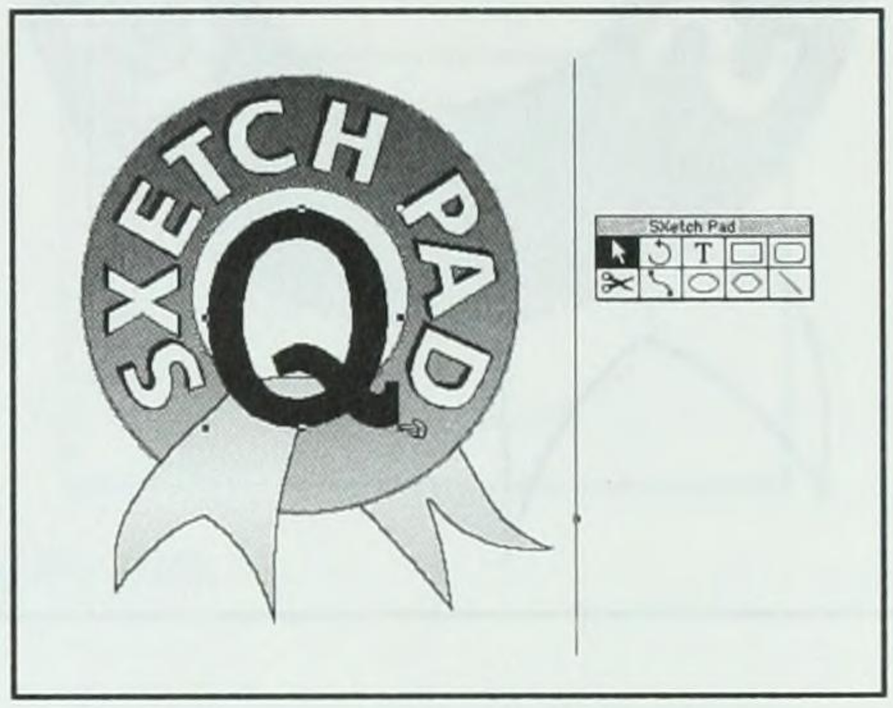


Figure 10.35 *Distorting the Q.*

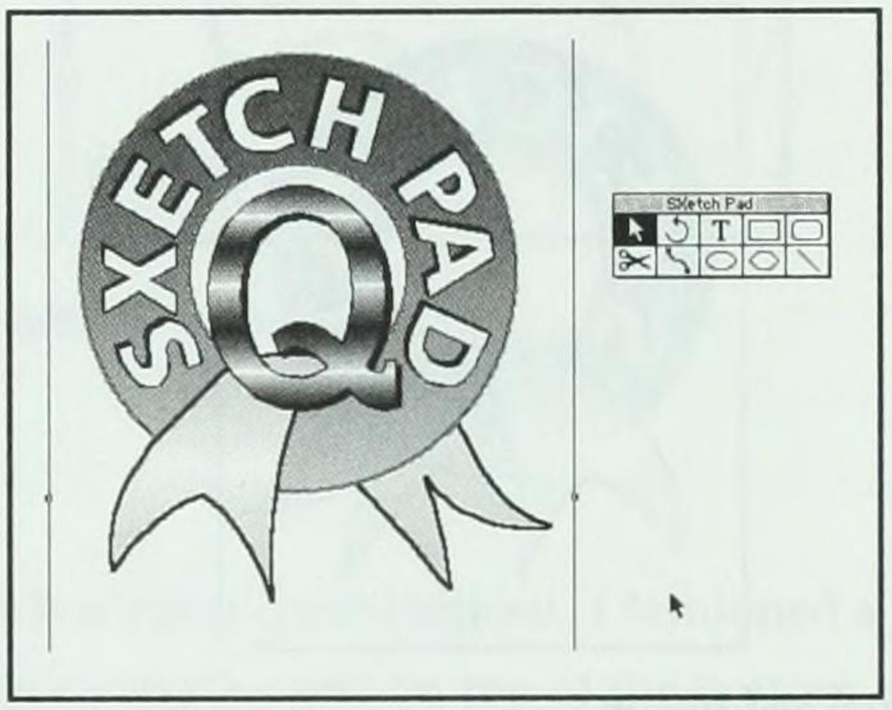


Figure 10.36 *The finished Q.*

Now to the X. First I placed the lettershape into position on the circle so that it was slightly behind the Q shape. With the X shape I decided to do something a little different—such as making the right "leg" of the X longer. To accomplish this, it was first necessary to edit the points/paths of the X lettershape. With the lettershape active, select Split from the Item menu; the lettershape is now displayed as a series of editable paths and points. Then, zooming in to a 200 percent view, I pulled and adjusted the points in the right leg of the X shape to make it longer (see figure 10.37). Note that I had to work

point-by-point because SXetch Pad does not allow for reshaping a section of an object by grabbing the section's path and pulling.

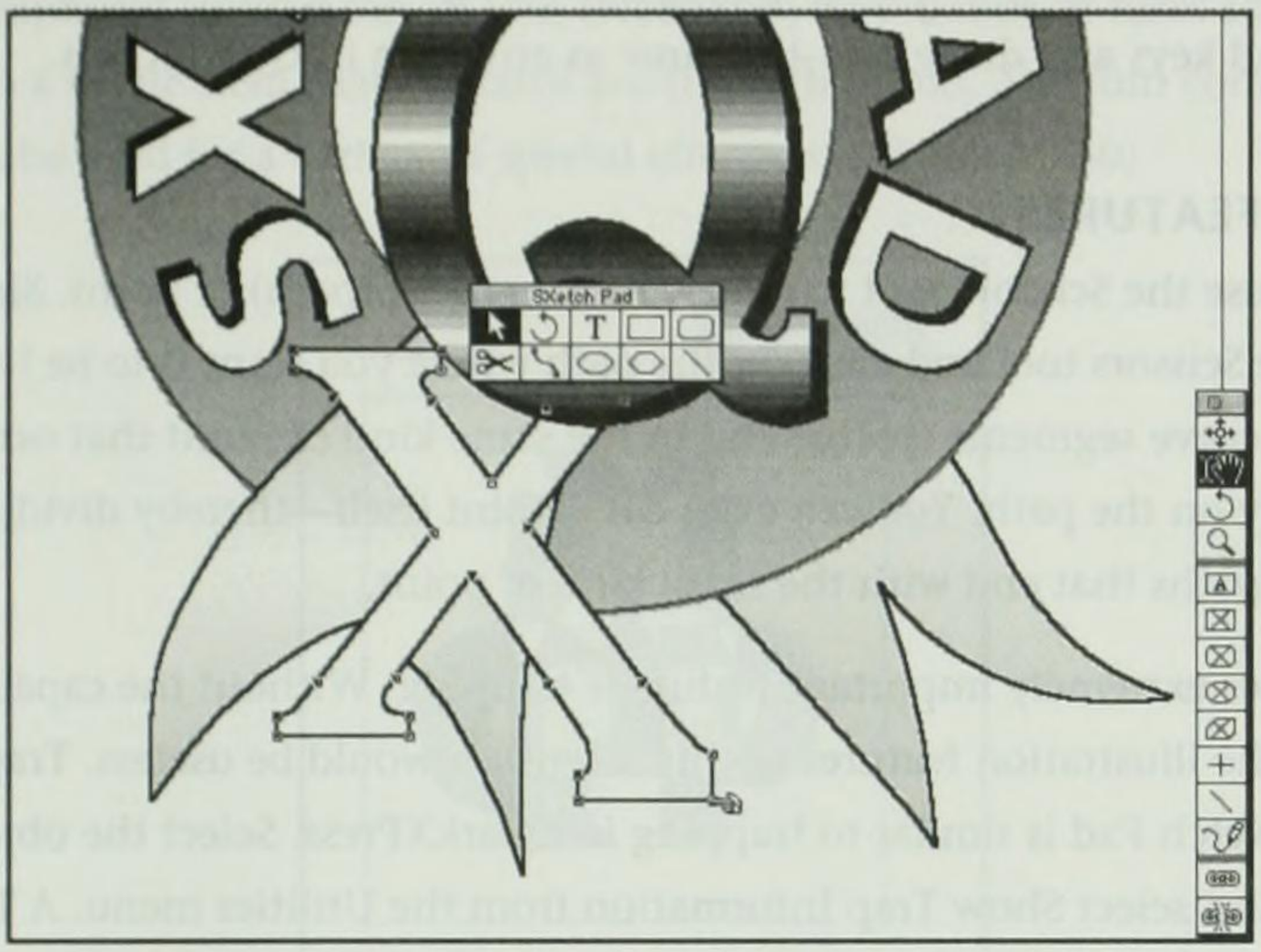


Figure 10.37 *The reshaped X.*

After reshaping the X shape to my satisfaction, I grouped it and filled it with blue. Next came a Step and Repeat and I filled the duplicate with black and placed it behind the original blue X shape. Finally, I created the letters "press" in Korina italic, resized them, colored them, duplicated a shadow, and placed the letters to the right of the X (see figure 10.38). Ta da, instant logo!

Figure 10.38 *The finished logo.*

The background of the SXetch Pad box can be assigned a color or shade and the newly-created logo can be resized by grabbing one of the corner handles of the SXetch Pad box containing the logo, holding down the Shift-Option-Command keys and dragging—the same as any item in QuarkXPess.

OTHER FEATURES

You can use the Scissors tool to cut a curve segment (path) or point. Simply select the Scissors tool and click on the path where you want it to be broken. The new curve segments (paths) end in the same kind of point that occurs previously on the path. You can even cut a point itself—thereby dividing it into two paths that end with the same kind of point.

Another extremely important feature is trapping. Without the capability to trap, all the illustration features of this XTension would be useless. Trapping within SXetch Pad is similar to trapping in QuarkXPress. Select the object to be trapped and select Show Trap Information from the Utilities menu. A Trapping palette, similar to the standard QuarkXPress Trapping palette, appears (see figure 10.39). Unframed objects will trap against the color of the object they overlay. Filled objects with a frame can trap both against the background the object is placed on, and the fill inside the object.

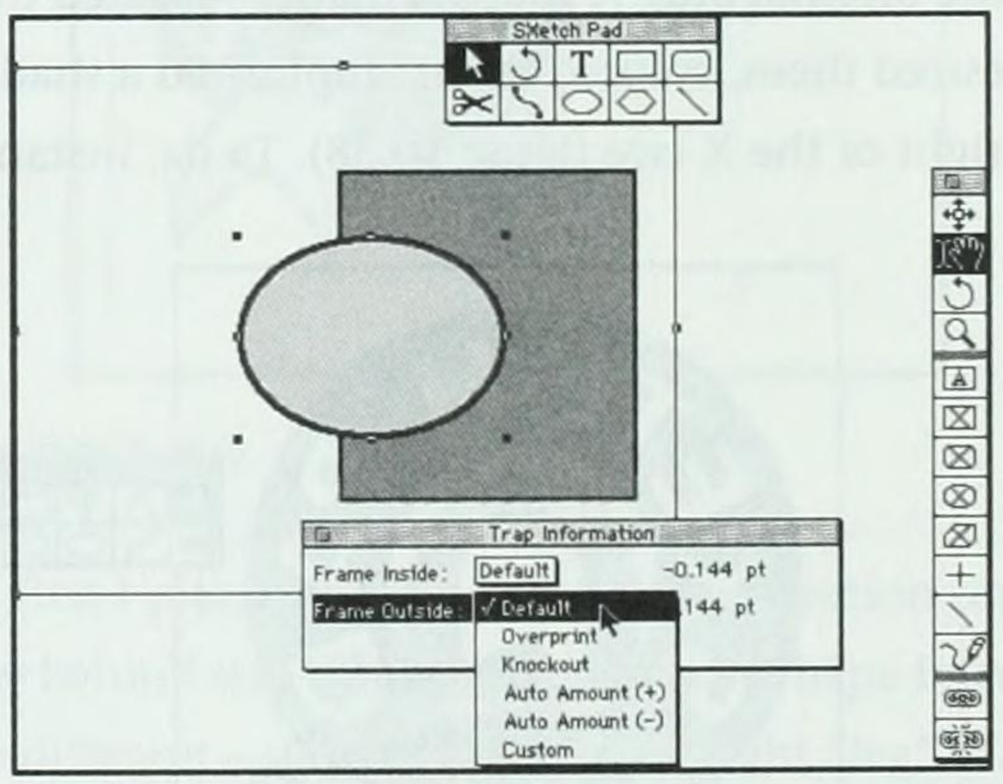


Figure 10.39 *The Trapping palette.*

The list below discusses other features of SXetch:

- **Joining Shapes**. As I mentioned earlier, this feature is similar to the Make Compound (Illustrator) or Join (Freehand) commands. It fuses shapes into a single item that contains see-through masks. The Join command can be used for a variety of special effects (see figure 10.40).

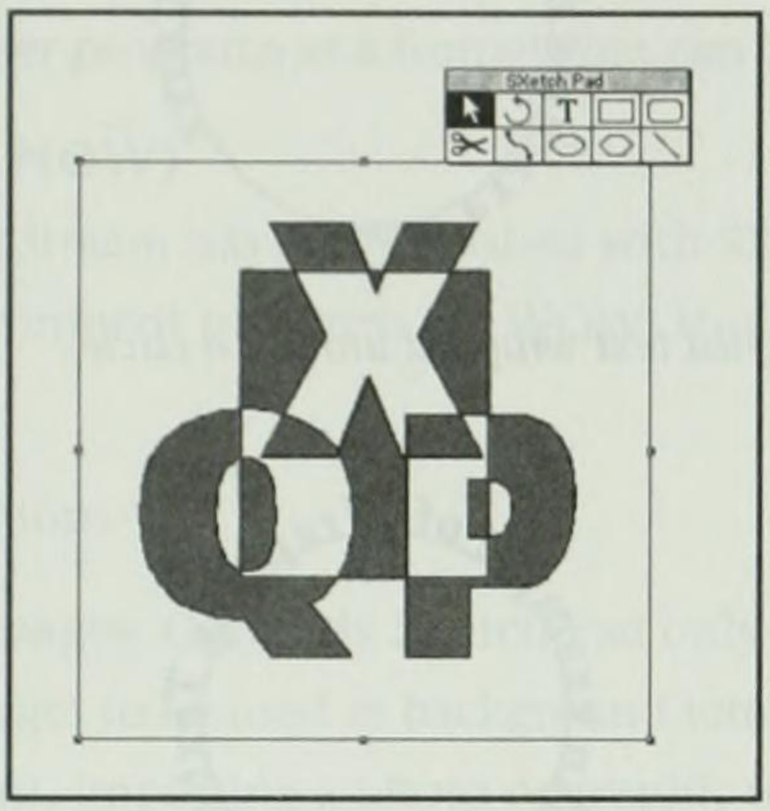


Figure 10.40 *The Join Shapes command can create interesting special effects.*

- **Lock/Unlock**. With implementation similar to QuarkXPress, this command locks items to their position inside the SXetch Pad box.
- **Show/Hide**. Slightly irregular implementation, but it works. Select an item in the SXetch Pad box and select Hide from the Item menu. The item will become invisible. To make the item reappear, select Show Invisibles from the View menu.
- **Wrapping Text to a Curve**. Attaching text to a curved path is an easy procedure using SXetch Pad. The position of the text on the curve can be controlled by choosing which point of the path is the starting point, and by setting the alignment of the text to left-, right-, or center-aligned.

  Text begins at a starting point relative to its text alignment. To illustrate this point, try the following example. First, create the path to which you can have the text bind. Draw a circle in the center of a SXetch box. With the circle selected go to the Item menu and select Convert to Curve.

Next, create a text box containing some text. Set the bottom point of our circle as the starting point by choosing the point and selecting Make Start Point from the Point submenu of the SXetch menu.

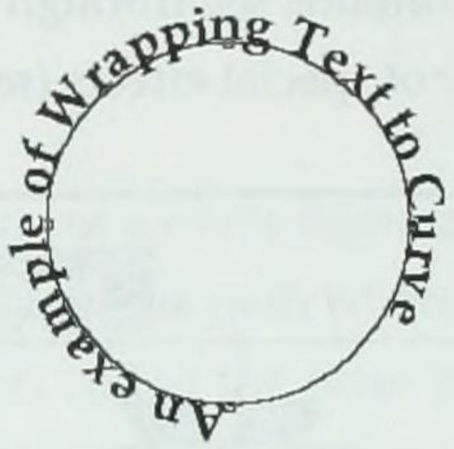


Figure 10.41 *Left-aligned text wrapped around a circle.*

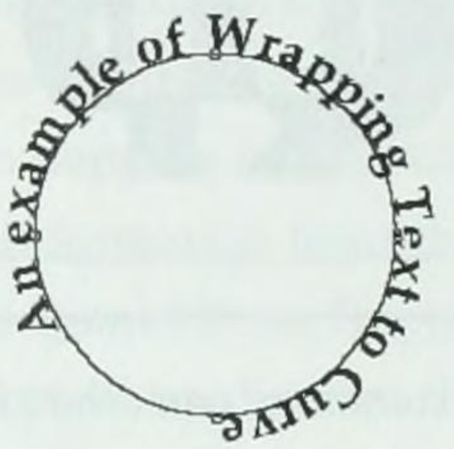


Figure 10.42 *Right-aligned text wrapped around a circle.*

Choosing Reverse Direction from the SXetch menu while the curve is selected will place the text on the inside of the curve (see figure 10.43).

Figure 10.43 *The results of using the Reverse Direction command.*

If you select a new point as the starting point, the text adjusts itself accordingly. If you want the text to begin at a place where there is no point, add a point with the Curve tool and make that the new starting point.

Note: Using the Make Start Point command with wrapping text works only on a closed path. Select both the SXetch Pad text box and the circle item with the Arrow tool. Go to the SXetch menu and select the Wrap Text to a Curve command. The Text and circle are combined with the text centered over the bottom circle point, which was marked as the starting point. To edit the text you must first undo the Wrap Text to Curve action previously taken. Select the New Text-Curve item and select Wrap Text to Curve from the SXetch menu again and the path and text are separated and are returned to their original state. Click on the text box with the SXetch Pad Text tool and the text editing dialog box appears. Select the text and choose the

continues

If you want the line to be invisible, choose a frame of 0 before joining the shape and the text.

With the SXetch Pad XTension installed and a SXetch Pad box selected, the Save SXetch as EPS... option appears in the File menu.. It enables you to save the SXetch Pad illustration as an EPS file. This saves the selected SXetch box as an EPS that you can import into other layouts, but the SXetch Pad EPS format is not recognized by other programs as a format that can be opened and edited.

LIMITATIONS (FOR NOW)

It is amazing what Data Stream has accomplished with SXetch Pad. It adds a complete drawing environment to XPress . . . WOW! However, it can't quite do everything.

