

TypeStyler™

User's Guide

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Acknowledgements

TypeStyler™

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Chapter 1: Startup and Introduction

Chapter 1: Startup and Introduction

This chapter offers a quick introduction to TypeStyler. Immediately below is startup information, including:

- What's In This Package
- What's On The TypeStyler CD
- Minimum System Requirements
- Installing And Starting Up TypeStyler
- About This Manual

Once Installation is Completed

This section, which begins following the information about installation and startup contains a brief overview of the following topics:

- The Power of TypeStyler
- How TypeStyler Works with Type and Panels
- TrueType® and PostScript® Type 1 Font Support
- Customizing Type and Panels
- Working with Other Applications
- Printing
- Setting preferences
- Getting Help
- Compatibility with Prior Versions

What's In This Package

- User's Guide
- TypeStyler CD ROM
- Customer Registration Card

Please fill in the registration card and mail it back to us or you can also register online, this is so you may be informed about updates to TypeStyler.

What's On The TypeStyler CD

Your TypeStyler package includes:

- The TypeStyler Installer
- TypeStyler On-line Documentation
- TypeStyler font collection
- Sample Documents Created With TypeStyler
- A "Readme" that contains additional information about TypeStyler
- Extras

System Requirements

Minimum hardware and software requirements:

- An Apple Power Macintosh™ (or clone)
- Apple system software 7.5.5 or later
- A 13" or larger color monitor (640 x 480 pixels) or PCC PowerBook
- CD-ROM drive
- 18 MB of available installed physical RAM
- 60 MB of free hard-disk space

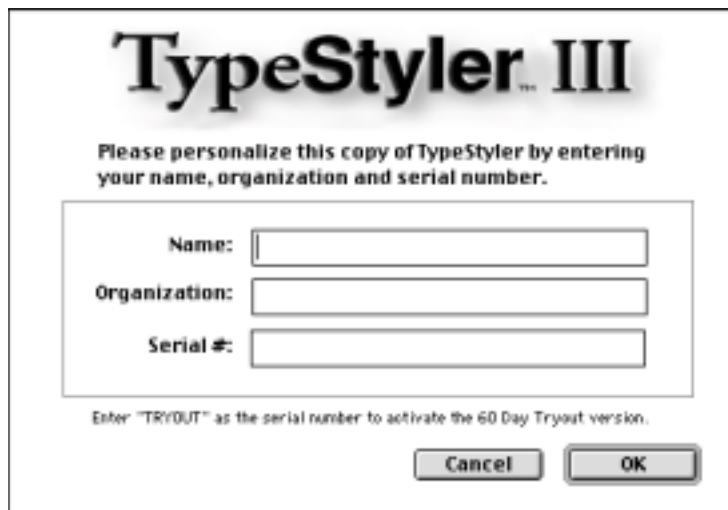
Recommended Macintosh Requirements:

- An Apple Power Macintosh with a 604/120 processor (or greater)
- Apple system software 7.5.5 or later
- High resolution monitor (1024 x 768 pixels with 24-bit color)
- CD-ROM drive
- 48 MB free RAM
- 100 MB of free hard-disk space for full install

The TypeStyler Installer:

1. Insert the **TypeStyler CD** into your CD-ROM drive.
2. Open the TypeStyler Installer folder.
3. Double-click the TypeStyler Installer icon, the Installer splash screen appears.
4. Click on Continue to open the Read Me window, click on Continue .
5. Click on Agree after reading the License Agreement .
6. You now have several options:
 - a. Select Easy Install to install everything you need to run TypeStyler .
 - b. Select Minimum Install to install only the minimum files necessary to run TypeStyler.
 - c. Select Custom Install to install only those files you specify.
 - d. Select Remove to remove this version of TypeStyler.
7. Click Install to Install TypeStyler according to your selections.
 - a. Select a destination for the TypeStyler folder.
 - b. Click Install to begin the installation.
 - c. After installation you will get a confirmation message.
 - d. Click quit to quit the installer.

When you run TypeStyler for the first time the personalization and registration dialog appears.



The image shows a dialog box titled "TypeStyler III". Below the title, it says "Please personalize this copy of TypeStyler by entering your name, organization and serial number." There are three input fields: "Name:", "Organization:", and "Serial #:". Below these fields, it says "Enter 'TRYOUT' as the serial number to activate the 60 Day Tryout version." At the bottom right, there are two buttons: "Cancel" and "OK".

About This Manual

The TypeStyler manual is divided into 14 chapters:

- **Chapter 1: Setup and Introduction.** Helps you set up your system and offers a brief overview of TypeStyler's features.
- **Chapter 2: TypeStyler Basics.** Describes TypeStyler's features and functions.
- **Chapter 3: Tutorial - How To...** Presents step-by-step instructions for creating and customizing type and panels.
- **Chapter 4: Styling Type.** Details how to enter, style, and shape type.
- **Chapter 5: Customizing Type.** Describes how to create custom type styles and shapes.
- **Chapter 6: TypeStyler Path Magic.** Learn how to create amazing custom path designs.
- **Chapter 7: Customizing Styles in the Style Workshop.** Describes how to use TypeStyler's Style Workshop to add effects to your TypeStyler objects.
- **Chapter 8: Panels.** Explains how to style and shape panels.
- **Chapter 9: TypeStyler and the Web.** Learn the power of TypeStyler's integrated Web features.
- **Chapter 10: Importing and Exporting.** Covers the importing of objects into your TypeStyler document and the exporting of your TypeStyler document for use in other applications.
- **Chapter 11: Printing TypeStyler Documents.** Covers printing TypeStyler documents using different printers and printing utilities
- The **Appendices** describe TypeStyler's menus and key commands, provide troubleshooting guides, tips, techniques, and a list of design resources.
- The **Glossary** defines terms used in the documentation.
- **Index.**

The Power of TypeStyler

Welcome to TypeStyler, a creative environment that brings Macintosh ease-of-use to display typography. The Macintosh is known for impressive graphics; TypeStyler converts type into the kind of editable, flexible graphical objects that built the Macintosh reputation. With TypeStyler you can easily but dramatically customize type styles, freely bending, slanting, and stretching, resizing, changing colors, adding fills and shadows—and recycling your work to save time and effort without limiting your creativity.

TypeStyler is a quick and easy alternative to hand drawn or phototypeset styled type. Projects that used to take hours can be done in minutes with TypeStyler. You can use TypeStyler to create web-ready graphics, headlines, ads, logos, labels, signs, book covers, illustrations, stationery, presentations, posters, and cards.

Because it offers unique styling capabilities, some techniques used in TypeStyler may be new to you. This User's Guide will help you learn how to take full advantage of all of TypeStyler's features. You should already be familiar with your Macintosh and printer and should understand basic Macintosh techniques, such as pointing, clicking and dragging the mouse, selecting options from menus, opening and saving files and using scroll bars. Refer to your Macintosh manual if you've just started using a Macintosh. More advanced issues are explained in the chapters of this User's Guide and its appendices.

How TypeStyler Works with Type and Panels

TypeStyler is an object-oriented graphics program which records, displays, and manipulates graphical information as coordinates, not as a bitmap. TypeStyler allows you to create two kinds of objects: type and panels. The program's type objects contain text, font, shape and styling information, including color and pattern selections. Panels are basically just backdrops, but you can choose panels shaped as stars, circles, and various polygons that have greater visual impact than rectangular backdrops, especially if you assign bright colors to them. Panels contain style and shape information too, including color and pattern.

The advantage of handling text and panels as objects is that you can easily resize, group, duplicate, layer, and manipulate them to produce interesting effects. You can think of TypeStyler as being similar to other object-oriented drawing programs, except that TypeStyler specializes and excels in manipulating type.

TrueType® and PostScript® Type 1 Font Support

TypeStyler can style and shape TrueType fonts as well as PostScript fonts. Support for TrueType fonts is automatic. When the TypeStyler application is launched, it searches the System to see which TrueType fonts are installed. It then adds these TrueType fonts automatically to the font list within TypeStyler, so that they are ready for use.

In addition to converting TrueType fonts on-the-fly as described above, TypeStyler also has the capability to convert PostScript Type 1 fonts on-the-fly. This capability requires that you have Adobe® ATM™ 4.0 or greater installed in your system. When the TypeStyler application is launched, it checks the System to see if ATM® 4.0 or greater is active. If it is, then all of the Type 1 fonts which are installed in the System are automatically added to the font menu in TypeStyler. This feature is compatible with Font Reserve™, Suitcase™ and MasterJuggler™, with the exception that the suitcases for any fonts which are to be used must be open prior to launching TypeStyler.

SmoothFonts from previous versions of TypeStyler are no longer supported as TypeStyler now works seamlessly with all PostScript Type 1 and TrueType fonts.

TypeStyler avoids redundant font listings when a font is available from more than one source. It does that by giving priority first to PostScript Type 1 fonts obtained via ATM, and then to TrueType fonts. TypeStyler lists the source (Type 1, TrueType) for the active font just above the popup font menu when in the Text Attributes Dialog.

Family Built Fonts

As with PostScript Type 1 fonts, TrueType fonts are often distributed as “families”. TypeStyler can access all members of a TrueType family.

Family built fonts are fonts wherein the roman, italic, bold, and bold italic styles are referenced in one FOND resource. TypeStyler can access all styles present in the font family, for both PostScript Type 1 fonts and TrueType fonts.

Styles in a family built font other than the basic style are listed differently than non-family built fonts. Following the basic name of the font is the style of the font, separated by a colon. For example, consider a family built font Bozonian. The following fonts will appear in the Font Menu: Bozonian, Bozonian:Ital, Bozonian:Bold, and Bozonian:BoldItal.

Customizing Type and Panels

TypeStyler includes libraries of default type and panel shapes, and a library of default styles for both. With TypeStyler's tools, you're free to customize any default attribute, creating partially or entirely customized designs.

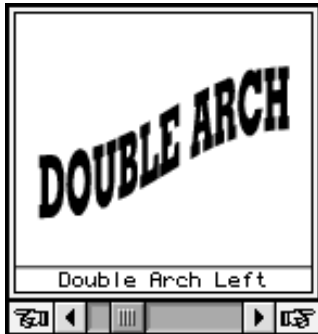


Figure 1.2 The Shape Library

The Shape Library

The Shape Library contains 45 of the most popular typographical shapes. If you don't want your type to go straight across the page, you can quickly experiment with Perspective, Double Twist, or Circular type. That's just a starting point—you can look at one possibility after another as you scroll through the Shape Library. Any shape can then be stretched and pulled between lines or Bezier curves to create new shapes.



Figure 1.3 The Style Library

The Style Library and Style Workshop

Just as the Shape Library stores shapes, the Style Library contains 35 of the most popular styles, applicable to both type and panels. You can choose a default style for your text or panel, or begin with a plain style and modify it in the Style Workshop, choosing from patterns, gray scale, color, graduated fills and effects, outlines and inlines, and numerous shadow effects. You can cut, paste, and save the new styles that you create in the Style Library.

Working with Other Applications

TypeStyler imports PICT, Paint and encapsulated PostScript file (EPS), GIF and JPEG formats from programs such as Illustrator, FreeHand, Photoshop, and others. It also imports other TypeStyler documents, allowing you to add previously saved TypeStyler objects to a current document.

You can export your work in Illustrator®, Photoshop®, GIF 89a, JPEG, EPS and TIFF with clipping path, or PICT format, and use it as an element in other applications such as Photoshop®, Illustrator®, FreeHand®, PageMaker®, InDesign®, Quark® Xpress®, and Microsoft® Word®.

You can use Drag and Drop for importing objects into a TypeStyler document and also for exporting TypeStyler objects into applications that support Drag and Drop.

TypeStyler also supports Publish and Subscribe. Publish and Subscribe allows applications to link data in such a way that as the data changes in one application, the changes are automatically reflected in another application (see the chapter on Importing and Exporting).

Printing

TypeStyler allows you to print at your printer's maximum resolution. This is true both for PostScript printers, such as the LaserWriter, Linotronic®, and for QuickDraw printers, such as the Apple StyleWriter®.

TypeStyler can print your document in color with color PostScript as well as with QuickDraw printers.

Custom Color Support

TypeStyler allows you to create custom colors based on either the RGB, CMY, or CMYK color models. A custom color behaves like any other color within TypeStyler, but at print time or when exporting can function as either a process or a spot color, depending on the type of color separation selected.

Setting Preferences

TypeStyler includes several application settings which are stored in the preferences file. The settings stored in this file include settings for the Font Menu, default text editing, default Image Quality, Color Palette Readout, Drag & Drop preference, and Drawing order of Objects.

- The Font Menu has a checkbox to choose if you would like TypeStyler to look for uninstalled styles when building the Font Menu. The Font Menu is built when your TypeStyler session is launched. You can use the Rebuild Font Menu Now button to add fonts to the TypeStyler Font Menu without restarting TypeStyler if you activate a font from a font management utility such as FontReserve™, Suitcase™, or MasterJuggler™.
- You can choose the default text editing size used in the Text Attributes dialog. Click Size refers to the default text size when the text tool is selected and then clicked on the document page without growing a text box.

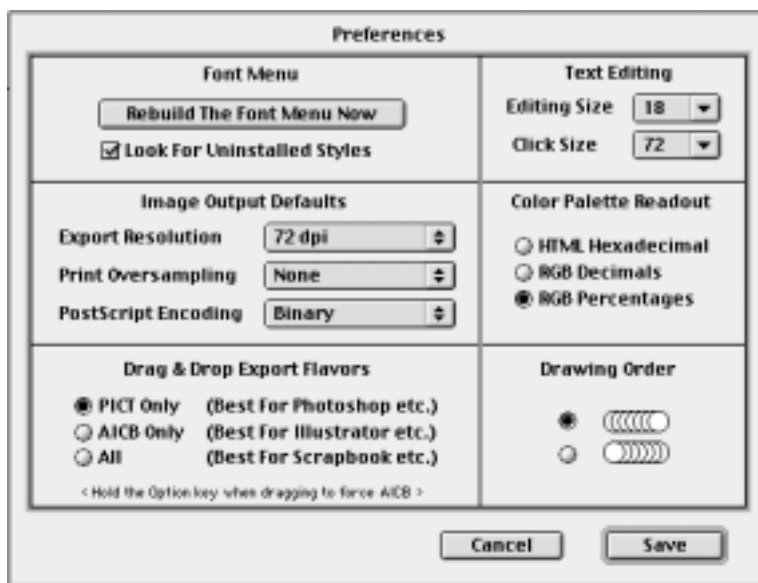


Figure 1.3 Preferences Dialog

- Default Export Resolution refers to the resolution your TypeStyler document is exported at for use in other application. Print Oversampling is amount of oversampling TypeStyler does when outputting the document. PostScript Encoding lets you select either Binary or ASCII encoding.
- Color Palette Readout lets you select readout of the selected color in the color palette in the Style Workshop.
- Drag & Drop Export Flavors lets you set the default format of TypeStyler objects exported to other application when using the drag & drop method.
- TypeStyler can draw characters in a text object from right to left or left to right, Overlapping objects or shadows will overlap in the selected direction in the specified Drawing Order.

Getting Help

Online Help is available by activating Balloon Help from the Help menu on the menu bar. When Balloon Help is active, a small balloon with a context-sensitive help text will appear as the mouse pointer passes over specific areas of the program. There are literally hundreds of help balloons in TypeStyler . Each tool and dialog item has an associated help balloon.

While Balloon Help is a very helpful feature, more advanced users may not wish to have it active all times.

Additional help can be found on the Internet by visiting Strider Software's website <www.typestyler.com> or by accessing TypeStyler Online from the File menu.

Compatibility with Prior Versions

TypeStyler is fully compatible with documents created with prior version of the product. Some documents created with versions prior to TypeStyler 1.5, however, may cause objects to have slightly different alignment than when they were originally created. This is because some internal points of reference have changed. In order to preserve the typographic integrity of early documents, TypeStyler checks to see with what version the document was created. If it is an early version, TypeStyler preserves the original reference points. Any new objects created in the document will use the new reference points.

TypeStyler can be forced to impose the referencing on all the objects in an early document by holding down the Option key while selecting either Open... or Import... from the File Menu when a document is to be opened or imported. TypeStyler can also impose the references on a single object in an early document. This is explained in Setting the Shape Heights for Early Documents in the Customizing Type chapter.

Chapter 2: TypeStyler Basics

Chapter 2: TypeStyler Basics

This Chapter introduces you to TypeStyler's basic features. You'll learn about:

- Working with Documents
- The Main Window
- The Tool Palette
- The Menu Bar
- Main Dialog Boxes

Working With Documents



Opening TypeStyler

To open TypeStyler, double-click the TypeStyler icon. The title screen is displayed when you start TypeStyler and remains visible for a few moments until the main window is displayed. If it is the first time running the application, prior to seeing the title screen, you will be asked to personalize and register your copy.



Opening an Existing Document

There are two ways to open an existing TypeStyler document. The first way is to double-click the TypeStyler document icon.

The second way to open an existing document is to open TypeStyler first, then open the document from either the Open Document menu or from the File menu. You do this by double-clicking the TypeStyler icon to start the program, and when the Open Document dialog appears it will display a list of documents. Select the document name, and then double-click, or click Open to open the document. Click the Drive button if the document you want is on another disk.

Creating a New Document

To create a new document from the Open Document dialog, select New, or select New from the File menu of the Main window, or use command-N. This brings up the Tool Palette and a blank working page. You can select New at any time, and TypeStyler will automatically ask whether you want to save or forego saving changes to a document that is already open.

Closing a Document

To close a TypeStyler document, select Close from the File menu or click the Close box located at the top left corner of the window. If you made changes to the document, a dialog appears asking you whether you want to save the changes. Clicking Yes saves any changes you made to the document, clicking No does not save the changes. Clicking Cancel leaves things as they were, and returns you to your document.

Printing a Document

Make sure that you're ready to print. If you haven't yet selected the correct printer, first select the Chooser in the Apple menu. A dialog displays a selection of printers. After choosing a printer, select Page Setup... from TypeStyler's File menu. This is where you tell the printer about paper size, orientation, and special effects. Next, select Print... from the File menu to set the number of copies to be printed, and click OK or

press Enter. The Print dialog box offers options that can include Print Crop Marks, Print Color Separations, Include Bleed Area, and Print Registration Marks (used for lining up color separations). The printing options available to you depend on the type of printer you are using. With a QuickDraw printer as your designated printer, you will not see a check box for “Print Color Separations” or other options that are available only on PostScript compatible printers.

Saving a Document

To save a currently opened document to disk, select Save from the File menu of the main window, or type command-S. If you created a new document, selecting Save or Save As... from the File menu opens a dialog that asks you to name the new document and select a folder and/or disk for it to reside. For a previously named document, selecting Save As... lets you save a copy of the document under a different name.

Exporting Files

You can export TypeStyler graphics to include in other applications by choosing Export... in the File menu. The Export dialog box provides a variety of graphic formats: GIF89a, Illustrator, JPEG, Photoshop with layers, PICT, and EPS and TIFF with clipping paths..

To export TypeStyler objects:

1. Choose Export... from the File menu.
2. Choose the file type you would like to export as. Each file type will bring up a unique dialog relevant to the format selected (each format is explained in detail in Chapter 10, Importing and Exporting).
3. Name the document..
4. Select the options..
5. Click the Save button or press Return..

Exporting as Web Documents

TypeStyler lets you export individual TypeStyler graphics with HTML tags as well as your entire TypeStyler document as a complete ready to use Web page. Your entire TypeStyler document can be previewed as a web page in any web browser installed on your system..

Importing Files

TypeStyler allows you import a number of file formats into your TypeStyler document by choosing Import in the File menu. The Import dialog box provides a variety of graphic formats: TypeStyler, EPS, GIF89a, Illustrator, JPEG, and PICT. You will have the option of selecting Show All Kinds or a specific format.

Drag and Drop

TypeStyler supports drag and drop into other application that also support drag and drop. Depending on the application an importing or exporting dialog box will appear giving additional options.

Saving a Document

To save a currently opened document to disk, select Save from the File menu of the main window, or type Command-S. If you created a new document, selecting Save or Save As from the File menu opens a dialog that asks you to name the new document and select a folder and/or disk for it to reside. For a previously named document, selecting Save As saves a copy of the document under a different name.

Quitting TypeStyler

When you have finished working with TypeStyler, select Quit from the File menu or use Command-Q. If you made any changes to a document, a dialog appears asking whether you want to save the changes. Clicking Yes saves any changes you made to the document before the program quits; clicking No does not save the changes. Clicking Cancel leaves things as they were, and returns you to the document.

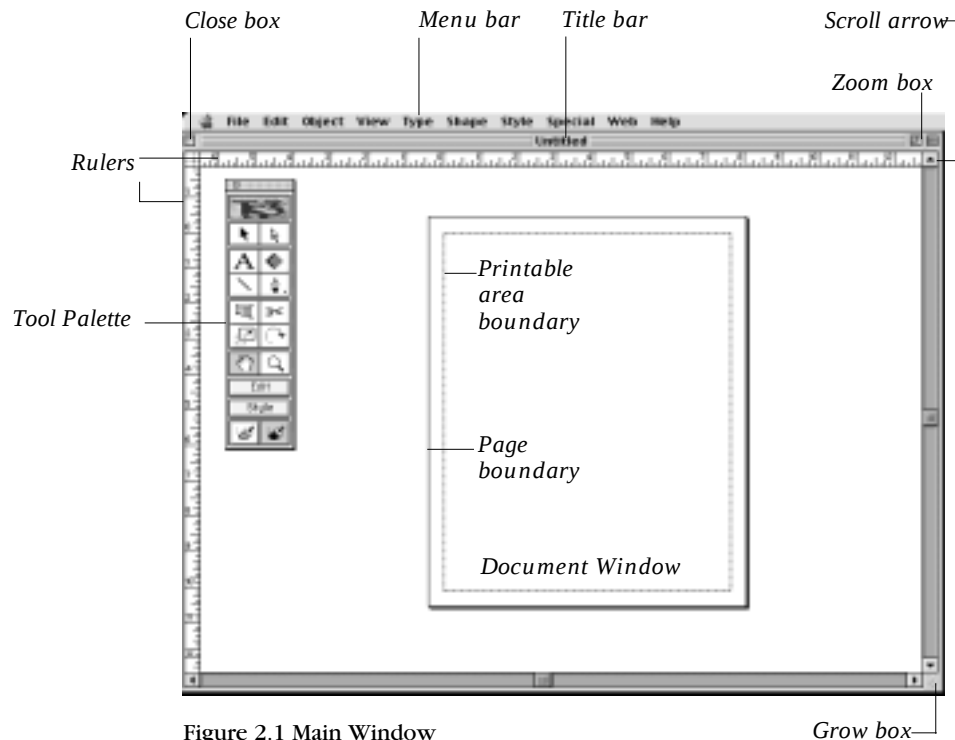


Figure 2.1 Main Window

Main Window

TypeStyler's Main window appears when you double-click the TypeStyler icon on the desktop. A document is displayed as a shadowed page, with the height and width matching the printable area, determined by the choices you have made you have selected in document setup.

The title bar at the top of the window tells you the name of the currently-opened document. (New documents appear with the temporary designation "Untitled." After you save and name the new document, the document name replaces the temporary one.)

The horizontal and vertical scroll bars move the document around within the window. The main window can be resized by dragging the size box found in the lower right corner. Clicking the Zoom box found in the upper right corner enlarges the main window so that it fills up the screen; clicking the zoom box a second time returns the window to its previous size. Clicking the Close box found in the upper left corner closes the document, after allowing you to save the document.

Tool Palette

The Tool Palette contains twelve tools and four buttons that you can quickly select while working on a document. To activate any of the tools or buttons, click on the one you want. Some tools require one object to be active, such as the Shaper, Edit and Style buttons, and the Rotate button.

Drag the top of the Tool Palette to move it to a more convenient screen location. When you want to view the entire window, click the close box on the tool palette, or select Hide Tool Palette from the View menu to cause the palette to disappear. To bring back the tool palette, select Show Tool Palette from the View menu.

The following section briefly describes the function of each tool, starting with the TypeStyler Online button, located at the top of the Tool Palette and ending with the Quick View/Styled Preview buttons at the bottom.

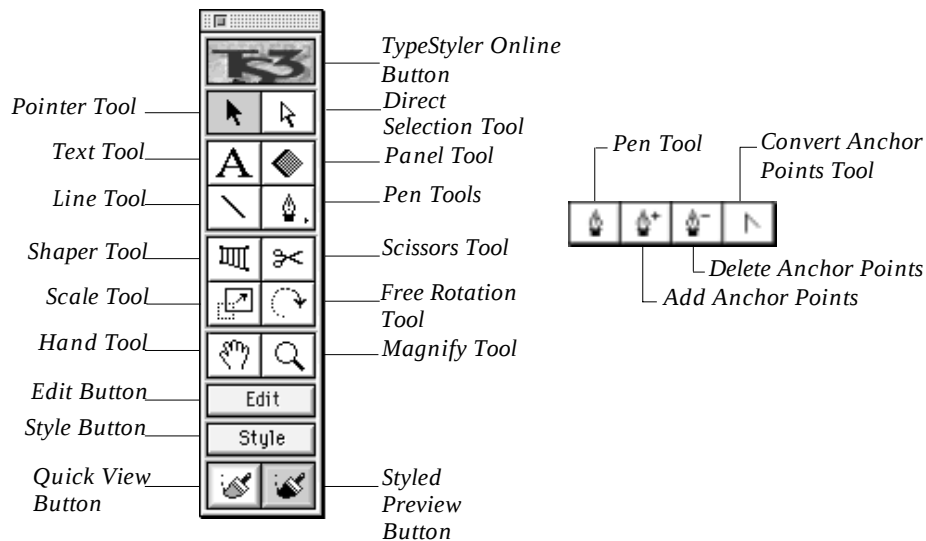


Figure 2.2 Tool Palette

Pointer Tool



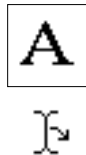
The *Pointer* tool (also known as the *Selection* tool) lets you select an individual text or panel object by clicking on it. Once you select an object, you can move or resize it, as well as change many of its attributes. Holding down the Shift key when clicking the Pointer tool allows you to select a series of objects. After selecting the objects, you can use commands in the Arrange menu to do things like group, hide, lock or align the objects. You can select the Pointer tool at any time while working in the main window by holding down the Command key.

Direct Selection Tool



The *Direct Selection* tool lets you select individual anchor points or segment in a path. Clicking on a point selects just the point, clicking on a segment selects the segment. Shift-click on a point or segment to add it to the current selection. You can also drag a marquee with the direct selection tool to select all point within the marquee, even if they belong to different paths. Selected points appear as a small filled square, deselected points appear as empty squares.

Text Tool



Each separate string of type characters that you create is a TypeStyler text object, whether it is one character, or one or more words. You use the *Text* tool to create a new text object, and simultaneously determine its beginning size. The Text tool opens the area within your document that becomes the new text object. This is called “growing a text box.”

To grow a text box, click the Text tool at the corner of the area you want to select, and drag diagonally across the area to grow a box. When you let go of the mouse button, the Text Attributes dialog appears. This is the dialog in which you choose the font, shape, and style of type. When you have selected font, shape, and style attributes, and typed the text you want to appear, click OK. The type appears in the document, occupying the area you selected. Alternatively, selecting the Text tool and clicking your mouse once on your document will bring you to the Text Attributes dialog. Your Text object size will be determined by the Point Size setting in the Text Attributes dialog.

Panel Tool



Panels are backdrop shapes that can enhance the appearance of text objects. They can be manipulated and styled in the same way that you can customize TypeStyler text objects. The *Panel* tool selects the area within a document to be occupied by a new panel. This is called “growing a panel.” Click the text tool at the corner of the area you want to select, and drag diagonally across the area to form a box. When you let go of the mouse button, the Panel Attributes dialog appears. Alternatively, selecting the Panel tool and clicking your mouse once on your document will bring you to the Panel Attributes dialog with a 1 inch square panel created on your document. The Panel Attributes dialog is where you choose the panel’s shape and style. When you are finished entering this information, and click OK, the panel appears in the document, occupying the area you selected.

Line Tool



The *Line* tool draws a straight line path between two points. Holding down the shift key as you drag the line tool constrains the drawn lines to 0-, 45-, and 90-degree angles. Lines can be styled similarly to Text and Panel objects. Lines can also be shaped using the bottom Shaper line of the Shaper tool. Points can also be added, subtracted, etc. using the Pen tools.

Pen Tool



The *Pen* tool lets you create precise curved and straight line paths. A path is a series of two or more connected anchor points. Paths can be either open or closed. With the Pen tool selected, a mouse click will set an anchor point. Clicking and dragging the Pen tool will set an anchor point and add direction lines.

Add Anchor Point Tool



The *Add Anchor Point* tool lets you add an additional anchor point to an existing path. To add an additional anchor point, click on the path with the Add Anchor Point tool where you would like the new point to appear. Adding a new anchor point on a curve segment will add direction lines, leaving the curve unchanged. Adding an anchor point on a straight line segment will create a corner anchor point.

Remove Anchor Point Tool



The *Remove Anchor Point* tool lets you remove anchor points to change the shape of the path or remove anchor points to reduce the complexity of an existing path. Selecting the remove anchor point tool and clicking on a point removes the anchor point without creating a break in the path. A new segment is drawn between the two points on either side of the removed anchor point.

Convert Anchor Point Tool



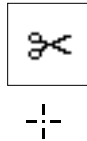
The *Convert Anchor Point* tool will change a curve anchor point to a corner anchor point and a corner anchor point to a curve anchor point. To add direction lines to an anchor point, click and drag on the point with the Convert Anchor Point tool. To remove direction lines, click on the point with the Convert Anchor Point tool.

Shaper Tool



The *Shaper* tool is used to alter the original shapes of both type and panels. First select the object to be reshaped, then click the Shaper tool. “Shaper lines” now enclose the object—a light blue Shaper line on top, a dark blue Shaper line on bottom. (Shaper lines can be straight, circular, or Bezier curves. See “Chapter 5: Customizing Type” for more details about the Shaper tool.) With the Shaper tool you can click on any part of the line, or the handles at the ends of the lines to reshape the selection. You can also use commands in the Shape menu to modify how objects are shaped by this tool. Shapes can be further refined using selections from the Shape Options and Shape Controls from within the Shape menu.

Scissors Tool



The *Scissors* tool is used to split or break a path at either an anchor point or in the middle of a segment. Use the Selection tool and click on the object to display its anchor points. Choose the Scissors tool and click on the object’s path. Clicking on closed path will result in a single open path and clicking on an open path will split it into two paths.

Resize Tool



The *Resize* tool is used to change the size of selected objects. Drag the Resize tool horizontally to scale the objects width, vertically to scale the height and diagonally to scale the width and height. Holding down the shift key as you drag will scale the object proportionally. Holding the Option key resizes your object from the center origin.

Rotation Tool



The *Rotation* tool is used to rotate TypeStyler objects. First select the object to be rotated, then click the Rotation tool. The cursor becomes a crosshair. Click on the point within the object that you want to be the center of the rotation, and the cursor becomes an arrowhead. You can rotate the object in any direction by dragging the arrowhead.

Hand Tool



The *Hand* tool lets you move a document around within the window, for easy access to all portions of the document. Depressing the space bar turns the pointer—or any tool—into the Hand tool; the original tool is restored when the space bar is released. The Hand tool can be used instead of the scroll bars to reposition documents on the screen; when you use it, you’ll see the scroll bars moving as well.

Magnify Tool



The *Magnify* tool lets you change the view of the document from 25% of the printing size to 400%. When you click the Magnify tool, the cursor changes to a small magnifying glass encircling a plus sign, indicating magnification. Clicking the mouse repeatedly steps up the magnification, to the maximum 400%. Pressing the Option key while using the Magnify tool changes the plus sign to a minus sign, and reduces the size of the document view with each click, down to 25%.

Edit Button



The *Edit* button, when pressed, will take you to either the Text Attributes or Panel Attributes dialog depending on which TypeStyler object has been selected. Selecting a text object and then clicking on the Edit button brings you into the Text Attribute dialog allowing you edit and enter text, specify its font, style and shape. Selecting a panel object and clicking on the Edit button brings you into the Panel Attributes dialog allowing you specify the style and shape of a panel. If your object has been converted to outlines, clicking on the object will bring you to the Style Workshop. Using the Edit button required that one and only one object be selected.

Style Button



The *Style* button, when pressed, will take you to the style workshop allowing you to apply TypeStyler effects to the selected object. The style workshop is where you can customize styles by adding or modifying elements such as fills and shadows and adding TypeStyler effects such as emboss, chisel, bump maps, and gloss. Using the Style button required that one and only one object be selected.

Quick view Button



The *Quick View* button, when pressed, will display all objects as frames without the styled effects. This view is useful when working on complex documents or when editing point, by allowing faster editing of the object.

Styled Preview Button



The *Styled Preview* button, when pressed, will display all objects as well as imported objects with their attributes fully styled.

The Menu Bar

Excluding the Apple menu, there are nine menus in TypeStyler's menu bar. The menus work in the standard Macintosh way. You pull down a menu to see its list of commands or items, and sometimes submenus. The commands displayed in black can be selected; those in gray are not currently available. Keyboard command equivalents are shown next to menu commands. Menu item names ending with an ellipsis indicate that a dialog box with options appears when these items are selected. Menu item names ending in a triangle indicate a hierarchical menu. When you select one of these, you'll see an attached submenu from which you select an item. (Further detail on the Menu Bar menus can be found in Appendix A: TypeStyler Reference.)

Apple Menu

The Apple menu contains TypeStyler's About Box. The About Box shows you the version of TypeStyler being used, the copyright notice, and credits.

File Menu

File menu commands apply to an entire document. You can create a new document (New), open an existing document (Open), close a document (Close) and save it in two different ways (Save and Save As). You can also choose to ignore any new changes and revert to a previously saved version of the document (Revert). You can import graphics from other applications (Import) and export TypeStyler documents for use in other applications (Export). You can setup your Web Export Settings, Export your TypeStyler document as a web page or view your document as a web page in your favorite Internet browser. You can set print options (Page Setup), print process and spot color separations (Print Separations) and print the document (Print). You can choose your document setup options and set TypeStyler's general preferences (Preferences), contact Strider Software and access web based help (TypeStyler Online) and quit TypeStyler (Quit).

Edit Menu

The Edit menu includes the standard Macintosh Undo, Cut, Copy, Paste, and Clear commands. You can select all objects in a document (Select All), deselect all objects in a document (Deselect All) and duplicate selected objects (Duplicate). You can view a selected object's attributes (Object Attributes), copy and paste object attributes (Copy Attributes, Paste Attributes...). You can edit patterns (Pattern Editor), and access the custom colors used in the Style Workshop for spot color separations (Custom Color Editor). You can also access the Publish submenu (Publish).

Object Menu

The Object menu contains commands for working with and positioning selected objects within a document. You can align and distribute space of objects (Alignment). Specific characteristics can be applied to imported graphics (Picture Options). You can send objects to the front or back (Bring to Front, Send to Back) or forward and backward through object layers (Bring Forward, Send Backward). You can group or ungroup objects (Group, Ungroup) or lock and unlock them (Lock, Unlock All). You can hide selected objects or make them all visible (Hide, Show All). You can flip selected objects horizontally or vertically or just the shape only (Flip Horizontal, Flip Vertical and Shape Only). You can also precisely rotate TypeStyler objects (Rotate). TypeStyler text and panel objects can be converted to path outlines (Create Outlines), and close an open path (close path). Create amazing custom path designs using TypeStyler's Path Magic tools, (Unite, Intersect, Crop, Punch Out, Punch & Unite, Trim, Trim & Unite, and Combine). Achieve results that would take considerable time and skill using traditional path editing tools.

View Menu

In the View menu you can choose among different ways of displaying documents. The default format is to show objects with the style and color options that have been chosen, but that's not always necessary when you're working. You may not want to wait for fully styled objects to be repainted each time you make changes in another object.

When you change the view you are in effect changing the speed at which objects can be repainted on the screen. You can display all objects as outlines without the styled effects (Quick View), display all objects as well as imported objects with their attributes visible (Styled Preview) or when in Quick View you can use the Selection tool to choose specific objects and have only those attributes styled (Preview Selection).

The document view can be set as Fit in Window, 25%, 50%, 75%, Actual Size, 150% or 200%, and the effect is much the same as when using the magnify tool which allows view up to 400%. You can make the tool palette and rulers visible or invisible (Show/Hide Tool Palette, Show/Hide Rulers). Guidelines which help align objects can also be visible or invisible (with the Show/Hide command). When you select Guides, you pull guidelines from the horizontal and vertical rulers. When you select Snap to Guides, you automatically align objects with guidelines. You can also have your guidelines lock in place, by choosing Lock Guides.

To change the ruler's units of measurement, select Ruler Units. To crop your document to an area within the page size determined by your printer setup, select the Cropping option.

Type Menu

The Type menu provides direct access to the Text and Panel Attributes dialogs (Attributes), and the Type Options dialog (Type Options) provided that one text object has already been created and is selected. The Type menu also allows you to choose fonts that are currently installed and available in your system and apply to one or more selected Type object.

Shape Menu

The Shape menu contains commands used for styling type. The Shape Options command allows you to manipulate character shapes with or without constraint, by choosing Character Shape and selecting Flexible, Aligned to Top, or Aligned to Bottom. The following options are used in conjunction with the Shaper tool, defining how the Shaper tool works: Independent Controls, Link Top and Bottom, Mirror Top and Bottom, Link Left and Right, Mirror Left and Right, Curve Top, and Curve Bottom. Double Bezier Controls adds a second set of Bezier control points to an object and Smooth Center Joins affects the point which separates the Double Bezier curves on the Shaper line. The Shape menu also allows you to scroll and choose shapes for TypeStyler objects (straight, circular, double arch, perspective, etc.).

Style Menu

The Style menu provides direct access to the Style Workshop where you add styling effects to TypeStyler objects provided an active object is selected. You can edit styles and create new styles and add them to your Style Library using the Style Librarian. The Style menu also allows you to apply any of the styles in your Style Library to a selected object/s.

Special Menu

The Special menu gives you access to TypeStyler's special effects. You can choose from normal mixed case characters (Normal Caps), all upper case characters (All Caps) or user defined Small Caps. The Fill Series Editor allows you to specify a series of colors or image fills for your text objects. You can choose between Normal Fills, Color Series or Image Series fills.

The Special menu also allows you to apply Wacky Shapes to your TypeStyler text objects. The Wacky Shape Editor allows you to edit the jostle amount and to shuffle the beginning baseline point of the Wacky sequence.

Working with the effects in the Special menu keeps all your objects style settings intact while allowing you to add additional style effects to Libraries or Custom Styles.

Web Menu

The Web menu allows you to easily create powerful Web effects such as JavaScript Rollover effects, Animated GIFs, either from scratch or using TypeStyler's built-in templates and then assign URLs. You can then preview your creation in your favorite browser.

Help Menu

The Help menu gives you the option of turning on or off Balloon Help. When Balloon Help is active, a small balloon with context-sensitive help text will appear as the mouse pointer passes over specific areas of the program.

Main Dialog Boxes

TypeStyler gives you many ways to customize both text and panel objects as well as imported images. In the Text Attributes dialog, you define text font, style, and shape. From there, you can use the Type Options dialog to modify letter, line, and word spacing, justification, and drawing order as well as turn on or off Letter Fusion.

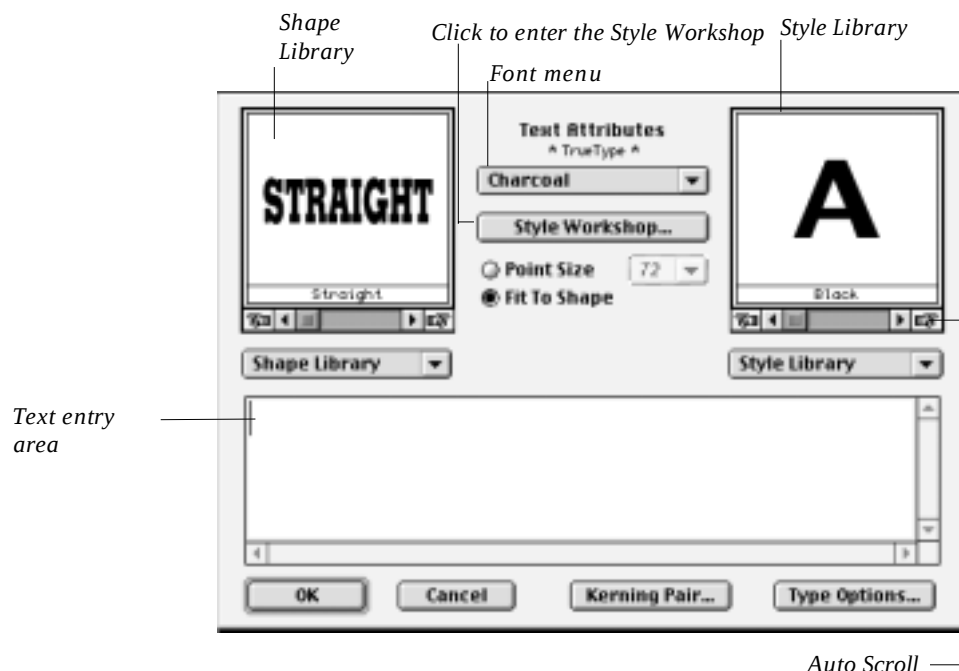


Figure 2.3 Text Attributes Dialog

You use the Panel Attributes dialog to choose a basic shape, and a style from the same selection of styles available for text. You can further customize text or panel styles with Style Workshop dialogs for adding color, image or texture fills, shadows, fades, transparency, embossing, glows etc. allowing you create literally millions of style variations. After you have customized objects using these dialogs, you can move, resize, rotate, or duplicate them. The following are descriptions of these four dialogs.

Text Attributes Dialog

The Text Attributes dialog is where you enter text (255 characters maximum, including spaces and character returns), choose a font, and select a starting shape and style.

There are four ways to open the Text Attributes dialog: opening a text box with the text tool; typing a command; and by double-clicking a text object; or by clicking the Edit button in the Tool Palette.

When you create a new text object by dragging the Text tool, releasing the mouse automatically brings up the Text Attributes dialog. For an existing object, select the object, then choose the Attributes command from the Type menu, or type Command-T. The easiest way to open the Text Attributes dialog is to double-click the text object with the pointer tool or click on the Edit button.

In the Text Attributes dialog, you choose a font from the pop-up menu located under the words "Text Attributes". The default font is Charcoal. The font menu will display PostScript Type 1 fonts (requires that you have Adobe® ATM™ 4.0 or greater installed in your system), or TrueType fonts that are installed and available on your system. TypeStyler is compatible with all font management programs, with the exception that the fonts which are to be used must be open prior to launching TypeStyler.

Scroll through the Shape Library by clicking the scroll arrow and select a starting shape for the text object (straight, circular, double arch, perspective, etc.). Scroll to select a starting style from the Style Library. You can also use the pulldown menus to view the Shape and Style Libraries. When you have selected a font, shape, and style, type your message. It appears in the text entry area. When you click OK, the document appears in the main window (subject to the view format set in the View menu), containing all your choices of font, shape, style, and size. The Shaper tool is available to further modify a text object, and you can return to the Text Attributes dialog at any time for additional experimentation or to edit your text.

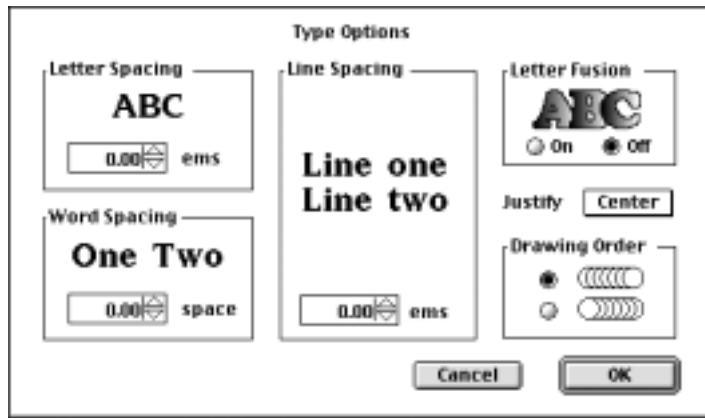


Figure 2.4 Type Options Dialog

Type Options Dialog

In the Type Options dialog, you change Letter, Word, and Line Spacing, Justification, and Drawing Order of the type in the selected text object. You can also select Letter Fusion. Letter Fusion turns the individual letters within an object into a single “fused” object, so that styling effects are applied across the entire object as a whole, instead of each individual letter. The Type Options dialog affects only the selected text object. All objects created after a change in the Type Options dialog will take on the new characteristics as well.

There are several ways to open the Type Options dialog. If you are working with an existing text object, select the object, then choose the Type Options command from the Type menu, or type Command-/. You can also double-click the existing text object, to open the Text Attributes dialog, and then click the Type Options button. If you are already working in the Text Attributes dialog, click the Type Options button to open the Type Options dialog. The Type Options dialog is also available while in the Style Workshop dialog in the Options popup menu.

Panel Attributes Dialog

Panels are modified in the Panel Attributes dialog, where you select the basic shape (rectangle, rounded corner (including inverted rounded corners), diamond, polygon, circle, semicircle, or star), and if you wish, customize the shape, style, and color of the panel. A single panel often adds visual impact to the text in front of it. You can create unusual backdrop effects by creating multiple panels with different styled fills, and by manipulating, overlapping, and grouping them.

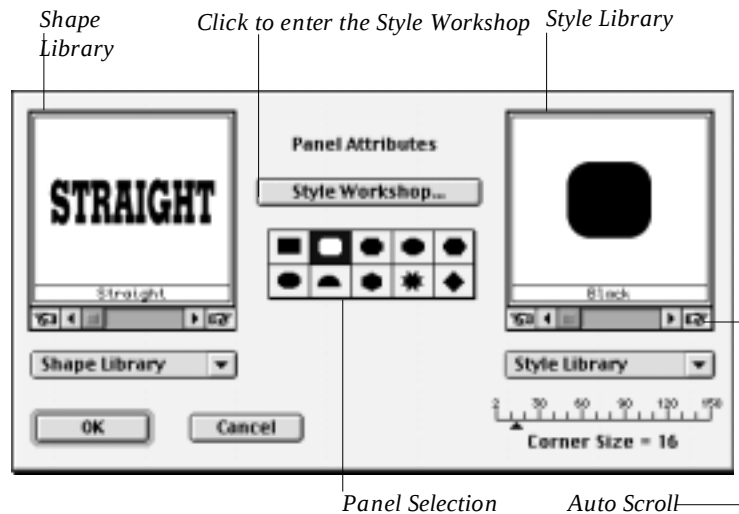


Figure 2.5 Panel Attributes Dialog

To use the Panel Attributes dialog, first click one of the six basic shapes. You are then free to scroll through the Shape Library and select from 45 variations of your basic panel shape, identical to the 45 available text shapes (straight, circular, double arch, perspective, etc.). To select a shape, just stop the scroll on your choice.

Once you have the shape you want, choose a style from the Style Library, which include different fills, shadow effects, and colors. When you're finished, click OK to return to the main window and see the results. You can return to the Panel Attributes dialog at any time and make any kind of change without affecting the rest of your document.

There are four ways to open the Panel Attributes dialog: opening a panel with the panel tool; typing a command T, by double-clicking a panel object or clicking on the Edit button.

When creating a new panel, the Panel Attributes dialog automatically appears after you click the panel tool, grow a panel, and release the mouse button. Double-clicking any existing panel also brings up the dialog. Or you may select a panel and choose the Attributes command from the Type menu.

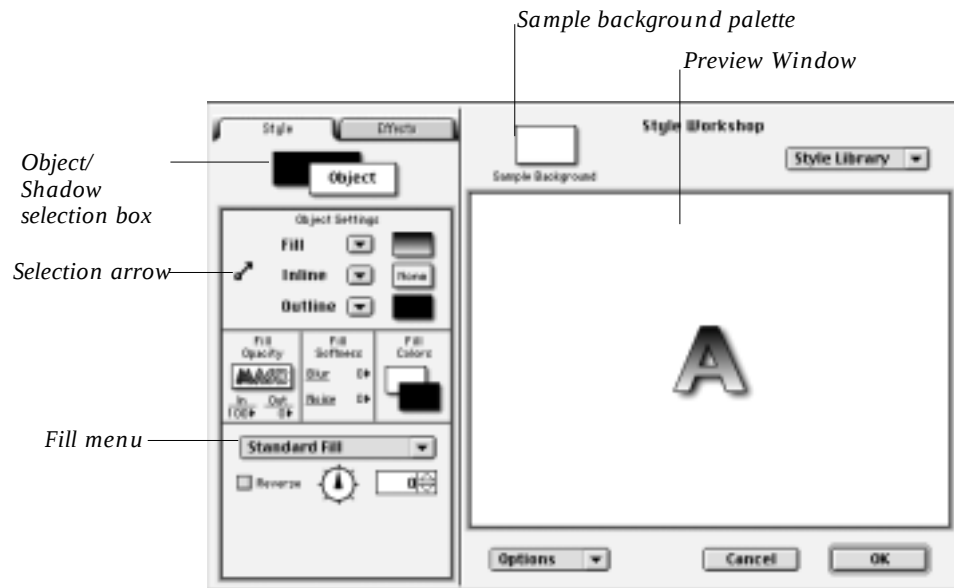


Figure 2.6 Style Workshop: Working with Text

Style Workshop

The Style Workshop is a dialog used for both text objects and panels as well as imported images in which you customize the styles contained in the Style Library. There are an infinite number of ways that you can change an object's style. The Style Workshop gives you two tabs, the Style tab gives you access to the primary style attributes and the Effects tab gives you access to the Effects attributes.

Your first choice under the Style tab is to specify whether you are working on the object itself or its shadow. You indicate this by clicking the Object/Shadow toggle box in the top left corner of the Style Workshop window. If the object label is displayed, you're working on the object; you click on the toggle box to work on the object's shadow, and switch back again. In the selection box below that, you choose whether to work on the object/shadow's fill, inline, or outline.

Once you've specify the target area, you begin to apply color, patterns, or image fill effects, and line widths. Below that, you can select the Fill Opacity or choose predefined Opacity Masks for interesting transparency effects. Fill Softness gives you control over Blur and Noise attributes. You can choose a foreground color and a background color. Next you choose a fill image or pattern for the object and shadow, inline, and outline, clicking each to open a large fill palette, where you choose a color, an image or pattern by clicking on it.

When an object is selected you have access to the Fill pulldown menu. You can choose from Standard fill, Graduated, Starburst, Dual Blend, Rainbow Sequence, Image Sequence or Custom Fill. When shadow is selected and the On/Off check box is checked, and selecting the Drop radio button you have a choice of a basic drop shadow or you can choose a variety of different types of fill effects, including Starburst, Dual Blend, Graduated, Three-D Block, Zoom Effect, Zoom & Vanish In and Zoom & Vanish Out. Selecting the Cast radio button gives you access to Cast Shadow options such as the Lighting track ball as well as sliders for adjusting Light Distance and tilt. When you move the mouse pointer over the example character shown in the Style Workshop window, it becomes the Hand tool so that you can position the shadow by moving it around as you desire.

The Effects tab gives you access to the Emboss, Chisel, Bump and Gloss effects. When combined with each effects draw order, crease setting, lighting controls and additional settings the effect possibilities are virtually endless. Checking the Emboss check box gives you a rounding effect to your object's edges. Checking the Chisel check box gives your object's edges a sharp bevel effect. Checking the Bump check box applies a bump map using one of the supplied textures. Checking the Gloss check box applies the gloss and metallic effects and allows you to choose the width, gleam and softness of your gloss effect.

You also have the option of setting your background while in the Style Workshop in order to better visualize the style, transparency, etc. The Options pulldown menu lets you select Image Quality, Preview settings, and the Style Options and Type Options dialogs. The Style Library pulldown menu lets you add your style to the Style Library or change to any of the styles currently in the Style Library.

When you are finished working in the Style Workshop, clicking OK returns you to either the Text or Panel Attributes dialog, depending on the object selected. (If you opened the Style Workshop from the Option menu, you bypass the Attributes dialog and return directly to the main window.) The new style that you just defined is visible in the Style Library, labeled "Current Style". When you click OK, the Main window appears with the object displayed in the new style.

There are several ways to open the Style Workshop. One way is to select an object (text or panel), and then select Style Workshop from the Style menu. You can click on the Style button on the tool palette or by typing Command-E. Alternatively, When you are working on a text object in the Text Attributes dialog or on a panel in the Panel Attributes dialog, clicking the Style Workshop button opens the Style Workshop. You must have an object selected before you can access the Style Workshop.

Chapter 3: Tutorial - How To...

Chapter 3: Tutorial

Now that you've gotten a basic understanding of the features and functions of TypeStyler, it's time to try out all those wonderful new concepts. This tutorial is a free-form exploration of TypeStyler's unique capabilities. Within the context of creating a set of travel designs, we'll engage in a little playful invention, taking advantage of TypeStyler's ease of use and flexibility to let the creative juices flow. When you finish this tutorial you'll have had some practice combining TypeStyler's various features.

The techniques presented in this tutorial are fully described elsewhere in this User's Guide. It is assumed that you are familiar with the basic use of the Macintosh and have installed the TypeStyler program and its Libraries into a single folder on your hard disk. For complete installation instructions, please refer to "Chapter 1: Startup and Introduction."

In this tutorial, we assume that the colors are set to Millions and the Screen Resolution is set to 1024 X 768. These are set in the Apple menu's Control Panels, in Monitors and Sound. If you do not have millions of colors available, then choose thousands of colors.

As you go through the tutorial don't be too concerned with perfecting the style at this point, you can change it at any time. Feel free to experiment; the possibilities are almost endless.



Start TypeStyler by double-clicking its icon. (Double-click the application name if your disk contents are not listed by icon.)

If you have not personalized your copy of the program, a dialog box will appear asking you to do so at this time.

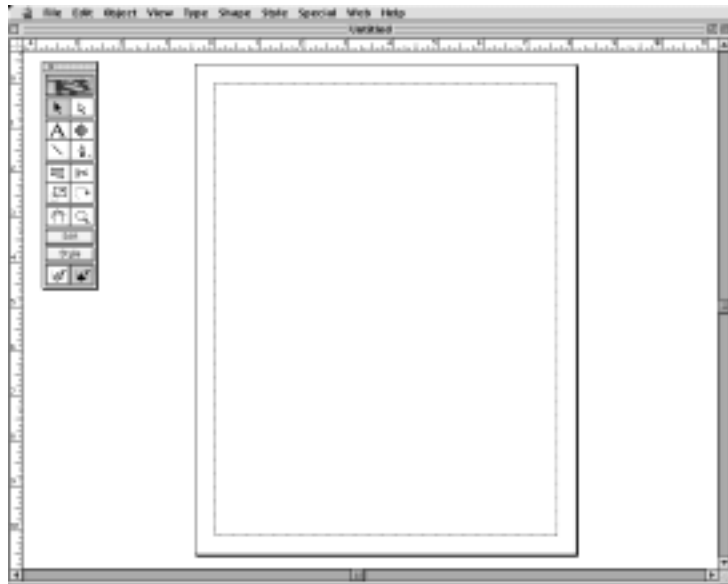


Figure 3.1 Default window

When TypeStyler opens a new document, it defaults to a 100% view. In this tutorial we are going to create a simple logo.

We are now going to create a text object.

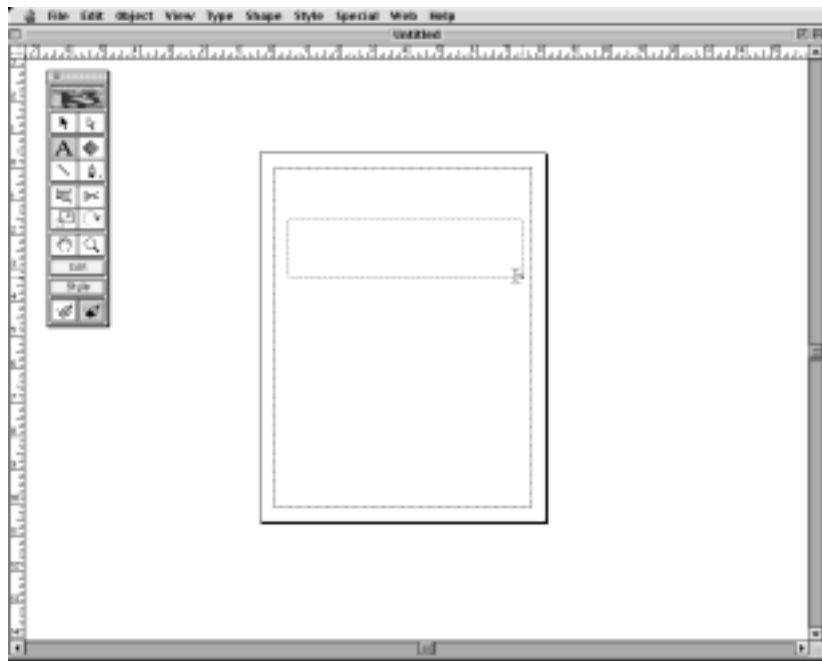


Figure 3.2 Growing a text box

- Select the text tool, and drag out a rectangle approximately two inches high by six inches wide. This will be the size of your text object. When the mouse button is released, the Text Attributes dialog will automatically appear.

You can create a text object with a particular point size by clicking the text tool cursor on the page (not click-dragging a box), and choosing a specific size in the Text Attributes dialog. The default click size is 72 points.

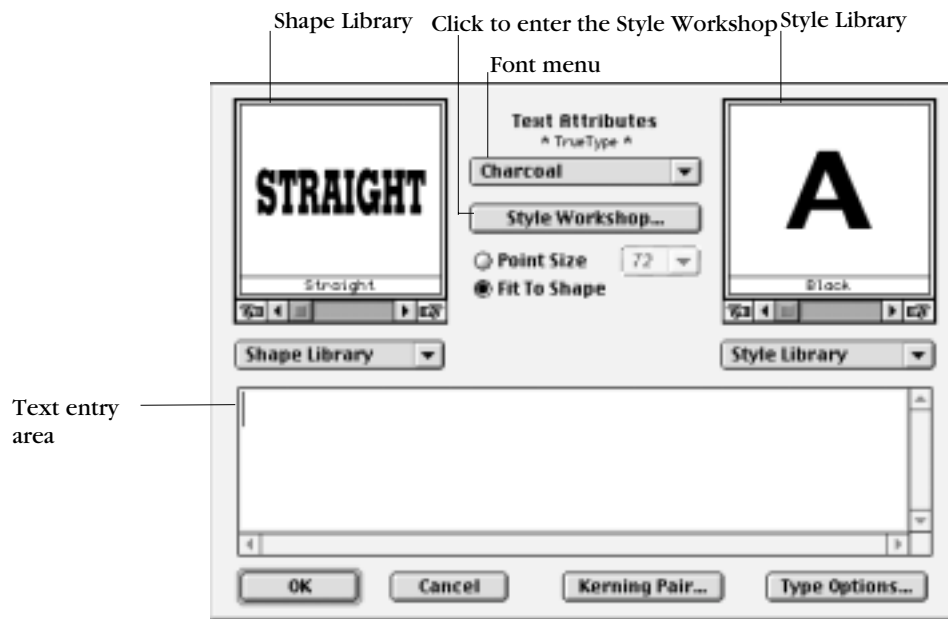


Figure 3.3 Text Attributes Dialog with default settings

You choose and select a text object's attributes from this dialog (shape, style, font, characters, etc.). On the left side of the dialog is the Shape Library which you use to apply shapes to your text. On the right side is the Style Library which you use to apply styles to your text. In the middle is a pop-up menu that allows you to choose a particular typeface for your text object. The Style Workshop... button takes you to the Style Workshop where you can create a custom style. A blinking cursor indicates where to type in your text



Figure 3.4 Text entry area

- Type the word "California". We'll use this word as part of our design.

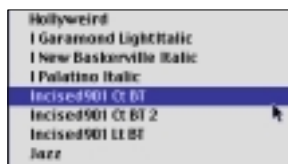


Figure 3.5 Font menu

TypeStyler uses Charcoal as its default font; let's use a different font.

- Select Incised901 Ct BT from the font pop-up menu in the center of the Text Attributes dialog. The word California will change from Charcoal to Incised901 Ct BT in the text entry area and in the Style Library.
- Click the OK button in the Text Attributes dialog. When you click OK, your text object appears selected in the Main window. It will appear with the message you typed in (California), displayed in the typeface you specified (Incised901 Ct BT), in the shape (Straight) and style (Black) that appear in the respective libraries, set to the size originally specified in the Main window (2" x 6").



Figure 3.6 Main window

You may also adjust the spacing between individual pairs of letters if you find that two specific letters end up too close together or too far apart. This pair of letters is known as a kerning pair and can be adjusted in the Kerning Pair dialog.

- Open the Text Attributes dialog (if it isn't already open) by double-clicking the text object with the Pointer tool. Then, highlight the first two letters of the word 'California' in the text entry area. The Kerning Pair... button should be activated. It is activated by the selection of two (only two) adjacent characters in the text entry area.

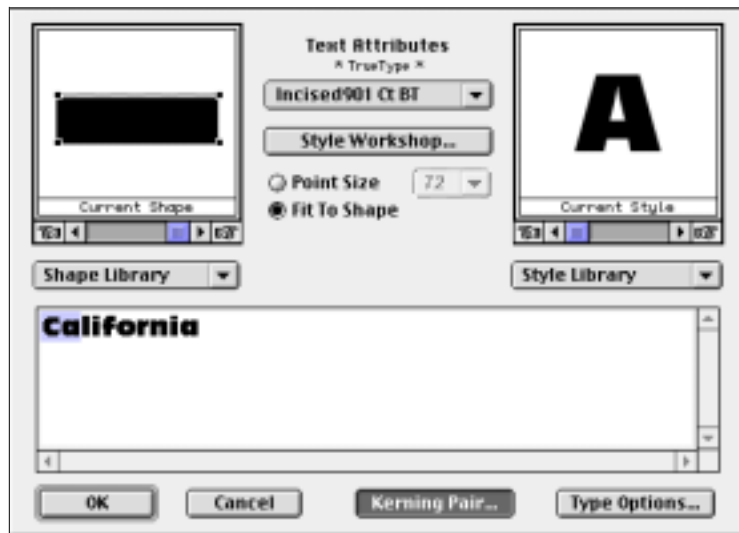


Figure 3.7 Activating the Kerning Pair

- Click the Kerning Pair... button. This will bring up the Kerning Pair dialog with the particular letter pair that you have highlighted in the text entry area.