Here are a few limitations:

- **Importation of images**. Currently SXetch Pad only supports the importation of PICT images to be used as background templates—the imported images do not print. Importing a photo or graphic into a customized SXetch Pad shape would open the door for some dramatic graphic effects.
- **Kerning and Tracking (control of text)**. As the guy in the office down the hall says "Text without kerning, is like a day without sunshine." How can I possibly add to that? This feature is currntly under development.
- **Exporting in a format that can be read by other programs**. Currently the exported SXetch EPS files can not be opened by other programs or SXetch Pad itself.

SUMMARY

If you are comfortable with and use one of the many vector-based illustration programs currently available, such as Adobe Illustrator or Aldus Freehand, you'll find adapting to SXetch Pad effortless. Although you may find some features of those high-end programs missing in SXetch Pad, it is still very powerful and offers convenience and trapping controls.

continued

left-align icon; then Save. Next, select both the text box and the circle and select the Wrap Text to a Curve menu option under the SXetch menu. Notice that this time the text is placed with the far left letter of the text beginning at the starting point, in other words the text is aligned left of the starting point (see figure 10.41). The opposite holds true if you set the text for aligned right (see figure 10.42).

Adding the capability to import existing EPS files to SXetch Pad greatly increased its usefulness because it's no longer necessary to re-create existing work. Combine the capability to import a graphic into a custom SXetch Pad shape with the capability to export in a standard/readable EPS format, and you may have to really dig for a reason to leave QuarkXPress to do your illustration work.

Even with any current limitations, I still find SXetch Pad to be interesting and useful for achieving some effects, especially stroked text and curved shapes. I am keeping my eye on the future and my fingers crossed.

Scitex Grids & Guides

Complete control over guides in QuarkXPress XTension covered

- *Scitex Grids & Guides: from Scitex, Inc. (617) 275-5150. $99.00, available from XChange at (800) 788-7557.*

Chapter

11

Guides, while a fundamental feature of the QuarkXPress interface, are also a feature offering the least amount of user control. You can drag them from the rulers and place them either horizontally or vertically on the page. They also can be set via the General Preferences dialog box (Command-Y) to appear either in front of or behind the items on the page. You can change their color. They can have objects "Snap to" them (or not); and, they can be made invisible through the Hide Guides command in the View menu. That's it.

To place a guide in an exact position takes a steady hand and good hand/eye coordination because you must watch either the numeric coordinants displayed on the Measurements palette or the Rulers to determine a guide's position while you drag. (You cannot numerically specify a guide's position by typing into any field.)

As of the writing of this book, Scitex was very slow in upgrading their products to work with 3.2. This overview was written using the 3.1 version.

If you want to lock a guide so that you don't accidently move it, forget it. If you want to create a grid of guides from a certain starting point, get out your calculator. If you want to reverse, or "mirror," the order of guides on a page, no way. All in all, guide control is lacking in QuarkXPress. That is why the Grids & Guides XTension from Scitex is so important—it fills many of the gaps dealing with guides in QuarkXpress.

GUIDE ME!

Three components make up the Scitex Grids & Guides XTension to offer complete control of guides. These components are:

- An Edit Grid dialog box for creating guide grids;
- A Change Guide palette for editing existing guides; and
- A Guides to Item dialog box for attaching guides to an existing page item, such as a picture box.

We'll examine each of these components and their interfaces in QuarkXPress. Let's start by creating a simple grid.

GRID CITY

First, create a new document. A letter page with 1/2-inch margins will do nicely.

The Scitex Grid & Guides XTension is part of a larger package of XTensions offered from Scitex. It is sold separately and can be used alone or with the other Scitex XTension offerings. All Scitex XTensions require the use of the Scitex Launchpad.

The Scitex Launchpad is a floating palette containing icons that represent currently loaded Scitex XTensions. You can activate the Launchpad palette through the View menu. When the Grid & Guides and Launchpad XTensions are loaded, the two icons that deal with guides will appear together on the Launchpad. The Grid icon is active as long as the Show Guides option has been activated from the View menu. The Launchpad also displays help information for any Scitex XTensions if you click on the Scitex icon on the Launchpad palette. A click and hold on the Grid icon opens the Grid menu.

Options include opening an existing grid, saving the currently opened grid, editing or creating a grid, turning the Snap on or off, setting the Snap To distance, locking or unlocking a grid, flipping or mirroring the grid pattern, and erasing or copying the grid.

To create a new grid, select Edit Grid from the Edit menu and the Edit Grid dialog box appears. At the top of the dialog box, the page's current dimensions are displayed. (Measurements are displayed in the system's current default: inches, picas, or whatever.) Below that is a scroll box that lists the position, view percentage, and color of any existing guides on the current page. Below the scroll box is the input area for creating new guides, and below that is the page range fields for indicating the pages on which to apply the new grid. At the top of the dialog box are two pop-up menus: one called Axis, which controls the orientation (either horizontal or vertical) of the guides displayed in the scroll box; and a pop-up menu called Origin, which uses either the page or the ruler for determining the location of the guides listed in the scroll box.

This "viewguides at x% and above" technique is also available in XPress itself. Use the screen view of the smallest percentage at which you want to see the guides. Then hold down the shift key and drag your guides into position.

To add a guide, first set the orientation from the pop-menu at the top (for our example set it to Horizontal). Then set the Origin pop-up to Ruler. Type a guide position (relative to the rulers) in the field below the scroll box (for our example, 1"). Select which View percentage you want the guide to appear at from the pop-up at the right of the input filed. The choices are 0%, 50%, 75%, 100%, 200%. The guide appears in the view you specify, as well as all larger views; thus, a setting of 0% will ensure that the guide is visable at any view percentage. This feature is handy if you don't want your page cluttered with guides at a reduced view.

Next, choose a color for the guide from the Color pop-up menu (choose blue) and click on the Add button to add the new guide to the grid and it will display in the scroll window. You can continue to add Individual guides in the same way, or you can place multiple equal-distance groups by clicking on the Groups... button.

The Guide Groups dialog box will display for either Vertical or Horizontal groups depending on how the Axis pop-up menu in the Edit Grid dialog box is set. At the top left of the dialog box are two input fields for indicating the starting and ending points of the guide group. Below the input fields are two radio buttons: Step and Number—each have input fields next to them. Click on the Step button and the number you type in the input field will be the distance you desire between the guides. Click on the Number button and the number you type in the corresponding input field will be the total number of guides you wish to spread evenly between your starting and ending points (indicated in the fields at the top of the dialog box).

For our example, set the Start at 1.5" and the End at 10". Click on the Step button and type .5". Set the color from the pop-up menu to blue and click on the Add button. Returning to the Edit Grid dialog box, all the new guides, as well as the one we created earlier, will be listed in the scroll box. If we choose, a click on the Apply button will draw the guides to the page.

Setting the Axis pop-up menu to Vertical, click on the Groups button again. The Guide Groups dialog will now list "(Vertical)" in the title bar to indicate that it is in the vertical mode. Set the Start at .5" and the End at 8". Click on the Number radio button and type 4 in the input field. Set the guide color for

Blue, then click on the Add button. You are now presented with the Edit Grid dialog box, where all the vertical guides are listed in the scroll box. Click on the second item in the scroll list and the information about that guide will be duplicated in the guide edit field below the scroll box. Change any of the data and the Replace button will become highlighted as an option. For our example, click on the Delete button to remove the guide from the list, then click on the Apply button to view our grid on the page. Note that the grid is not actually applied to the page until you have clicked on the OK button. Click on OK to draw the grid to page and close the Edit Grid dialog box. Click on the Grids & Guides icon on the Launchpad and select Save Grid.... Name the grid and save it to a folder. Subsequently, whenever you want to use that grid in a document, you can access it through the Open Grid... menu item from the Grids & Guides icon on the Launchpad. It then can be applied to any number of pages in the document through the Page Range input fields at the bottom of the Edit Grid dialog box.

With the page containing our grid active, select the Mirror Grid menu item from the Grids & Guides icon on the Launchpad. The grid will now reverse itself on the page—an essential item if you are placing a grid on facing master pages.

The starting position of a grid also can be set relative to existing items or text baselines on the QuarkXPress page. At the top left of the Guide Groups dialog box are icons that set starting points. The far left icon is for boxes and the icon to its right is for text baselines. Click on the Box/point icon and click on the Start button. Place the cursor near a handle of a box (either text or picture) and the cursor will point to the handle. A click will set the handle as the start point. The same technique applies to setting the end of a grid as well.

THE CHANGE GUIDE PALETTE

Another feature of this Scitex XTension is the Change Guide palette for editing existing guides. To activate the palette, double-click on an existing guide and the Change Guide dialog box appears. The guide's location is shown in the editable Location field at the top of the palette. Typing a new number in this field will reposition the guide to the newly-entered location. The origin point can be set to either Ruler or Page from the pop-up menu at the bottom of the palette.

Another extremely useful feature of this XTension is the capability to center a guide between two exisiting guides. The three buttons on the left side of the dialog box are used to implement this feature.

1. Double-click on the guide you want to center (we'll call this the "target guide"). This activates the Change Guide palette.
2. Click on the Guide 1 button. The cursor changes to a line with arrows.
3. Place the line part of the cursor over one of the two guides between which you want to center the target guide and click.

   The position of Guide 1 is indicated in the field next to the button.

Note: A page edge or margin guide can be used for one of or both of the centering guides.

4. Click on the Guide 2 button and place the cursor over the other guide between which you want to center the target guide and click.
5. Now click on the Center button and the original guide will be centered between the two selected guides.

There is also a nudge feature at the top right of the palette. Type in the nudge increment (such as 1 point) in the field and use the arrows to nudge the guide into position on the page.

ITEM GUIDES

The third aspect of the Grids & Guides XTension is Item Guides. Simply put, Item Guides places guides on any or all sides of a rectangular object (such as a text box or picture box). You activate the Guides to Item dialog box by selecting an item and then clicking on the Item Guides icon on the Launchpad. The box in the center represents the selected item. A click on any side will place a guide on that side of the item. A click in the corner will place two intersecting guides. A click on the center places guides around the item. The guides can be toggled on and off by clicking the Rectangle icon on the palette.

LIMITATIONS

Although it's a powerful package, the Grids & Guides XTension does have a few limitations. It cannot automatically place text or picture boxes on the grid. As a workaround, you can select either the Text box or Picture box tool from

the QuarkXPress toolbar while holding down the Option key. This keeps the tool active. Using Step and Repeat can sometimes be helpful, but you must be accurate in your measurements.

A grid can be created from an existing file by opening the file, setting Show Guides in the View menu, and choosing Save Grid from the Grids & Guides menu. All the current guides and positions will be saved for use on other pages or other documents.

EPILOGUE

If your projects are guide-intensive, I'm sure you will find this XTension useful, especially using the capability to place and nudge guides into position.

Chapter 12

Scitex Blends

Creating smooth complex blends

XTensions covered:

- *Scitex Blends: from Scitex, Inc. (617) 275-5150. Part of the Scitex Image Tools Package which includes: Blends, Picture Scaling, Silhouette, and Quick Proof. $199.00, available from XChange at (800) 788-7557.*

Chapter

12

My office is in a service bureau, so one of the first things I noticed when QuarkXPress 3.1 was released was an avalanche of blends! The new ease and control of blend creation provided by the QuarkXPress Colors palette empowered the local designers who then released a storm of ads, flyers, posters, and annual reports—all containing blends. (You name it, they did it—and not always with the best design sense. Can you say "tacky?") Every ad in the local paper suddenly had cascading blends behind rotated photos with drop shadows—it became a marketplace of bad taste.

Well, things calmed down, local designers regained their sanity, and "banding" is no longer the buzzword of the month. But I'm afraid the calm may disappear if the Scitex Blends XTension catches hold.

Scitex Blends fits the definition of a power tool: smooth, powerful, feature-strong, and easy-to-use. In fact, I even find myself trying to find an excuse to use a corrugated blend in a project. "Really, Mrs. Smith, the program for your cousin's funeral service would look so much better with this awesome blend!"

But before I totally lose it, let's take a closer look at this XTension.

BORN TO BLEND

Again, the best way to show the power and ease of this tool is by example. We'll create a simple background blend in a rectangular picture box. (Scitex Blends will not work on text boxes.)

The Scitex Grid & Guides XTension is part of a larger package of XTensions offered from Scitex. It is sold separately and can be used alone or with the other Scitex XTension offerings. All Scitex XTensions require the use of the Scitex Launchpad.

The Scitex Launchpad is a floating palette containing icons representing all the currently loaded Scitex XTensions. The Launchpad palette is activated through the View menu. The Blend icon will be active as long as a picture box is active and you have selected it with the Contents tool. The Launchpad also displays help information for any of the Scitex XTensions by clicking on the Scitex icon on the Launchpad palette (see figure 12.1). After drawing an active picture box and selecting the Contents tool, click on the Blends icon in the Launchpad palette and the Scitex Blends dialog box appears.

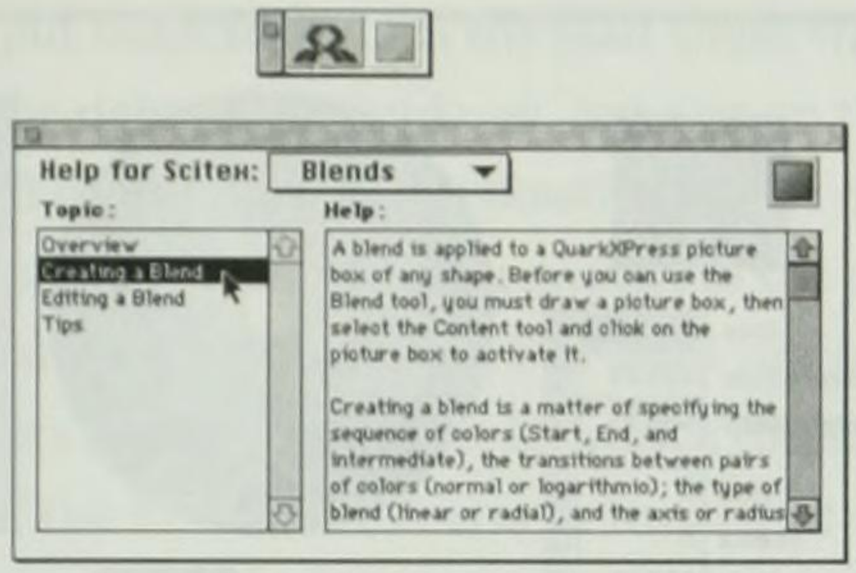


Figure 12.1 *Scitex help.*

The palette is neatly organized and efficient (see figure 12.2). There are three rows of input fields for reading or placing CMYK (Cyan, Magenta, Yellow, Black) values for either the starting blend color, the ending blend color, or any other blend color(s) you may add in between (intermediate colors). Next to each row is a color swatch of the row's color. Next to the swatches are pop-up color menus. Beneath the input fields is a Blend bar that displays the blend in progress. At the bottom is a pop-up menu for choosing either a Linear or Radial blend. The buttons on the right are: Apply to try a blend set-up, Reset to return to default settings, Flip to reverse the direction of the blend, Cancel to leave the dialog box, and OK to approve the current settings and apply them to the picture box.

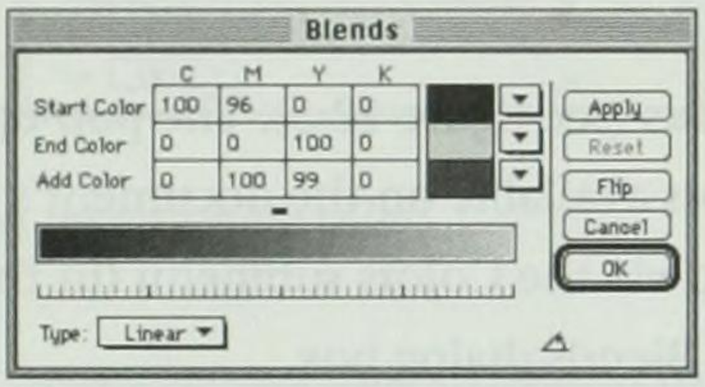


Figure 12.2 *The Scitex Blends palette.*

To create a blend, select the colors for the blend (up to 14 possible colors can be used in each blend). There are three ways to set the color choices.

1 **Color Picker** (see figure 12.3). If you click a color swatch, the standard Macintosh color picker appears. By dragging the cursor over the color circle in the picker you can choose the color for your blend. You also can input values in the Hue, Saturation, and Brightness input fields or the Red, Green, and Blue input fields.

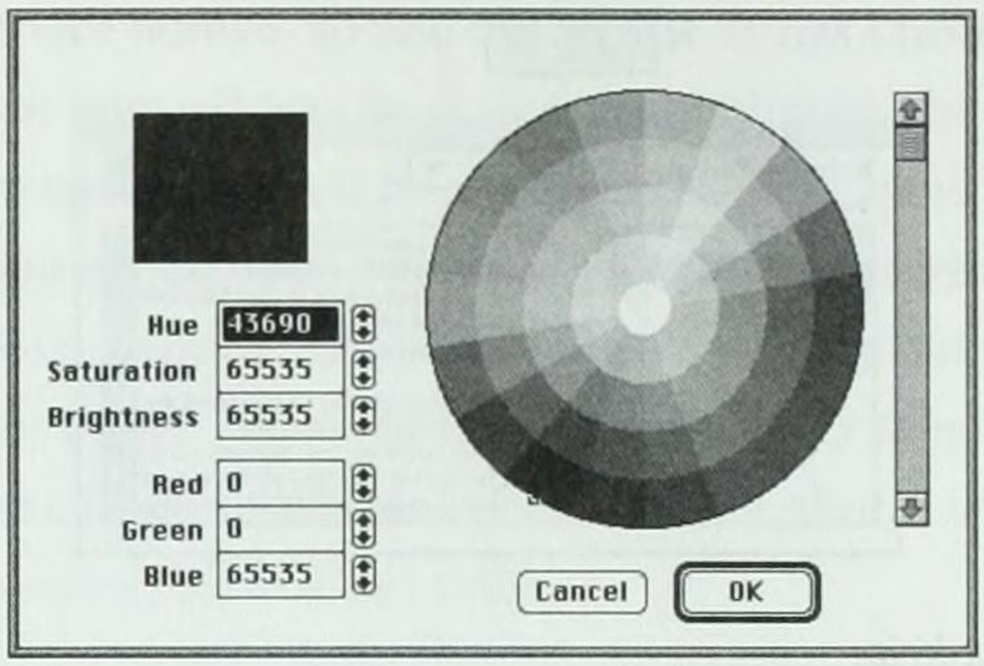


Figure 12.3 *Colors can be entered with the Color Picker.*

2 **CMYK Colors** (see figure 12.4). Values of Cyan, Magenta, Yellow, and Black can be input in the numeric fields. The resulting color will be displayed in the color swatch to the right of the CMYK input row.