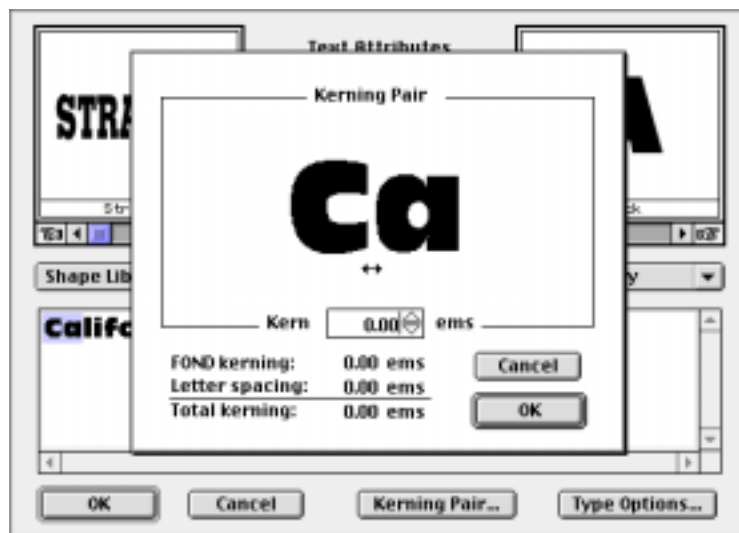


Figure 3.8 Kerning Pair Dialog

Click-dragging (click and hold down the mouse button and dragging the mouse) on either of the letters in this box will allow you to manually control the amount of space between them. You can also click on the arrows to set the spacing numerically. Experiment to find a value that looks good.

- For now, click the Cancel button and return to the Main window. This kerning pair should not need adjustment.

This is a good time to experiment with the text object's style. You can customize the style of an object in the Style Workshop.

- Bring up the Style Workshop dialog by selecting the object and choosing Style Workshop... from the Options menu (command-E). Or double-click the text object, then click the Style Workshop... button in the Text Attributes dialog.



Figure 3.9 Style Workshop

This dialog gives TypeStyler its name. From here you can create literally millions of sophisticated fill and shadow effects to be applied to objects created with TypeStyler.

The Style Workshop allows you to fill letters with different pictures or patterns, control the thickness of their inlines and outlines, and add unique shadowing techniques unavailable elsewhere. You can also control the foreground and background color of each element of a style, and adjust its transparency amount. You can also add bump maps and gloss effects, as well as emboss and chisel the object's edges.

Let's experiment with some of the options available in this dialog.

- Click on the display box next to the word "Fill" and hold the mouse button down. A palette appears with a solid black fill selected. As you move the cursor over the Fill palette, different choices are highlighted.

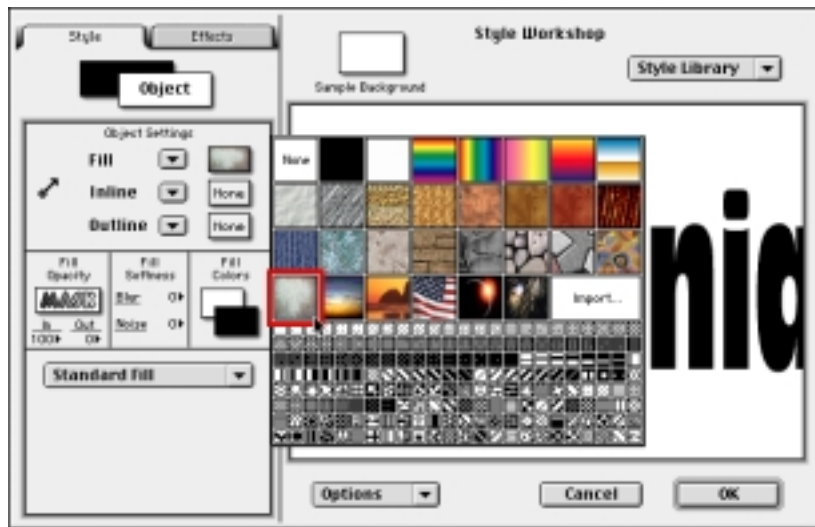


Figure 3.10 Fill Palette with new fill selected

- Stop on the grey stone pattern that is in the first column from the left and four rows down from the top. Release the mouse button. The pattern palette disappears and the letter is now filled with that picture.

Next, let's put a black outline around the text.

- Click on the display box next to the word "Outline" and hold the mouse button down. As before, a palette of fill choices appears.

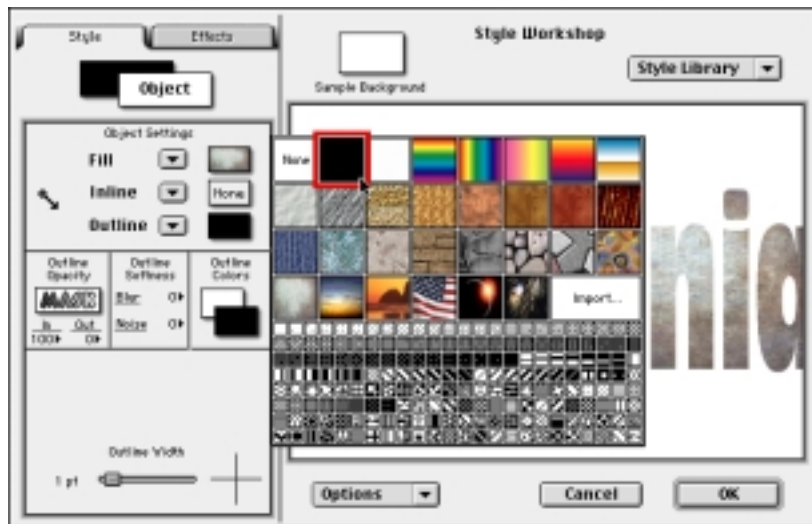


Figure 3.11 Outline Palette

- Select the solid black fill and release the mouse button. A solid black outline is now added to the style.

We can also add a shadow to our style.

- Click on the Object/Shadow selection box in the upper left of the dialog. The word “Object” is replaced by another that says “Shadow”.



Figure 3.12 Object/Shadow selection box

This indicates that you are now working with the shadow of this particular style. The shadow is currently invisible, since its fill, inline and outline are all set to “None” and the Shadow on/off checkbox is not checked. Let’s add a solid block shadow to our style.

- Click on the display box next to the word “Fill” and hold the mouse button down to see the Fill palette. Highlight the black square and release the mouse button.

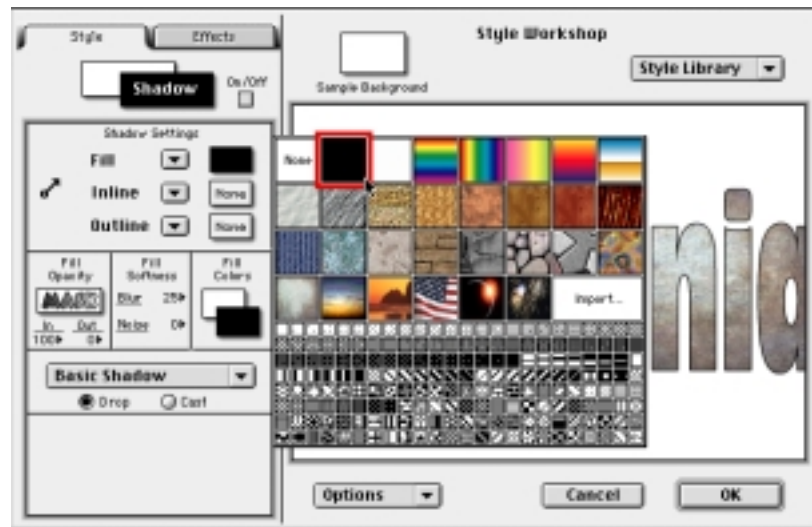


Figure 3.13 Selecting solid shadow fill

A simple black drop shadow appears in the preview window of the Style Workshop. The default Fill Softness is set at 25% to automatically create a soft shadow. You can control the placement (direction and depth) of this shadow by moving the cursor over the character in the Preview window. The cursor changes to a shadowed hand indicating that you can click-drag the drop shadow to control its position.



Figure 3.14 Shadow fill with soft shadow effect



Figure 3.14 Moving the shadow



Figure 3.16 Cast shadow effects

- Click the Cast shadow radio button below the menu that says "Basic Shadow". The drop shadow will change position to now be cast in front of the object.



Figure 3.17 Adjust shadow using the Lighting trackball

- Change the direction of the trackball to position the shadow behind the object. The trackball is controlled by click-dragging within the trackball. Use the sliders to adjust the light distance and tilt of the shadow. The flip contour checkbox can also be checked. This can sometimes add a pleasing effect to the shadow style (especially if the object has been shaped).
- For our tutorial chose the Drop shadow radio button and then click OK to return to the Main window to see the newly customized style applied to the existing text object..



Figure 3.18 Final style applied to text object in Main window

- Now let's choose a Style from the Style menu. California is the Golden State, so let's choose the Gold style. Your text should now repaint in gold.
- The Gold fill adds width to the characters. These would look better if the letters were spaced a little farther apart. With your object still selected choose "Type Options" from the Type menu. Grab the "ABC" control of the Letters Spacing control and spread the spacing a bit (to about .16 ems) and click OK.



Figure 3.19 Type Options dialog

- From the Special menu choose the Color Letter Series. You'll see that this is added to your current style. You can go to the Fill Series editor, change an image or number of colors in the array etc. and click OK to return to the Main window.



Figure 3.20 Fill Series Editor

- We want our text object to be all upper case letters. We could go into the Text Attribute dialog or we can simply choose All Caps from the Special menu

TypeStyler excels in typographic flexibility. However, all the sophisticated styling and shaping capabilities of TypeStyler can be applied to graphic objects as well.

Graphic objects in TypeStyler are called panels. TypeStyler offers six basic geometric shapes as panels, two of which are adjustable. These shapes can be manipulated and styled just as text can. Panels use the same Shape Library, Style Library, and Style Workshop as text objects and are treated in much the same way within TypeStyler.

We are now going to add a panel object to use behind the existing text object in the Main window.



Figure 3.21 Dragging a panel box

- Select the panel tool and click-drag a small rectangle below the text object. When the mouse button is released the Panel Attributes dialog will automatically open.

In this dialog you can create a wide variety of panels to be used as design elements and/or backdrops for your text objects. In the center of the dialog is the Shape palette. Use this to select a basic, starting shape. When selected, the polygon and star shapes have slider controls. These controls allow you to select a custom number of sides, etc., to create new shapes.

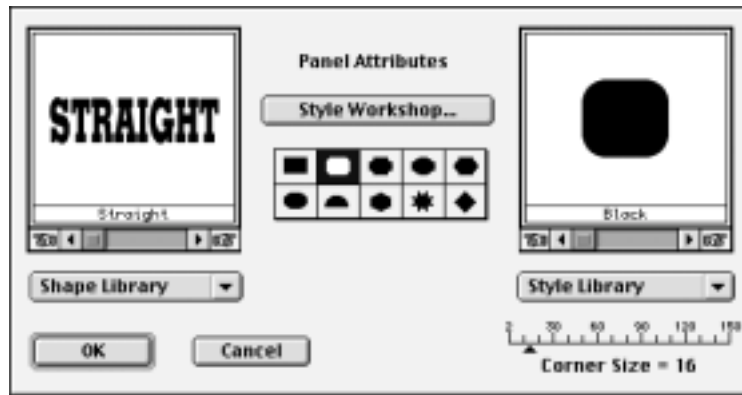


Figure 3.22 Panel Attributes Dialog

On the left side of the dialog is the Shape Library which you use to apply shapes (distortions) to your panel. On the right side is the Style Library which you use to apply styles to your panel. The Style Workshop... button takes you to the Style Workshop where you can create a custom style for your panel.

- Select the rounded rectangle from the Shape palette (the second upper left shape). Leave Shape #1 selected in the Shape Library. Using the right scroll arrow, select the thirteenth style (Black w/ Soft Shadow) from the Style Library.

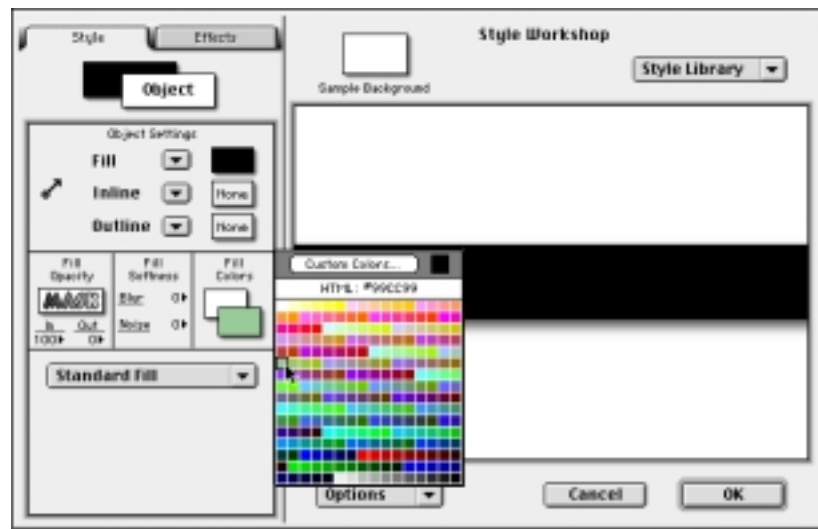


Figure 3.23 Word and Panel in Main window

- Click OK. When you click OK, the basic Panel Shape Rounder Rectangle) is displayed in the Main window in the shape (Straight) and the style (Black w/ Soft Shadow) specified in the Panel Attributes dialog, set to the size originally defined in the Main window with the Panel tool.

We'll now style the panel by selecting it and then choosing the Style button from the Tool palette. This brings you into the Style Workshop. Panels can be styled just like text objects can.

- Click on the black foreground box under Fill Colors. This brings up



the color palette. Choose a light green from the palette.

Figure 3.24 Color Palette

- We'll now add some texture to our panel by applying Noise. The Noise effect creates a random graininess or overall speckled appearance. Clicking on Noise brings up a slider, choose 50%. Then click OK to return to the Main window.
- Select the Text tool from the Tool palette and position the cursor on your panel object and grow a text box approximately a half an inch high by seven inches long.
- Now in the text entry area type "Discover the Golden State", and click on OK to return to the Main window. Save your work by choosing Save from the file menu.



Figure 3.25 Final art

Because TypeStyler documents are always editable you can use TypeStyler documents as template for future projects.

- We'll use the California graphic as the basis for another logo.
- Double click on the "California" text object to enter the Text Attributes dialog. Highlight California and then type Colorado. From the Shape Library pop-up scroll and select Banner Arched Top. From the Style Library pop-up scroll and select Eclipse. From the Type menu pop-up select Aachen Medium LET. Click on OK to return to the Main window.
- Using the Pointer tool select the panel object. From the Shape menu scroll and select Banner Arched Top.
- Now double click on the "Discover the Golden State" message to enter the Text Attributes dialog. Change the text to read "Discover the Rockies". Click on OK to return to the Main window.



×

We're now going to use the Shaper tool to fine tune the message and the panel to complete the design.

You can use the Shaper tool to make changes to either the shape or size of the text or panel objects. Remember that pressing the Command key will temporarily change the Shaper tool into the Pointer tool if you need



Figure 3.26 Logo design before shaping to move the Panel object.

- Using the Pointer tool select the panel. Now select the Shaper tool from the tool palette. Notice that the 'handles' on the panel disappear and Shaper lines appear on the top and bottom of the panel. To better see this choose Quick View (Command-Y) from the View menu or

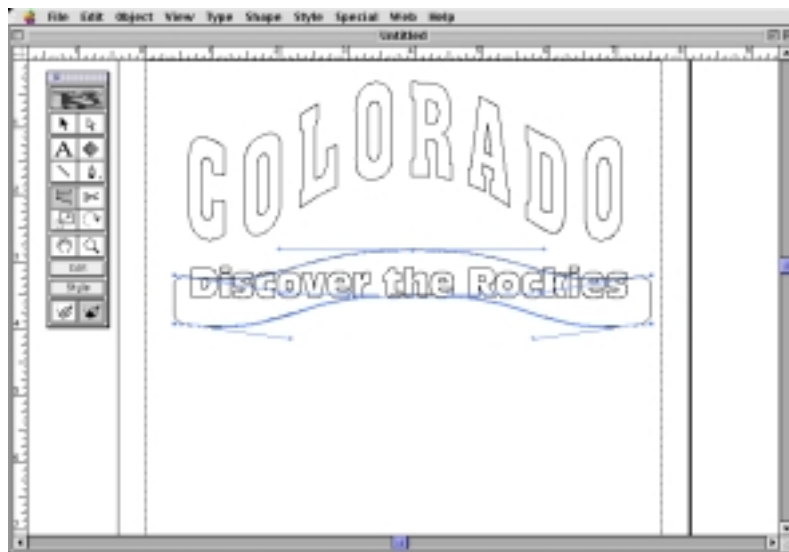


Figure 3.27 Logo design before shaping in Quick View mode

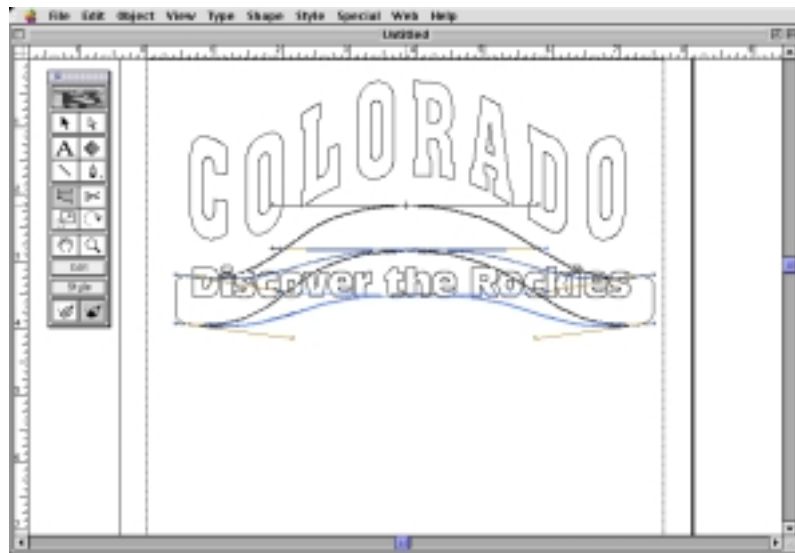


Figure 3.28 Dragging the center top control point

- click on the gray paint brush in the tool palette (Quick View bottom).
- Select the top center control point of the panel and drag it up to match the contour or shape of "Colorado".
- Now using the Pointer tool select the message and scroll and select Banner Arched Top from the Shape menu. With the message still selected choose the Shaper tool again. Use the control points of the object to fit within the panel.
- Select Styled Preview (Command-Y) from the View menu to see the Styled logo design. Use the Pointer tool to reposition the objects as necessary to achieve the desired look. You may want to print, save or export your logo before continuing.



Figure 3.29 Final logo design

Now, using what you have learned in this tutorial let's lay out a design for Florida.

- Choose New from the File menu.
- Select the Panel tool and grow a box about 5 inches square. In the Panel Attributes dialog, pick the shape in the top row, farthest right. (The corner size can remain set to 16.) Choose "Gold Inlined w/ Shadow" from the Style menu. Click the OK button to return to the Main page.
- Now, select the Text tool and grow a box about 3 1/2 inches square in the upper part of the Panel shape. This will bring you into the Text Attributes dialog. Type "FLA" and hit the return key, and then type "USA" on the next line.
- In the lower left corner of the Text Attributes dialog, you'll find the "Type Options" button. Click this to go to the Type Options dialog. We want to bring the two lines of text closer together, so decrease the Line Spacing to about -13 ems and click OK.
- Back in the Text Attributes dialog again, pick a bold font such as DomBold BT and click the OK button to return to the Main page.

- With the “FLA USA” object active, pick “Color Letter Series” from the Special menu.
- Now let’s create another line of text below FLA USA. Click the Text tool again and grow a box about 1/4 inch high and 4 1/2 inches long. This brings you into the Text Attributes dialog. Type the words “DISCOVER THE MAGIC”. We want to set this text to a specific point size. To do so, click the Point Size radio button and choose 36 point size. Click the OK button to return to the Main page.
- With “DISCOVER THE MAGIC” active, choose “Color Word Series” from the Special menu. Now choose “Word Cycle” from the Web menu.



Figure 3.30 Final design in TypeStyler

- Select the FLA USA object and choose “Letter Cycle” from the Web menu.
- Now, choose a browser from “Preview in Browser” (either from the Web menu or from the File menu) and watch your graphic animate on a web page.



Figure 3.31 Final design in web browser

This section has given you a feel for some of the styling capabilities available within TypeStyler.

This completes the tutorial. You may want to print or save your logo before you quit TypeStyler. You may also want to go back and practice some of the TypeStyler skills you've learned. As you become more familiar with TypeStyler's keyboard commands and features you'll find that working with TypeStyler becomes an intuitive process and an integral part of your creative environment.

Chapter 4: Styling Type

Chapter 4: Styling Type

This chapter teaches you how to create and use TypeStyler's text objects, from the selection of basic styles to the customization of multiple special effects. You'll learn about:

- TypeStyler and Fonts
- Using Rulers and Guides
- Creating and Duplicating Text Objects
- Using the Text Attributes Dialog
- Using the Type Options Dialog
- Using the Kerning Pair Dialog
- Changing the Attributes of Text Objects
- Converting to Outlines

How TypeStyler Uses Fonts

TypeStyler freely manipulates the outlines of font characters, always retaining precise proportions critical to font identity. You can make any type and style fit into a circular shape, a twist shape, or any of the shapes available in the Shape Library.

A single character is treated as a graphic object if that's all you enter in the text entry box; similarly, each set of characters that you enter together in the text entry box is treated as a single graphic object that you can shape and style in many ways. Styled text will print smoothly at the maximum resolution of the printer used, whether PostScript-based or QuickDraw-based (see "Chapter Eleven: Printing TypeStyler documents" for complete information).

For ease of selection, TypeStyler provides libraries of fonts pre-formatted with commonly used styles and shapes. You can use these as is, or you can individually customize the styles and shapes for each object in a document. You can style type with colors, fills, inlines and outlines, and many shadow effects. You can even save favorite styles in the Style Library.

The Shaper tool allows you to distort characters around arcs and circles, and between lines or Bezier curves. Bezier curves are precise geometric curves named after Pierre Bezier; in TypeStyler, they are adjustable using the objects control points.

TypeStyler's styled type can be exported in a variety of formats, including PICT, PICT w/alpha channel, GIF89a, JPEG, EPS and TIFF with clipping paths, Illustrator and Photoshop layers.

Bitmap and Outline Fonts

PostScript fonts always have two components, a bitmap font and an outline font. More simply put, one component is like a map, and the other component is like a set of written travel instructions. The map remembers every detail, the instructions just remember key points and how they are connected.

An outline font is composed of coordinates describing the lines and curves of the character outlines, like the objects created in drawing programs. Outline fonts look smooth no matter how they are resized or turned. They also print smoothly, whatever the printer's resolution.

A bitmap is an array of pixels (dots) that compose an image. Bitmap images, including bitmap fonts, usually look choppy when they are resized or turned. Some bitmap painting programs refer to this undesirable distortion as "the jaggies." In effect, PostScript formats utilize the smooth outline component to "shave the jaggies" from the bitmap component, and maintain a smooth, precise boundary despite resizing and repositioning.

Using PostScript Type 1 fonts requires that you have Adobe® ATM™ 4.0 or greater installed in your system. When TypeStyler is launched, it checks the System to see if ATM 4.0 or greater is active. If it is, then all of the Type 1 fonts which are installed in the System are automatically added to the font menu in TypeStyler.

TrueType is Apple's outline font technology that is built into System 7 and later. TypeStyler can style and shape TrueType fonts as easily as PostScript fonts. Support for TrueType fonts is automatic. When TypeStyler is launched, it searches the System to see which TrueType fonts are installed. It then adds these TrueType fonts automatically to the font list within TypeStyler, so that they are ready for use.

PostScript Type 1 fonts and TrueType fonts are often distributed as "families". TypeStyler can access all members of a PostScript or TrueType family.

TypeStyler is compatible with font management programs with the exception that the suitcases for any fonts which are to be used must be open prior to launching TypeStyler. If a font is activated after TypeStyler is launched the font menu must be rebuilt from the Preferences dialog.

TypeStyler avoids redundant font listings when a font is available from more than one source. It does that by giving priority first to PostScript Type 1 fonts obtained via ATM, and then to TrueType fonts. The source (Type 1, TrueType) for the active font just above the font menu in Text Attributes.

Using Rulers and Guides

Using Rulers

Rulers are shown across the top and along the left edge of the Main Window when a document is opened. They help you measure and position objects.

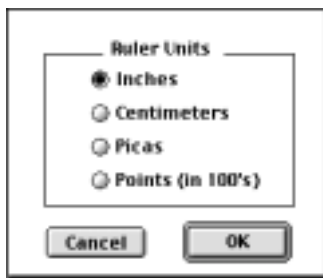


Figure 4.1 Ruler Units Dialog

The rulers are marked in the units of measure set in the Ruler Units dialog box from the Options menu. You have the choice of inches, centimeters, picas, and points. One inch equals 2.54 centimeters, 6 picas, or 72 points. (Points are displayed in hundreds of points on the rulers.) Click the unit of measure you want to use, then click OK. You can hide rulers at any time you are in the Main window by choosing Hide Rulers in the View menu.

As you move the cursor about in the Main window, the horizontal and vertical movement is automatically tracked by crosshairs on the rulers.

When you use the magnifying glass or the View menu's zoom options, the rulers will change to reflect the proportions of the new view, whether you are magnifying or reducing the view of your document.

Zero Point Marker



Figure 4.2 Dragging the zero point marker



Figure 4.3 View Menu



Figure 4.4

Setting the Zero Point

You can make any horizontal or vertical point on a document the zero point, so that the rulers measure distances from that point instead of the default zero point setting. In the upper left corner, at the junction of the rulers is the zero point marker, (crossed dotted lines enclosed in a box). By moving this marker, you can reset the zero point.

To reset the zero point:

1. Click in the zero point marker and drag it to the position in the Main window that you wish to make the new zero point of the rulers. Intersecting gray lines extend from the rulers' crosshairs. The cursor will not be visible until you release the mouse button.

2. The spot where you release the mouse button is the new zero point.

The numbers change in the rulers.

Using Guides

Guides are extensions of the rulers. They are nonprinting, dotted lines that help you align objects. When guides are turned on, a horizontal guide can be dragged down from the horizontal ruler, and a vertical guide can be dragged out from the vertical ruler. Rulers must be visible in order to set the guides, but once the guides are in position, the rulers no longer have to be displayed. The maximum number of guides that you can have in the main window is 36 horizontally or vertically.

To set the guides:

1. Choose Show Rulers from the View menu if the rulers are hidden.
2. Choose Guides from the View menu (if it isn't already checked).

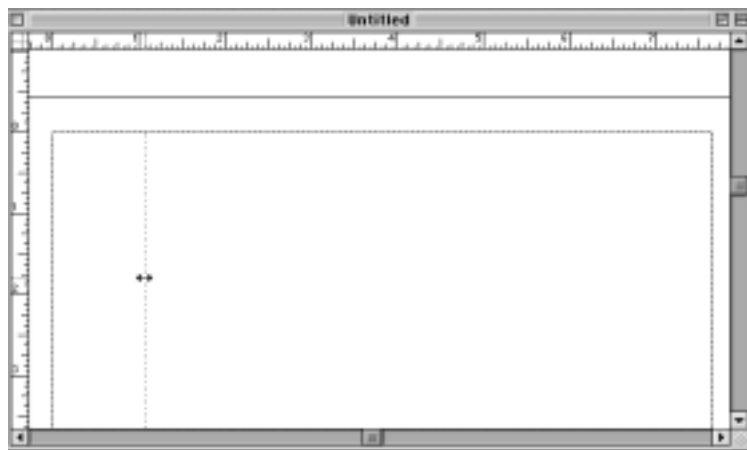


Figure 4.5 Positioning a vertical guide



Figure 4.6
Unlocked Guides



Figure 4.7
Locked Guides

3. Using the Pointer tool, click anywhere within a ruler and drag a guide outward, onto the document. Drag the guide into position, then release the mouse button.
4. To reposition a guide, click on it and drag it to a new place with the Pointer tool.
5. When the guides are set to your satisfaction, you can lock them so that they won't be moved by mistake. Choose Lock Guides from the View menu. When you want to move them again, choose Unlock Guides from the View menu.
6. To delete a guide, first select Unlock Guides, if they are locked, then drag the guide off the page with the pointer tool.

Snap to Guides

Check "Snap to guides" in the View menu to automatically align objects with guides. When "Snap to guides" is active, an object placed within three pixels of the guide will be snapped into alignment on the guide. This is especially useful for aligning baselines and keeping objects symmetrical when shaping them with the Shaper tool.

The handles and ends of the Shaper tool and Bezier curves align precisely with guides when you select "Snap to guides." The Bezier curves and the Shaper tool lines may appear to be a few pixels above or below the guides; however, if the handles are aligned, the object is aligned. Select "Snap to guides" again to deselect this alignment.

Using the Zero Point Marker and Guides to Determine Text Point Size

If you've resized or distorted text objects, the zero point marker provides a way to measure the point size of type:

1. Set the rulers to points.
2. Set the zero point to the lower left corner of a text object, or to the part of the object (if it's distorted) that you want to measure.
3. Drag a guide to the top of the next object.

The measurement on the rulers will be the point size of the character, or part of a character that you're measuring

Nudge

You can use the arrow cursor keys to move selected objects a single pixel at a time. This comes in handy for fine-tuning the position of objects on a page. Nudge can also be used in the Style Workshop on shadows.

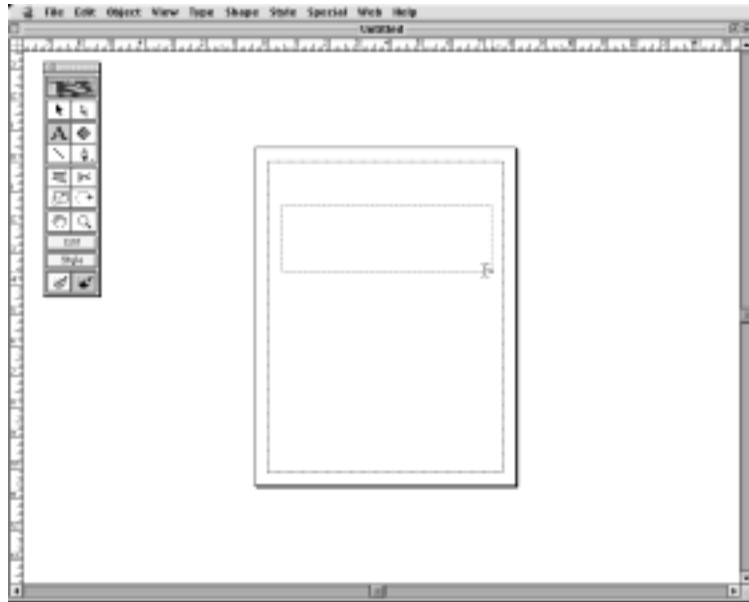


Figure 4.8 Growing a text box

Creating and Duplicating Text Objects

To create a text object, select the Text tool and “grow” a text box by dragging the Text tool across an area of the document. This defines the area that the text object is to occupy, and opens the Text Attributes dialog box.

In the Text Attributes dialog you enter and edit text, and choose the font, style, and shape of the type. When you click OK, the new text object is painted in the text box area that you created in the main window, in the style, shape, and font you specified.

If you select the Text tool and immediately click the mouse within the main window, instead of growing a text box, TypeStyler will open the Text Attributes dialog where you can select the attributes and enter text. When you quit the dialog, TypeStyler displays your text in the main window, where you clicked, using the point size currently selected in the Preferences dialog (the default is 72 point).



To create a text object:

1. Click the Text tool in the tool palette.
2. Select a starting corner for the text box, and then click and drag to grow it diagonally outward, as large as you desire.

When you release the mouse button, the Text Attributes dialog box opens.

You can also use the Duplicate command to create new text objects, or use the Copy and Paste commands. *Duplicated objects as well as copied and pasted objects appear directly on top of the original.*

To duplicate a text object:

1. Click the object you want to duplicate so that it is selected.
2. Select Duplicate from the Edit menu, or type Command-D.
3. Press and hold the Option key, then click on the object and drag.

To copy and paste a text object:

1. Click the object you want to copy so that it is selected.
2. Select Copy from the Edit menu, or type Command-C.
3. Select Paste from the Edit Menu, or type Command-V.

Using the Text Attributes Dialog

You can customize both basic and elaborately styled type in the Text Attributes dialog. When you create a new text object, the Text Attributes dialog is where you make your first decisions about the appearance of the type, by choosing its font, shape, and style. From the Text Attributes dialog, you can go on to great or subtle adjustments of the type's appearance in the Style Workshop, the Type Options dialog, and the Kerning Pair dialog.

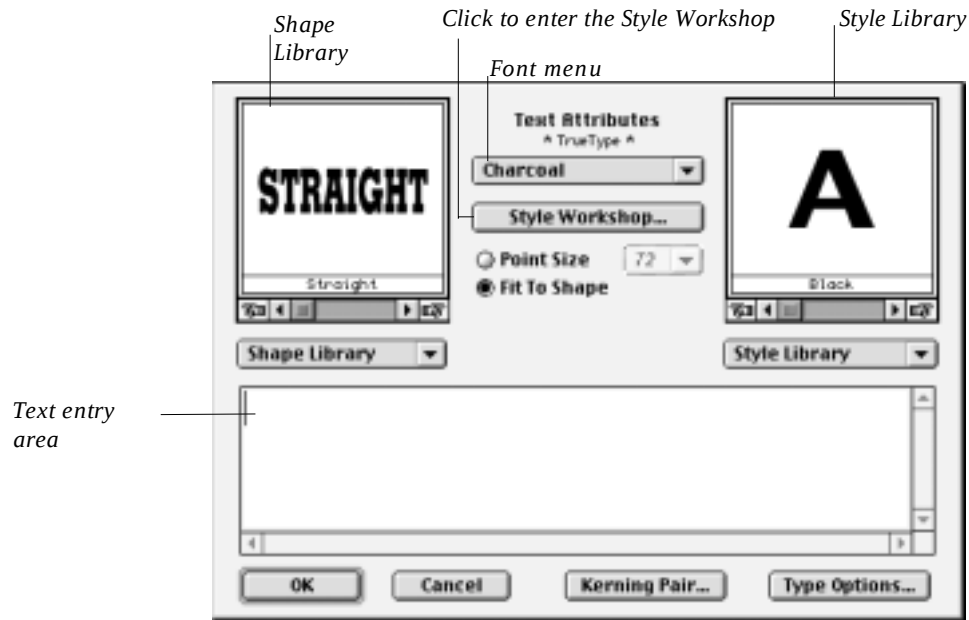


Figure 4.9 Growing a text box

You must either select or create a text object in order to access the Text Attributes dialog. After you use the Text tool to grow a new text box, releasing the mouse automatically brings up the Text Attributes dialog. For an existing object, first select the object, then choose **Attributes** from the **Options** menu, or type **Command-T**. The easiest way to access the Text Attributes dialog is to double-click with the Pointer tool on a text object itself or click on the **Edit** button in the Tool Palette.

Selecting a Font

In the Text Attributes dialog, you select a font by clicking the font name button, located under the “Text Attributes” label. When you click the visible font name, the full font menu opens; a checkmark identifies the currently selected font. The font menu displays all the currently installed and available fonts. As you scroll through the fonts a preview of the actual typeface is presented.

Hint: If you are using Adobe® Type Reunion®, hold down the option key when you select the Font menu to see the fonts in their group or family.



Figure 4.10
The Style Library

Selecting a Type Style

Any of the fonts available to TypeStyler can be customized to alter its appearance.. When you click the hand pointer box, the styles are automatically scrolled through the Style Library window in succession, like a slide show. You can drag the scroll box to move more quickly through the library in either direction, or you can click the arrow to see the styles one-by-one. Stop on the style that you want to use. You can also use the Style Library pulldown menu, as you scroll through the styles a preview of the highlighted style will appear in the Style Library window. The style visible in the Style Library will be applied to the text object you created.

To customize an existing style, or create your own, click Style Workshop... to open the Style Workshop. The Style Workshop is fully described in “Chapter Five: Customizing Type.”

Selecting a Type Shape

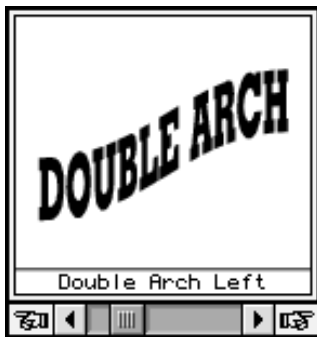


Figure 4.11
The Shape Library

You can make any type fit into a circular shape, a twist shape, or any of the shapes available in the Shape Library. The 45 popular shapes provided are really just a starting point, since you can freely customize them all. The basic shapes are mathematically perfect (for example, a 90° right angle, a 90° arc, a perfectly round circle). When you click the hand pointer box, the shapes are automatically scrolled through the Shape Library window in succession, like a slide show. You can drag the scroll box to move more quickly through the library in either direction, or you can click the arrow to see the shapes one-by-one. Stop on the shape that you want to use. You can also use the Shape Library pulldown menu, as you scroll through the styles a preview of the highlighted shape will appear in the Shape Library window. The shape visible in the Shape Library will be applied to the text object you created.

The shape you choose to work on in the Shape Library is labeled “Current Shape.” When you save a TypeStyler document with a customized shape, the new shape resides in the library’s Current Shape window. You can go back to the document anytime and copy those shape attributes, in effect adding to the number of shapes you have available.

Entering Text

Once you have selected a font, shape, and style, you may enter and edit type in the text entry area. In fact, you can enter text as soon as you open the Text Attributes dialog, and if you want, edit text anytime between styling and shaping, whenever the text entry cursor is visible.



Figure 4.12 Text entry area

The blinking cursor indicates the insertion point where your typing appears. If your text extends past the right edge of the text entry area, TypeStyler scrolls to the right so that you can see what you're typing. Press the return key to start another line, and press the space bar to indent. There is a 255-character limit on text entry in one text object, including spaces and returns.

While you can create fairly lengthy text objects, keep in mind that TypeStyler is not a word processor. Unless you need the special features of TypeStyler, enter large blocks of text in a drawing program, then combine it with TypeStyler's styled type. You can import PICT or EPS text files into TypeStyler, or combine the plain text and TypeStyler's styled text in PageMaker or another desktop publishing program.

When you've finished entering your text, and you're satisfied with your styling choices, click OK. This closes the Text Attributes dialog, and your text appears in the main window in the font, shape, and style that you selected, and in the text object area that you first defined. Clicking the Cancel button returns you to the main window without any changes. If there is no text showing in the text entry box, clicking OK is the same as clicking Cancel.

You must click OK or press the enter key to exit the Text Attributes box. The return key is not the same as OK in this instance; if used, it will create another text line.

Editing Text

TypeStyler's documents are composed of graphic objects that are normally (in drawing programs, for example) very different from word processing text characters. A unique feature of TypeStyler is that it can read its flexible text objects, permitting you to edit them as if they were ordinary text.

You edit text objects in the Text Attributes dialog. To open the dialog, you can use the Pointer tool to double-click the text object, select the object and then select Attributes in the Type menu (or type Command-T) or click on the Edit button in the tool palette.

In the text entry area of the Text Attributes dialog box, you can use standard Macintosh editing techniques (on selected text only), including the Cut (Command-X), Copy (Command-C), and Paste (Command-V) keyboard commands. (You must select text in the text entry area for the keyboard commands to work.

To replace a selected text object's font, choose a new font from the font menu; the Current Style in the Style Library window will change to the new font. When you click OK and return to the Main Window, the original font will be replaced by the new font. You can also change fonts using the Font menu in the Main window.

Text Objects with Fixed Point Sizes

Two radio buttons, Point Size and Fit To Shape, are also in the Text Attributes dialog, which allows a text object to be created or resized to a specific point size.

To create a text object at a specific point size, first click the Text Object Tool. Then click at the point in the document where the left edge of the text object should be. The Text Attributes dialog will appear with the Point Size button already selected.

To the immediate right of the Point Size button is a small box, wherein the current point size is shown. Clicking within this box brings up a menu showing a selection of common point sizes, up to 72 point. By selecting Other..., the user may specify any point size from 6 to 200 point. The last Other... point size selected by the user is shown immediately above the Other... selection for convenience in future usage.

Even when a text object is created at a specific point size, TypeStyler still creates an imaginary bounding box which just encloses the object. If the text object is then modified in some way, TypeStyler resizes the object accordingly to fit into the dimensions of that imaginary box. This can result in the point size of the object increasing or decreasing. In order to ensure that the specified point size is maintained in the modified text object, the user must ensure that the Point Size button is reselected every time the shape of the object is changed.

Any text object, whether originally created at a specific size or sized to fit a text box, may be resized to a specific point size at any time. Simply bring up the Text Attributes dialog for the text object, select Point Size, set the desired point size, and then click OK. The text object will be redrawn at the desired point size.

When a text object shape which has been distorted is resized to a specific point size, the width of the characters are constrained to be the width of the point size. The heights of the characters, however, are stretched or compressed to fit the shape of the object.

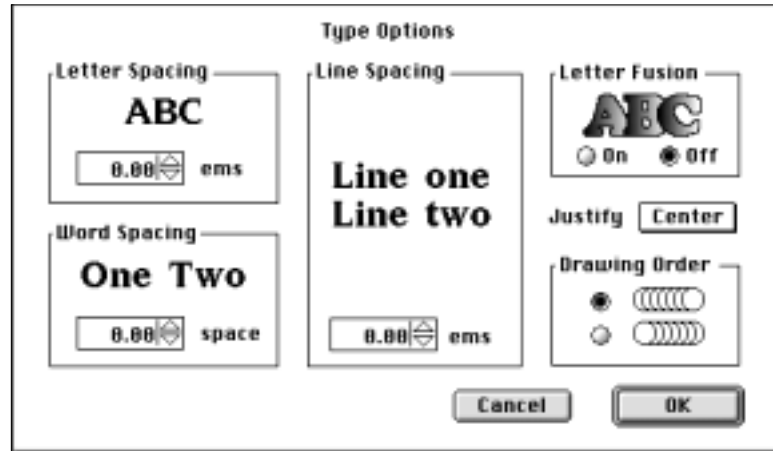


Figure 4.13 Type Options dialog

Using the Type Options Dialog

Good typography requires correct spacing. The aesthetic qualities that give type the appeal of artwork begin with accurate placement. TypeStyler's Type Options dialog gives you easy-to-use, visually interactive tools to precisely adjust the line spacing, word spacing, and letter spacing of each text object.

There are several ways to open the Type Options dialog. If you are working with an existing text object, select the object (only one object can be selected), then choose Type Options from the Type menu, or type Command-/. You can also double-click the existing text object, calling up the Text Attributes dialog, and then click the Type Options button. The Type Options dialog is also available from the Options pulldown menu within the Style Workshop. If you are already working in the Text Attributes dialog, click the Type Options button to open the Type Options dialog.

The Type Options dialog affects only the selected text object, and no others.



Figure 4.14 Justify menu

Justify

Justify is only applicable when there are two or more lines of text in one text object. Center is the default alignment for text objects in TypeStyler's main window, but you can change the default to right or left margin justification.

**This is a
sample of
text justified
left.**

**This is a
sample of
text justified
center.**

**This is a
sample of
text justified
right.**

When you click on Justify in the Type Options dialog box, the pop-up menu opens, and you select right, left, or center justification. Clicking OK or pressing Return opens the Text Attributes dialog with the new Justify setting, although it won't be apparent until you get to the main window. (In the text entry area of the Text Attributes dialog box, text is always left justified.) Clicking Cancel returns you to the Text Attributes dialog with no change, or the Main Window if you selected Type Options from the Options menu.

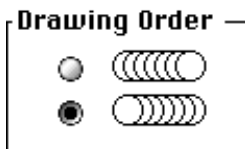


Figure 4.15 Drawing Order
Right-to-left selected



Figure 4.16 Left-to-right



Figure 4.17 Right-to-left

Drawing Order

Characters in a text object that have been tightly kerned or negatively letterspaced may touch or overlap, and even when the characters themselves do not touch, their shadows may overlap. This can be a major consideration in a graphic design. You can choose the direction of the overlap by setting the Drawing Order, which determines whether the overlap occurs right-to-left, or left-to-right.

You click either the right-to-left or the left-to-right Drawing Order button to change the drawing order. Clicking OK or pressing Return opens the Text Attributes dialog with the new setting. Clicking Cancel opens the Text Attributes dialog with no change, or the main window if you selected Type Options from the Options menu.

Letter Fusion

Letter Fusion turns the individual letters within an object into a single “fused” object, so that styling effects are applied across the entire object as a whole, instead of each individual letter. This capability allows for new styling effects. With Letter Fusion, color ramps can now be applied across an entire object, instead of character by character, as in the following example:



Without Letter Fusion



With Letter Fusion

Letter Fusion also works with multi-line text objects, as the following example shows:

**RUN
FROM THE
SHADOWS**

Finally, Letter Fusion enables you to create images that use case contouring. This is where a contour line encircles an entire word, as opposed to each individual character in the word. Case contouring merges the outlines of adjacent characters, provided that the outlines are close enough to overlap one another. Here is an example of this effect:



Figure 4.18 Letter Fusion
On selected

Contour

Letter Fusion is applied on a per-object basis, so you can have objects with and without Letter Fusion in the same document. Letter Fusion can be applied to an object at the time of its initial creation, or at any time thereafter. For an existing object, simply go into Type Options, set Letter Fusion to On, and then click OK.

Adjusting Letter Spacing, Word Spacing, and Line Spacing

Letter Spacing is the amount of horizontal space between characters in a text object. Letter spacing applies to all the characters in a selected text object, and has no effect on character widths.

Line Spacing is the amount of vertical space between lines of characters in a text object (in typography, this is sometimes also referred to as “leading”). Line spacing also applies to all the characters in a selected text object.

Kerning Pairs determines the amount of horizontal space between any two specific characters in a text object, and the same two characters as they appear together again in the same text object. Kerning applies to any selected pair of characters in the text entry area of the Text Attributes dialog box. All of TypeStyler's spacing defaults are set at zero.

Word Spacing is measured in "spaces," the amount of space produced when you strike the keyboard spacebar. Other spaces are measured in hundredths of "ems." An em is a typographical term referring to the width of the capital "M" character, traditionally the widest character in a font. Letter spacing, line spacing, and kerning pairs are measured in hundredths of ems. In TypeStyler, a zero em number indicates that no change has been made to the built-in font spacing. A negative em number decreases the amount of space between letters or words; a positive em number increases the amount of space.

Adjusting Letter Spacing

In the Type Options dialog you can adjust letter spacing in a selected text object in the main window in two ways (adjustments will not be visible in the text entry area).

Method 1:

Move the cursor over the letters "ABC" in the Letter Spacing box.

The Cursor changes to a double-headed arrow. Letter spacing can be adjusted by dragging the "ABC" characters closer together or farther apart.

Method 2:

Press the up or down arrow on the letter spacing indicator to increase or decrease the amount of space between the characters.

Letter spacing can be set to a minimum of -.25 ems and a maximum of 1.75 ems (TypeStyler's default letter spacing). Remember that letter spacing changes won't be apparent until you return to the main window.

Adjusting Word Spacing

In the Type Options dialog you can adjust the amount of space between words in a selected text object in the main window in two ways (adjustments will not be visible in the text entry area).

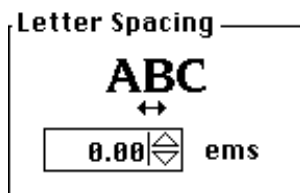


Figure 4.19 Type Options dialog



Figure 4.20 Type Options dialog

Method 1:

Move the cursor over the words “One Two” in the Word Spacing box.

The Cursor changes to a double-headed arrow. Word spacing can be adjusted by dragging the “One Two” words closer together or farther apart.

Method 2:

Press the up or down arrow on the word spacing indicator to increase or decrease the amount of space between words.

Word spacing is measured in the size of the space character, ranging from -1.00 to 3.00 times the size of a space (TypeStyler’s default is 1.00). Word spacing changes won’t be apparent until you get to the main window.

Adjusting Line Spacing

In the Type Options dialog you can adjust the amount of space between the lines of a selected text object in the main window in two ways (adjustments will not be visible in the text entry area).

Method 1:

Move the cursor over the words “Line one Line two” in the Line Spacing box.

The Cursor changes to a vertically oriented, double-headed arrow. Line spacing can be adjusted by dragging the “Line one Line Two” lines closer together or farther apart.

Method 2:

Press the up or down arrow on the line spacing indicator to increase or decrease the line spacing.

Line spacing can be set to a minimum of -0.75 ems and a maximum of 2.00 ems. Line spacing changes won’t be apparent until you get to the main window.

Note: Due to the nature of circular text, you cannot adjust the line spacing of circular text objects.

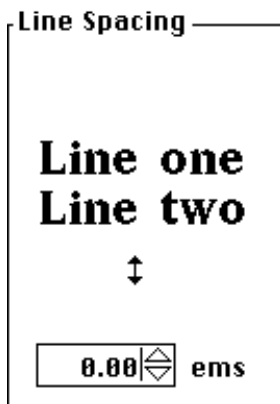


Figure 4.21 Type Options dialog



Figure 4.22 Select 2 adjacent characters to adjust the kerning pairs.

Using the Kerning Pair Dialog

You can change the amount of space between two adjacent characters in a text object by selecting them in the text entry window and using the Kerning Pair dialog. Kerning pairs determine the amount of horizontal space between any two specific characters in a text object, and the same two characters as they appear together in the same text object. Kerning applies to any selected pair of characters in the text entry area of the Text Attributes dialog (Figure 4.23).

The two characters are called a kerning pair, and any two adjacent characters in a text object make up a kerning pair. If you select only one, or more than two characters, you cannot access the Kerning Pair dialog. TypeStyler's kerning is measured in hundredths of an em.

Most fonts have built-in kerning, so adjustments made in TypeStyler add or subtract from existing kerning amounts. Kerning pairs created with a font editor like Fontographer, are stored with the created font.

The amount of kerning is determined by the following factors:

- The original font kerning
- Letter spacing as set by default, or in the Type Options dialog
- Kerning set in the Kerning Pair dialog

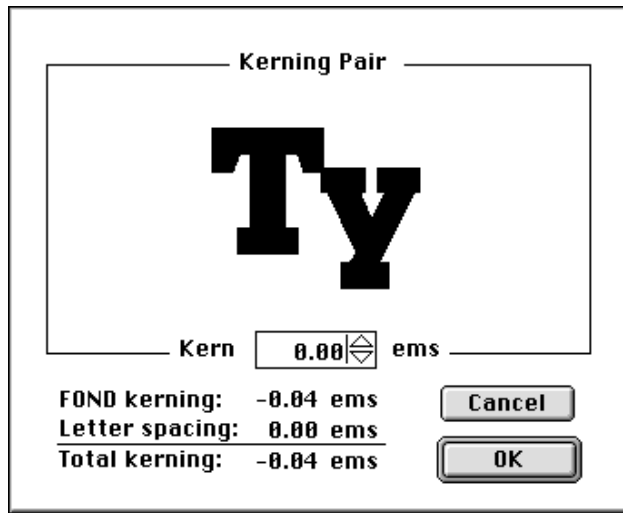


Figure 4.23 Kerning Pair dialog

To activate the Kerning Pair button in the Text Attributes dialog, you must select two adjacent characters in the text entry area (Figure 4.23). Click the button to access the Kerning Pair dialog. You then drag either of the two characters, or use the kerning control, to increase or decrease the amount of space between them. Clicking OK or pressing Return opens the Text Attributes dialog, or the main window if you selected Type Options from the Options menu. New kerning will not be apparent in the text entry area; the change will be in the text object in the main window.

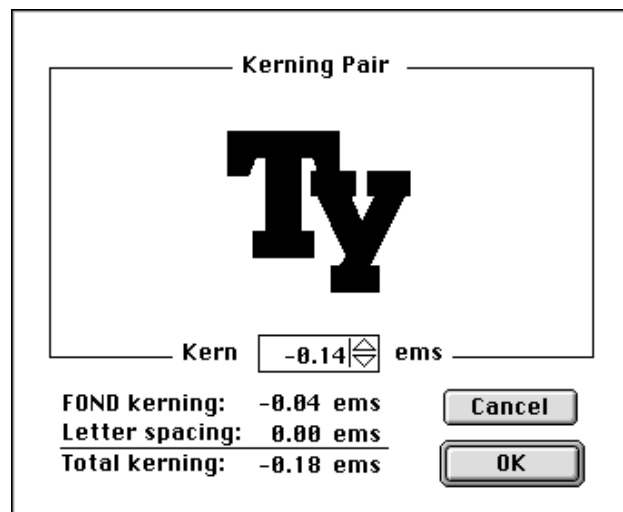


Figure 4.24 Tight kerning

Adjusting a Kerning Pair

1. Open the Text Attributes dialog.
2. Select the two characters whose spacing you want to change in the text entry area.

The Kerning Pair button is activated.

3. Click Kerning Pair button to open the Kerning Pair dialog.

The selected pair of characters appears in its actual size, without shadowing, color, or other style effects.

4. Use the kerning control to change the amount of space between the two characters.

OR

- A. Move the cursor over the pair.

The cursor changes to a double-headed arrow.

- B. Drag either character of the kerning pair to change the amount of space between the two characters.

5. Click OK or press Return.

Changing Attributes of Existing Text Objects

After creating, styling, and shaping a text object, you may decide that you want to change an attribute. TypeStyler makes it easy to modify any of a text object's attributes. First, you select the object, then choose Attributes from the Options menu to open the Text Attributes dialog. Or, double-click the object with the Pointer tool to open the Text Attributes dialog.

The selected text object's style is shown and labeled Current Style in the Style Library. The font currently in use is shown in the font menu. You can select a new style, shape, or font, and you can edit the text in the text entry area. When you're satisfied, click OK or press Return and the object will be redrawn in the main window with modified attributes. You can also copy attributes from one text object (this is also true of panel objects) and paste them onto another text object. For complete details, see "Chapter Five: Customizing Type."

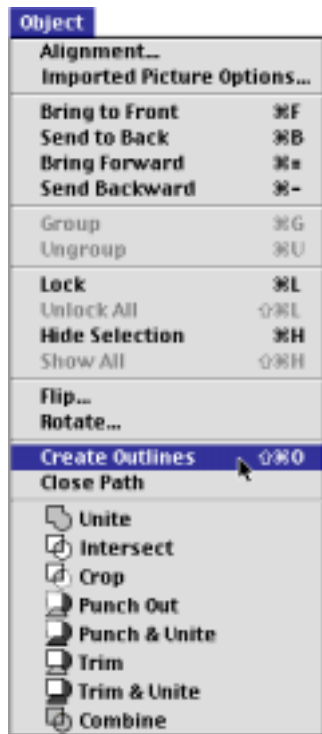


Figure 4.25 Choose Create Outlines from the Object menu.

Converting Type to Outlines

A powerful feature of TypeStyler is the ability to convert your text objects into drawn outlines so that the letterforms can be reshaped and manipulated. Once type is converted it can no longer be converted back to type and its typeface cannot be changed. This means that if a word in your document changes you would have to retype and reconvert the new word. For this reason it's a good idea to save a copy of your document before making the new changes.

All type in the selected text object will be converted to outlines. If only a single letter needs to be converted create a separate text object containing only that letter.

To convert type to outline you need to select an existing text object or use the Type tool to create a new text object. With your text object selected choose Create Outlines from the Objects menu or command-shift-O. The type is converted to outline objects and is left selected. All style attributes from the original object are retained. To better understand the transformation select Quick View from the View menu (command-Y) or click the Quick view button on the tool palette. You can now reshape the object by adjusting its anchor points and control lines.

The following show the various stages of a text object converted to outlines. The next section on Drawing tools describes how to use the tools necessary for modifying objects converted to outlines. For additional ways to easily create stunning effects using paths see "Chapter Six: TypeStyler Path Magic"



Figure 4.26 The original text object.

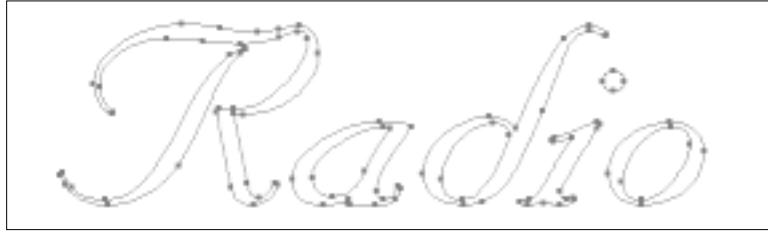


Figure 4.27 Type converted into outlines (quick view).



Figure 4.28 Lightning bolt created by adding and modifying anchor points.



Figure 4.29 The modified object with style applied.

TypeStyler's Path Tools

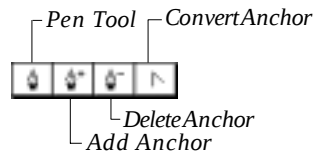


Figure 4.30 Path Tools

TypeStyler provides you with a set of tools which allow you to create and edit paths. A path is any line or segment which joins two anchor points. Anchor points define where each segment of a path begins and ends.

Segments can be either straight or curved. A curve segment is called a Bezier Curve. A Bezier curve consists of two anchor points connected by a curve segment, with at least one direction point and direction line attached to each anchor point.



Selecting the *Pen* tool allows you to create precise curved and straight line segments connected by anchor points. When you click on your document page with the Pen tool, you will create corner points and straight line segments with no direction lines. Clicking and dragging them will create smooth curve points and curve segments with direction lines.

The Pen tool requires patience and practice to become comfortable using it. If you find that the Pen tool is too difficult to use, you may be more comfortable using the features in Chapter 6, "TypeStyler Path Magic". The Path Magic tools allow you to create many variations on path shapes without editing the individual points.

Creating a continuous curve using the Pen tool:

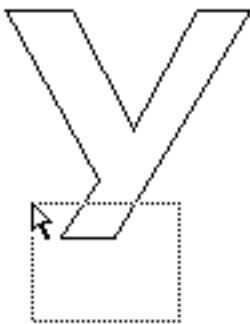
1. Chose the Pen tool.
2. Click and drag to create the first anchor point. The angle of the pair of direction lines that you create will be determined by the direction you drag.
3. Release the mouse button and move it away from the last anchor point, then click and drag in the direction you want the curve to go to create the second anchor point. A curve segment will connect the first and second anchor points, and a second pair of direction lines will be created. The shape of the curve segment will be defined by the length and direction you drag the mouse. Don't worry if the curve is not exactly how you want it, you can always reshape the curves later.
4. Now Drag to create additional direction lines. The anchor points will be connected by curve segments.



Figure 4.31 Fill Path



Figure 4.32 Stroke Path



5. To complete the object as an open path click on the Pen tool on the Tool palette or click on the Pointer tool. To complete the path as a closed path, position the Pen tool over the starting point then click and release the mouse.

Once the path is closed the object is filled solid. To change this setting you enter the Style Workshop use the Fill popup under Object settings.



Figure 4.33 Fill Path

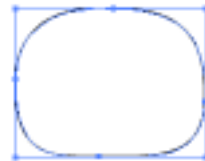


Figure 4.34 Stroke Path

- The fewer the anchor points, the smoother the shape. Too many anchor points will produce bumpy curves.

Using TypeStyler's other path editing tools will allow you to move anchor points or path segments to reshape a path on either text objects converted to outlines or on panel shapes converted to outlines.

The *Direct Selection* tool is used to select one or more anchor points or segments of a path. Clicking on the edge of an object with the Direct Selection tool will only select that segment, and the segment's direction lines and direction points will become visible. (Lines created with the Line tool don't have direction lines, they only have anchor points.)

To select anchor points or segments:

1. Choose the Direct Selection tool.
 2. Click on the anchor point(s) or segment(s) or position the pointer outside the object you want to select, then click and drag the pointer around the points or segments you want to select (a dotted marquee will define the area as you drag over it). Only the points within the marquee are selected.
 3. You can also hold down the shift key and click to select or deselect additional points.
- Pressing the Command key while using the Direct Selection tool will change the pointer to the Pointer tool until the key is released. This can be useful for moving objects without changing tools from the tool palette.



The *Add Anchor Point* tool lets you add an additional anchor point to an existing path. To add an additional anchor point, click on the path with the Add Anchor Point tool where you would like the new point to appear. Adding a new anchor point on a curve segment will add direction lines, leaving the curve unchanged. Adding an anchor point on a straight line segment will create a corner anchor point.

To add anchor points to path:

1. Select the object you are to work on. *Hint: Choose Quick View from the view menu to make it easier to see the points.*
 2. Choose the Add Anchor Point tool from the tool palette by clicking on the Pen tool to bring up the expanded palette.
 3. Click on the edge of the object. A new, selected anchor point will appear. Repeat this as necessary.
- If you are not directly on the path a point will not be added.
 - Holding down the Command key will change the tool to the Direct Selection tool.



The *Remove Anchor Point* tool lets you remove anchor points to change the shape of the path or remove anchor points to reduce the complexity of an existing path. Selecting the Remove Anchor Point tool and clicking on a point removes the anchor point without creating a break in the path. A new segment is drawn between the two points on either side of the removed anchor point.

To remove anchor points to path:

1. Select the object you are to work on. *Hint: Choose Quick View from the view menu to make it easier to see the points.*
2. Choose the Remove Anchor Point tool from the tool palette by clicking on the Pen tool to bring up the expanded palette.
3. Click on an anchor point. The point will be deleted and an adjacent point will become selected. Repeat to delete other anchor point, if necessary.