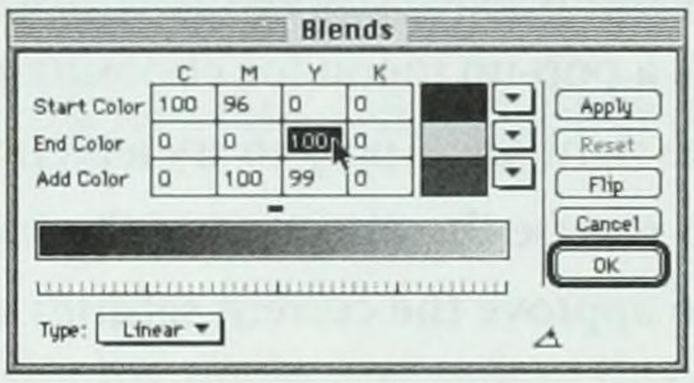


Figure 12.4 *You can enter colors via CMYK values.*

3 **Pop-up Color Menus** (see figure 12.5). The pop-up color menus contain all the current colors available on the document's Colors palette. New colors can be added via the Colors submenu (in the Edit menu) before opening the Scitex Blends dialog box.

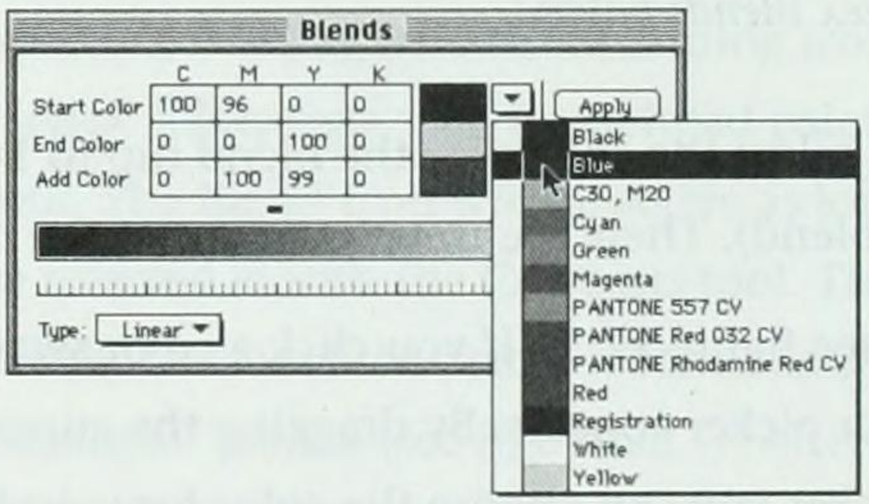


Figure 12.5 *Colors can be entered via the pop-up menus.*

The top row of input fields represents the Start Color which displays both in the color swatch to the right of the field row, but also on the left side of the Blend bar. The second row of input fields down from the top represents the End Color which displays both in the color swatch to the right of the field row, but also on the right side of the Blend bar. The third row of input fields down from the top represents an intermediate color which displays both in the color swatch to the right of the field row, but also in the center of the Blend bar.

For the purpose of this example, I'll demonstrate the now famous "Corrugated Funeral Program Blend." Leaving the bottom pop-up menu set to Linear, set the Start and End Colors to the same color (Blue for this example), using the pop-up color menus next to each row. Next, choose an intermediate color (White, in this example). Place the cursor just below the center of the Blend bar, click, and a diamond icon appears at the click point (see figure 12.6). The Blend bar also changes to the Intermediate color at the diamond and blends between the Start and End colors. Click and drag the diamond icon to the right just before the end of the Blend bar. Notice the blend changes in the Blend bar to match the new position of the diamond icon (see figure 12.7).

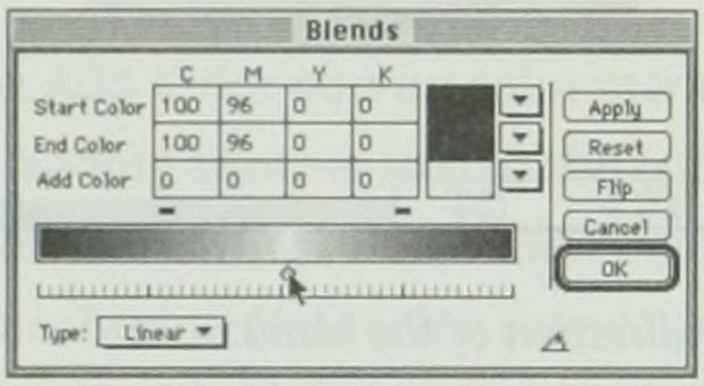


Figure 12.6 *Defining an intermediate color.*

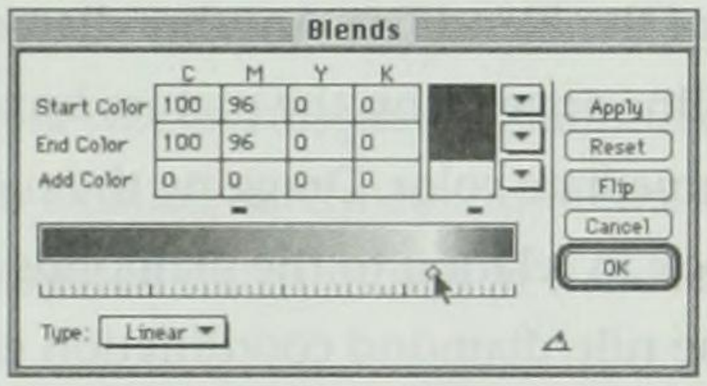


Figure 12.7 *Changing the position of the intermediate color.*

To preview the blend in the picture box we must first indicate the direction of the blend. Just move the cursor to the left edge of the picture box, click, and

drag to the right. As you drag you will draw a line which acts like a rubber band being stretched—this line is the direction the blend will follow (see figure 12.8). In this example, I dragged the line to the right edge to indicate a blend from left to right.

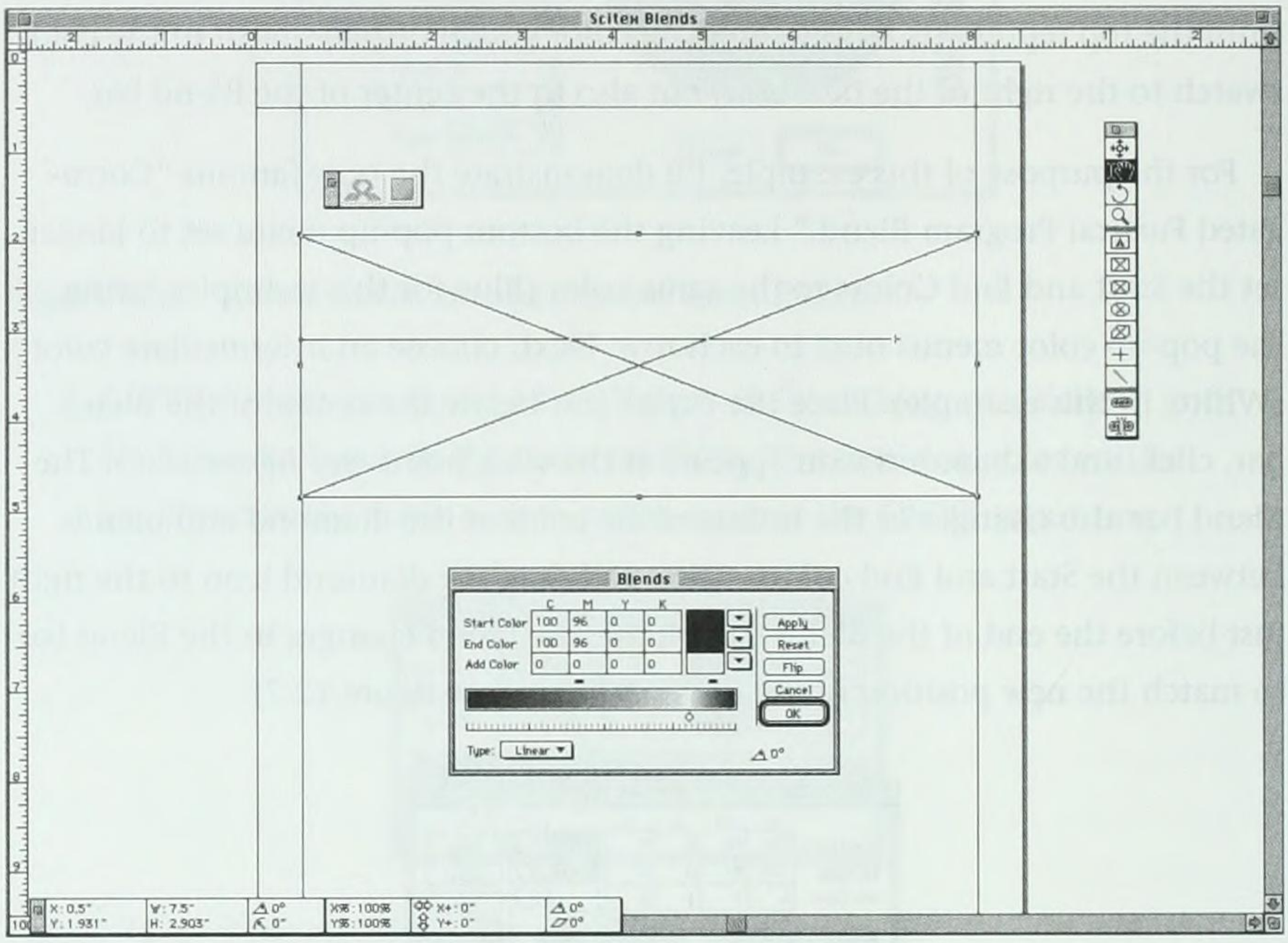


Figure 12.8 *Defining the direction of the blend.*

Click on the Apply button and the current blend setup is drawn in the active picture box (see figure 12.9). With the Add Color still set to White, click below the left side of the Blend bar. Another diamond is placed, and at the same time a vertical line appears on the picture box indicating the position of the newly added Intermediate color. Dragging the new diamond will move the line on the picture box in relation to the diamonds position in the Blend bar (see figure 12.10). The rule/diamond coordination enables the user to place color bands in exact locations in the picture box without a lot of trial and error.

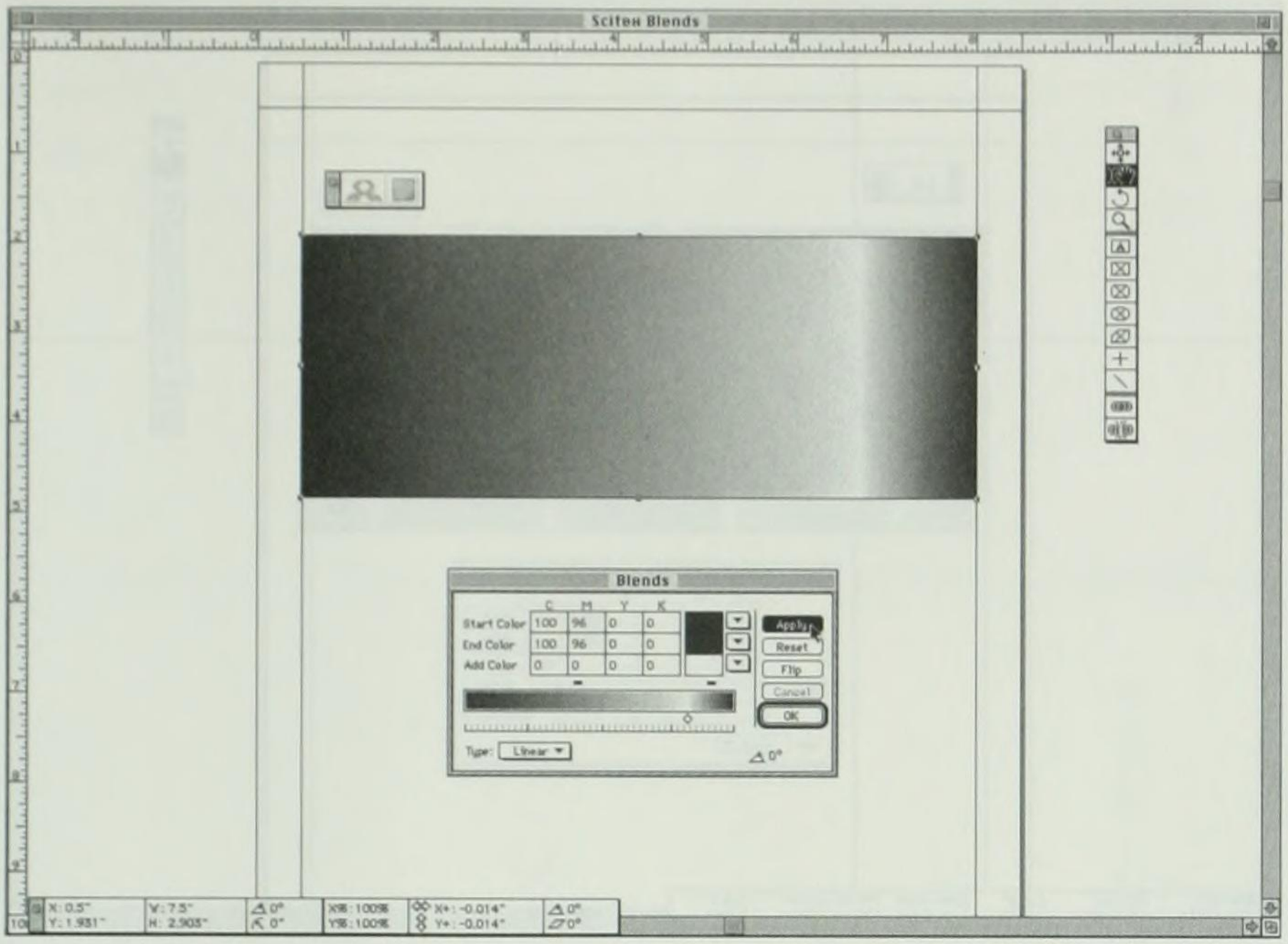


Figure 12.9 *The completed blend.*

Choose Blue from the Add Color pop-up color menu, then click below the center of the Blend Bar, adding another step in the corrugated process. Continue with this process of alternating intermediate colors of Blue/White. A shortcut for changing the intermediate color is to double-click the diamond below the color you want to add. The diamond will be surrounded by a flashing box (see figure 12.11) and all the color information of that diamond will be displayed in the Add Color Row. To add another band of the same color, just click below the Blend Bar in another spot and the same color will be added to the overall blend. Using this technique of diamond double-clicking allows quick switching between existing intermediate colors. Continue until you've achieved the famed corrugated status shown in the example (see figure 12.12).