The *Convert Anchor Point* tool will change a curve anchor point to a corner anchor point and a corner anchor point to a curve anchor point. To add direction lines to an anchor point, click and drag on the point with the *Convert Anchor Point* tool. To remove direction lines, click on the point with the *Convert Anchor Point* tool.

To reshape or convert an anchor point to a curve:

1. Select the object you are to work on. *Hint: Choose Quick View from the view menu to make it easier to see the points.*
 2. Choose the *Convert Anchor Point* tool from the tool palette by clicking on the *Pen* tool to bring up the expanded palette.
 3. Click and hold on the anchor point, then drag the anchor point. As you do this direction lines will be created as you drag.
 4. To further modify the curve choose the *Direct Selection* tool and drag the anchor point or a direction line. You can temporarily change the *Convert Anchor Point* tool to the *Direct Selection* tool by holding down the *Command* key.
- Direction lines on a smooth curve form a straight line in relation to each other even if one of the direction lines is moved or the curve segment or anchor point they are connected to is moved.
 - If the curve segment you're working on twists around the anchor point as you drag, keep the mouse button pressed down, then rotate the direction line back around the anchor point to undo the twist, then continue to drag in the new direction.



The *Scissors* tool is used to split or break a path at either an anchor point or in the middle of a segment. Use the *Selection* tool and click on the object to display its anchor points. Choose the *Scissors* tool and click on the object's path. Clicking on closed path will result in a single open path and clicking on an open path will split it into two paths.

To split a path:

1. Select the object you are to work on. *Hint: Choose Quick View from the view menu to make it easier to see the points.*
2. Choose the *Scissors* tool from the tool palette.

3. Click on the object's path. If you click on a closed path it will turn into a single, open path. If you click on an open path, it will split into two paths. If you click on a segment, two new endpoints will appear, one top of another.
4. To move the new endpoints apart, choose the Direct Selection tool.
5. Click on the new endpoint, then drag it to uncover the endpoint underneath.



The *Line* tool draws a straight line path between two points. Holding down the shift key as you drag the line tool constrains the drawn lines to 0-, 45-, and 90-degree angles. Lines can be styled similarly to Text and Panel objects. Lines can also be shaped using the bottom Shaper line of the Shaper tool. Points can also be added, subtracted, etc. using the Pen tools.

Chapter 5: Customizing Type

Chapter 5: Customizing Type

This chapter teaches you advanced methods for customizing type. You'll learn about:

- Manipulating Type and objects
- Using the Shape Menu
- Using the Special Menu

In Review: Creating a Text Object

Before you can customize a type style, you first have to create a text object to work with. The following summary briefly describes how you create a text object. See “Chapter Four: Styling Type” for a complete description.

1. Click the Text tool.
2. Drag the mouse and grow a text box the size of the desired object.
3. In the Style Workshop, select a font from the Font popup menu.
4. Select a style from the Style Library's choices.
5. Select a shape from the Shape Library's choices.
6. Enter text into the text entry area.
7. Click OK to return to the main window.

Manipulating Objects

TypeStyler is designed to create page layouts with the size, number (and complexity) of text and panel objects limited only by available RAM. Object handling features common to drawing programs are included, so many document designs can be fully created in TypeStyler without the need to import work from other programs. All of the operations described in this section apply to panels as well as text objects.



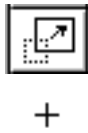
Figure 5.1 Selecting a text object

Selecting And Deselecting Objects

Before you can work with an object, you have to select it in the Main Window. To select an object, activate the Pointer tool, then click once on the object. A frame with four small blue rectangles, called handles, appears around the selected object. By holding down the Shift key when you select an object, you can select another object, or several objects for the same operation (see “Selecting Multiple Objects” below). Only selected objects will have handles. To deselect an object, click outside of the object on a blank part of the document or window.

Resizing Objects

You can resize an object by dragging out one of its four handles. The object will grow in that direction, scaled *disproportionately* larger or smaller. To constrain the object to its original dimensions, hold down the Shift key as you drag the handle, and the object will be scaled *proportionately* larger or smaller (all dimensions of the object will increase or decrease by the same amounts).



To resize TypeStyler objects that have been converted to outlines you will use the *scale and resize* tool to change the size of selected objects. Drag the scale and resize tool horizontally to scale the objects width, vertically to scale the height and diagonally to scale the width and height. Holding down the shift key as you drag will scale the object proportionally.

Rotating Objects



The Rotate tool is used to rotate TypeStyler objects. First select the object to be rotated, then click the Rotate tool. The cursor becomes a crosshair. Click on the point within the object that you want to be the center of the rotation, and the cursor becomes an arrowhead. You can rotate the object in any direction by dragging the arrowhead.

TypeStyler allows you to precisely rotate any text or panel object by a specified number of degrees. This capability is accessed through a dialog box that works in conjunction with the Free Rotation Tool described above.

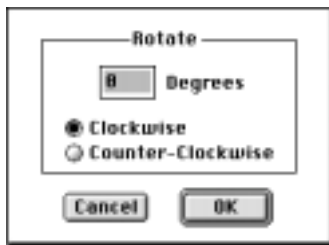


Figure 5.2
Precision Rotation dialog

There are three ways to access precision rotation:

Through the Rotate... menu selection in the Object menu. The active text or panel object will be rotated around its center point.

By clicking on the Free Rotation Tool while holding down the Option key. The text or panel object will be rotated around its center point.

By first clicking the Free Rotation Tool, then checking anywhere in the work area while holding down the Option key. The active text or panel object will be rotated around the location of the mouse click.

Regardless of which of the above methods is used, a dialog box will appear. Enter the number of degrees by which you want to rotate the object. There are two radio buttons, Clockwise and Counter-Clockwise which allow you to select the direction of rotation. By default, Clockwise is selected.

Once satisfied with the selection, click on OK or press the Enter key.

Moving Objects

You can move an object by clicking the Pointer tool anywhere in the object—except the four handles—and dragging it to a new location. When using the Shaper tool, you can click-drag the Center Point Handle of circular objects to move them around your document.

Duplicating Objects

You can duplicate an object by first selecting it and then choosing Duplicate from the Edit menu (Command-D). The duplicate copy of the object appears right on top of the original object. You can select multiple objects and duplicate them as a group.

You can also duplicate an object by dragging. This option works by pressing and holding the Option key and then clicking on your object and dragging.

Flipping Options

To access the **Flip...** dialog, ensure that the object to be flipped is the active object. Then select the **Flip...** option from the **Object** menu.

The **Flip...** dialog will appear.

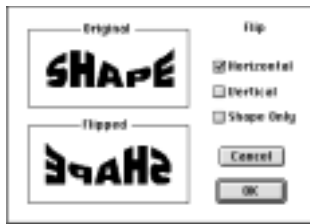


Figure 5.3
Horizontal Flip Selected



Figure 5.4
Horizontal and Vertical Flip
Selected



Figure 5.5
Vertical and Shape Only Flip
Selected

Control of the flipping options is set by the three check boxes **Horizontal**, **Vertical**, and **Shape Only**. By turning these options on individually and in combination, six different flips can be achieved. The effect of a flip can be seen in the two graphic windows to the left of the radio buttons. The **Original** shape is a static image and gives a reference with which to compare the appearance of the **Flipped** shape. Clicking in either the **Original** or **Flipped** examples will display the next example. By repeatedly clicking in this way, all of the possible flips may be previewed.

The six different flipping effects can be broken down into those flips which affect the object as a whole and those which affect the shape of the object only, with three possible combinations for each.

Flips Which Affect Object as a Whole

Horizontal	Flips entire object about a vertical axis
Vertical	Flips entire object about a horizontal axis
Horizontal and Vertical	Flips entire object about both horizontal and vertical axes

Flips Which Affect Shape Only

Horizontal	Flips shape alone about vertical axis
Vertical	Flips shape alone about horizontal axis
Horizontal and Vertical	Flips shape alone about both vertical and horizontal axes

The **Flip...** dialog will not allow the **Horizontal** and **Vertical** check boxes to both be unchecked at the same time. If the **Horizontal** flip is selected but the **Vertical** flip is not, and then the **Horizontal** flip is turned off, the **Vertical** flip will automatically be checked.

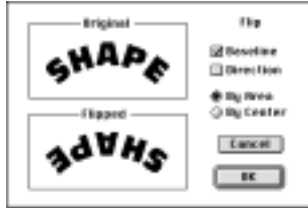


Figure 5.6
Circular Flip dialog

Circular Flips

Circular objects are constructed differently than other objects, and the flipping options described above are not applicable. There is a separate **Flip...** dialog for circular object which appears in place of the standard **Flip...** dialog when the active object is circular:

The operation of the **Flip...** dialog for circular objects is identical to that of the dialog for other objects, except that the flipping options are relevant to circular objects.

In place of the **Horizontal** and **Vertical** options, the circular dialog has check boxes for flipping the **Baseline** and **Direction**.

Baseline	Exchanges the baseline and text height line
Direction	Toggles between concave and convex text
Baseline and Direction	Exchanges baseline and text height line, and flips direction of text

In addition to the check boxes for selecting the flip, there are two radio buttons for selecting the location of the flip, By Area and By Center. By Area flips the object while keeping the original location. By Center flips the object about the center of the circle. Since these two buttons affect the location of the flip, and not the flip itself, their effect cannot be seen in the Flipped shape preview within the dialog box.

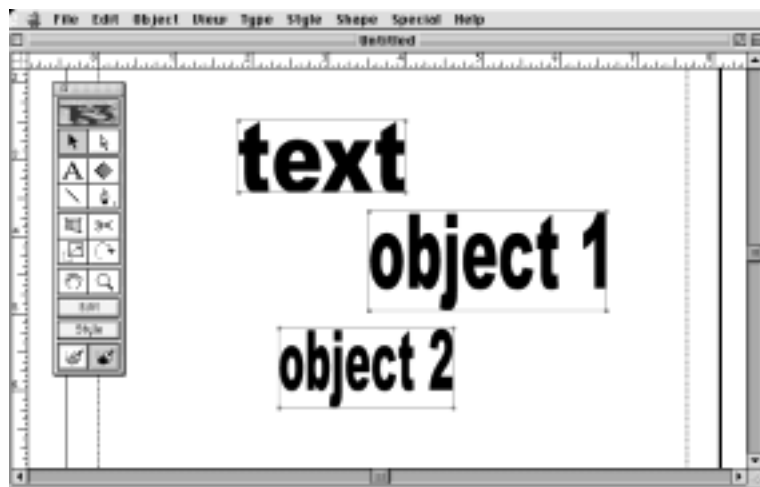


Figure 5.7
Selecting Text Objects

Selecting Multiple Objects

You can select more than one object at a time to move them around collectively or group them for other operations. There are two ways to select multiple objects.

Method 1:

1. Using the Pointer tool, select the first object by clicking on it.
2. While pressing the shift key, click the other desired objects. All the objects you click will be selected.

Method 2:

Using the Pointer tool, select several objects by dragging the cursor marquee to enclose them. Any object that the marquee touches is selected.

Selecting All Objects

There are two ways you can select all the text and panel objects in a document:

Method 1:

Choose Select All from the Edit menu (Command-A).

Method 2:

1. Click the Pointer tool.
2. Grow a cursor marquee to enclose all the objects.

Deselecting Multiple Objects

To deselect one of several selected objects, hold down the shift key and click each object you want to deselect. To deselect all selected objects, click outside any of the active objects, or choose Deselect All from the Edit menu (Shift-Command-A).

Resizing Multiple Objects

Resizing one of several selected objects will cause all selected objects to resize by the same proportion.

Working with Object Layers

When several objects are superimposed, they form a stack of objects, with each occupying its own layer. For example, an object could occupy the top, bottom, or fifth layer in a stack consisting of six objects. When you select objects, they retain their position in a stack. Selecting, restyling, moving, or reshaping an object does not affect its layer position. To change the order of object layers, you use commands located in the Object menu.

Bring To Front:

Selecting an object or group of objects and then choosing **Bring To Front** causes the selection to appear in front of all other objects.

Send To Back:

Selecting an object or group of objects and then choosing **Send To Back** causes the selection to appear in back (or behind) all other objects.

Bring Forward

Selecting an object or group of objects and then choosing **Bring Forward** causes the selection to move forward one level through the object layers. If you have five objects superimposed and the selected object is the fifth layer (all the way in the back), **Bring Forward** brings it forward to the fourth layer.

Send Backward

Selecting an object or group of objects and then choosing **Send Backward** causes the selection to move backward one level through the object layers. If you have five objects superimposed and the selected object is the first layer (all the way in the front), **Send Backward** brings it backward to the second layer.

When you use any of the above four Object menu commands to change the ordering of objects and save the document, the new layer order is also saved.

Grouping and Ungrouping Objects

You can select several objects and treat them as one object by selecting **Group** from the Object menu. Grouping makes it easy to move several objects together, or resize them proportionately, and it is a good method of protecting the spatial relationships in finished work. Grouping does not change the order of the individual objects that are grouped; groupings can include single objects grouped together, single objects grouped with a group, or “nested” groups (groupings that include other groupings). Grouped objects remain grouped until you select **Ungroup** from the Object menu. You must select grouped objects before you can **ungroup** them.

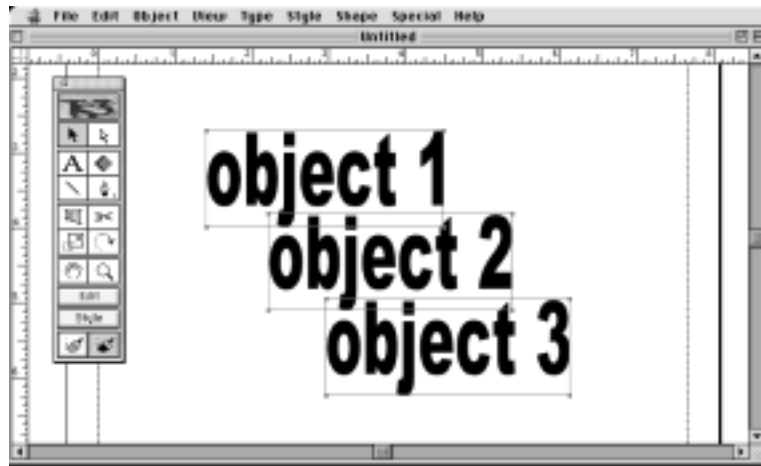


Figure 5.8 Selected ungrouped text objects

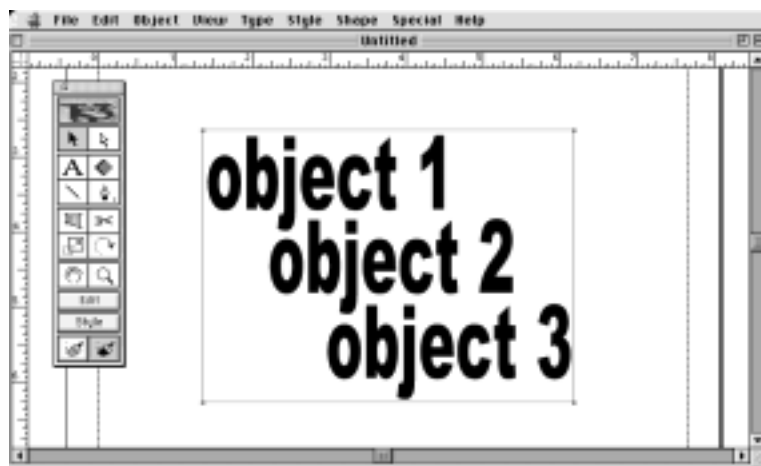


Figure 5.9 Selected grouped text object

Grouping is saved with the document. When you reopen a document, objects retain their previous groupings.

To group objects:

1. Select the objects to be grouped.
2. Choose Group from the Arrange menu (Command-G).

To ungroup objects:

1. Select the object to be ungrouped.
2. Choose Ungroup (Command-U).

Locking and Unlocking Objects

You can lock objects so that they can't be selected. This is useful when objects overlap each other and you find yourself unintentionally selecting the wrong objects. You can lock the objects you don't want to select and continue working on the objects that are not locked.

Locked objects do not lose their position in the stack of objects, and you can work on objects in layers beneath locked objects. Locking is saved with the document. If any objects were locked when you saved the document, they will still be locked when you reopen it. You unlock objects by selecting **Unlock All** from the **Arrange** menu. You cannot unlock objects individually.

To lock objects:

1. Select the objects to be locked.
2. Choose **Lock** from the **Object** menu (Command-6). The selected objects are deselected and can not be selected again until **Unlock All** is selected.

To unlock objects:

Select **Unlock All** from the **Object** menu (Command-7).

Hiding and Showing Objects

Another method of removing objects from harm's way while you are working is to hide them. When a document begins to be cluttered with objects, hiding the inactive ones makes it easier to work on a selected object. Hidden objects can't be seen or selected.

You hide objects by selecting them and then selecting **Hide** from the **Arrange** menu. You make hidden objects visible by selecting **Show All** from the **Arrange** menu. You cannot show individual hidden objects.

Hidden objects won't print; you need to display them before printing. Also hiding is not saved with your document. When you reopen a document, all hidden objects are displayed. Choose **Hiding** when you want to shorten the time it takes to repaint complex objects, for example with adjustable shadows or graduated fills.

To hide objects:

1. Select the object to hide.
2. To hide multiple objects, hold down the shift key and select the objects to be hidden.

3. Choose Hide from the Object menu (Command-8).

To show all hidden objects:

Select Show All from the Object menu (Command-9).

Aligning Circular Text Objects

TypeStyler offers you two ways to align circular text objects. In the View menu, “Snap to guides” can be used to align the centerpoints of objects. In the Edit menu, Copy Attributes and Paste Attributes can be used to align selected objects’ centerpoints.

Method 1:

Align centerpoints to the intersection of two guides. This method applies to both text and panel objects.

1. Set one vertical guide and one horizontal guide. Their intersection locates the centerpoint.
2. Check Snap to guides in the View menu, if it isn’t already on.
3. Create your circular objects.
4. For each circular object:
 - A. Select it with the Pointer tool.
 - B. Choose the Shaper tool.
 - C. Grab the center point of the circular object with the X-cursor of the Shaper tool.
 - D. Drag the circular object across the intersection of the guides and let the centerpoint of the object snap to this intersection.

Method 2: Center Pasting Attributes.

Copy Attributes and Paste Attributes “Center” will align multiple objects by their centerpoints (circular or non-circular objects, text or panel objects). This method simplifies aligning circular text with circular panels. Pasting Center makes easy work of creating concentric circular text objects.

1. Create your desired TypeStyler objects.
2. Select the object around whose center you want other objects to align themselves.



Figure 5.10
Paste Attributes dialog

3. Choose Copy Attributes from the Edit menu (Command-[C]).
4. Select the objects you want to align with the first object's centerpoint.
5. Choose Paste Attribute from the Edit menu (Command-[V]).

The Paste Attributes dialog box opens.

6. In the Paste Attributes dialog, select only the Center option, then Click OK.

Alignment and Distribution Dialog

The Alignment dialog lets you align selected objects relative to one another. Alignment or distribution can be vertical or horizontal, left, right, or centered. The Alignment dialog displays has a pull down menu for horizontal and vertical alignment and distribution choices.

1. To align, select two or more objects. To distribute three or more objects must be selected.
2. Choose Alignment from the Object menu (Option-Command-A).
3. Make your choice from the Horizontal and/or Vertical pull down menus.

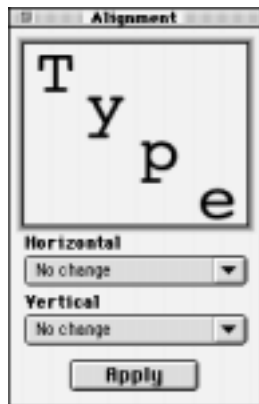


Figure 5.11
Alignment Dialog



Figure 5.12
Alignment choices selected

object 1
object 2
object 3

The original objects

object 1
object 2
object 3

The objects aligned horizontally to the left and distributed vertically from the heights

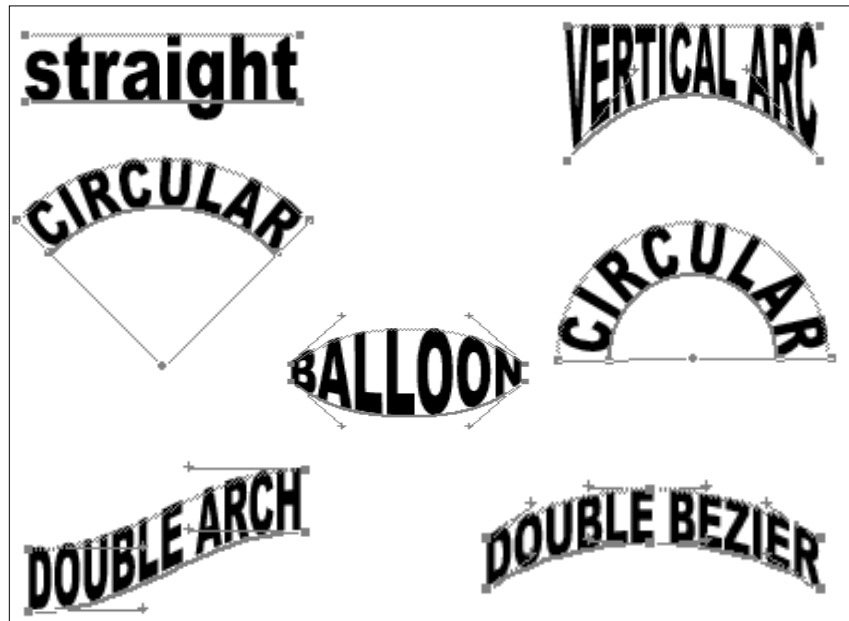


Figure 5.13 Shaper Tool lines

The Shaper Tool



The 45 shapes included in the Shape Library are the most popular text shapes, however TypeStyler is not intended to deliver just the basics. You can customize these shapes with ease, and by keeping a file of your documents that contain customized shapes (somewhat like saving templates), you can add to the overall selection of shapes that are available to you. The most powerful means of customizing TypeStyler's basic text shapes is with the Shaper tool and the Shape menu options that work with it.

The Shaper tool bends and stretches the shapes of TypeStyler objects. Located in the Tool Palette of the main window, the Shaper is actually a pair of tools. The tool that reshapes the top of the text block (the Cap Height, the font's maximum height) is thin blue line, and the one that reshapes the bottom of the text block (the baseline) is heavy blue line. The Shaper tool can appear as a pair of straight lines, curves, a line and a curve, or in the case of circular text, two arcs. You can use the Shaper tool on any shape of text or panel object.

A document's customized shape is stored in the Current Shape window of the Shape Library; you can copy the customized shape attributes for further use. (See below, "Copying and Pasting Attributes.")

The Shape Menu

Options in the Shape menu allow you to constrain the object while you shape it. In the Shape menu's Shape Options submenu, you can select Flexible (the default), Parallel, Square, or Rectangular and then distort text objects freely between the Shaper lines or curves; or you can choose Align Top or Align Bottom to make the object “hug” the contours of the top or the bottom. (See below for more about the Shape Options submenu.) You can combine the effects of more than one Shape Controls submenu option in a text object, but you'll find that certain combinations simply negate each other (for example, you can't both Mirror Left and Right and Link Left and Right, so TypeStyler won't let you select those two opposing options together). Any shape in the Shape menu can be applied to a selected TypeStyler object.

Shape Options

Through the options provided in the **Shape Options...** dialog, TypeStyler allows several different typographical constraints to be imposed on the characters within a text object. These constraints can greatly increase the quality of typographical output. They also allow TypeStyler to create typographical effects which were previously difficult to achieve.

To better understand the nature of these new shaping options, we should first have an understanding of the structural elements of type.

For each character in a font, there is a perfect rectangle which just encloses it. This rectangle is often called a *frame*. Frames are very important to TypeStyler, because the dimensions of the frames help TypeStyler to size the character to the text object's shape and to fit adjacent characters together neatly within the shape.

In an undistorted character, the sides of the frame are vertical, and the top and bottom of the rectangle are horizontal. Those lines in the character itself which are vertical, and thus parallel to the sides of the character frame, are called the *sidebearings* of the character. The new shaping options in TypeStyler impose constraints on the shape of the object as a whole, and consequently on the side bearings of the characters within the object.

The new shaping options are available through the **Shape Options...** dialog in the **Shape** menu. The shaping options are not available for circular objects, because circular objects are constructed in a way that makes the shaping options inapplicable. Unlike other options in the **Shape** menu, the **Shape Options...** dialog is available only when there is one active object.

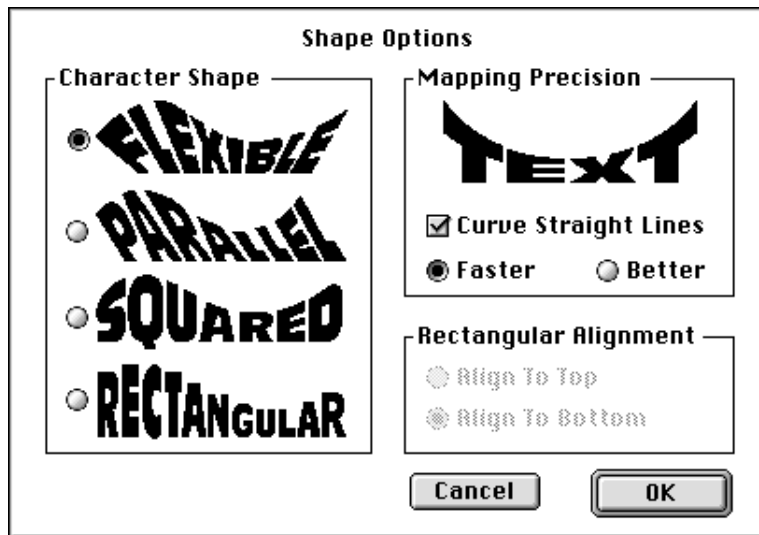


Figure 5.14 Shape Options dialog

There are four shaping options available under **Character Shape: Flexible, Parallel, Squared, and Rectangular**. In addition, the **Shape Options...** dialog provides options for selecting **Mapping Precision** and also for the alignment of text objects created with the **Rectangular** option.

To select a shaping option, click its radio button or anywhere within the shape itself. Pressing the Tab key will advance the selection to the next shaping option. Pressing the Option key in conjunction with the Tab key will cycle the selection in the opposite direction.

Flexible

Flexible shapes objects, with no constraints applied to the shape or to the character side bearings. Each character frame is allowed to distort so that it becomes a quadrilateral a four-sided object, where the angle between the sides and the top and bottom can be any value, and where the sides are not necessarily parallel. The tops, bottoms, and sides of the characters are free to distort. From the flexible example, it is clear that the side bearings of the characters do not point in the same direction, but are spread out as in a fan.

Parallel

The **parallel** option forces the sides of the character frames to be parallel to the far left side of the object, and thus to each other. In addition, the tops and bottoms of the characters are distorted to fit the shape of the object as cleanly as possible. In the Parallel example, the side bearings of the characters are all pointing in the same direction, and the tops of the characters have been distorted to fit the curve of the shape smoothly.

Squared

The **Squared** option is a special case of the Parallel option, in that in addition to forcing the sides of the characters to be parallel, they must also be perpendicular to the top or bottom line of the shape, whichever is straight. If neither the top nor the bottom of the shape is straight, TypeStyler orients the side bearings perpendicular to an imaginary straight line that is perpendicular to the left edge of the object. As the squared example shows, this gives a 'squared' effect. As in the parallel example, the tops of the characters have been distorted to fit the curve of the shape smoothly.

Rectangular

The **Rectangular** option is similar to the Squared option, except that the tops and bottoms of the characters are not allowed to conform to the shape of the object. The rectangular example shows that this gives the text object a discrete, stepped appearance. This is how you get "text along a path".

The ability to curve and distort the tops and bottoms of characters within a text object while maintaining straight side bearings is known as vertical arcing. Vertical arcing is prevalent in both the parallel and squared shape options. The squared shape option provides a special type of vertical arcing known as plumb curves. This effect is so called because the side bearings of the characters are kept straight and vertical, or plumb. Vertical arcing and plumb curves are standard display type distortions previously possible only through the use of expensive optical equipment.

For both the Parallel and Squared shaping options, TypeStyler restricts the movement of control points during shaping to be within the channel between the left and right edges of the object.

This constraint is present to prevent the excessive object distortion that would occur if the control points could be moved beyond the left or right edge of the object.

Rectangular Alignment

When the **Rectangular** shaping option is selected, the Rectangular Alignment options **Align To Top** and **Align To Bottom** become available. **Align To Bottom** is the default. The rectangular example in the **Character Shape** window will show the appropriate alignment.

Align To Bottom

Align To Top

Precision Mapping

TypeStyler provides the option of converting all of the straight lines in the characters of a text object to Bezier curves. For those object shapes in which the top or bottom is curved, converting the straight lines of characters to Bezier curves allows TypeStyler to fit the text much more tightly to the shape. The check box **Curve Straight Lines** turns this feature on and off. For all shaping options except Rectangular (for which it is not applicable), the default is on.

Curve Straight Lines can provide greatly improved typographic quality, especially for those text objects which have curved Shaper lines and whose text is predominantly made up of straight lines.

Curve Straight Lines not checked

Curve Straight Lines checked

Beneath the check box there are two radio buttons, **Faster** and **Better**. These instruct TypeStyler as to the precision with which it should calculate the fitting of curves to shapes. **Faster** is the default, and is more than adequate for all but the most severely distorted curves. **Better** fits the curves slightly better, but it takes much longer and the difference in quality is only discernible in rare instances when severe curves induce kinking which the **Faster** setting cannot smooth satisfactorily. The concave **TEXT** graphic in the dialog shows the difference in quality between the two selections.

The Shaper Tool's Relation to the Shape Menu

Options in the Shape Menu determine how the Shaper tool modifies an object, often by protecting one or more facets of a shape while other facets are changed. TypeStyler is designed to continue approximating the basic shape and style of an object as you distort it.

When you select the Shaper tool, only the most appropriate Shape menu options for the selected object are checkmarked in the Shape menu. Options that are inconsistent are not checked, and if you click them, they will replace the previous selections. For example, if you try to select Mirror Left and Right after you've selected Link Left and Right, the mirror command will override the link command.

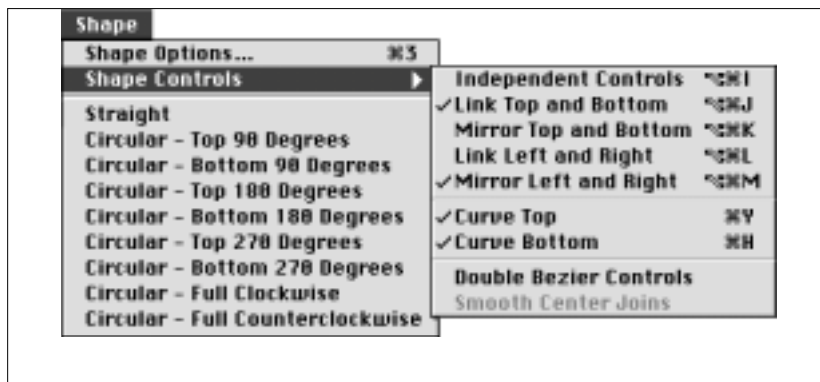


Figure 5.15 Shape Controls submenu

Shape Controls

The Shape Controls submenu allows you to set how the object's Shaper lines are controlled. One object must be selected and the Shaper tool must be active. Each of the options are described below.

Independent Controls

The Independent Controls option (Option-Command-I) lets you individually manipulate the Shaper line control points that shape your object, with no linkage to other control points. Independent Controls deselects the following Link and Mirror options, if any are selected.

Link Top and Bottom

You can manipulate both the top and bottom Shaper lines and control points of an object in tandem by selecting Link Top and Bottom (Option-Command-J). With this setting, the top and bottom Shaper lines are identically adjusted; whichever way you move one Shaper line or control point, its counterpart moves in the same direction.

Mirror Top and Bottom

Mirror Top and Bottom (Option-Command-K) reverses the linkage between the top and bottom Shaper lines. With this setting, adjustments to the Shaper lines' or curves' endpoints and control points are mirrored. Dragging one Shaper line or curve causes its counterpart to move equally in the opposite direction.

Link Left and Right

You can manipulate both the left and right sides of Shaper lines in tandem by selecting Link Left and Right (Option-Command-L). With this setting, an adjustment to a Shaper line or control point on one side of an object, causes the opposite Shaper line or control point to move equally in the same direction.

Mirror Left and Right

Mirror Left and Right (Command-M) reverses the linkage between the left and right Shaper lines. With this setting, adjustments to the Shaper lines' or curves' endpoints and control points are mirrored. Dragging one Shaper line, curve, or control point causes its counterpart to move equally in the opposite direction.

Curve Top

You can convert the top Shaper line of an object into a Bezier curve by selecting the Curve Top option (Command-Y). The result is a line with two mid-line control points that look like small x's, and the usual endpoints. You shape the curve by dragging the control points and endpoints. For specific instructions, see "Curve Top and Bottom Shaper Lines" below.

Curve Bottom

You can convert the bottom Shaper line of an object into a Bezier curve by selecting the Curve Bottom option (Command-H). The result is a line with two mid-line control points that look like small x's, and the usual endpoints. You shape the curve by dragging the control points and endpoints. For specific instructions, see "Curve Top and Bottom Shaper Lines" below.

Double Beziers

TypeStyler shapes objects by fitting them into an envelope defined by an upper and lower Shaper line. By selecting Double Bezier in the Shape Controls menu each Shaper line is defined by two Bezier curves. This enables more precise shaping control, and allows for the creation of shapes based on compound curves having two inflection points per Shaper line.

These selections are only available when the Shaper Tool is active. Selecting **Double Bezier Controls** adds a second set of Bezier control points to the object:

Single Bezier

Double Bezier

Once **Double Bezier Controls** has been selected, the **Smooth Center Joins** selection becomes visible. This is an option which affects the point which separates the Double Bezier curves on the Shaper line. By default, this option is not active, and the two Bezier curves are independent. With the option selected, the two Bezier curves become interdependent such that the entire Shaper line is made smooth and continuous. This is best illustrated with an example. The Double Bezier example on the left does not have **Smooth Center Joins** selected, and so a peaked center point is possible. The example on the right does have the option selected, and the peaked center point has been smoothed.

Without Smooth Center Joins

With Smooth Center Joins

Using the Temporary Override Shape Menu Key Commands

Override key commands are available to temporarily activate Shape menu commands while you are shaping a text object. These commands use the same letters as the permanent command key equivalents in the Shape menu (only you do not press the Command key). The temporary commands apply only to the currently selected object and the operation you want to perform; as soon as you select another option or tool, previous Shape menu selections are restored.

For example, to "tweak" a single control point without disturbing the settings in the Shape Options submenu, press and hold the "I" key. You can now move each control point separately. Release the I key and the control points will return to their previous settings.

- I - Independent Control
- J - Link Top And Bottom
- K - Mirror Top And Bottom
- L - Link Left And Right
- M - Mirror Left And Right

Note: There is no temporary override command to Link or Mirror Top and Bottom when you have a circular object selected; otherwise, the temporary key commands apply to circular objects just as they do to polygons.

Using the Shaper Tool



To use the Shaper tool, you must have an object selected in the main window. (Although the procedures are basically similar, there are some special considerations for curved and circular objects, which are specifically described below.) To change the shape of an object with the Shaper tool:

1. In the tool palette, click on the Shaper tool to activate it.



The cursor becomes an “ × ” and a Shaper line appears at the top and bottom of the object, a gray Shaper line on top, a black Shaper line on bottom. The Shaper lines have adjustment control points.

2. Drag a line, curve, or control point to reshape the object.

How Shaper Lines Work

TypeStyler regards both text and panel objects as a combination of straight lines, arcs, and Bezier curves. The Shaper Tool allows the user to manipulate the control points of these elements to produce an almost unlimited variety of custom shapes.

By default, TypeStyler refreshes the screen every time a control point is moved. For complex designs, the time required to redraw the image can be long. This can be compounded during the shaping of objects where more than one control point is being manipulated.



To suspend redraw while using the Shaper tool, hold down the Option key. You may make as many changes to the shape of the object as you want without having the object redrawn. When the Option key is released, the object will then be redrawn.

Alternatively switching from Styled Preview to Quick View from the View menu will redraw only an outline of the object. Switching back to Styled Preview will refresh all applied effects.



Straight Shaper Lines

If the top or bottom of a shape is straight, its Shaper line will be straight. To stretch a straight text object without slanting it, drag the line from its center, straight up or down. To slant a text object, drag the line or one of its control points sideways. If you drag the line or control point all the way through the other side of the shape, the text object automatically flips upright (if you want the text to appear upside down, use the rotate tool).

You can drag a shape line's endpoints sideways to change the width of the text, or you can pivot one end to change just one side of a text object, fitting the text into sharper angles.

Curved Shaper Lines

If the top or bottom of an object is curved and you select the Shaper tool, the Shaper line for the curved portion is a Bezier curve, or an arc. When you decide to curve a straight line, TypeStyler exchanges the straight Shaper line for a Bezier line that you can make into a curve, and the resultant curve will print smoothly.

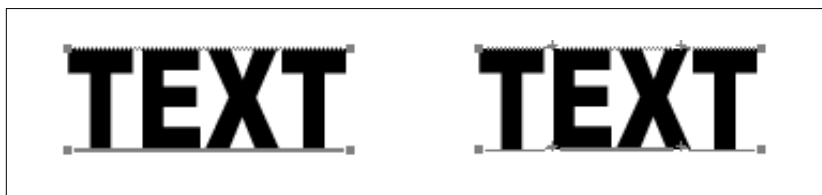


Figure 5.16 Straight shaper lines before and after Curve Top and Curve Bottom

Creating Curve Top and Curve Bottom Shaper Lines

If the top or bottom Shaper line is straight and you want to curve it:

1. Click on the text object.
2. In the tool palette, click on the Shaper tool
3. Choose the Curve Top (Option-Command-Y) or Curve Bottom (Option-Command-H) option in the Shape menu.

The Shaper line turns into a Bezier curve. Two control points (they look like small +s) appear between the endpoints on the shape line.

4. Drag either the control points or the curve's endpoints to make the Shaper line a curve.

Hint: Holding the shift key down as you drag a curve anchors the endpoints, for a more symmetrical look.

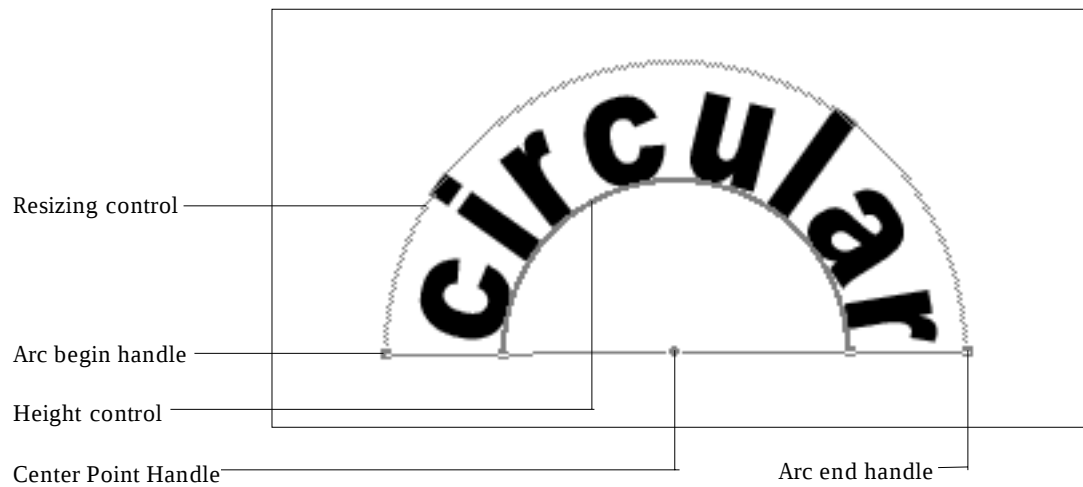


Figure 5.17 Circular text object with shaper lines

Shaping Circular Text

When you select a circular type layout by choosing one of the circular shapes (2 through 9) in the Shape Library, the resultant circular text in the main window appears equidistant between the outer and inner shaping arcs. The outer shaping arc is called the *resizing control*, and the inner shaping arc is called the *height control*. The endpoints of the height control determine the height of the characters. The small dot in the center of the bottom line beneath the text is the *center point handle*, which you use when you want to move the circular text object around. The two handles at either ends of the shaping arcs are the *arc begin handle* and the *arc end handle*, and with them you can change the size of the shaping arc. These features are described below.

To shape circular text:

1. Click on the circular text object to be shaped.
2. In the Tool Palette, click on the Shaper tool
3. Drag the resizing control, the height control, the arc begin handle, and the arc end handle to create the desired effect.
4. If you want to move the text object, drag its center point handle.

The Resizing Control

The resizing control sets the diameter of a circular text object. As you drag it, the new text area that you're creating is represented by gray shading. When you release the mouse, the new text is redrawn to fit the gray area. This will not affect the proportions of the object's arc, just its diametric size.

The Arc Begin Handle and Arc End Handles

You adjust the proportions of a circular text object's arc with the arc begin and arc end handles. To use them, click on either handle and drag clockwise or counterclockwise. The new size of the arc is indicated by gray shading.

You can rotate the text by pressing "l" while dragging either arc handle. "l" is a temporary command that activates the Shape menu command Link Left and Right (see "Using the Temporary Override Shape Menu Key Commands" above). Pressing the shift key as you drag an arc begin or arc end handle also rotates the text.

You can resize the arc in both directions by pressing and holding the temporary command key "m" (Mirror Left and Right Shape) when you drag one side, to link as opposites the left and right control points.

The Height Control

The Height Control sets the height of the circular text. You adjust the height by dragging the Height Control closer or farther from the center point. When you release the mouse, the text is repainted at the new height.

The Center Point Handle

You can move a circular text object by dragging the center point handle to a new position. The center point handle has another less obvious use; holding the Shift key while clicking it swaps the baseline and the cap height line. This causes the text to flip from concave to convex, or vice versa.

Editing Circular Text

TypeStyler limits circular text objects to one line of text each. As with all TypeStyler text, you edit circular text in the Text Attributes dialog. Circular text always fills the arc span fully, in equal proportions; the letters are squeezed or stretched horizontally to accomplish this. When you edit text, you often change the number of characters, which modifies the fit of the text within the arc. If the letters are too narrow or too wide following text

edits, you can either resize the arc or make adjustments by changing letter and word spacing in the Type Options dialog. For instance, you can adjust the letter spacing to bring the characters closer together. Since the arc span doesn't change, this has the effect of increasing the characters' width.

If you want to create a second line of circular text, you need to create a second circular text object. You can then size the new object (and resize the original) to create concentricity, and you can go on to create successive concentric rings of text if you desire.

Using Copy Attributes and Paste Attributes To Make Perfect Concentric Rings

To assure that concentric rings of circular text (or circular panels) are perfectly aligned:

1. Create your first line of circular text.
2. In the Edit menu, choose Copy (Command-C).

A copy of the circular text appears, directly on top of the original.

4. Open the Text Attributes dialog and type new text into the text box (unless your second text object is meant to read exactly the same).

Remember that you're going to be shrinking the second text object, reducing the size of its type proportionately, but making it harder to read if you try to include too many words.

4. With the new circular text object selected, use its resizing control to shrink it, until it appears to fit snugly into the arc of the original circular text object.

Drag the center point handle to reposition the smaller text object, then adjust the resizing control again if necessary, making the best fit possible.

4. Select the original circular text object and choose Copy Attributes (Command-]) in the Edit menu.
5. Select the second, smaller text object. Then, in the Edit menu, open the Paste Attributes dialog (Command-]) and select Center.

This aligns the two objects' centerpoints. You've already copied the original text object's style, shape, and font, so you don't need to select those options in the Paste Attributes dialog.

6. With the resizing control, you can tweak the smaller text object inside the first text object if it remains a few pixels from a perfect fit.

Using Copy Attributes and Paste Attributes To Align Panels and Circular Text

To assure that circular text and panel objects are perfectly aligned:

1. Create your circular text object.
2. Create your panel.
3. Select the circular text object and choose Copy Attributes in the Edit menu.
4. Select the panel and open the Paste Attributes dialog in the Edit Menu, then select the Shape and Area paste options.

The panel will occupy the same area as the circular text object, and will adjust to the object's shape.

5. With the panel selected, in the Arrange menu choose Send Backward.

You'll see the circular text object perfectly aligned over the panel. If you decide that perfect alignment doesn't look right in your design after all, you can still use the pointer to select and drag the text around by the center handle.

Setting the Shape Height

When TypeStyler styles type, it stretches or squeezes the area between the baseline and cap height of the font so that it fits neatly between the top and bottom shape lines of the shape. There is one cap height value that applies to the entire font. By default, the cap height is set to be the height of the capital "T" in the font. Through the use of the Shape Height Character dialog, the cap height can be set to be the height of any other character in the font. This feature can help to eliminate certain anomalies that may occur with certain shapes or when shaping mostly lower case text.

NOTE: This is an advanced feature that in most instances will be unnecessary.

This feature is of most value when a shape consists of a top shape line which is straight, and a bottom shape line which is curved. An example of such a shape is Style #16 in the **Shape Library**, a "vertical arc."



Figure 5.18
From the Shape Library

The arch basically keeps the top of the text undistorted, while stretching the bottom of the text downward. The text is thus not uniformly distorted, but rather there is a range of distortion with zero distortion occurring at the top of the text, and maximum distortion occurring at the bottom of the text. The distortion increases the further away the point is from the top straight line.

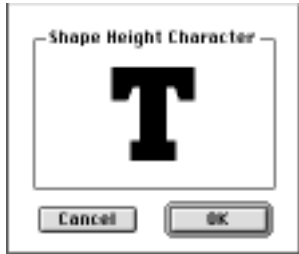


Figure 5.19
Shape Height set "T"

The top straight line is set at the Shape Height, which by default is the height of a capital "T" in the font. Even if a capital "T" is not in the display text, the top shape height is still set to the height of the "T." If the display text has characters which are much shorter than a capital "T," then the tops of the characters may distort, and the straight top edge will start to curve at the edges. This is very common for display type that is in lower case:

In this case, the Shape Height can be set to be a lower case "w", and the distortion will be removed. To proceed:

- Bring up the Text Attributes dialog for the text object
- Hold down the Command and Option key while clicking on **Type Options...**
- The Shape Height Character Dialog box will appear. Enter a lower case "w."
- Click on OK.

The object will be redrawn using the height of a lower case "w" as the shape height, and the distortion will disappear.



Figure 5.20
Shape Height set "w"

This feature will not usually be necessary because in most cases the height of the capital "T" works fine, and display type is rarely done using lower case letters.

NOTE Documents created with very old version of TypeStyler (v.1.0 and 1.5) will not have a Shape Height character set.

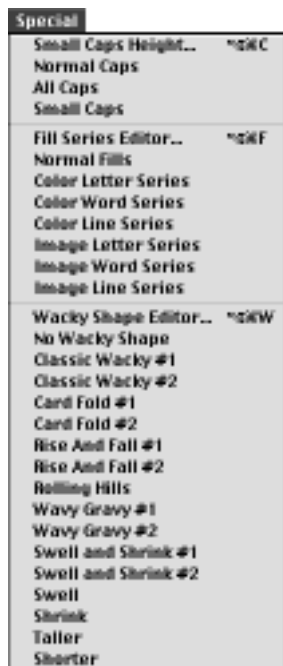


Figure 5.21
The Special Menu

The Special Menu

The Special menu gives you access to additional special effects while keeping your objects style effects intact (emboss, chisel, bump maps, gloss, etc.). You can choose from normal mixed case characters (Normal Caps), all upper case characters (All Caps) or user defined Small Caps. The Fill Series Editor allows you to specify a series of colors of image fills for your text objects. You can choose between Normal Fills, Color Series or Image Series fills. You can also apply Wacky Shapes to your TypeStyler text objects. The Wacky Shape Editor allows you to edit existing shapes or create your own. Each of the options of the Special menu is described below.

Normal Caps

Normal Caps is the default setting which uses the fonts standard uppercase and lowercase characters set. This setting allows you to mix both uppercase and lowercase characters as part of your text object.

All Caps

The All Caps selection will convert your mixed case text object to all uppercase characters. This can be useful for changing the appearance of your text object without the need to retype. It can also be used if you change your text object's font to a character set that does not include lowercase characters. A few of the fonts including some included with TypeStyler such as Boink, Frankfurter, Superstar and a few others only have uppercase characters. If your font does not include lowercase, characters each lowercase character will be represented as a rectangle on screen. Using All Caps or Small Caps makes such fonts more usable.

Small Caps

The Small Caps selection changes your text object's lowercase characters to a reduced version of the typeface's regular uppercase characters. This effect is often used to emphasize text without drawing attention by using all full size uppercase characters. The Small Caps size in relation to the full size capital is set in the Small Caps Size dialog.

TypeStyler

Text object with Normal Caps

TYPESTYLER

Text object with Small Caps

Small Caps Height

The Small Caps Height selection brings up the Small Caps Size dialog. This dialog is used for setting the Small Caps proportion in relation to the typeface's normal uppercase character. This setting can range from 100% down to 40% of typeface's normal uppercase character.

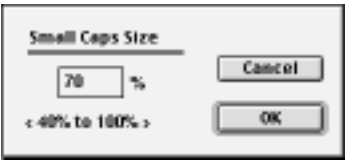


Figure 5.22
Small Caps Size dialog

TYPESTYLER

Small Caps at 70 percent

TYPESTYLER

Small Caps at 40 percent

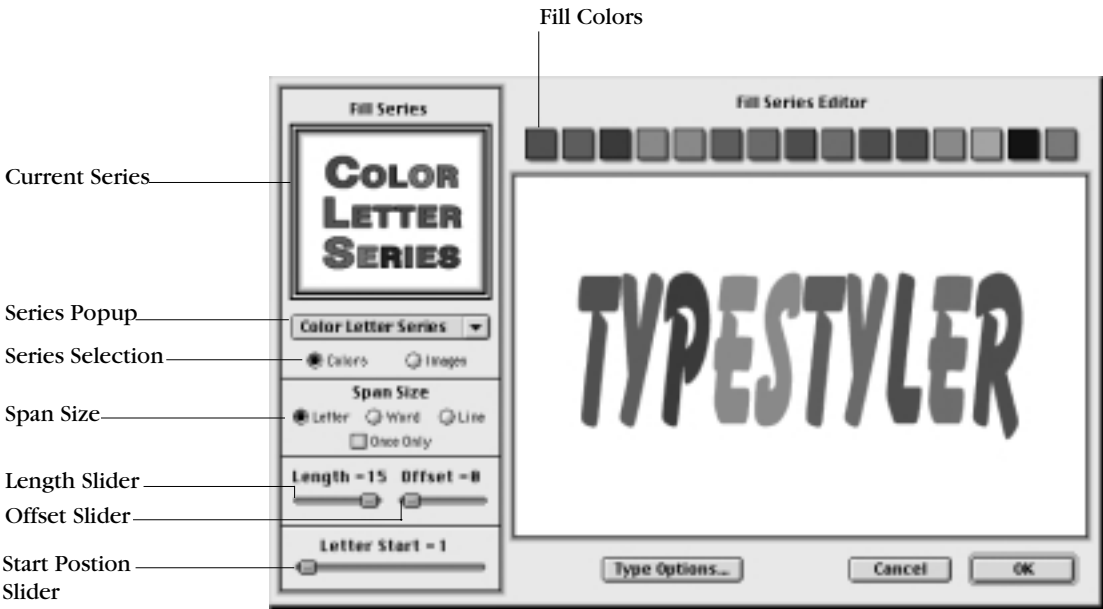


Figure 5.23
Fill Series Editor dialog

The Fill Series Editor

You can use TypeStyler's predefined Fill Series effects or use the Fill Series Editor to create your own. The Fill Series Editor gives you control over the colors or images used, the span of the series, the length and offset as well as the starting position of series.

Color Series is an array of colors for individual characters, words, or lines of text. You can choose from the predefined color series or create your own in the Fill Series Editor. Colors can alternate between two colors up to 15 user selectable colors. The series will then repeat through the message. You can also choose not to repeat so that the remaining characters use the last color in the series, i.e. red, white, blue, blue blue...

The color sequence can be cycled to a different color to start the array of colors, providing lots of different looks from one sequence of colors.



Figure 5.24 Fill Series Editor

The Image Series effect defines each character, word, or line of text in the series to be defined as a unique picture or image fill

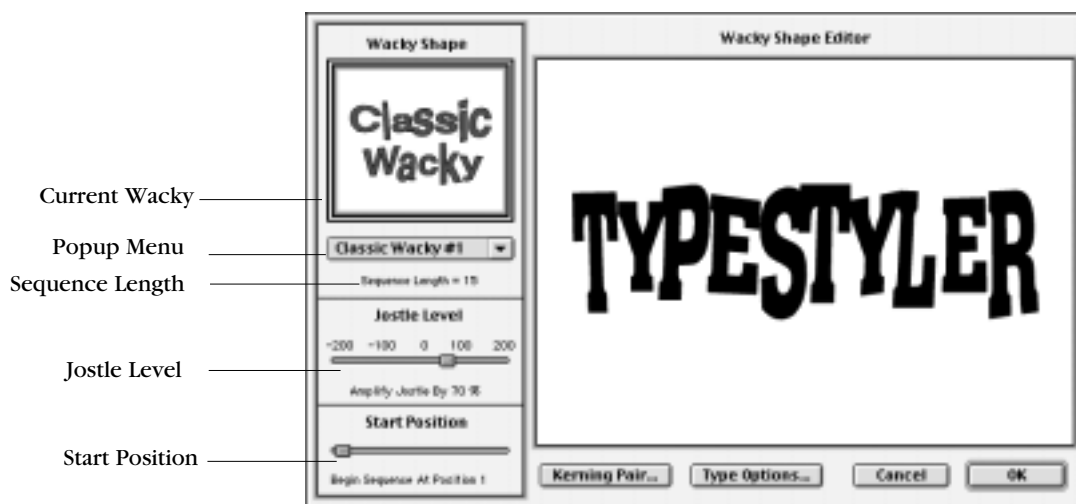


Figure 5.25 Wacky Series Editor

Wacky Shape Editor

In addition to selecting one of the pre-made Wacky Shapes, TypeStyler lets you further adjust how the characters sit on the baseline in the Wacky Shape Editor.

Wacky Type is an effect that jostles characters along the baseline. The preset shapes are the most popularly used in commercials and ads. They appeal to children and imply youth and lightheartedness and add a hand drawn look to computer generated type.

The pre-made Wacky examples can be modified in the Wacky Editor. Each Wacky Shape is a series of offsets (up and down, back and forth, big and little). The series of jostles can be tuned to your specific need with the jostle level slider.

Beginning the Wacky series on a different member of the series can also change the look. Use the Start positions slider to cycle through the wacky series positions. If there are only 2 positions in the sequence, it toggles back and forth between them. The series of wacky positions can be up to 16 characters, after the 16th the series repeats through the message.

The effect are applied additionally to all other styling. Your emboss, shadows, opacity, shaping will remain unaffected if you turn Wacky Shaping on or off. All Caps and Small Caps also can be applied to Wacky characters. Type can also have both Wacky Fill and Wacky Shaping applied to its style.

Chapter 6: Path Magic

Chapter 6: Path Magic

TypeStyler's Path Magic tools can produce amazing custom path designs in seconds. To achieve the same results with traditional path editing tools would take considerable time and skill.

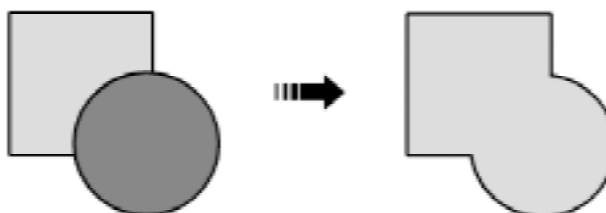
The Path Magic features combine and create outline objects in a number of very useful ways.

- Combine basic panel shapes to create custom backgrounds of almost any shape.
- Attach swashes and flourishes to text instantly.
- Punch text-shaped holes in other objects.
- Create clever logos, headlines & packaging art.
- Knock out overlapping objects, suitable for cutting out of vinyl.
- Clean up the edges of edited paths by overlaying oval or other shapes to "punch out" clean edges.



Unite

Replaces all the active objects with a new object which occupies the total space of all the original active objects.



Adding tails or other flourishes to text has never been easier. Simply draw or import the flourish shape, then position it on top of the text so it overlaps, and choose "Unite" from the Object menu to fuse them together.



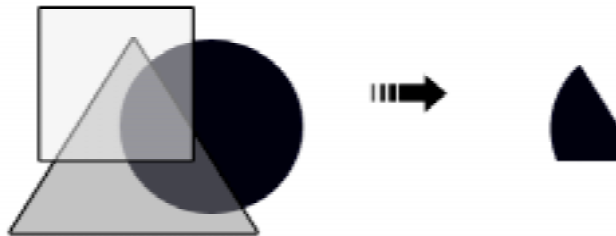
We can attach the two tails above by moving them so they overlap the descenders of the 'y' and 'g'. Select Unite from the Object menu to fuse the objects, creating a single "swash object" as shown below.



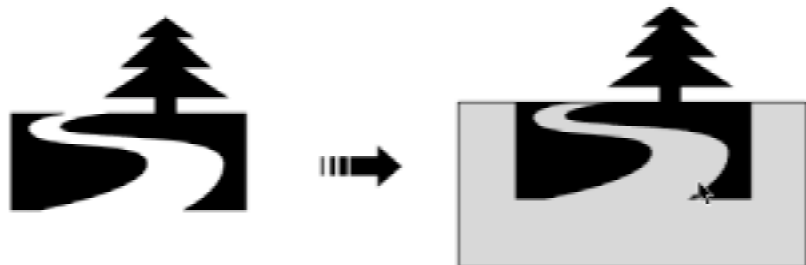


Intersect

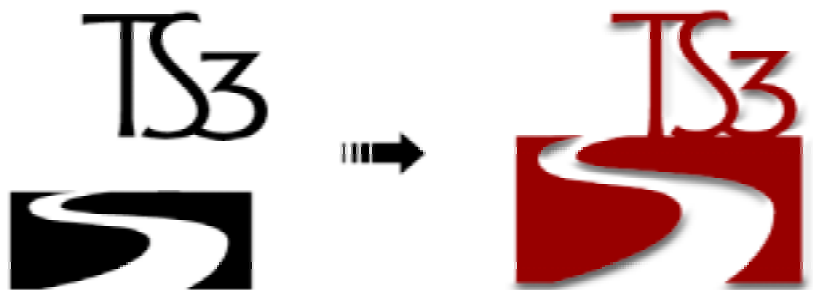
Replaces all the active objects with a new object which occupies only the space that was shared by all the original active objects.



To create a quick TypeStyler 3 logo, we started with the "P" from the WebDings font, which looks like a winding road approaching a pine tree. To get rid of the pine tree part, we grow a panel over the lower half and then select "Intersect" from the Object menu. This, in effect, chopped out the pine tree.



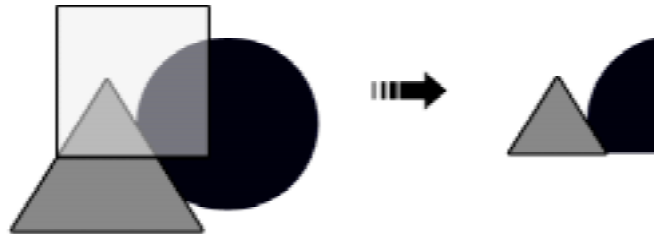
To finish the logo, we placed the "TS3" in place of the pine tree and selected "Unite" from the Object menu. The shapes are still vectors and can be edited with path editing tools. They can also be plotted or cut by a vinyl sign cutter.



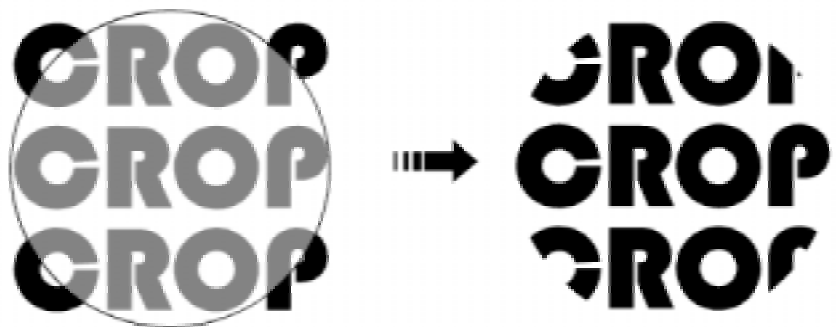


Crop

Removes areas of underlying objects that are not covered by the top-most active object. The crop object is then deleted.



The text below the panel is cropped to the area inside the circle. It's helpful to make the Crop object transparent so that you can see the objects beneath it.

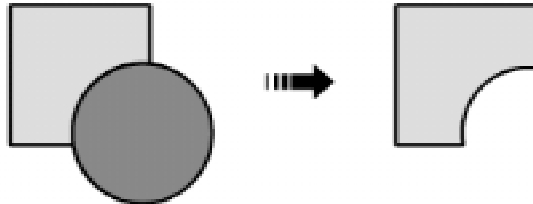


The resulting objects' paths have been altered to fit within the cropping area. This means that the shapes are still vectors and can be edited with path editing tools. It also means that they can still be plotted or cut by a vinyl sign cutter.

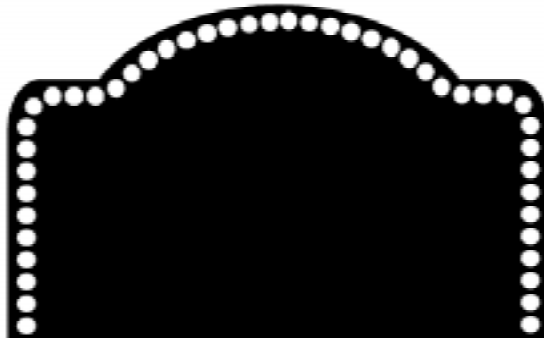


Punch Out

Punches out areas of objects that are obscured by the top-most object.