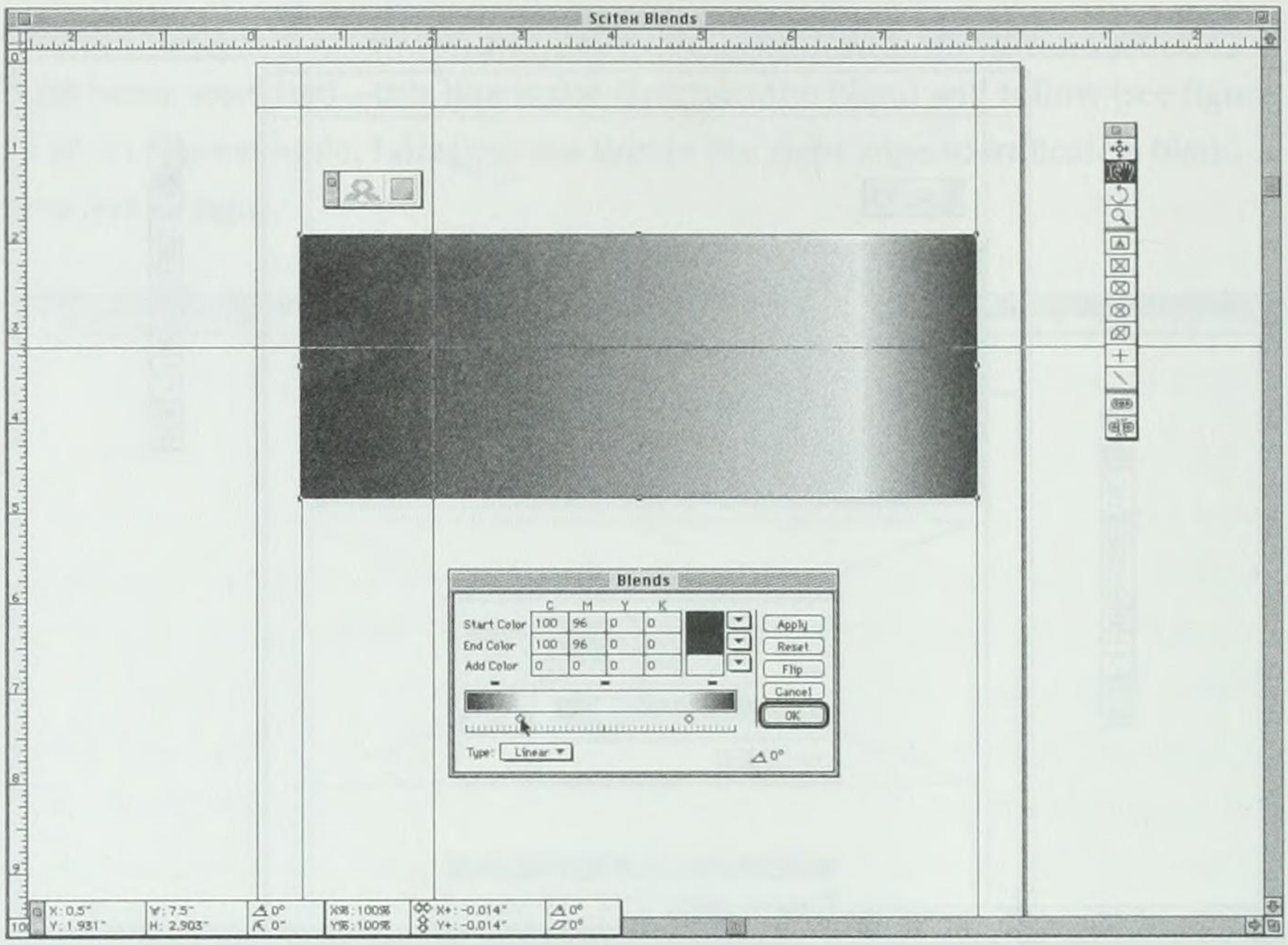


Figure 12.10 *Adding another blend color.*

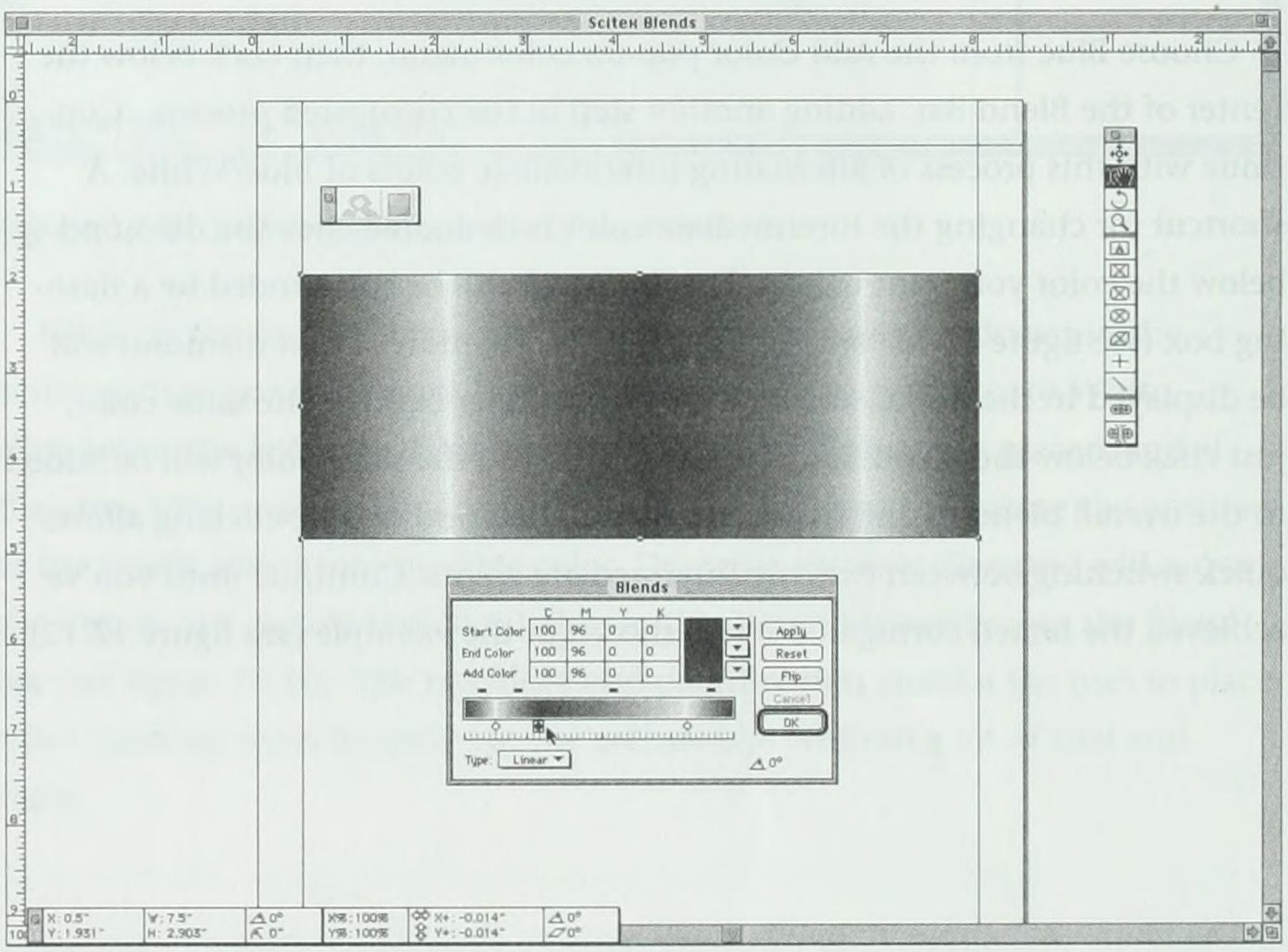


Figure 12.11 *The shortcut for changing the intermediate color.*

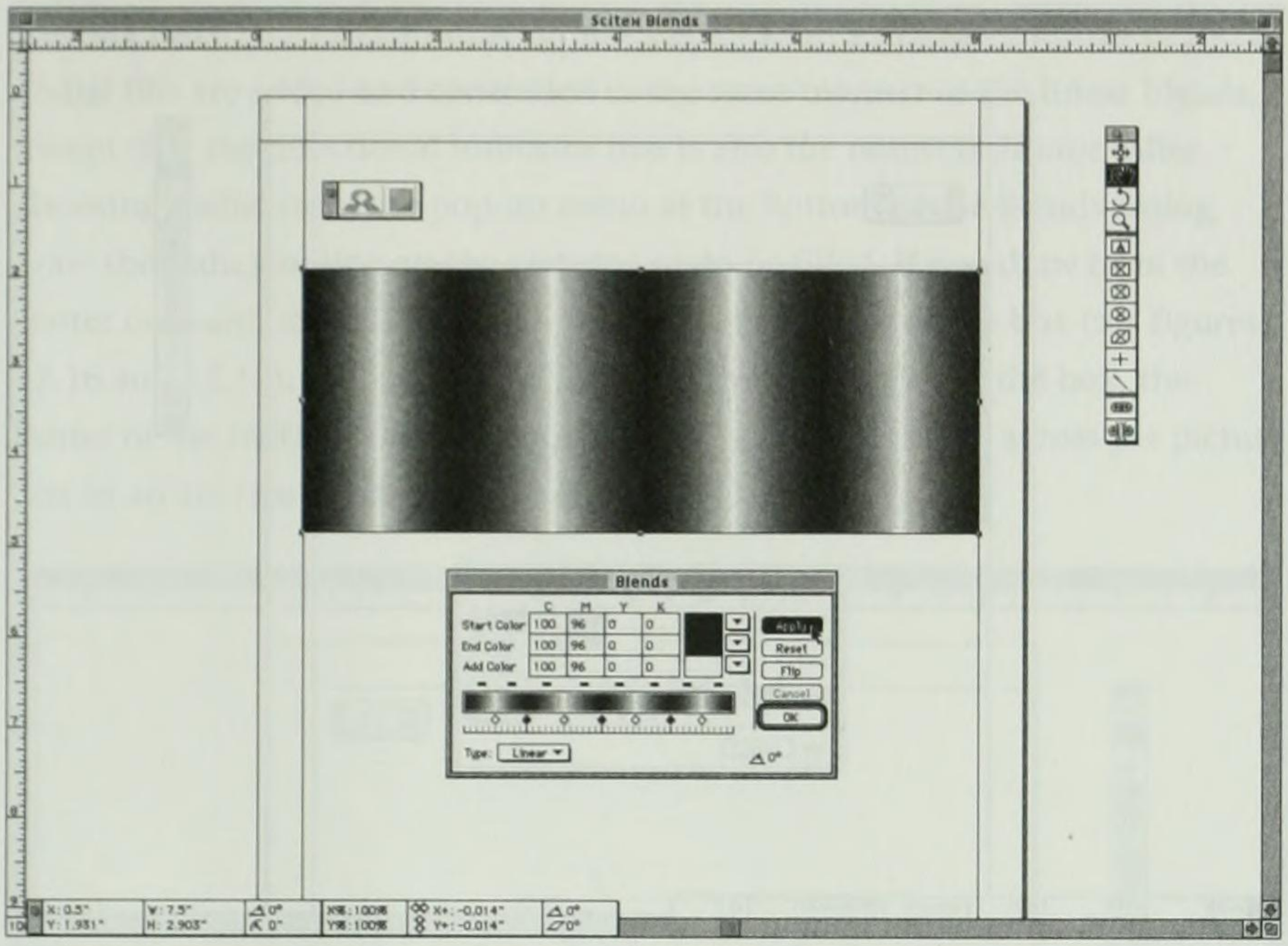


Figure 12.12 *The renowned Currogated Blend.*

Above and to the left and right of each diamond icon are short bars: *Transition Indicators*. A click-and-hold on one of these bars yields a pop-up menu containing three items: Normal, Logarithmic Right, and Logarithmic Left (see figure 12.13). Choosing Logarithmic Right will accent the color on the right in the blend. Choosing Logarithmic Left will accent the color on the left in the blend. You also can toggle through these options by clicking on the arrows themselves. To illustrate the use of these controls, the following two examples show the results of accenting either the Blue or the White colors by choosing the direction of the logarithmic blend. (see figures 12.14 and 12.15).

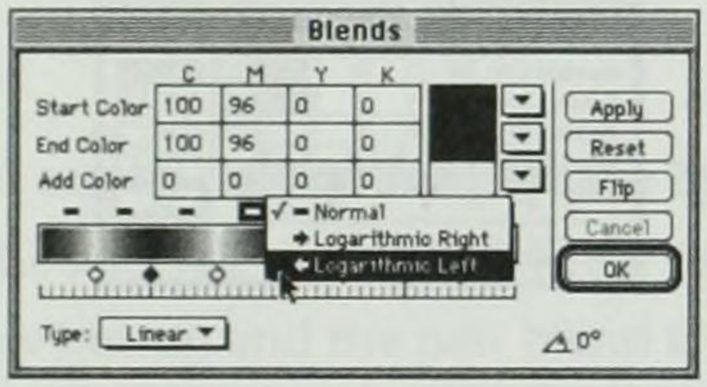


Figure 12.13 *A Transition Indicator pop-up menu.*

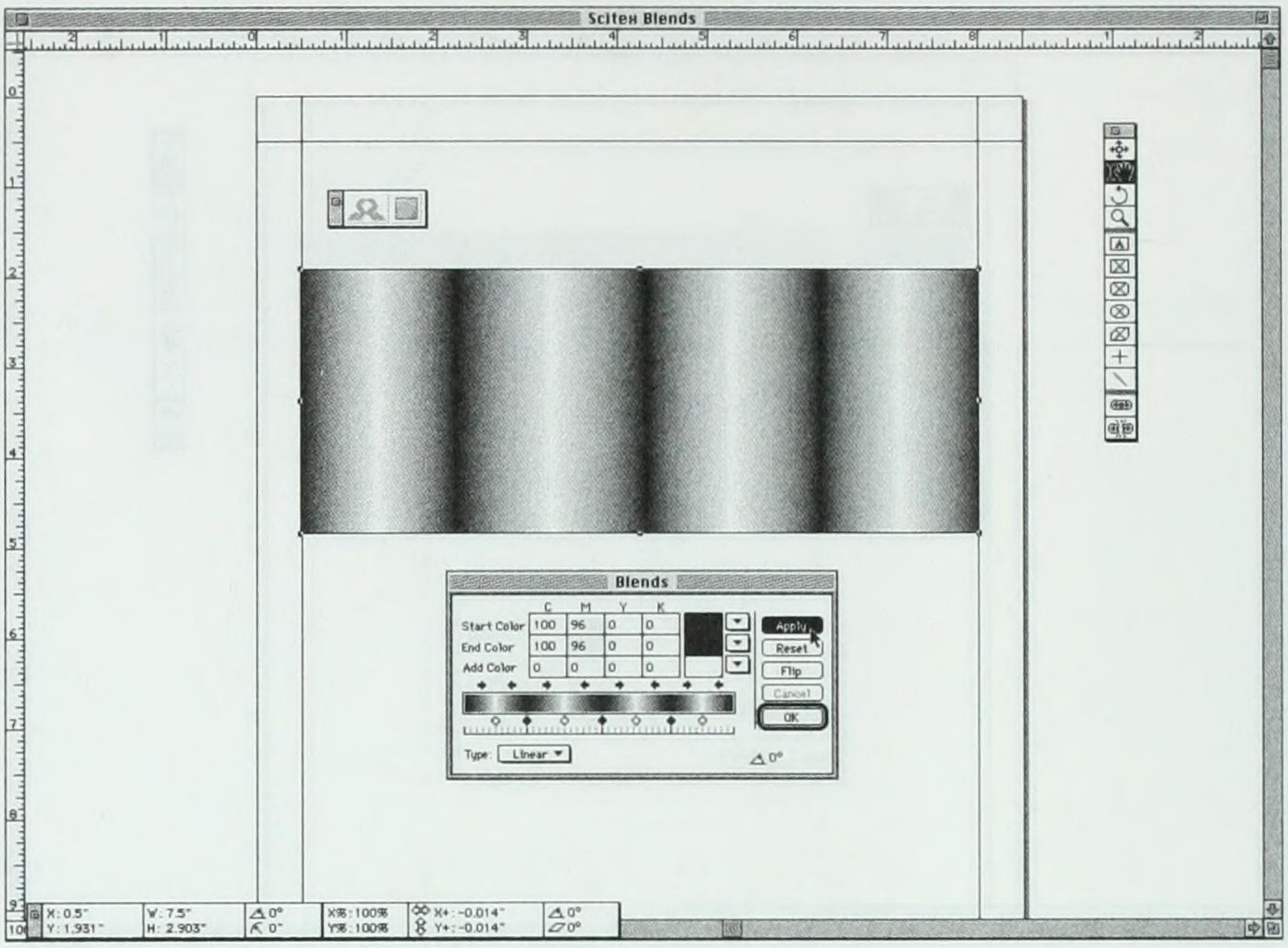


Figure 12.14 *Using Transition Indicators that point in the direction of the white.*

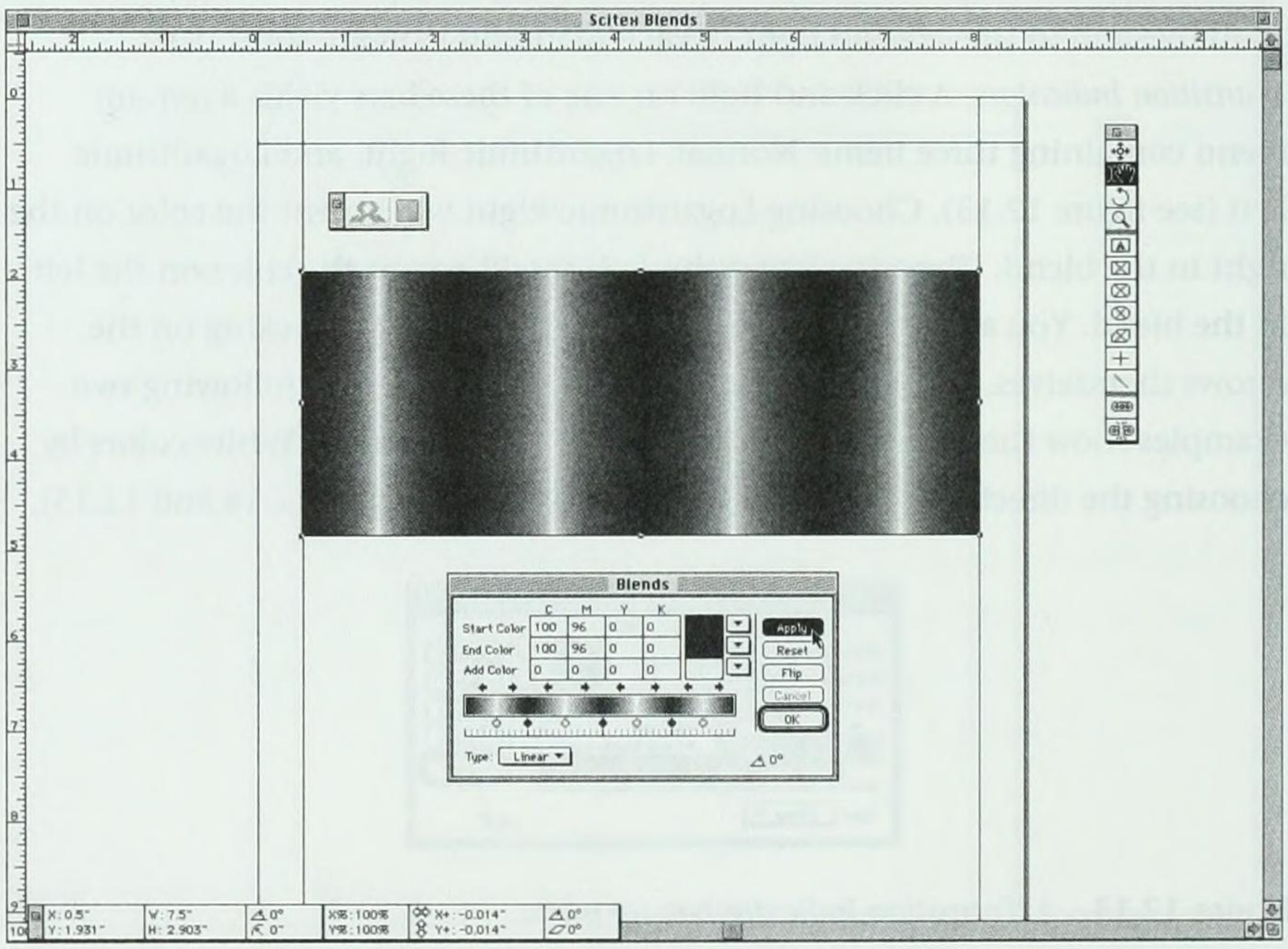


Figure 12.15 *Using Transition Indicators that point in the direction of the blue.*

Radial Fills

Radial fills are added and controlled in the same manner as the linear blends, except that the directional indicator line is also the radius indicator. After choosing Radial from the pop-up menu at the bottom of the Blends dialog, draw the indicator line on the picture box to be filled. If you draw from the center outward, the radial fill will start from the center of the box (see figures 12.16 and 12.17). If you start the indicator line from outside the box, the center of the radial fill will be outside the box and will blend across the picture box in an arc (see figures 12.18 and 12.19).

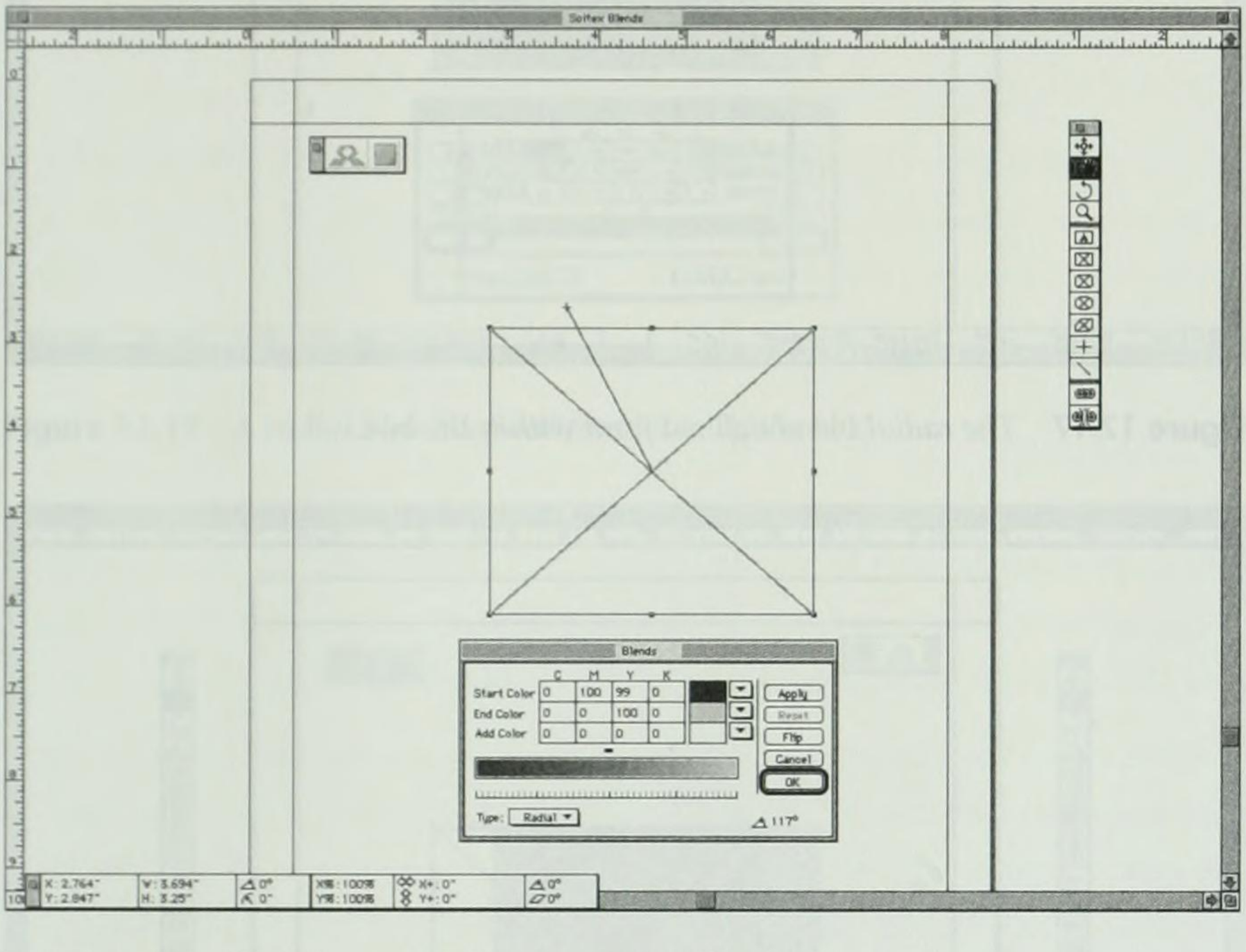


Figure 12.16 *Defining a radial blend from within the box.*

OTHER POINTS

The direction of a blend can be changed at any time by drawing a new direction indicator line on the selected picture box while the Blends XTension is open. Click on the Apply button and the new blend is drawn. The angle of the new blend is shown at the bottom right of the Blends palette.

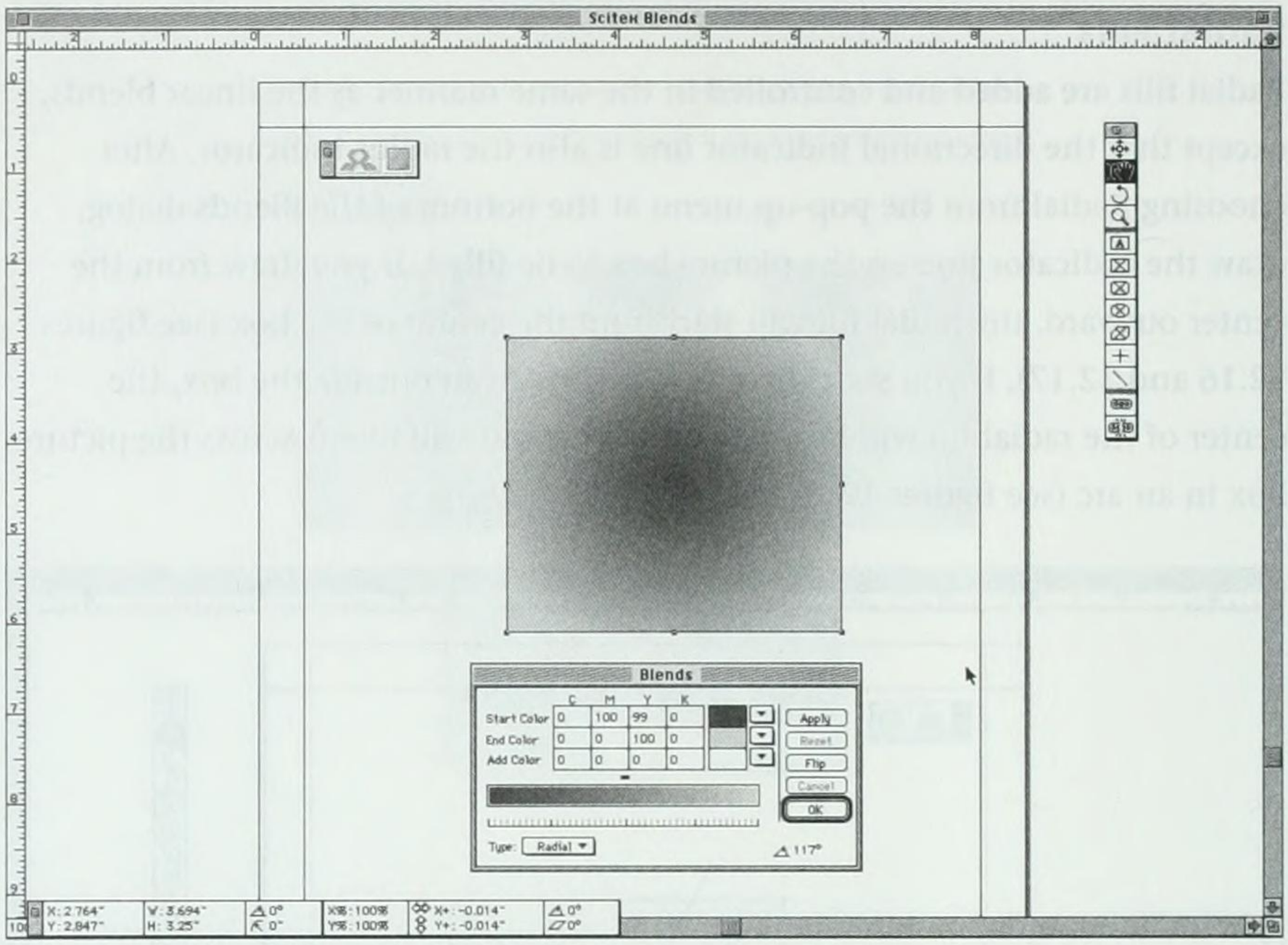


Figure 12.17 *The radial blend defined from within the box.*

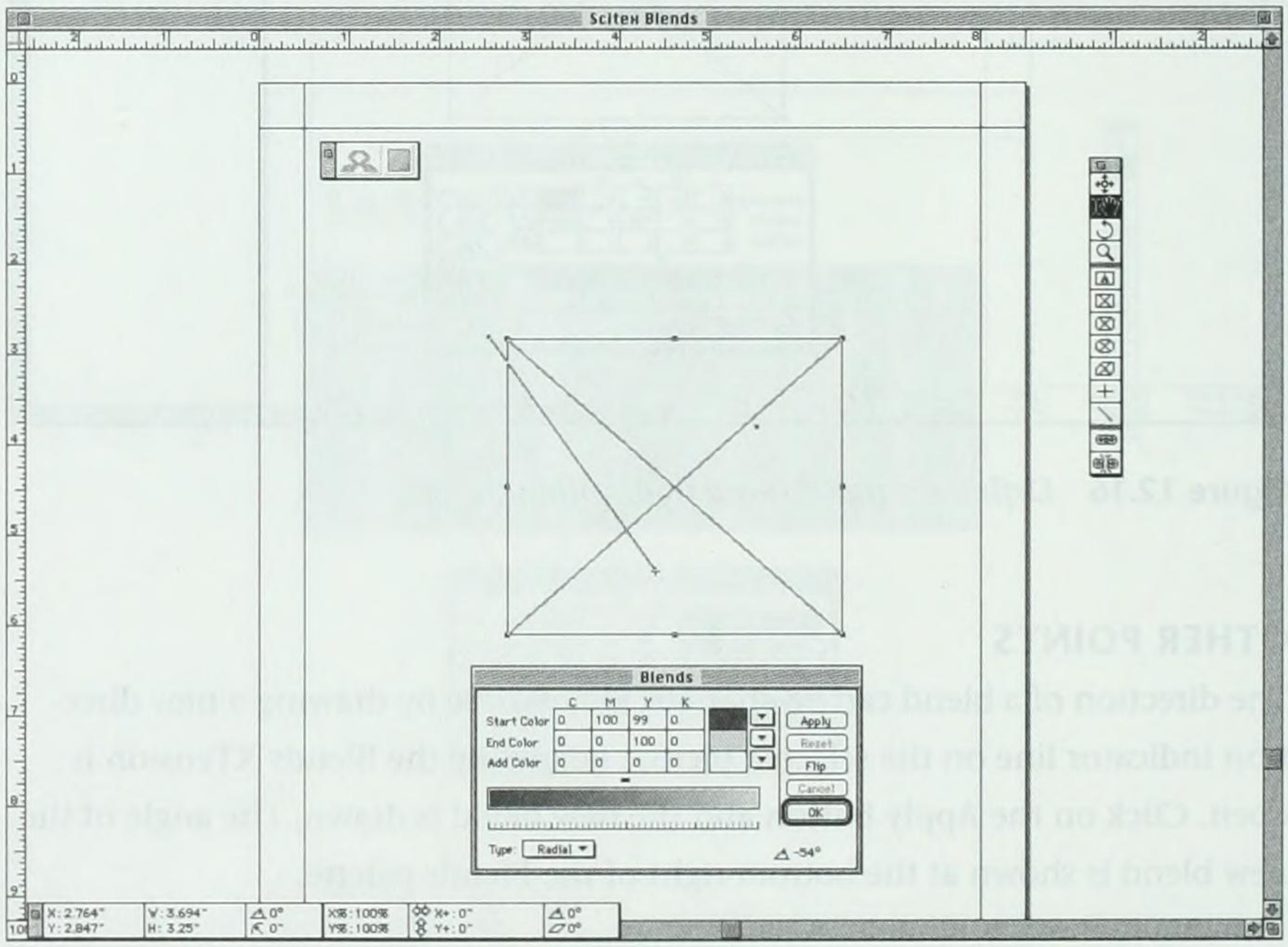


Figure 12.18 *Defining a radial blend from outside the box.*

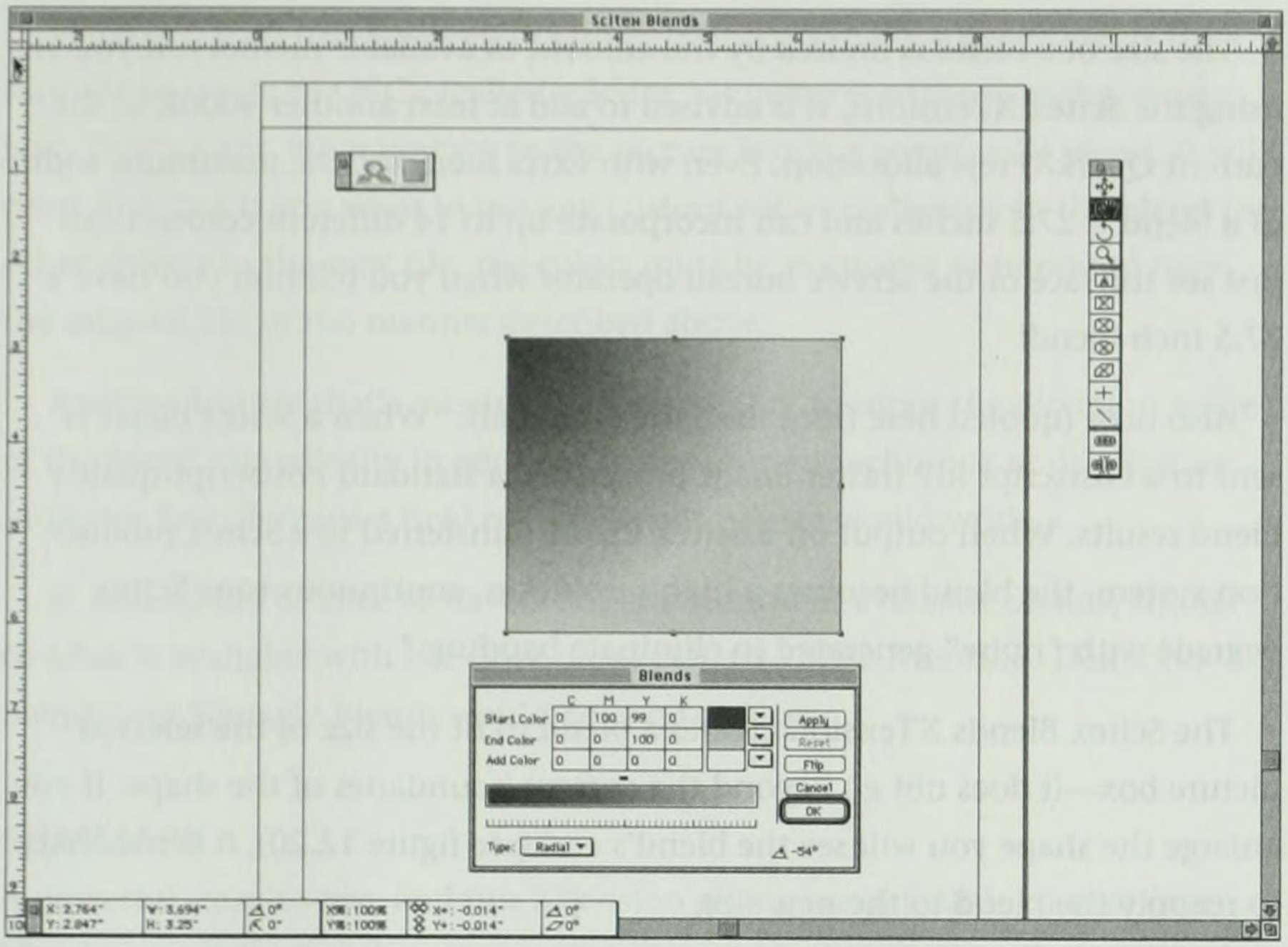


Figure 12.19 *A radial blend defined from outside the box.*

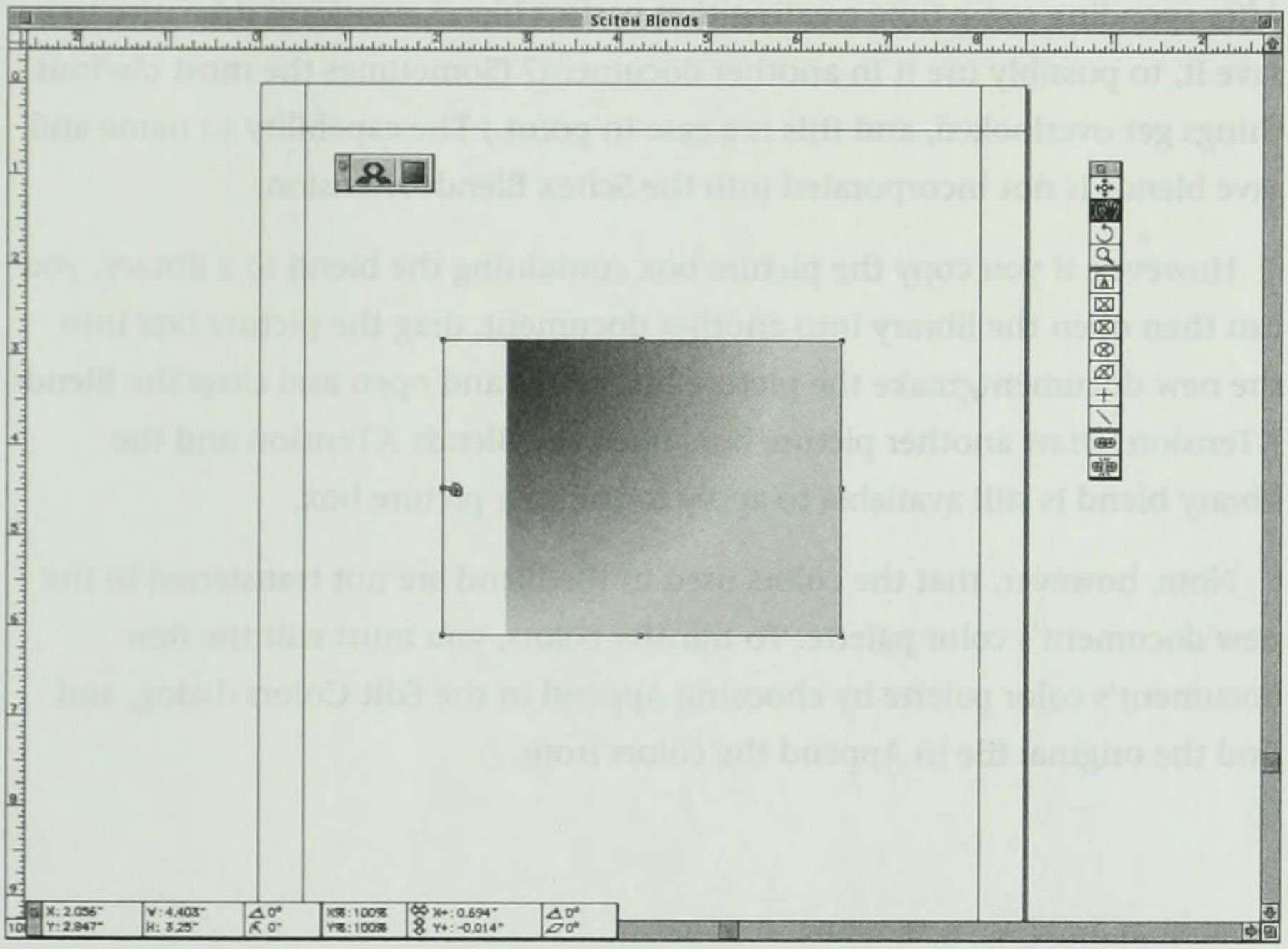


Figure 12.20 *The blend must be re-created after resizing the box.*

The size of a blend is limited by the amount of available memory. If you are using the Scitex XTensions, it is advised to add at least another 4000K to the current QuarkXPress allocation. Even with extra memory, the maximum width of a blend is 27.5 inches and can incorporate up to 14 different colors. I can just see the face of the service bureau operator when you tell him you have a 27.5 inch blend!

Also note (quoted here from the Scitex manual): "When a Scitex blend is sent to a Postscript RIP (raster image processor), a standard Postscript-quality blend results. When output on a Scitex RIP or transferred to a Scitex production system, the blend becomes a high-resolution, continuous-tone Scitex degradé with "noise" generated to eliminate banding."

The Scitex Blends XTension creates a blend to fit the size of the selected picture box—it does not go beyond the current boundaries of the shape. If you enlarge the shape you will see the blend's end (see figure 12.20), it is necessary to reapply the blend to the new size.

LIMITATIONS

After spending some time creating that perfect blend, wouldn't it be nice to save it, to possibly use it in another document? (Sometimes the most obvious things get overlooked, and this is a case in point.) The capability to name and save blends is not incorporated into the Scitex Blends Xtension.