Create a custom background by overlapping panel shapes and selecting "Unite" to fuse the objects. Then make the marquee lights by option-click-dragging duplicates of a small oval panel around the edge of the shape. Select all the marquee lights and Unite them so they are one object. Select "Punch Out" with both the background and the lights active.



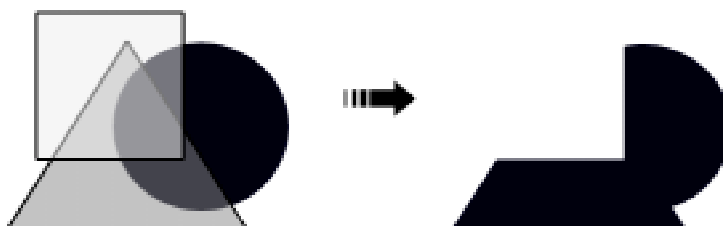
Finish the Marquee Headline by placing the "Now Playing" headline from the Unite example onto our custom background. Select both the headline and background and then Punch Out to cut the headline out of the background.



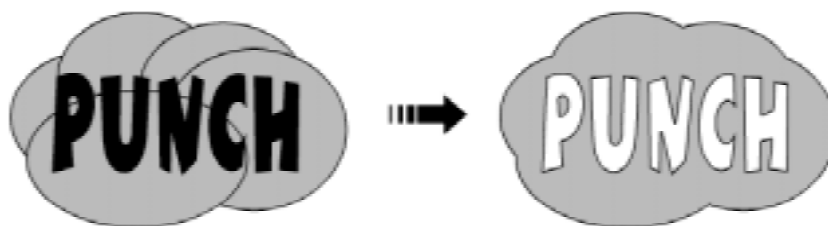


Punch & Unite

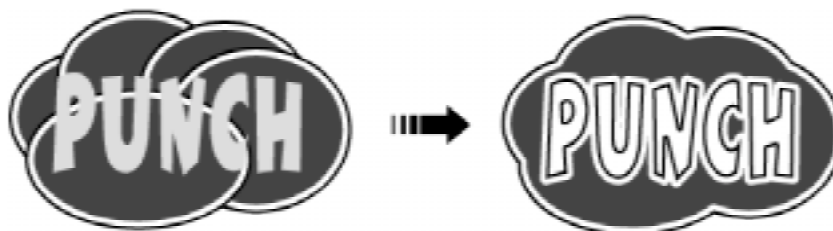
Punches out areas that are obscured by the top-most object, and fuses all the punched out objects into one. The punch object is then deleted.



First, make a custom background by option-click drag duplicating several overlapping oval panel shapes. Next, create the text you want punched out of the background shape. Select "Punch and Unite" from the Object menu. All the objects are fused into one shape, with the text punched out as a hole.



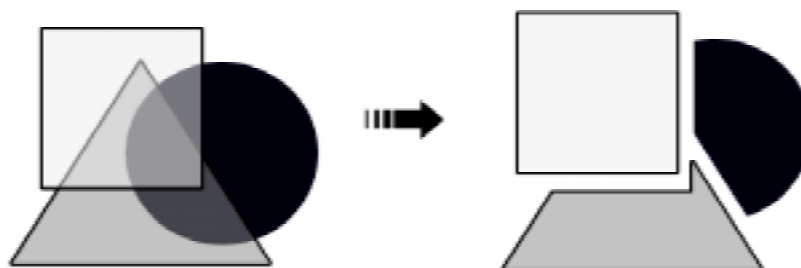
You can also punch out objects whose styles include inlines and outlines to get a more elaborate effect.



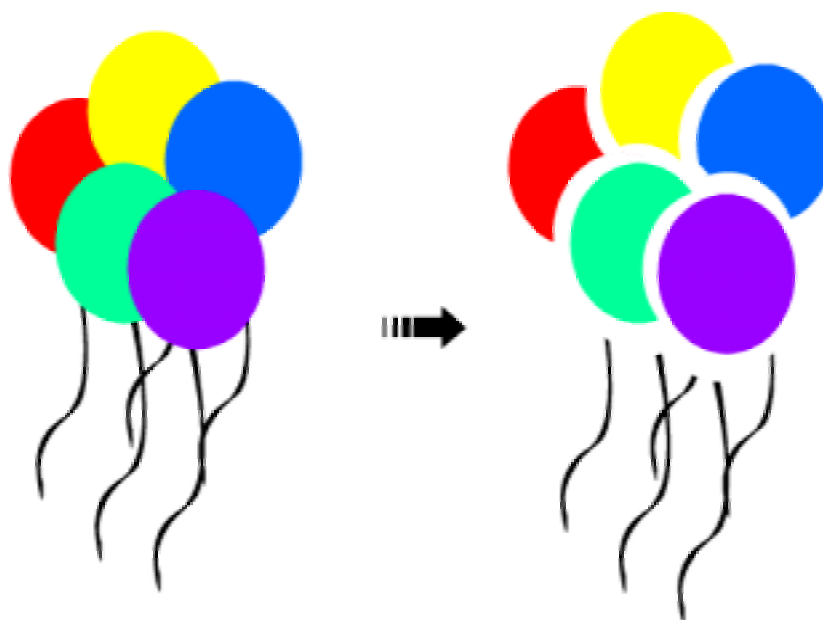


Trim

Removes the parts of objects that are hidden by other objects. The resulting objects will not overlap.



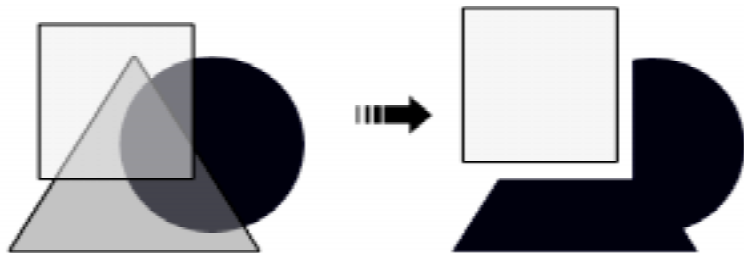
The trimmed objects are still made up of vectors and can be edited with path editing tools. They can also be plotted or cut by a vinyl sign cutter.



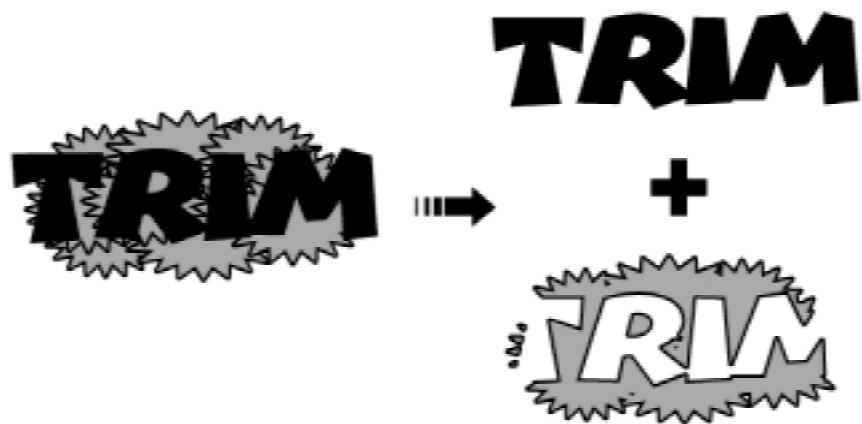


Trim & Unite

Removes the parts of objects that are hidden by the top-most active object, and fuses all the trimmed objects into one.



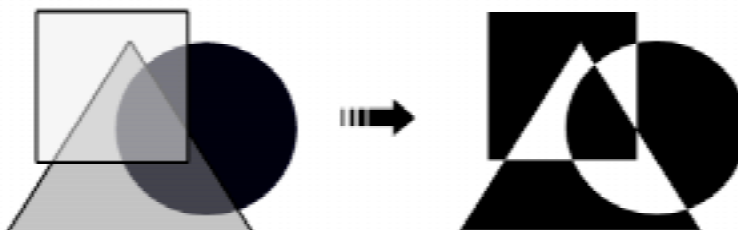
The Trim feature allows you to create non-overlapping objects from ones that previously did overlap. This is especially useful for making files which can be engraved or cut out of vinyl.





Combine

Creates one path object consisting of all the active objects' paths, appended one after the other.



Objects created using Combine will fill in an "even-odd" way, often producing the alternating light and dark effect seen below. This occurs if the resulting object contains paths which overlap.



The white areas on the graphics on the right are transparent holes and will reveal any objects beneath them.

Chapter 7: Using the Style Workshop

Chapter 7: Using the Style Workshop

This chapter teaches you advanced methods for customizing type. You'll learn about:

- Customizing Styles with the Style Workshop
 - Editing Patterns with the Pattern Editor Dialog
 - Using the Style Options Dialog
 - Using the Style Librarian Dialog
-

Before you can customize a type style, you first have to create a text object to work with. The following summary briefly describes how you create a text object. See “Chapter Four: Styling Type” for a complete description.

1. Click the text tool.
2. Drag the mouse and grow a text box the size of the desired object.
3. In the Style Workshop, select a font from the Font popup menu.
4. Select a style from the Style Library's 45 choices.
5. Select a shape from the Shape Library's 45 choices.
6. Enter text into the text entry area.
7. Click OK to return to the main window.

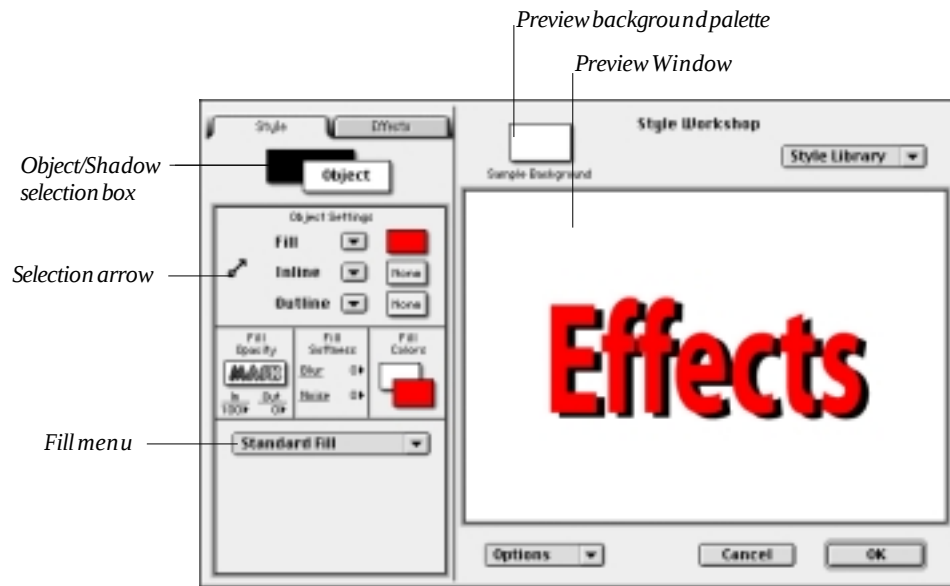


Figure 7.1 Style Workshop dialog

Customizing Styles with the Style Workshop

You can fine-tune existing type or panel styles, or completely change them in the Style Workshop dialog. When you open the dialog, the selected object is shown with all of its current style settings. (The dialog will not open with more than one object selected.) You are offered literally millions of stylistic choices to combine and apply.

When you enter the Style Workshop you are presented with two tabs, the Styles tab and the Effects tab. With the Styles tab selected, you first specify whether you are working on the object itself or its shadow, the object or shadow's fill, inline, or outline. There is a color or images and pattern palette for each. You can select fill effects, such as Starburst Fill, Dual Blend Fill, or Graduated Fill; foreground and background colors; line thickness; and shadow effects including Three-D Block and Zoom Effect.

There are five ways to open the Style Workshop. In the main window, the easiest way is to select your object and choose Style from the Tool Palette. Or after selecting your object you can hold down the Option and Command keys simultaneously and double-click on an object. Or you can select an object, then select Style Workshop in the Options menu (Command-E). You can also open the Style Workshop dialog by choosing Style Workshop in the Text Attributes or Panel Attributes dialog boxes. If you select Style Librarian in the Style menu and then select a style, you open the Style Workshop by choosing Edit Style.



Figure 7.2 Style Menu

Opening the Style Workshop Dialog

In order to open the Style Workshop, an object must be selected in the main window, or be active in either the Text Attributes, Panel Attributes, or Style Librarian dialog. Remember, you cannot open the Style Workshop if you have grouped objects selected, or more than one individual text object selected.

Method 1:

1. In the main window, use the arrow pointer to select a text or panel object you want to customize.
2. Click the Style button on the Tool Palette.

Method 2:

1. With the main window open, hold down the Option and Command keys simultaneously.
2. With the arrow pointer, double-click the object you want to work on.

Method 3:

1. In the main window, use the arrow pointer to select a text or panel object you want to customize.
2. Select Style Workshop... from the Styles menu (Command-E).

Method 4:

In the Text Attributes dialog, click the Style Workshop button.

or

In the Panel Attributes dialog, click the Style Workshop button.

Method 5:

1. With the main window open, select Style Librarian in the Styles menu.
2. Scroll through the Style Library and choose a style to customize.
3. Click the Edit... button.



Figure 7.3 Text Attributes dialog



Figure 7.3 Panel Attributes dialog



Figure 7.5 Style Librarian

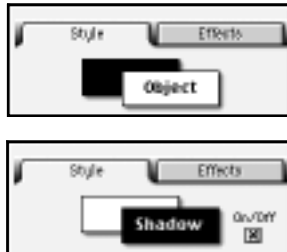


Figure 7.6 Object/Shadow Box

The Object/Shadow Selection Box

The same style options are available for both objects and their shadows, so the Style Workshop can be switched back and forth to work on either. You choose by clicking the Object/Shadow box in the top left corner of the Style Workshop window. When you want to modify the object, make sure the Object/Shadow selection box is labeled “Object.” When you want to modify the shadow, make sure the Object/Shadow selection box is labeled “Shadow.”



Figure 7.7 Style Workshop dialog

Selecting a Fill Image or Pattern

Note: You may want to select a preview area color, image or pattern from the Preview Background Palette. This will give you a good idea of what your customized style will look like in your document.

The current object or shadow fill is displayed in the box labeled Fill; the current Inline and Outline patterns are displayed in their respective Fill display boxes. The large example letter “A” (or panel shape) in the preview window shows the selections. The Fill/Inline/Outline box has a selector arrow that you can drag to activate the Fill, Inline, or Outline palettes. You can also click the word Fill, or click the Fill display box, or similarly choose Inline or Outline to work on. The fill display boxes open the Fill palettes.

When you hold the mouse button down on a Fill display box, you can move the pointer over the corresponding palette. The current fill pattern is highlighted in the palette, and changes as you drag the pointer across different images or patterns in the palette. To select an image or pattern, release the mouse button while the pointer is over the new selection. You can choose none (it will be treated as transparent if chosen for the main object fill), black, white, image, or gray scale, or other patterns to fill an object or shadow.

Note: Just as choosing None for the main object fill causes TypeStyler to substitute white, should you choose None for the shadow fill pattern and then select a shadow outline or inline pattern, TypeStyler will introduce a solid shadow, either black or the currently selected foreground color.

Here are the steps to select a fill for either the main object or its shadow, and for selecting inlines and outlines:

1. Using any of the five methods described above, open the Style Workshop.
2. Select either Object or Shadow to work on.
3. Hold the mouse button down on the appropriate display box for Fill, Inline, or Outline fill pattern selection.
4. Move the pointer over the palette and stop over a color, image, or the pattern of choice (choosing More... gives you additional images as well the ability to import your own images).
5. Release the mouse button.



Figure 7.8 Fill Settings

Object Settings

When Fill is selected a popup with additional object settings is available (similar settings are available for Inline and Outline as well as Shadows).

Stretch Image

When Stretch Image is selected from the popup menu your TypeStyler object will be filled with the selected image. This option works great in most cases however as you increase the size of your object beyond the original size of the image some distortion can take place.

Tile Image

Many of the images included with TypeStyler are seamless tiles. This means that as you increase the size of your object the fill will not be distorted.

Overprint Fill

When objects with different colors overlap, it is only the top color that actually prints. The color underneath gets "knocked out," so that the top color prints directly onto the paper. Overprinting causes overlapping colors to print on top of one another, without any knockout occurring. This can be used to compensate for misalignment problems that often occur when printing color separations.

Fill Path

When Fill Path is selected, the object is filled with the current the image or color that is selected.

Stroke Path

When Stroke Path is selected the object is outlined in the current image or color selected.

Adding Color with the Color Palette

Patterns and shades of gray are made up of black and white dots, or pixels. The black dots are considered the foreground and the white dots are considered the background. The foreground color can be thought of as ink, and the background color as the paper. The contrast between them makes patterns possible. Black is the default foreground color and white is the default background color.

You can open the color palette in the Options menu as well as the Style Workshop. Like the Style Workshop's Object/Shadow box, the Color box has two parts, indicating the foreground and the background. If you select the same color for both, a solid color is created and no fill pattern is possible, but it's not necessary to always choose a black or white background. By selecting different foreground and background colors, you can blend them, in effect creating many more than the 256 colors that TypeStyler and your Macintosh make available. The human eye blends the two sets of alternating pixels together, creating the illusion of a third color. This technique is called "dithering."

On a color Macintosh with a color monitor, the default color palette is the standard 256-color system palette.

You can modify any color in any of the palettes by opening the Macintosh Color Picker wheel, which is accomplished by double-clicking on a color in the palette, or by clicking the Color Picker button. You modify colors

by dragging the Color Picker's cursor around inside the color wheel, or by numerically adjusting the color's component values. If you want to return to the same colors as before, click the Revert button.

You can print TypeStyler documents in color on PostScript and Quick-Draw printers, printing at the maximum resolution of the output device. Color printing is automatically enabled by TypeStyler.

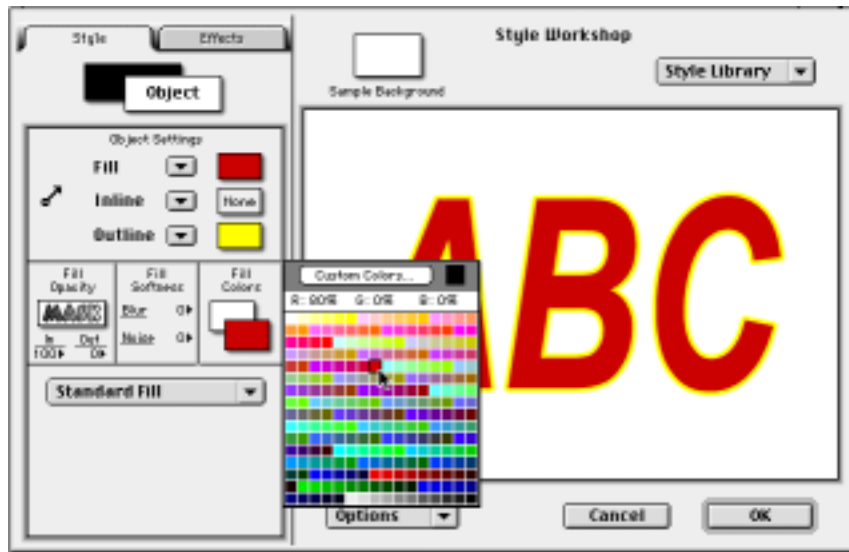


Figure 7.9 Fill Colors Palette

Adding Color to Fills, Outlines, and Inlines

To add color or change the color of fills, outlines, and inlines:

1. Open the Style Workshop dialog.
2. Drag the selection arrow to Fill, Outline, or Inline.
3. Click the display box next to Fill (or Outline or Inline) and hold the mouse button down to see the palette of available fill patterns.
4. Select a pattern by releasing the mouse button over your selection.
5. Click and hold the mouse down on either the foreground color or background color rectangle in the color box.
6. The color palette appears.
7. Select a color by releasing the mouse button over your selection.

The Custom Color Editor is a completely new addition to TypeStyler. The dialog enables you to create custom colors to use in your document. These custom colors can be constructed based upon the RGB, CMY, or CMYK color models. Each of these color models is based on different ways of creating color.

RGB Model

Color monitors create many different colors by mixing a percentage of red, green and blue light emissions. At equal levels, these three colors combine to produce white light. For this reason, they are called the *additive primary colors*. The RGB model specifies color in this way, and is the best way to specify color created on a color monitor. Most color software applications support this model.

CMY and CMYK Models

A printed color document does not emit light. Rather, it absorbs and reflects light from another source. The primary colors for printed documents are cyan, magenta, and yellow. Together, these three colors combine to create black. To create different colors, proportions of the colors are reduced. These colors are thus known as the *subtractive primary colors*. This is known as the CMY model. In practice, impurities in inks cause the black produced by mixing the subtractive primaries together to look closer to dark gray. In order to achieve a pure black for contrast and typesetting, printers usually augment the cyan, magenta and yellow inks with a pure black ink. This is known as the CMYK model. By mixing in an arbitrary amount of black ink, the printer is able to make printed output look much better by providing a solid black for deepening contrasts.

Deciding how much black ink to use in a particular print job is somewhat inexact. Most printers rely on their experience with previous jobs to select the right amount of black ink.

Which Model to Use

There is a great deal of overlap between the three color models, and yet there are specific reasons to use each. For work that will be viewed on a monitor, RGB is best, because that color model covers the possible spectrum of the monitor. Unfortunately, the colors that RGB can produce often appear different in print. This is because color on a monitor is produced by the emission of light, whereas printed color is produced by

reflected light, and they are perceived differently by the human eye. For this reason, the CMY and CMYK color models are useful. The CMY and CMYK color models correspond to the process color inks that printers use in the printing process. Colors are reproduced by process color printing by breaking the color into four CMYK color components. Printers often rely on color matching systems which contain the CMYK ink proportions needed to reproduce a specific color. It is because of those standard tables that the CMY/CMYK model is of value to the computer user.

The CMYK color model is supported by the PostScript language, giving PostScript the capability to create CMYK color separations. Using the Custom Color Editor in TypeStyler, specific CMYK values, such as those from color matching systems, can be entered to create custom colors. For the reasons given above, the perception when viewing these colors on the monitor may be that they are slightly off. When printed, though, the colors will appear correct. Thus, the CMYK model is best used for work that is destined to be printed.

Custom Colors

A custom color in TypeStyler is a named color which the user creates based on the RGB, CMY, or CMYK color models. A custom color behaves like any other color within TypeStyler, but at print time can function either as a process color or a spot color, depending on the type of color separation selected.

Creating a New Custom Color

A custom color is created using the Custom Color Editor, accessed through the Options menu. This editor is used to create custom colors. Custom colors can then be selected through the **Custom Colors Palette**. TypeStyler comes with several custom colors already created.

The **Custom Color Editor** supports the RGB, CMY and CMYK color models described above. By default, the active color model is RGB. Clicking on the active color model in the dialog will produce a pop-up menu listing the other supported models. Depending on which color model is active, three or four color sliders will show in the dialog. To change a color value, move the appropriate color slider, or type a number directly.

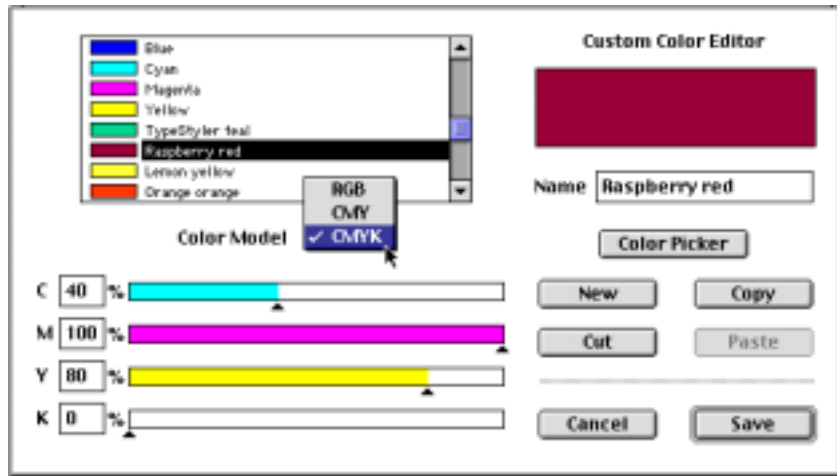


Figure 7.10 Custom Color Editor

Modifying a Custom Color

An existing custom color can be modified by selecting it in the **Custom Color Editor** and then changing the color values and name as desired. It is also possible to create a new color by using an existing color as a starting point. To do this, select the starting color and click **Copy** and then **Paste**. The **Custom Color Editor** will create a new color with the same name, as the starting color, except that a number will be affixed to the end of the name. For example, "TypeStyler Teal" and "TypeStyler Teal #2." This allows for the quick creation of a family of related colors.

For those who prefer to use the standard Apple Color Picker, click on the **Color Picker** button or simply double-click on a custom color. This enables a custom color to be created using the HSB color model, which is a model for describing color based on levels of hue, saturation and brightness.

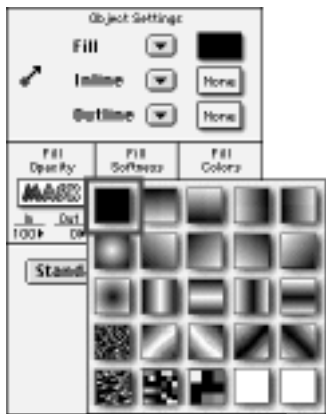


Figure 7.11 Opacity Mask Popup.

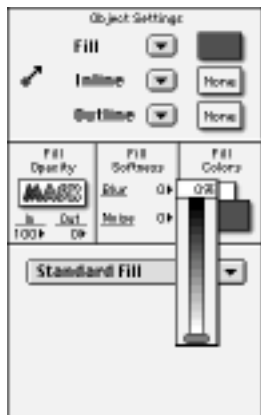


Figure 7.12 Blur Slider Control in Fill Softness area.

Opacity Controls

Fill Opacity allows you to add an Opacity Mask to your object by choosing one of the predefined opacity masks from the Mask palette or by using the either of the Fill Opacity sliders. The In slider controls... whereas the Out slider controls...

The Fill Softness Controls

The Fill Softness area has 2 popup slider controls. The first one controls Blur. Blur works by softening the hard edges of the object and to smooth out the transition between 2 colors. The Noise slider allows you to create interesting texture effects.

The Fill Menu

When you click on the Fill display box, the fill menu appears. In addition to Image and Pattern fills, there are four other types of fill: Standard Fill, Graduated Fill, Starburst Fill, and Dual Blend Fill. When working with shadows, two more choices are added to the fill menu: Three-D Block and Zoom Effect. To choose a fill style, use the pointer to select it in the fill menu.

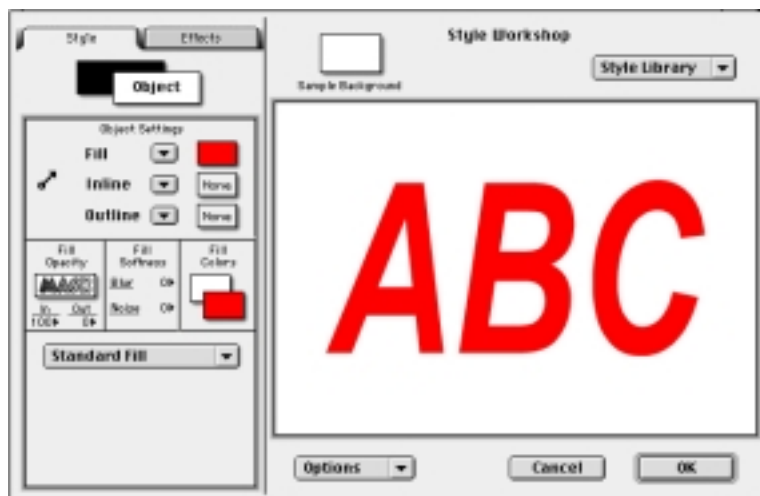


Figure 7.1 Style Workshop dialog

Standard Fill

Standard Fill is simply the selected object or shadow fill pattern with no special effects.

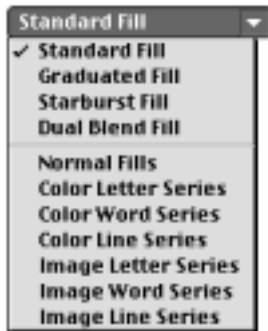


Figure 7.13 Fill Menu

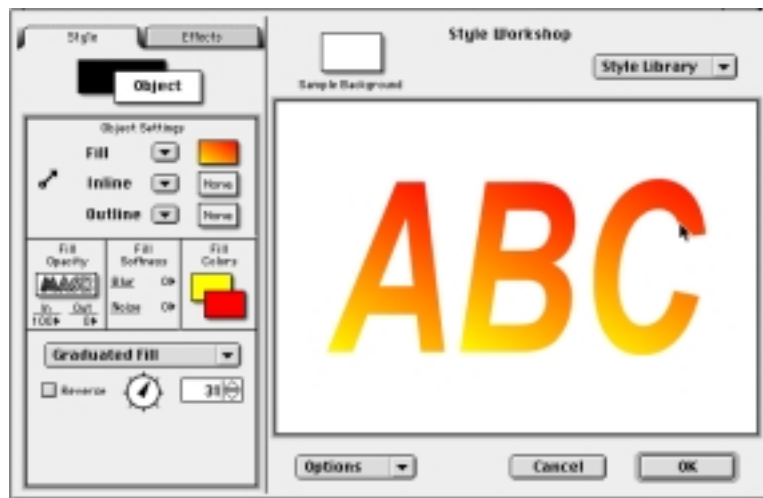


Figure 7.14 Style Workshop dialog with graduated fill

Graduated Fill

Graduated Fill blends or fades the selected foreground color smoothly into the selected background color. You can set the fade angle by using the direction dial. To use the dial, drag the indicator in the direction that you want for the fill. You can click the lines around the dial to set the fade angle, or you can set the fade angle by clicking the scroll arrows. The angles that paint and print the fastest are 0, 90, 180 and 270 degrees, representing north, south, east, and west on the dial.

If you are printing with a PostScript device, you can also specify that the graduated fill have a logarithmic or linear taper. A linear taper prints the graduated fill in bands of equal width. A logarithmic taper starts the graduated fill with a narrow band of the starting color, and progresses through increasingly wider bands to the ending color. The taper is not visible on screen or when printed on a QuickDraw printer. You specify the type of taper by clicking the taper menu, located under the fill menu.

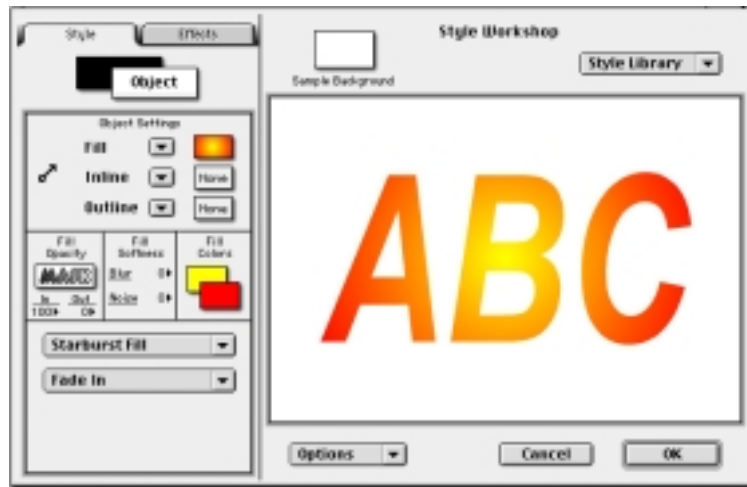


Figure 7.15 Style Workshop dialog with starburst fill

Starburst Fill

Starburst Fill is a fill pattern made up of concentric circles, graduating between the foreground color and the background color. It can have a linear or logarithmic taper and can be set to fade in or out. “Fade In” centers the background color, graduating outward to the foreground color. “Fade Out” centers the foreground color and blends concentrically outward into the background color.