However, if you copy the picture box containing the blend to a library, you can then open the library into another document, drag the picture box into the new document, make the picture box active and open and close the Blends XTension. Draw another picture box, open the Blends XTension and the library blend is still available to apply to the new picture box.

Note, however, that the colors used in the blend are not transferred to the new document's color palette. To transfer colors, you must edit the new document's color palette by choosing Append in the Edit Colors dialog, and find the original file to Append the colors from.

What is transferred between documents, using the library method, is the formula to create the PICT (called a Scitex Vignette) contained in the picture box. That's right, what you get in the picture box is a picture of a blend. It will print fine, but if you want to use any custom colors contained in the blend for other objects in the new file, the colors must be re-created or imported from the original file in the manner described above.

Another feature that's missing is the capability to input the direction angle of the blend numerically in addition to the current technique of drawing an indicator line. Perhaps a field on the Blends palette would work.

It also would be nice to have a larger selection of available blends, similar to what is available with the Cool Blends QuarkXPress Xtension. Diamond blends and Squiggle Blends would be good choices.

SUMMARY

A powerful, easy-to-use, and fun XTension giving considerable control over blends, especially the placement of bands within a blend. Have fun with it, but don't get too crazy, okay?

Power Tools

Part

IV

XTENSIONS THAT MAKE DIFFICULT TASKS EASY

Sometimes, hand tools just don't cut it. Maybe you have to loosen hundreds of bolts instead of just a few. Or maybe doing the job with muscle power alone will take hours.

That's where power tools come in.

Power tools can make repetitive tasks easy, and they can speed up tasks that otherwise would take forever. XTensions can do the same thing for your XPress tasks. Sometimes, the right XTension can save you from hours of mindless toil; sometimes, an XTension will make a difficult and complicated job simple.

The XTensions in this part can do all that and more. Chapter 8, "Replicators," shows you XTensions that make repetitive formatting a breeze. Chapter 9, "Print Enhancers," describes XTensions that will ensure that you print only what you need. Chapter 10, "SXetch Pad," introduces an XTension that does many of the things Adobe Illustrator or Aldus Freehand can do—all within XPress. Chapter 11, "Scitex Grids & Guides," shows you an XTension that makes setting up complicated arrangements of guides a snap. Chapter 12, "Scitex Blends," describes an XTension that enables you to create blends and gradients from within XPress. And chapter 13, "New Developments," introduces a few XTensions that have just arrived—but that you won't want to miss.

New Developments

Late-breaking news on the latest and the greatest XTensions mentioned in this chapter (all available from XChange, 1-800-788-7557).

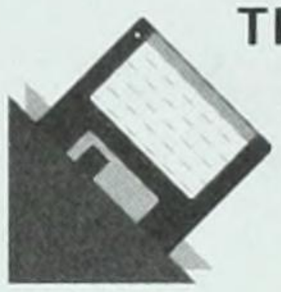
- *The Kitchen Sink - a lowly apprentice production. $79.*
- *ScaleIT - a lowly apprentice production. $99.*
- *TIFFormation - Vision Edge, Inc. $69.*

Chapter

13

One thing about XTension developers, they're a prolific lot. While keeping up with the latest and greatest is a difficult task and full-time job, writing about them is impossible. As soon as I thought I had enough material for the book... wham! Along comes a few more XTs that *must* be mentioned. So, I've mushed them all together in this chapter.

Don't underestimate their importance though, there are some groundbreaking XTs in this group, but I still will try to keep it brief. Here we go!



THE KITCHEN SINK

Get ready for this one, it is the new *must have* XTension. You'll soon see why.

Paul Schmitt (Mr. a lowly apprentice production) has outdone himself on this Xtension! There is more bang for the dollar that any XTension I've seen this year, and it has something for everyone. It is a compendium of useful XTensions from the lowly apprentice repetoire including: ViewIT, ChangeIT, PasteIT, Default Settings, and Spot. All valuable additions, however, the *real reason* for throwing The Kitchen Sink in your XPress folder is Command Pad and Co-Pilot.

Command Pad

Command Pad will totally change the way you work in QuarkXPress. I know—it has for me. I became converted while testing this marvel and can no longer go back to the old ways anymore... I'm ruined and elated.

Command Pad is an adjustable palette of small icons representing most of the menu and keyboard commands of QuarkXPress. A click on an icon is the

same as going to the menu and selecting a menu choice or hitting a key combination on the keyboard. Command Pad also adds abilities not in the menus or keyboard, such as *shrink-wrapping the picture box to the picture*. How many times have you wished for that feature?

The Command Pad acts in the same manner as Navigator XT, coming automatically to the location on which you click the pointer while holding down a key combination. It also remebers a user-definable *home* location on the screen, so it can get out of your way quickly, but remain close by if needed.

I've gotten so used to the Command Pad icon interface that I rarely ever use the menus and have drastically reduced my keyboard use as well. My overall speed has increased, and it feels effortless to do repetitive tasks, plus... it's fun! Let's take a look at the Command Pad palette.

Command Pad can be displayed in a varitey of ways: single row horizontally, double row horizontally, single row vertically, and double row vertically. Double row horizontally is my favorite. The icons on the palette change depending on which tools and items are selected. For example if a text box is selected with the Contents Tool, different commands are available than if a picture box is selected with the Item Tool. Command Pad will automatically adjust to the situation quickly. It also responds to two extra sets of key activations: with the option key held down and with the option-shift key held down, by changing the display of icons and commands.

Table 13.1 shows the different commands that are available in different configurations. For the purpose of brevity, the screen captures have been condensed to show the available commands which might not necessarily be active in an actual situation.

Table 13.1 Various Command Pad Configurations.

Item(s) Selected	*picture box*	*picture box*	*picture box*	*text box*	*text box*	*text box*
Modifier Key(s)	*none*	*Option key*	*Option and Shift keys*	*none*	*Option key*	*Option and Shift keys*
Figure	*13.1*	*13.2*	*13.3*	*13.4*	*13.5*	*13.6*
Top Row	Command Pad shape	Switch Command Pad to Vertical	Set Home Location for Command Palette	Command Pad Shape	Switch Command Pad to Vertical	Set Home Location for Command Palette
	New Document	Close Document	New Library	New Document	Close Document	New Library
	Open Document	Revert to Saved	Remember Window position	Open Document	Revert to Saved	Remember Window position
	Save File	Save As...	Save Page as EPS	Get Text	Save As...	Save Page as EPS
	Get Picture			Save File	Save Text	
	Print	Page Setup	Custom Line Screens	Print	Page Setup	Track Looser
	Find/Change	Picture to Left Corner	Picture Contrast Settings	Find/Change	Text Inset	Track Tighter
	Size Box to Picture	Center Picture	Scale Picture 50%	Character Attributes	Vertical Align Top	Horizontal Scaling Wider
	Size Picture to Box (non-proportionally)	Size Picture to Frame (proportionally)	Size Picture to 50%	Paragraph Attributes	Vertical Align Center	Horizontal Scaling Thinner
	Increase Picture Scale 5%	Increase Picture Scale 1%	Size Picture to 100%	Rules	Vertical Align Bottom	Font Sizes Up

Item(s) Selected	*picture box*	*picture box*	*picture box*	*text box*	*text box*	*text box*
Modifier Key(s)	*none*	*Option key*	*Option and Shift keys*	*none*	*Option key*	*Option and Shift keys*
Figure	*13.1*	*13.2*	*13.3*	*13.4*	*13.5*	*13.6*
Top Row (continued)	Decrease Picture Scale 5%	Decrease Picture Scale 1%	Size Picture to 200%	Tabs	Vertical Align Justified	Font Sizes Down
	Modify Item	Rectangle	Concave Rectangle	Modify Item	Rectangle Textbox	Concave Corner Textbox
	Frame	Rounded Corner Rectangle	Oval	Frame	Rounded Corner Rectangle Textbox	Oval Textbox
	Runaround	Flat-edge Rectangle	Polygon	Runaround	Flat-edge Rectangle Textbox	Polygon Textbox
	Duplicate	Step and Repeat	Application Prefs	Duplicate	Step and Repeat	Application Prefs
	Delete Item	Align Items	General Prefs	Delete Item	Align Items	General Prefs
Bottom Row	Lock	Reshape Polygon	Typographic Prefs	Lock	Reshape Polygon Textbox	Typographic Prefs
	Insert Page	Go To First Page	Trapping Prefs	Insert Page	Go To First Page	Trapping Prefs
	Delete Page(s)	Go To Previous Page	Next Page	Delete Page(s)	Go To Previous Page	Next Page
	Move Pages	Go To Last Page	Cut	Move Pages	Go To Last Page	Cut
	Section	Show Invisibles	Copy	Section	Show Invisibles	Copy
	Go To Page...	Show/Hide Rulers	Paste (Glue Bottle)	Go To Page...	Show/Hide Rulers	Paste (Glue Bottle)

continues

Table 13.1 Continued

Item(s) Selected	*picture box*	*picture box*	*picture box*	*text box*	*text box*	*text box*
Modifier Key(s)	*none*	*Option key*	*Option and Shift keys*	*none*	*Option key*	*Option and Shift keys*
Figure	*13.1*	*13.2*	*13.3*	*13.4*	*13.5*	*13.6*
Bottom Row (continued)	Hide/Show Guides	Snap To Guides	Show/Hide Baseline Grid	Hide/Show Guides	Snap To Guides	Show/Hide Baseline Grid
	Hide/Show Measurements Palette	Show/Hide Toolbar	Edit H&Js	Hide/Show Measurements Palette	Show/Hide Toolbar	Edit H&Js
	Hide/Show Layout Palette	Show/Hide Colors Palette	Edit Colors	Hide/Show Layout Palette	Show/Hide Colors Palette	Edit Colors
	Hide/Show Style Sheets Palette	Show/Hide Trap Information Palette	Edit Style Sheets	Hide/Show Style Sheets Palette	Show/Hide Trap Information Palette	Edit Style Sheets
	Move to Front	Send Backward	Spot	Move to Front	Send Backward	Spot
	Move to Back	Bring Forward		Move to Back	Bring Forward	
			Check Spelling Document	Check Word Spelling	Check Spelling Story	Check Spelling Document
		Hyphenation Exceptions	Auxiliary Dictionary	Suggested Hyphenation	Hyphenation Exceptions	Auxiliary Dictionary
	Font Usage		Scaling/Baseline Shift Palette	Font Usage		Scaling/Baseline Shift Palette
	Picture Usage	Greek Pictures	Nudge Palette	Picture Usage	Greek Pictures	Nudge Palette

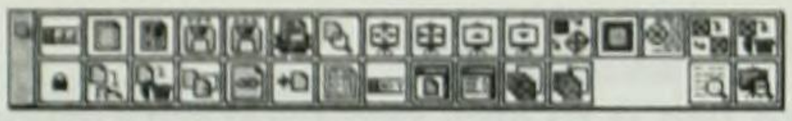


Figure 13.1 *The Command Pad with a picture box selected.*

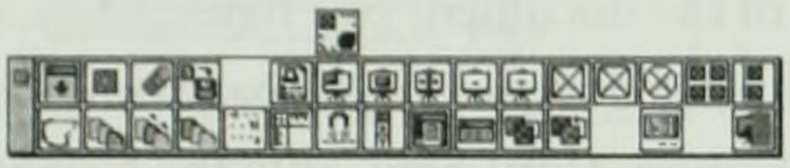


Figure 13.2 *The Command Pad with a picture box selected and the Option key held down.*

Figure 13.3 *The Command Pad with a picture box selected and the Shift and Option keys held down.*

Figure 13.4 *The Command Pad with a text box selected.*

Figure 13.5 *The Command Pad with a text box selected and the Option key held down.*

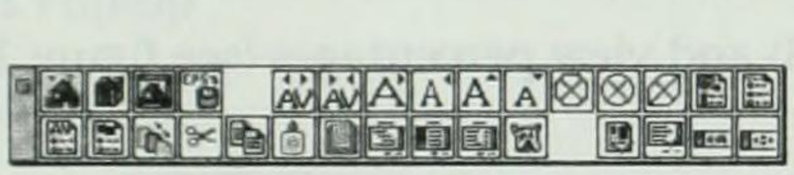


Figure 13.6 *The Command Pad with a text box selected and the Shift and Option keys held down.*

As you can see, most of the menu and keyboard commands are represented, and many new capabilities are added. Very useful indeed for those power users and production people who like to get the job done efficently and quickly. I've been waiting for this icon interface to QuarkXPress for quite some time and am glad it has finally arrived!

Tip:
Assimilate the Command Pad slowly. Add a command or two every day, and in no time you won't even be looking at the pad, using it will feel *that* comfortable.

Co-Pilot

If the aim of Command Pad is to give you total control of the XPress menus and commands, then Co-Pilot is the answer for manuvering around a document. Co-Pilot is a *sizeable* thumbnail palette with a minature image of the current page or spread of the document (see figure 13.7). A click on the Co-Pilot palette image will place that part of the page center screen, regardless of the current view and position. Until now, only the Navigator XT Xtension from Vision's Edge, Inc. has offered this capability, but now Navigator has real competition. Even in the development version I worked with (as of this writing), Co-Pilot offers features not previously availble with *any* XTension, including Navigator. For example, if you click, hold, and drag on the palette image, it is the same as using the option-hand tool. It is hard to describe how smooth and easy it is to get the portion of the document you want viewed to center screen.

Figure 13.7 *The Co-Pilot palette.*

How would you like to see your document on another background besides white? Yes, with Co-Pilot you can zoom the palette to fill the screen and choose the background color you want! Co-Pilot also has pop-up page go-to menus (see figure 13.8) and view percentages (see figure 13.9).

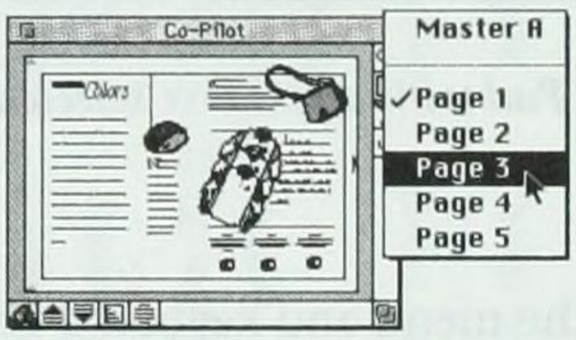


Figure 13.8 *The Co-Pilot Go To Page pop-up menu.*

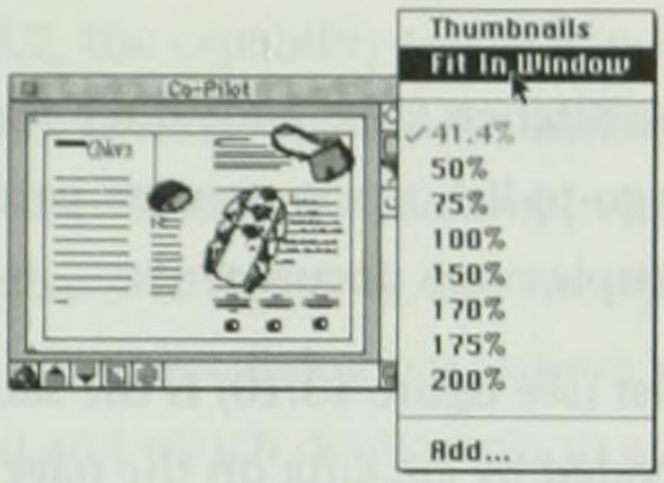


Figure 13.9 *The Co-Pilot Veiw Percentages pop-up menu.*

As I stated, Co-Pilot, as of this writing, is in the developmental stages, but it offers many of the same features found in Navigator XT, such as:

- Next/Previous Page/Spread buttons
- page go-to
- Home Location
- Come-to click commands
- Remember last position
- store a location in memory for quick return
- a "you are here" marker
- Refresh

plus other features *not* found in Navigator, such as:

- View Percentages Pop-up
- Sizeable palette window
- Click and Drag on the palette to achieve an option-hand effect
- Zoom palette to full screen to display the document on user-defineable color backgrounds

Co-Pilot adds to the already impressive capabilities and usefulness of The Kitchen Sink. With Co-Pilot and Command Pad, you feel like you're in the cockpit of an F-14. To repeat myself, *The Kitchen Sink is a must-have Xtension!* But wait, there's more...

ViewIT

ViewIT, which is part of The Kitchen Sink, adds three features to the XPress enviroment: a pop-up page go-to list, a pop-up view percentages list, and tiling/view controls for multiple open docuements.

The pop-up page-go-to list (see figure 13.10) is the same as the one on the Co-Pilot palette, and is activated by clicking on the page number area on the bottom left of the XPress window. The list is shown by name rather than by icon and therefore takes up less space. Since the list is vertical, going to a page is easier to select than scrolling across the screen, chasing an icon. Master pages are located at the top of the list, and VIewIT can be used to return from the master pages to the document as well.

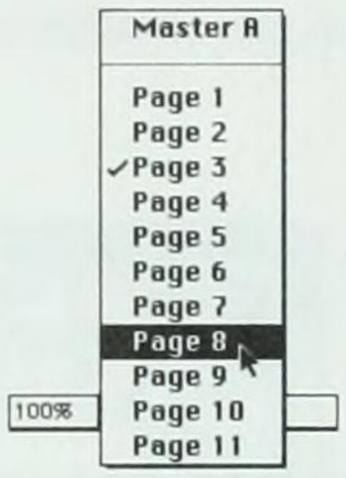


Figure 13.10 *ViewIt adds a pop-up page go-to menu to the standard QuarkXPress window.*

The pop-up view percentages list (see figure 13.11) is activated by clicking on the page number area on the bottom left of the XPress window while holding down the Command key. You can set your favorite views by selecting ithe Add... item. No more typing Command-V and then entering a percentage—just a quick click and you're set.

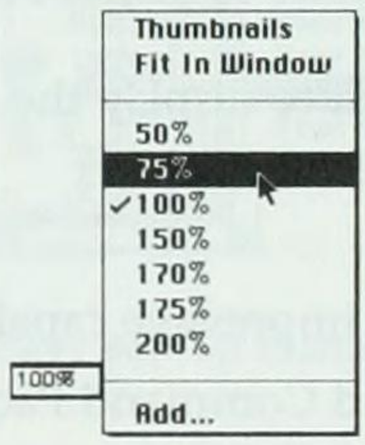


Figure 13.11 *ViewIt also adds a view percentages pop-up menu to the QuarkXPress window.*

With QuarkXPress 3.2, the capability to tile windows has been added. However, Quark forgot to include options for window tiling—windows will only tile horizonatlly! ViewIT adds the missing possiblities by incorporating an Arrange tool in the toolbar (see figure 13.12). An Option-click on this tool summons the Arrange Windows dialog box, where you choose the style of document tiling desired and which documents to apply the styles to (see figure 13.13). Documents can be made invisble, even though they remain open, by selecting Show/Hide from the Documents submenu in the View menu. This saves the redraw hassles of having multiple documents open at the same time.

Figure 13.12 *ViewIt adds an Arrange tool to the QuarkXPress toolbar.*

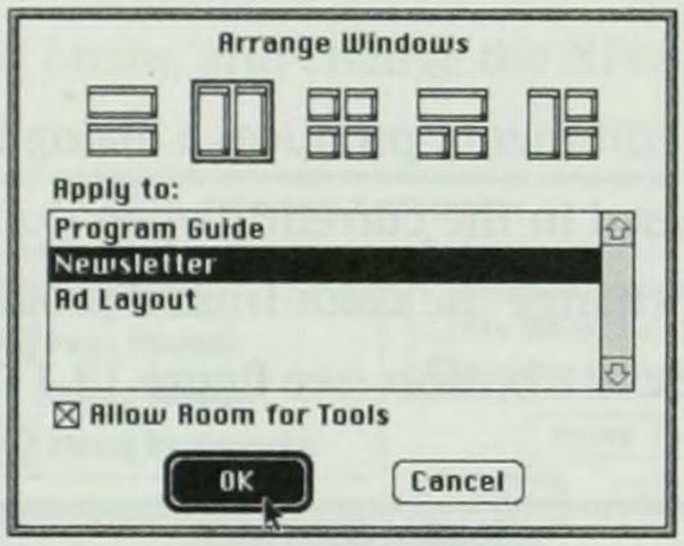


Figure 13.13 *The Arrange Windows dialog box.*

A Command-click on the ViewIT tool will stack the documents, and a command-click on the title will produce an open document list for switching between documents.

PasteIT

For some unknown reason, Quark decided to ignore *intelligent pasting*, and has left this necessary feature off the QuarkXPress feature list. PasteIT comes to the rescue. What is intelligent pasting? Copy or cut an item from an XPress page. Go to another page or document, and choose Paste from the Edit menu. Intelligent pasting would paste the item in the same location as the original. Quark just pastes a copy of the original item in the *center* of the screen, *not* in the same location as the original.

Hold down the Command key when using the Edit menu to Cut or Copy an item, and the choices change to CopyIT and CutIT. When pasting a copy of the original item to the new location, hold down the Command key and select PasteIT from the Edit menu. The new duplicate will paste to the exact location of the original.

ChangeIT

ChangeIT is a one-trick pony that is one of the features most often requested online. Available under the Item menu, it changes a picture box to a text box and vice-versa. That's it—not much else to say about it, except that when you use it, all the contents of either type of box are removed.

Spot

Spot, available under the Edit menu, produces a dialog box containing a scrolling list of all colors used in the currently open document. Select a color from the list and you can change the color from a process color to a spot color, and vice-versa, with a click of a button (see figure 13.14).

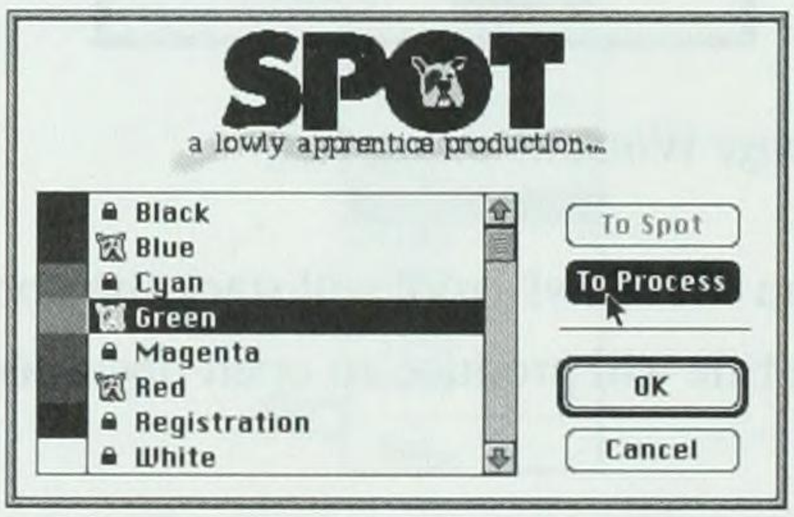


Figure 13.14 *The Spot dialog box.*

Default Settings

Default Settings lets you customize all those parameters you couldn't get to before in QuarkXPress. All three selections are available in the Edit menu.

The Measurement Preferences (see figure 13.15) enable you to change the default units for a varitey of measurements that are usually set for points. Font Size, Leading, Baseline Shift, Baseline Grid, Text Inset and Outset, Line Weight, and Trap can now be displayed in any of the availble XPress measurement systems. Choice are: Inches, Inches Decimal, Picas, Points, Millimeters, Centimeters, and (my favorite) Ciceros.

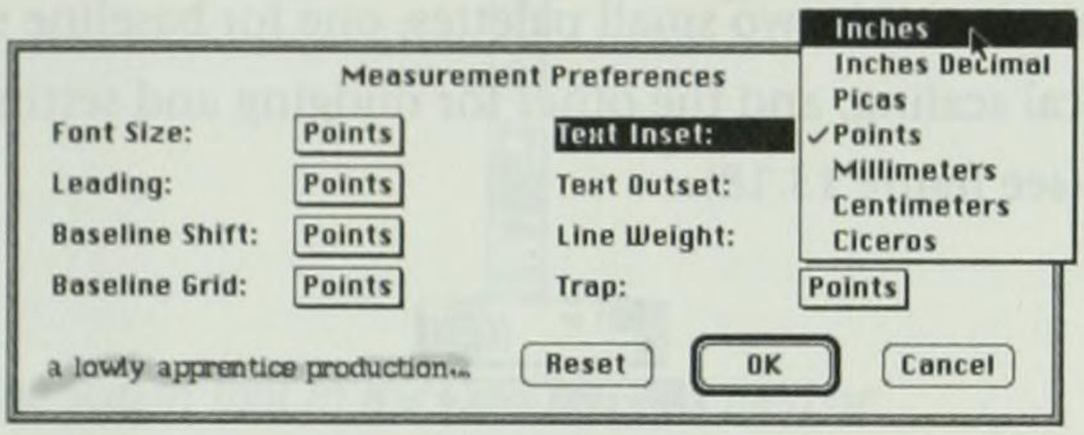


Figure 13.15 *The Measurement Preferences dialog box.*

The XPress interface can be customized as well (see figure 13.16). You can now choose any color for the Page Edge, Page Drop Shadow, Dialog Shadow, and Dialog Background. You can also flourish the dialog boxes, use a custom background in the dialog boxes, and change the XPress scroll bars to gray.

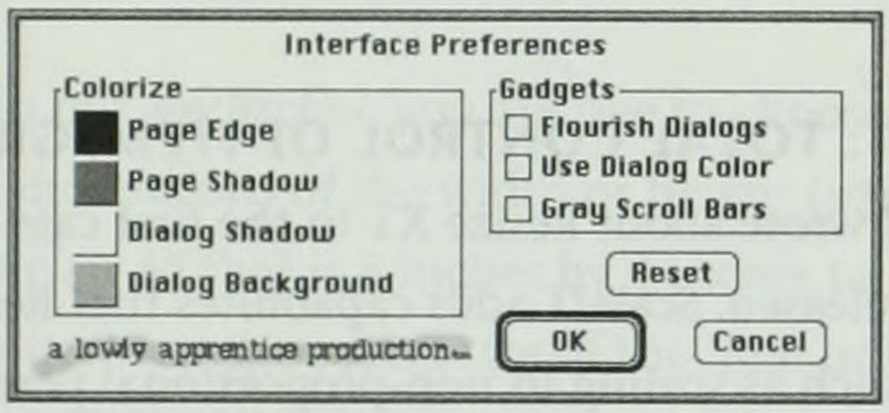


Figure 13.16 *The Interface Preferences dialog box.*

Another often-requested feature is the resolution of the imported images. Many people would like to be able to import images with higher screen display resolutions, so that the images look crisp at higher zoom percentages. Now you can—up to 400 dpi (see figure 13.17). Be aware, though, that doing so will increase the size of your XPress file, because Quark makes the screen PICT representations of the imported images part of the XPress file itself.

Figure 13.17 *The Image Preferences dialog box.*

Other Palettes

The Kitchen Sink also adds two small palettes, one for baseline shifting and horizontal vertical scaling, and the other for nudging and setting the distance for each nudge (see figure 13.18).

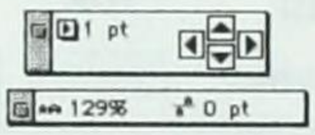


Figure 13.18 *The Kitchen Sink adds two other palettes to the QuarkXPress interface.*

Kitchen Sink Summary

The Kitchen Sink adds so much to useability of QuarkXPress, and at $79 how can you resist? *Just get it*—you'll be glad you did.

SCALEIT: TOTAL CONTROL OF ITEM/GROUP SCALING

Since I wrote about Resize XT in the first case study, ScaleIT has been released. ScaleIT adds capabilites that Resize XT doesn't possess, such as scaling in non-proportional perecntages, dimensions, or combinations of both. For example, if you want an ad scaled to be 85% wide and 93% tall of the original, ScaleIT is up to the task. ScaleIT will scale text, lines, and graphics in seconds, and is another must-have XTension.

ScaleIT, like Resize XT, adds its own tool to the toolbar (see figure 13.19). An item or group selected with this tool can be dragged visually to the desired size. Holding down the Shift key while doing so will scale the item or group *in proportion*. Holding down the Command key while dragging with the ScaleIT

tool will summon the Scale dialog box, which is also accesible from the Item menu (see figure 13.20). With the Constrain checkbox checked, only one numeric input field is active. Whatever number for percentage or dimensions will apply proportionally to the width and height of the selected item or group.

Figure 13.19 *The ScaleIt tool in the QuarkXPress toolbar.*

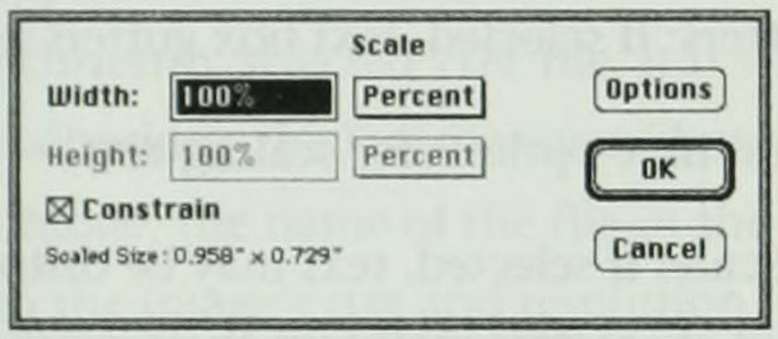


Figure 13.20 *The Scale dialog box.*

With the Constrain box *unchecked*, you are free to choose different values for the percentage or dimensions of the width or height (see figure 13.21). For example, you can scale an ad that is 3 inches by 4 inches to 4 inches by 6.125 inches in seconds. Notice that the scaled size of the item or group will be displayed in the bottom left of the dialog box.

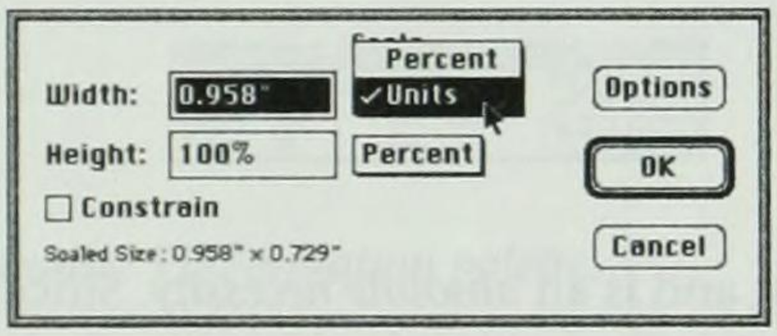


Figure 13.21 *If the Constrain checkbox is unchecked, you can scale the selected item to a non-proportional size.*

A click on the Options button reveals the extent to which ScaleIT can be customized. Options include:

- **Scale Physical Box**: Controls scaling of lines and text or picture boxes (independently of their contents). If not selected, the dimensions of a box are unchanged when other elements are scaled.
- **Scale Graphics**: If selected, contents of picture boxes will be scaled (including SXetch Pad picture boxes).
- **Scale Frame Weight**: Allows scaling of line thickness for text and picture box frames.
- **Scale Line Weight**: Enables line thickness for lines other than box frames to be scaled.
- **Scale Runaround Outset**: If selected, item runaround is scaled with the item.
- **Scale Text Box Insets**: Allows scaling of text box inset.
- **Scale Text Box Gutters**: If selected, text box gutters are scaled.
- **Scale Text**: Activates three options for scaling text:

  Allow Horizontal Scale: If selected, text may be distorted horizontally; otherwise, scaled text characters maintain their relative proportions.

  Scale Paragraph Attributes: Allows paragraph attributes such as indents, leading, and tab spacing to be scaled.

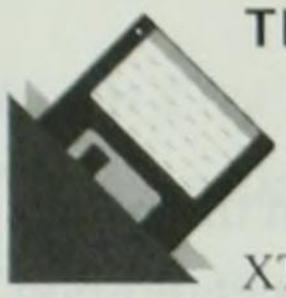
  Scale Entire Text Chain: When selected, all text linked to text in the selected text box is scaled (related text boxes need not be selected).

- **Scale Content of Empty Boxes**: If selected, picture or text will be resized when placed or typed into a scale box. Othrwise, picture or text is inserted normally.

ScaleIT Summary

ScaleIT is smooth and fast and is an *absolute necessity*. Since it has added non-proportional scaling/sizing and other features, such as support for SXetch Pad

boxes and linked text, it has replaced Resize XT as my choice of a scaling device for QuarkXPress. Once you've seen ScaleIT size an existing layout in seconds and save you invaluable time, you'll understand why I recommend it so highly.



TIFFORMATION

One of the most prolific developers, Dacques Viker (of Vision's Edge) has a habit of coming up with unusual but useful XTensions. When he's not cruising in his red Ferrari, he's chained to the computer, responding to perceived needs in the publishing industry. This XTension is an outgrowth of the need to interact with Leaf systems scanners (frequently used in newspaper publications), which can embed captions into TIFF files.

TIFFormation has two components: a TIFFformation palette, and a TIFF check dialog box.

The TIFFormation palette, accessed under the View menu, displays information concerning the currently selected TIFF file. It is viewable in two sizes by either checking or unchecking the Full Size checkbox on the right of the palette. In the small mode, the name of the file in the selected picture box is displayed, along with the image's size and resolution (see figure 13.22). In the larger mode the palette displays information about compression, Res Units, Color Interpretation, Samples/Pixel, Bits/Sample, Rows/Strip, and information about the artist, date and time, and software used (seee figure 13.23). Below this information is a scrolling field containing any caption that is embeded in the TIFF file. The caption can be copied to the clipboard by clicking on the Copy button; the caption can then be pasted into any selected text box. If you choose, you can print information and captions by clicking on the Print button.

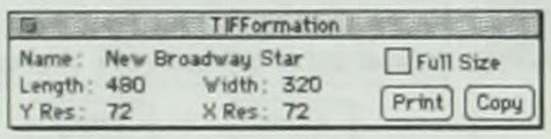


Figure 13.22 *The smaller TIFFormation palette.*

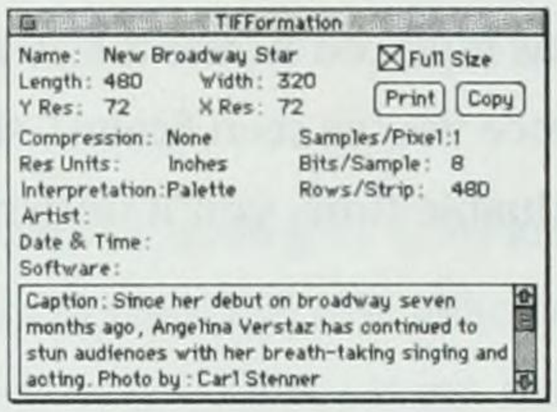


Figure 13.23 *The larger TIFFormation palette.*

I found the caption feature to be very valuable while working on the latest media guide for the University of Virgina. After scanning photos in Photoshop, I entered captions containing relevent info about the image into the file itself by choosing Caption in the Photoshop Page Setup dialog box, typing the data, and then saving the file. When the image was placed in the XPress layout, I didn't have to refer to any written sheets for captions or for the photographer's name, becuase the information and caption were contained in the image itself and were accessed and placed easily using TIFFormation.

The embedding of captions and photographers' names is a standard practice in the publishing and news industries where Leaf scanners are used and data is encoded into the TIFF file. TIFFormation also reads AP (Associated Press) Leaf TIFFs. Choose AP Leaf Info... under the Utilities menu after selecting an imported image. A slightly different version of the larger TIFFormation window is then displayed, containing all the standard AP information, such as Byline, Source, Country, and so forth (see figure 13.24).

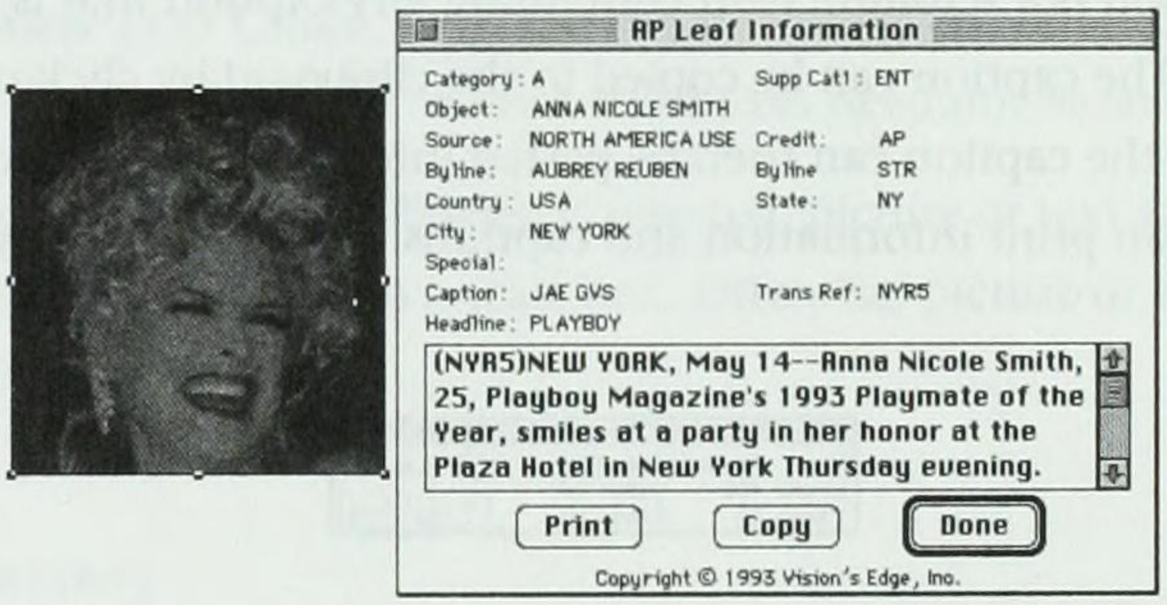


Figure 13.24 *TIFFormation can also display information from standard AP Leaf TIFFs.*

The second feature, TIFF Check, involves checking imported images to see if their scale and size are set for achieving the best printing results. Using oversized TIFFs can cost you money in overtime charges at the local service bureau since it takes extra time to image your file. TIFF Check can help you keep your files slim and trim.

Math City

There is a formula that is often used as a guide to get quality images electronically:

The percentage the image is scaled in the layout *divided by* 100%	=	the DPI (Dots Per Inch) the image is scanned at *divided by* between 1.5 to 2 times the line screen used.

Using my high school algebra (forgive me, Mr. Pitt), we can adjust this formula to find any of the factors we're missing. For example, if you want to find out what DPI to scan at, use this formula:

The DPI to scan at	=	the percentage the image is scaled in the layout *times* double the line screen *divided by* 100%

Okay, you non-math types (me included), here's an example of the use of the above equation. I placed a low resolution placement version of a TIFF into my ad layout. I then sized the photo to 65% of its original size. I'm planning to print the ad in a magazine that uses a 133 LPI (lines per inch) line screen for its images. What DPI does the photo need to be scanned at to get the best results? Well, using our formula it is:

The DPI to scan at	=	65% *times* 266 *divided by* 100%; *or*
	=	only 172 DPI (Dots per inch)!

So I rescanned my image at 172 DPI and replaced the placement version with the final version.

What, you ask, does this have to do with TIFFormation? Well, you can resharpen your math skills and then use the TIFF Check feature in TIFFormation

Note:
You can also choose to resize the image in Photoshop, keeping the DPI while reducing the image size to 65%, and then importing and placing the image in QuarkXPress at 100%. Consult the Photoshop manual for details.

to make sure you're doing it right. Here's an actual file that came through my service bureau just the other day. It took hours and hours for the file to image and cost mucho bucks in overtime charges. A quick review with TIFF Check could have saved a lot of dough. (I love this printer talk.)

As you can see (see figure 13.25), this file is chock full of no-no's. Let's review the data displayed on the TIFF Check palette. At the top of the palette is the Line Screen requested and the Line Screen Ratio (between 1.5 and 2 times the line screen, remember?). Below that is a scrolling list of the images in the XPress file. Next to each image name is the percent the image is scaled in the layout followed by the maximum percentage the image can be scaled at its current DPI. Next is the maximum line screen availble with the current image scale and DPI, followed by a status report of whether the image is *within* or *above* the formula parameters. If the image is under-scaled or has a DPI that is too low for the line screen, it will say Bad Scale.

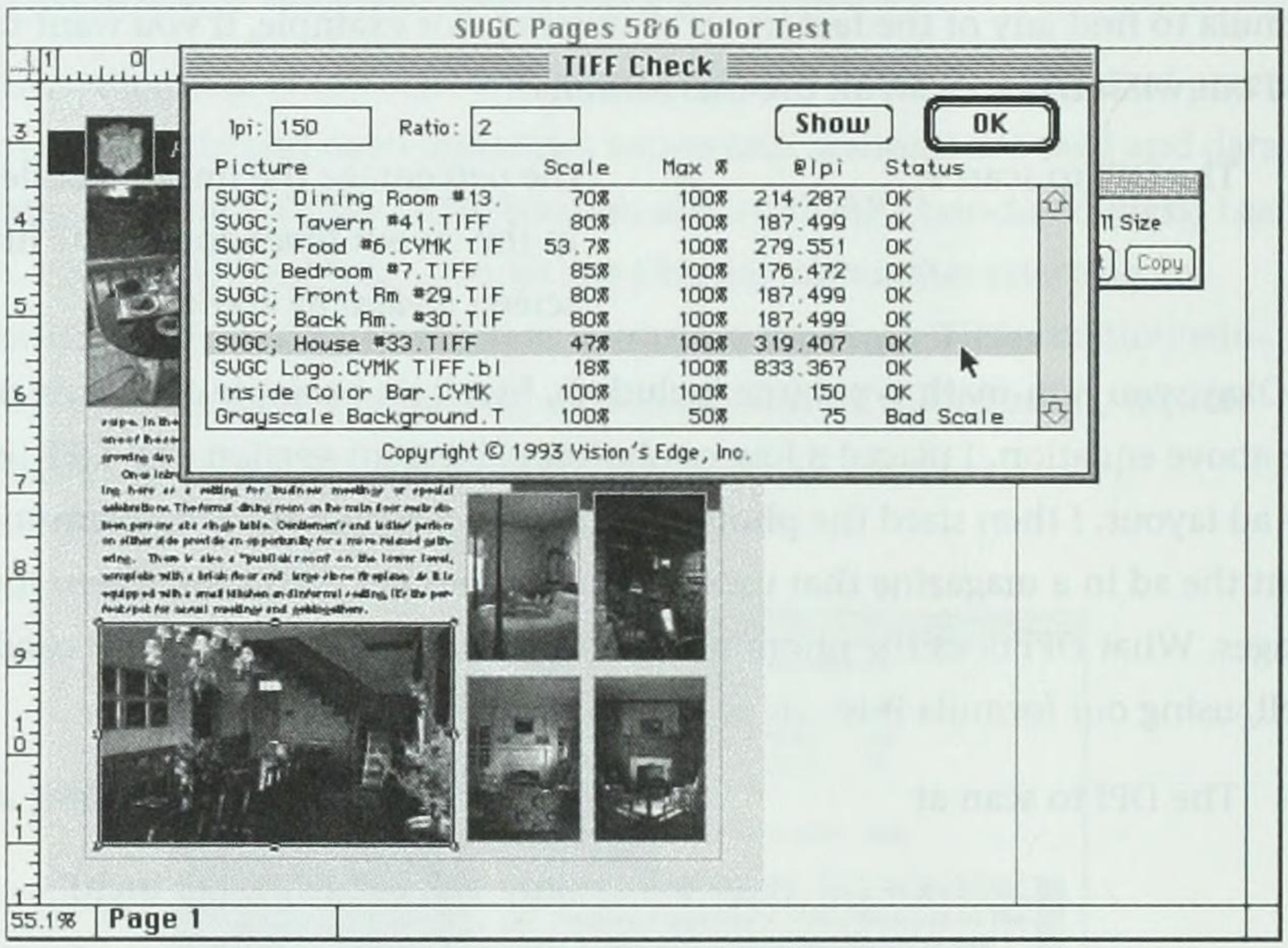


Figure 13.25 *The TIFF Check palette, with a bad image.*

As you can see, many of the images are oversized, as reflected by the fact that they can print line screens of 319 to 833 LPI! The highlighted image (SVGC; House #33.TIFF) is an unadjusted (resized) image from a Photo CD. A quick look at its data in the TIFFormation palette (see figure 13.26) reveals that it measures 7.893 x 5.183 inches with a DPI of 300 (divide 2368 by 300 to get 7.893 inches). This produces a file that is around 14.1M, which is rather unwieldly and takes a while to image, especially because it is large and scaled. As you can see from the illustration (see figure 13.27) if the same image is rescaled in Photoshop to 47% of its physical dimensions while keeping the DPI at 300 DPI, the file size reduces to 3.1M—a huge savings that makes the file much easier to work with and print. The image can then be reimported into the XPress layout at 100%. A half-hour or so spent resizing the images from the layout could save hours in overtime charges.

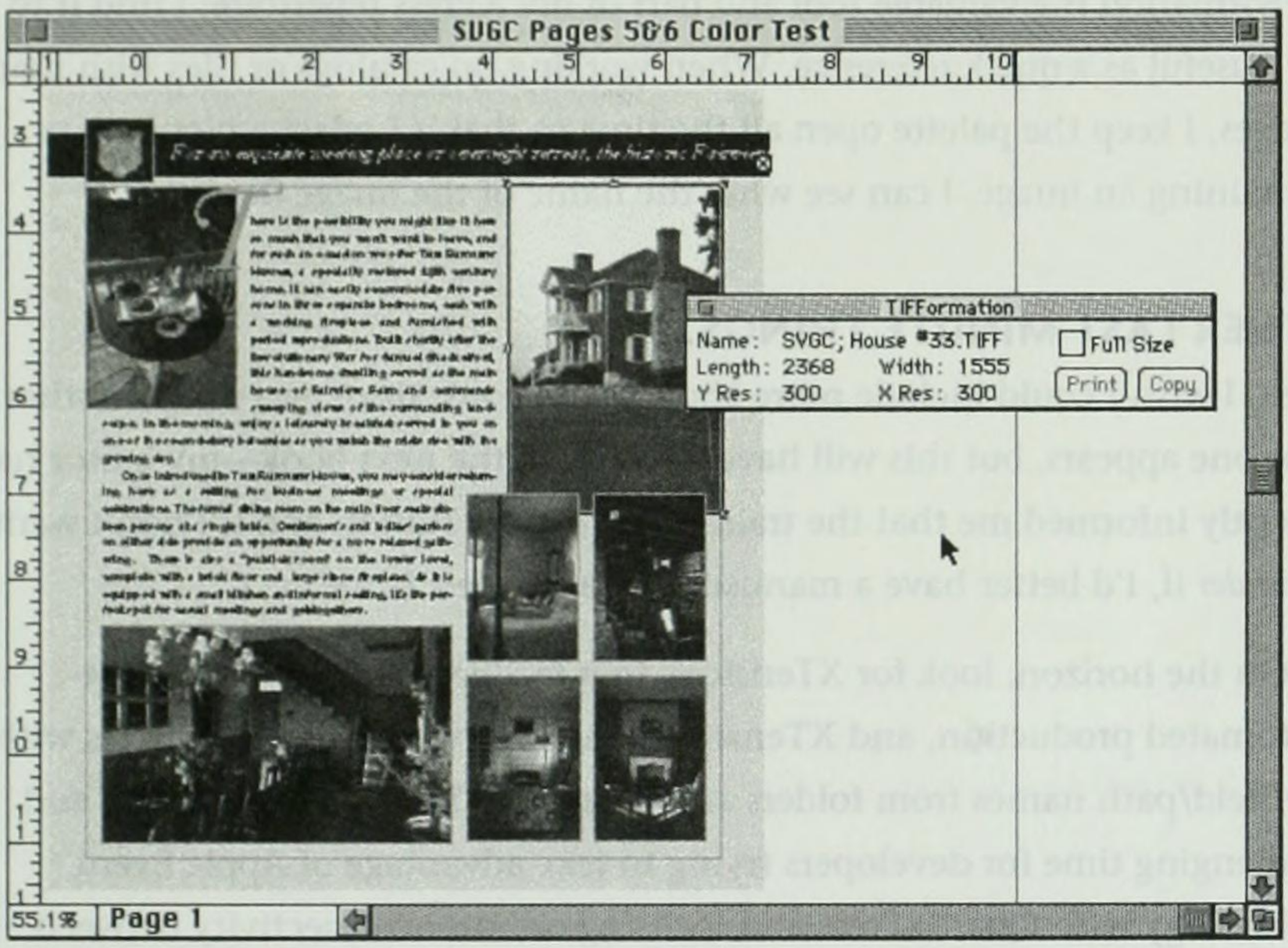


Figure 13.26 *The TIFFormation palette displays the problem image's vital statistics.*

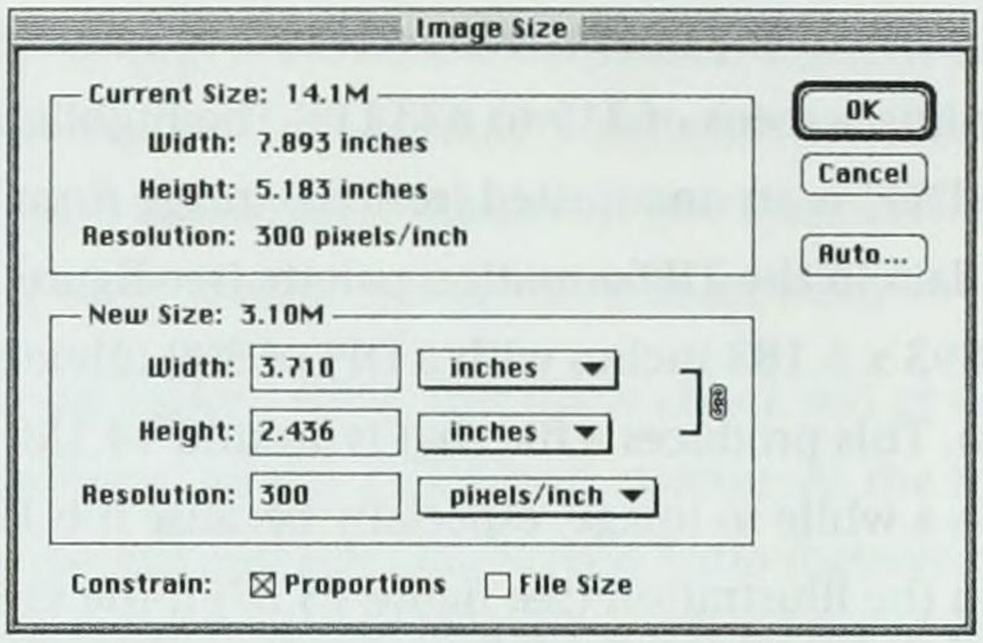


Figure 13.27 *Resizing the image in Photoshop makes it much easier to work with, without sacrificing image quality.*

TIFFormation Summary

TIFFormation is a valuable tool and part of my XPress repertoire; I find it to be very useful as a quick reference. When working on catalogs or files with many images, I keep the palette open all the time so that if I select a picture box containing an image, I can see what the name of the image file is.

OTHER LAST MINUTE THINGS...

Well, I wish I could include more about XTensions, since every day another new one appears, but this will have to do until the next book—my editor has recently informed me that the train is leaving the station and if I don't want to be *under* it, I'd better have a manuscript ready. C'est la vie!

On the horizon, look for XTensions that facilitate the setup of Script-Automated production, and XTensions that slug picture and text boxes with file/field/path names from folders and databases. This is an interesting and challenging time for developers trying to take advantage of Apple Event technology with QuarkXPress and focusing on inter-connectivity between applications.

FINAL EPILOGUE... (REALLY, I PROMISE!)

It is my sincerest wish that this book has given you some useable information about XTensions, what they are, how they work, and what they can do for you. I hope that after reading about and trying the versions included, you'll jump head first into the ever-expanding world of QuarkXPress XTensions, and maybe—just maybe— have a little fun along the way.

Well, so long for now; please feel free to contact me online with your comments and suggestions. I have to get back to my life of being an all-night-software-test-pilot/jazz-guitarist!

Now where *did* I put that sandwich...

Sal can be reached at the following addresses:

America Online: Nyhthawk
CompuServe: 73250,744
AppleLink: DESIGNXPRESS

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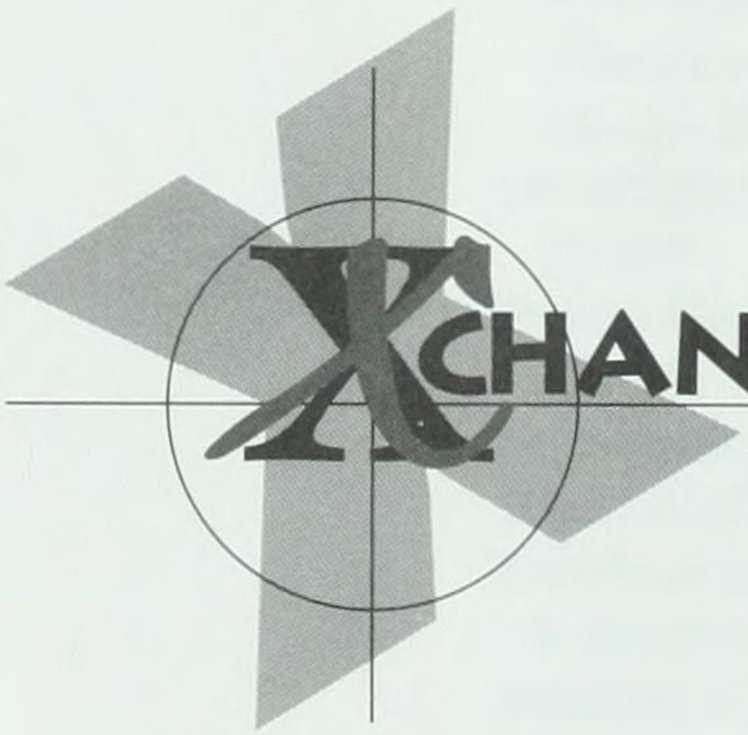

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About the Disk

The Quark XTensions Disk includes 11 free XTensions and 22 demo XTensions. They are saved in two self-extracting archives. Simply double-click on the archive to decompress it. The demo XTensions will require about 3M of disk space, while the free XTensions will require about 400K of disk space.

These XTensions are for use with QuarkXPress 3.2 and 3.3. I'm very sorry that support for 3.11 releases and earlier is not given here, but I can barely fit these on the disk, much less try to get versions for all releases of QuarkXPress. I had to make choices, and I opted for more XTensions and less compatiblity. (If you have 3.11 and are adventuresome, you might try placing the XTension and a *copy* of your XPress file in a folder together, to see if they work. Many of the XTs might work, but I would recommend upgrading to 3.2.)

To install an XTension, simply place it in the same folder as QuarkXPress and launch the program. That's all that is required to load an XTension. Don't load them all at once—try them one or two at a time. This is important from the standpoint of how the demos are created. Quark recently has implemented a technique that XTensions can use to create demonstration versions. When an XTension uses this technique, you will be told during the XPress startup process that the program has been made into a demonstration version. This is only temporary, and when the XTension is removed from the XPress folder, the program will return to normal.

However, while XPress is in that demo mode it is crippled. Everything operates as normal except if you save a file, it will not be readable by any copy of XPress. If you print while XPress is in the demo status, it will place large words over the printout.

See Sal's Master ReadMe File on the disk for more information.

The included XTensions are:

Free XTensions

- Bring'em Back
- ChangeIt
- Color Pick
- Color Tables
- ColorSpy
- Easel
- MoreBoxes
- PasteIt™
- QuickFont
- Story Chaser
- Story Stats XT

Demo XTensions

- ColorManager
- Copy & Apply
- Crop&Reg™
- Exposé
- FileManager
- Grid Master
- Item Styles
- Kitchen Sink™
- LayerManager™
- Managing Editor XT
- MarkIt™
- Mimic
- Navigator XT
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Copy & Apply
Crop&RegIT™
Exposé
FileManager
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ItemStyles
Kitchen Sink™
LayerManager™
Managing Editor XT
MarkIT™
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