As with Graduated Fill, you specify the type of taper by using the taper menu, and you specify the type of fade effect by using the fade menu.

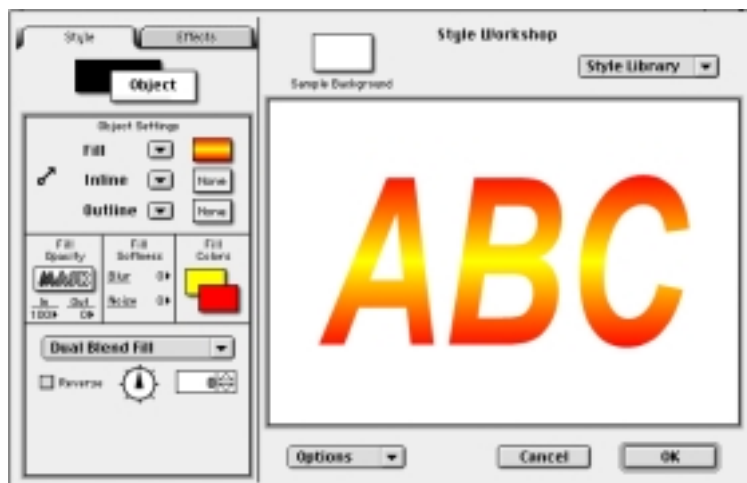


Figure 7.16 Style Workshop dialog with dual blend fill

Dual Blend

Dual Blend is a more complex type of graduated fill. Dual Blend fades from the background color to the foreground color and back, or vice versa. It can have a linear or logarithmic taper, and you can control the fade angle by using the direction dial.

When Fade In is selected, the object or shadow fills with the foreground color on the outer edge, graduating to the background color in the center, then back to the foreground color again.

Fade Out is the reverse of Fade In. The object or shadow fills with the background color on the outer edge, graduating to the foreground color in the center, then back to the background color again.

You specify the type of fade effect by clicking the fade menu, located to the right of the taper menu, and selecting Fade In or Fade Out.

As with Graduated Fill, you set the fade angle by using the direction dial or by clicking the scroll arrows.

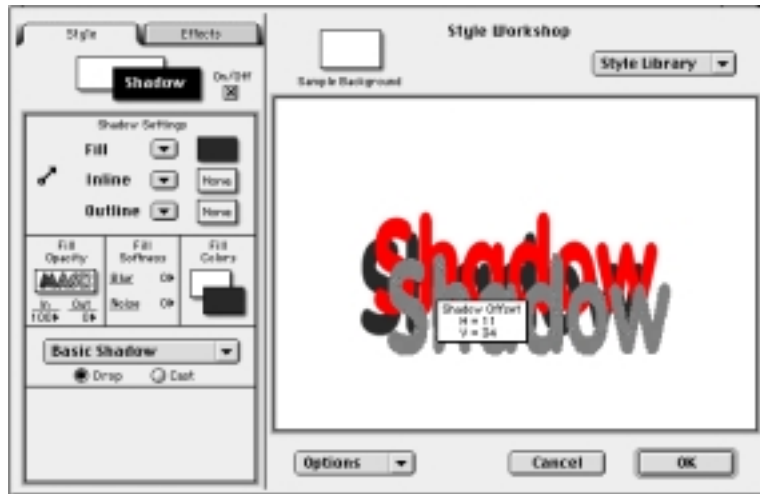


Figure 7.17 Moving the shadow

Shadows

When working with shadow fills, the Standard Fill, Graduated Fill, Starburst Fill, and Dual Blend Fill choices are applied to a drop shadow. A drop shadow is a single shadow the same size as the main object; a block shadow fills the space between the drop shadow and the object. With both drop shadows and block shadows, the cursor changes to a shadowed hand when you move it inside the preview window, indicating that the shadow is movable. You adjust the placement of a shadow by using the hand tool to move the shadow within or beyond the preview window (the shadow depth can be dragged outside the borders of the preview window for more depth).

Three-Dimensional Shadows

Three-D Block and Zoom Effects are three-dimensional fill options that appear in the Fill menu only when working on shadows

Three-D Block

Three-D Block is a solid-appearing, multilayered shadow, the number of layers determined by the thickness you choose. You drag the shadow in the preview window to define the depth of the Three-D Block shadow, as you would a drop shadow. When you release the mouse button, Three-D Block fills the space between the main object and the last layer of the shadow with the selected fill pattern. Because the Three-D Block is built up of many layers, it can take a long time to paint on screen and to print.



You have three choices of Three-D Block fills: Solid, Fade In, or Fade Out:

When **Solid** is selected, the shadow fills solidly with the selected pattern.

When **Fade In** is selected, the shadow fills with the foreground color in back, graduating to the background color that appears nearest to the object.

Fade Out is the reverse of **Fade In**. The shadow fills with the background color in back, graduating to the foreground color nearest to the object.

You specify the type of fade effect by clicking the fade menu and selecting Solid, Fade In, or Fade Out. You specify the type of taper by clicking the taper menu and selecting Linear or Logarithmic.

Note: Outlines and Inlines are not available for Three-D shadows. If you want Three-D shadows with Outlines and Inlines, use Zoom Effect with the Shadow Scale and Density set to 100%.



Figure 7.18 Zoom Effect

Zoom Effect

Zoom Effect lets you create a three dimensional shadow like Three-D Block, only with *perspective* —a block shadow that seems to fade off into the distance. You can adjust the shadow's relative size and number of layers, and scale a zoom effect shadow to a vanishing point, determining its position and depth with the hand tool in the preview window.

You can choose a solid, fade in, or fade out zoom effect fill, and control the taper of the fades with the linear and logarithmic menu choices. Two slider controls let you set the scale and the density of the shadow.

Scale refers to the percentage of the size of the main object. The shadow can be scaled from 1% to 200% of the original size of the main object. 1% is the smallest the shadow can be (the vanishing point). Setting the scale to 200% makes the shadow twice the size of the character.

You set the scale by dragging the scale slider control. As you move the slider, an outlined letter in the preview window shows you the size of the ending shadow layer. As you drag the triangular slider, or click on the hash marks, the shadow size changes. The smaller the size, the smaller the shadow.

As with Three-D Block, you position a Zoom Effect shadow by dragging its outline with the shadowed hand in the preview window. This can be done anytime, even when the main object is active. If you drag the shadow beyond the preview window, the shadow appears clipped, but will be displayed properly in the main window. The shadow will “zoom” toward the vanishing point after you have dragged it to its new position.

Density affects the number of shadow layers between the object and its outermost shadow. Setting the density to 100% results in a solid block fill. Setting the density to 1% results in a drop shadow. You set the density by dragging the density slider control. As you drag the triangular slider, or click on the hash marks, the shadow density changes.

You have three choices of Zoom Effect fills: Solid, Fade In, or Fade Out:

When Solid is used, the shadow fills solidly with the selected pattern.

When Fade In is used, the shadow fills with the foreground color in back, graduating to the background color nearest to the object.

Fade Out is the reverse of Fade In. The shadow fills with the background color in back, graduating to the foreground color nearest to the object.

You specify the type of fade effect by clicking the fade menu and selecting Solid, Fade In, or Fade Out. You specify the type of taper by clicking the taper menu and selecting Linear or Logarithmic. Remember that taper is relevant only for Fade In and Fade Out effects as printed by a PostScript printer.

Unlike Three-D block shadows, you can have outlines and inlines with Zoom Effect shadows, choosing different colors for outlines and inlines to create a “tubular” or “neon” look. Fades also enhance zoom effect shadows. Fading either from black to white, or from one color to another can create appealing effects.



Figure 7.19 Cast Shadow

Cast Shadows

TypeStyler makes it very easy to create stunning cast shadows for your objects, as if they were actual objects lit by the sun or a spotlight. Shadows can be in front of the object, or behind, or even below the object, as if lit from above.

The Lighting trackball simulates the direction of the light source, casting the shadow in a realistic way.

The Light Distance slider sets the light distance closer or farther away.

The Tilt slider sets the shadow at an angle to the object. This is useful for creating a cast shadow object with an image background, to cast the shadow appropriately upon the terrain (against a slope or structure) etc.

Flip Contour is most useful for shaped or distorted objects. It flips the shape of the distortion of the cast shadow. Depending on your use, one way will look more correct than the other-experiment to see what works best for your design.

Cast shadows can also be dragged directly in the preview window. This lets you position the shadow's distance from the main object for some interesting effects.

Note that text with descenders, (letters like p & q & j) that hang below the baseline detract from the cast shadow look. Better to use All Caps or Small Caps for text with a cast shadow effect.

Outlines and Inlines

Both outlines and inlines are drawn around the outside boundaries of the characters in a text object. The inner line is called the Inline and the outer line is called the Outline. If you make them the same color, the result looks like a fat outline (this is also determined by the line weight; see “Line Weight Palette” below). If you make them different colors, or patterns, you can create many effects. A white inline with a black outline, for example, can create a formal or classic look. If you only want a single line around a type character, you can use either an inline or an outline, and the result will look the same.

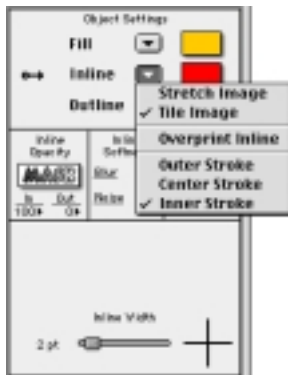


Figure 7.20 Inline settings

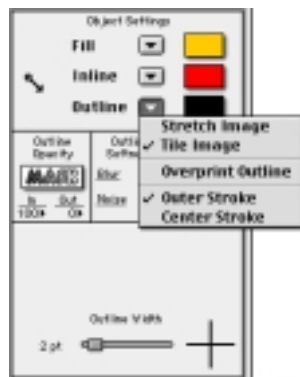


Figure 7.21 Outline settings

To create either, you click the display box next to Inline or Outline and hold the mouse button down to see the fill pattern palette. The same palette is used for object, shadow, inline, and outline fills. The current inline or outline fill pattern is displayed in the box next to Inline or Outline. If you are working with a text or panel object, the large letter “A” appears in the preview window or a representation of the panel shape, filled with the current pattern. The current fill pattern is highlighted in the pattern palette and changes as you move the cursor over different patterns in the palette. To select a pattern, release the mouse button when the cursor is over your selection. You can choose black, white, gray scale, or other patterns for the inline or outline fill. Choosing None in the pattern palette removes any existing inline or outline.

How to Add Outlines and Inlines:

1. Open the Style Workshop.
2. Drag the selection arrow to Inline or Outline.
3. Customize the inline or outline by selecting a color and pattern.
4. Click OK or press Return.

Note: Shadows with Three-D Block fills cannot be inlined or outlined. Use the Zoom Effect option to create block inline, outline effects.

Coloring Inlines or Outlines

The color palette is available to set the color of the inline or outline, and works the same way as when coloring the object’s fill. The foreground color can be black or another color; the background color can be white or another color chosen from the color palette.

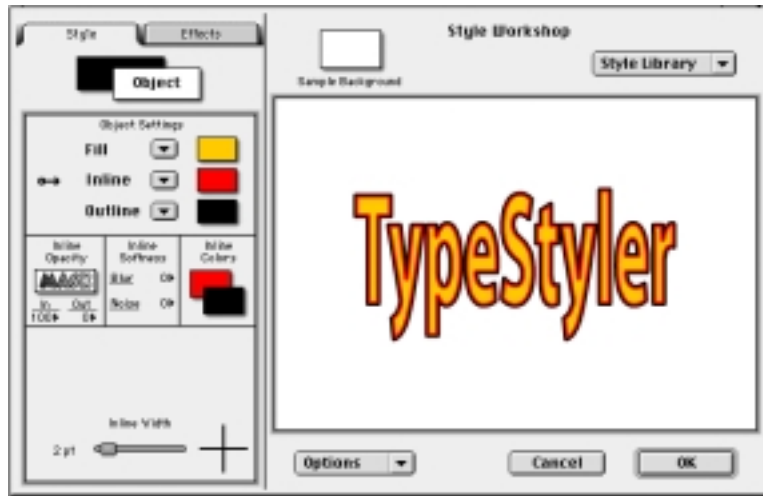


Figure 7.22 Line Width Slider

Line Width Slider

When you move the selection arrow to Inline or Outline, a line width slider appears. The line width slider gives you eight choices of line widths, ranging from a hairline (one point or pixel wide) to a line forty points thick.



Figure 7.23 Style Workshop Effects: Emboss

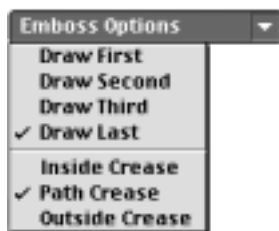


Figure 7.24 Style Workshop dialog

Inside Emboss
Outside Emboss
Pillow Emboss
Full Emboss

Style Workshop Effects Tab

With the additional effects located in the Effects area your styling options are virtually unlimited. By combining embossing, chisel, bumps and textures, and gloss effects each with their own controls, millions of styling variations are possible.

Each of the effects can have its simulated light source controlled by using your mouse on the Lighting trackball. The high lights and low lights are adjusted by their respecting slider. By clicking on the high or low box a color picker will appear giving you even greater control.

When more than one effect is selected the drawing order of each respective effect can be adjusted to create different looks for your object by using the effect option pulldown menu.

Emboss

The emboss effect rounds the space around the object so as to give the appearance of being rounded on a puffy surface.

Inside Chisel
Outside Chisel
Pillow Chisel
Full Chisel



Figure 7.25 Style Workshop Effects: Chisel

Chisel

The chisel effect gives a raised or carved effect to TypeStyler objects.

Inside Bump
Outside Bump
Pillow Bump
Full Bump



Figure 7.26 Style Workshop Effects: Bump

Bump

The bump effect uses lighting along with textures from a popup palette to high and low spots on your object.

Gloss

Gloss

Gives the appearance of surface shine, luster, or smooth finish.

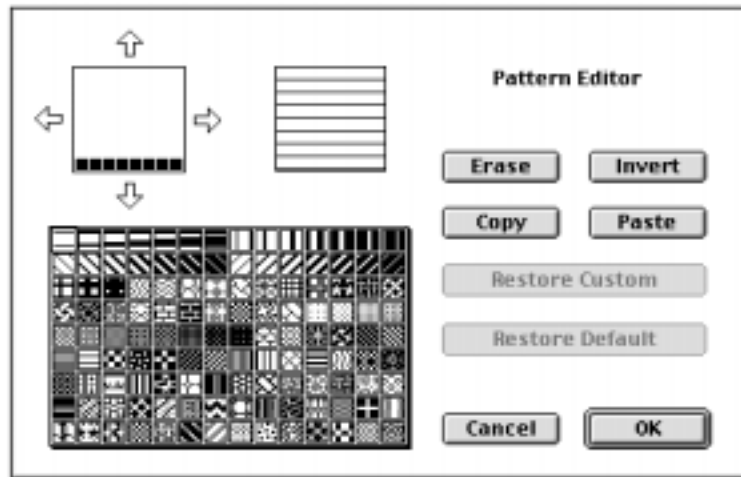


Figure 7.27 Pattern Editor

Editing Patterns with the Pattern Editor

TypeStyler lets you edit the fill patterns that you choose from the pattern palette. You open the Pattern Editor dialog by selecting Pattern Editor... in the Edit menu. When the Pattern Editor dialog appears, the first editable pattern appears, magnified in the edit window and shown in actual size in the display window.

The Pattern Editor dialog displays 126 patterns, the last nine rows of patterns that appear in the Style Workshop's pattern palette. The first five rows of patterns in the Style Workshop (black, white, none, and grayscale patterns) are not editable. The gray scale patterns represent percentages of gray scale when printed on a PostScript printer. Grayscale patterns print faster than regular patterns on PostScript printers. Grayscale patterns are treated as gray patterns when printed on a QuickDraw printer, and print at the same speed as normal patterns.

Changes that you make in the Pattern Editor will apply to all documents created in the same editing session. The next time that you open TypeStyler from the desktop, the default pattern palette will be restored. Custom patterns are saved with TypeStyler documents. By using the Style Librarian's copy and paste commands, custom patterns can be used in other documents (see below, "Pasting a Customized Style into the Style Library").

Selecting and Editing a Pattern

You select a pattern to be edited by clicking on it in the pattern palette. You actually edit the pattern in the edit window. When you move the mouse inside the edit window, the cursor changes from an arrow to a pencil to indicate that you can edit the pattern. You edit the pattern by clicking on individual pixels. Clicking a black pixel turns it white; clicking a white pixel turns it black. As you edit the pattern, you can see the changes both in the display window and in the pattern's box in the pattern palette.

You use the scroll arrows on each side of the edit window to scroll the pattern. This lets you pick the best representation of the pattern to include in the pattern palette. Scrolling the pattern also makes it easy to see which pattern you're working on if you lose sight of it in the palette.

You can change a pattern in the palette of an active document, and all other uses of that pattern in that same document will change.

Pattern Editor Buttons

There are eight buttons along the right side of the Pattern Editor dialog that you can use when editing patterns. They are:

Erase

Erase clears all black pixels from the current pattern.

Invert

Invert makes a negative of the pattern, reversing black and white pixels.

Restore Custom

Restores the selected pattern to its previous customized version.

Restore Default

Restores the selected pattern to the original default pattern.

Copy

Copy copies the current pattern onto the Clipboard.

Paste

Paste pastes the copied pattern into the active pattern window.

Cancel

Cancel ignores everything you've done to the patterns and displays the main window.

OK

OK saves all the changes you've made to the patterns. Clicking OK or pressing Return replaces the original default patterns with the modified patterns.

How to Edit Patterns:

1. Select Pattern Editor... in the Options menu.
2. Select a pattern to be edited by clicking on it in the pattern palette.
3. Use the scroll arrows on each side of the edit window to scroll the pattern.
4. Edit the pattern in the edit window by clicking on individual pixels.
5. Click OK or press Return to replace the original patterns with the modified patterns, or click Cancel to avoid saving pattern changes.

Using the Style Options Dialog

The options in the Style Options dialog modify the way lines appear in text and panel objects. Thicker lines can increase the boldness of an object's appearance. You can modify line and shadow scaling, miter limit, and line joins of the current style (with no affect in other styles or documents). You open the Style Options dialog by clicking Options... in the Style Workshop, or by choosing Options (Command-P) in the main window's Options menu. When you are finished, clicking OK or pressing Return registers any changes and opens the Style Workshop, or returns you to the main window. Clicking Cancel ignores any changes and returns you to the Style Workshop, or the main window.

With QuickDraw printers, lines print much as they are seen on screen, depending on the print quality. Lines are drawn on the inside edge of the character; they are not added outside. This is why thick lines can sometimes "consume" the character by filling in the narrower parts of a font. If this happens, try setting a thinner line.

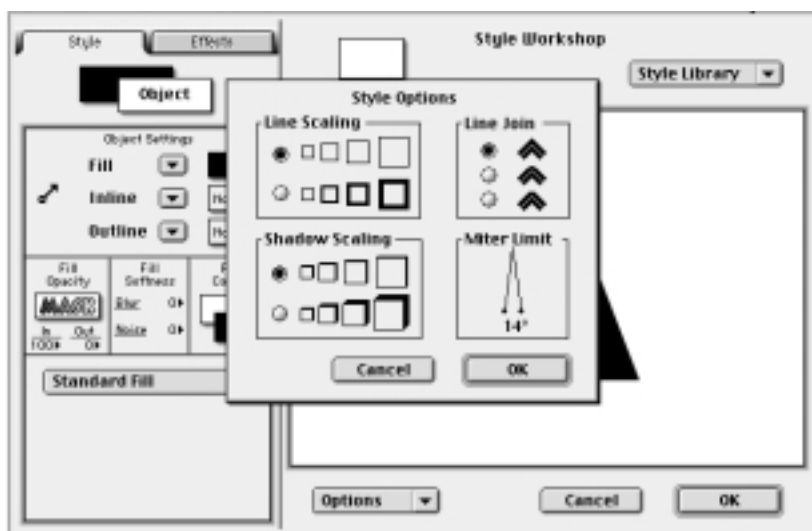


Figure 7.28 Style Options dialog

PostScript printers are more sensitive to line thickness than QuickDraw printers. The degree of additional boldness resulting from thicker lines is less obvious on the screen than in the output of a PostScript printer. Also more prominent is the result of adding an inline or outline. For an extra bold effect, you can add an inline (for an even bolder look, an outline) the same color as the main fill. When printed with a PostScript printer, this thickens the characters significantly.

Line Scaling

You can choose how you want inlines and outlines to scale when you resize objects.

Select the upper line scaling option when you want lines to remain the specified thickness, regardless of the size of the object or how it is shaped.

Select the lower line scaling option when you want the lines to scale proportionately, so that smaller characters have thinner outlines than larger characters.

Shadow Scaling

You can choose how you want shadows to scale when you distort text.

You click the upper shadow scaling option when you want the shadow to stay the same thickness, regardless of the size of the object or how it is shaped.

You click the lower shadow scaling option when you want the shadow to increase proportionately with the size of the characters.

Miter Limit

If you are using a mitered join in your current style, and the outline or inline forms too sharp an angle (for example, in a condensed, outlined “M” character), the line joins can distort beyond the character’s proper boundaries. When this happens, the offending line joins are called spikes. To correct this problem, you can either use thinner lines or adjust the miter limit. The miter limit is the maximum angle at which line joins stop extending.

When you drag the cursor over the Miter Limit box, it changes into a two-headed arrow to indicate that you can drag the miter control handles. You set the miter limit by dragging on either handle. An object whose outline or inline joins at an angle less than the set limit will be automatically bevel joined when printed.

Miter limit can be set from 10 degrees to 120 degrees, in increments of 5 degrees. The default miter limit is 14 degrees.

Line Join

Line joins are a PostScript feature that defines how the outer edges of lines meet at an angle, as in a picture frame. In order to use this feature, you must be using a PostScript printer, and you must have created an inline, outline, or both.

When printing with PostScript printers, you can choose one of three ways to join outlines or inlines, by clicking the appropriate option:

Select the first line join option to make joins that look like picture frames. These are called miter joins.

Select the second line join option to round characters when the join exceeds the miter limit. These are called round joins.

Select the third line join option to flatten the line joins. These are called bevel joins.

All three options can be attractive. Using these options can give an outlined object three totally different looks. All three work with panels as well as type.

Note: The Line Join options only work when you are printing with a PostScript printer. They are not visible on screen.

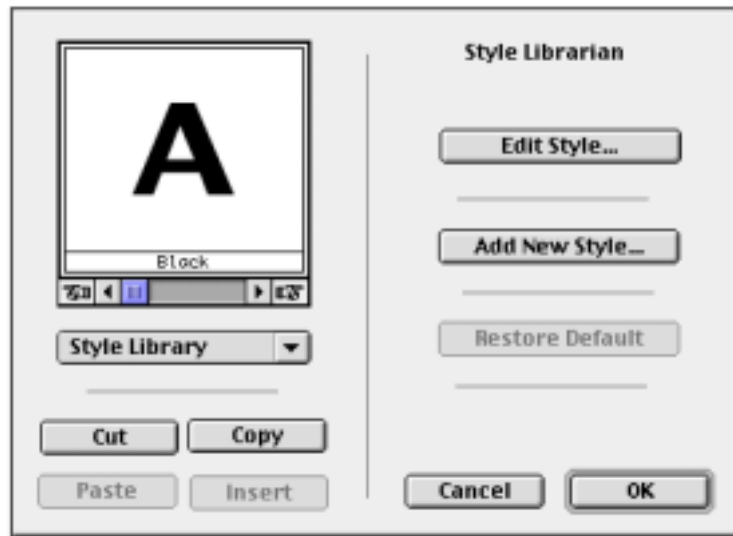


Figure 7.29 Style Librarian

The Style Librarian Dialog

TypeStyler comes with a library of thirty-five styles. The Style Librarian dialog lets you copy and paste styles in and out of the Style Library directly from the main window. Through the Style Library you can also open the Style Workshop to customize a selected library style. You open the Style Librarian dialog by selecting Style Librarian... from the main window's Style menu.

Pasting a Customized Style into the Style Library

If you create a customized style or pattern that you find useful, you can copy it into the Style Library so that it will always be available for use. In the main window, select the object whose style or pattern you want to store in the Style Library. Copy the style with the Edit menu's Copy Attributes command, then open the Style Librarian dialog. Scroll through the Style Library and paste the copied style over an unneeded style.

If you want to revert to the original style again, click the Restore to Default button. This button toggles between Restore Default and Restore Custom. Remember that you can always get back to the original styles that were shipped with TypeStyler. When you are finished, clicking OK or pressing Return reopens the main window and causes the customized style to be stored in the Style Library, available for later use. Cancel aborts any changes you made in the current session to any style stored in the Style Library.

1. In the main window, select the text or panel object whose style you want to store in the Style Library.
2. Select Copy Attributes from the Edit menu (Command-I).
3. Select Style Librarian... from the Options menu.

The Style Librarian dialog box opens.

4. Scroll through the Style Library until you find a style that you want to replace with the copied style.
5. Click Paste (Command-J or Command-V).

The style is now pasted in the selected Style Library window.

7. To revert to the original default style, click Revert to Default. To revert to a previously stored custom style, click Revert to Custom. These commands work only on one selected style at a time; previously stored custom styles will remain unaffected.
8. Click OK or press Return. The Style Librarian dialog closes and the customized style is now stored in the Style Library.

Note: You cannot paste a customized style into the Style Library from grouped objects. You need to Ungroup the objects, leaving them all selected if you like. Then paste the attributes.

Copying and Pasting Library Styles

In the Style Librarian dialog, you can use the copy and paste commands to reorder the Style Library. To do this:

1. In the main window, select Style Librarian... from the Options menu.
2. Scroll through the Style Library to a style you want to copy, and stop on it.
3. Click Copy (Command-[or Command-C).
4. Scroll through the Style Library to the style you want to modify.
5. Click Paste (Command-] or Command-V).
6. Click OK or press Return to keep the changes, or click Cancel to abort the changes.

Customizing a Style in the Style Library

You can choose any style in the Style Librarian dialog to customize in the Style Workshop dialog:

1. In the main window, select Style Librarian... from the Options menu.
2. Scroll through the Style Library until you see a style that you want to customize.
3. Click Edit....
The Style Workshop dialog appears.
4. Customize the style in the Style Workshop.
5. Click OK or press Return to use the new style and install it in the Style Library. Or, click Cancel to leave the style as it was and reopen the Style Librarian dialog.
6. After clicking OK, the Style Workshop is replaced by the Style Librarian dialog. The new style appears in the chosen library window.
7. If necessary, repeat the procedure to customize more style windows.
8. Click OK or press Return to keep the changes and display the main window.

Copying and Pasting Attributes

Once you have created and customized a text object, you may find that you want other objects to have the same attributes. For example, you may have several text objects in a layout that you'd like to share the same font, shape, or style. Or you might want to have a panel with the same attributes as a text object. By copying and pasting attributes from one object to another, you can avoid returning to the Text Attributes dialog and repeating work that you've already done. You can copy and paste style, font, and shape attributes directly from object to object. You can also paste styles from selected objects into the Style Library, so that the styles can be used in other objects or future documents.

The Edit menu's Copy Attributes command copies all of an object's attributes. When you copy and paste attributes from object to object, the Paste Attributes dialog offers you a choice of four attributes that can be pasted separately or in combination: Style, Shape, Font, Area, or Center.

Note: Center pasting and Area pasting cannot be selected together in the Paste Attributes menu. For more information, see "Center Pasting Attributes" and "Area Pasting Attributes" below.

Copying and pasting attributes works for both text and panels. However, since panels contain no font information, obviously you cannot copy or paste font information from a panel. When pasting panel attributes, the Font choice is grayed out in the Paste Attributes dialog.

To copy and paste attributes from object to object:

1. In the main window, select the object whose attributes you want to copy to another object.
2. Choose Copy Attributes from the Edit menu (Command-I).
3. Select the object(s) whose attributes you want to replace. Hold down the shift key to select more than one object.
4. Choose Paste Attributes... from the Edit menu, (Command-J).
5. Specify which attributes you want to paste (Style, Shape, Font, Area, or Center) by clicking the appropriate check box(s).
6. Click Paste or press Return.

Center Pasting Attributes

The Paste Center command is a convenient way to align multiple objects (circular or non-circular) by their centerpoints. It is also useful in aligning circular text with circular panels, and creating concentric circular text and panel objects.

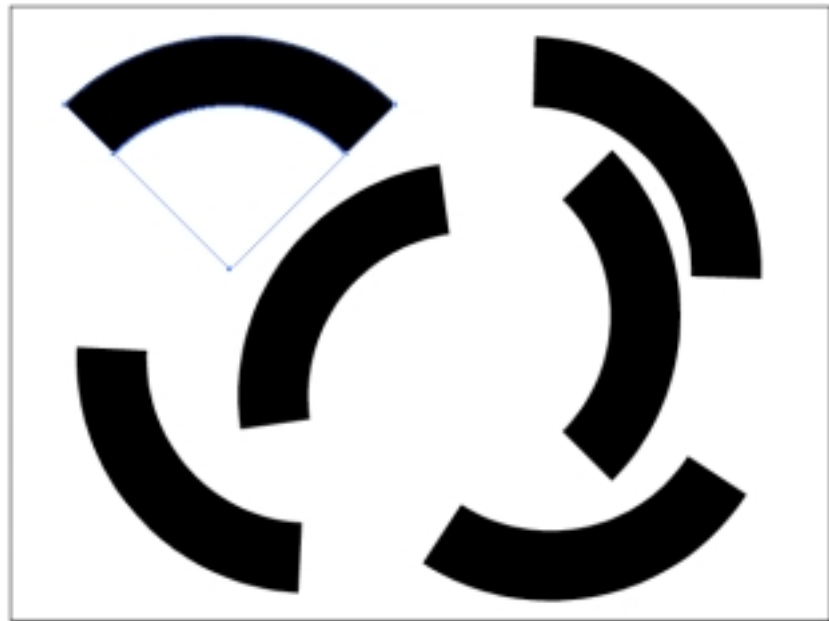


Figure 7.31 Center Paste



Figure 7.30 Paste Attributes

1. In the main window, select an object around whose center you want the other object(s) to be aligned.
2. In the Edit menu, choose Copy Attributes (Command-I).
3. Select the object(s) you want to align to the first object's centerpoint.
4. Choose Paste Attributes... from the Edit menu (Command-J).
5. Select only the Center option.
6. Click Paste or press Return.

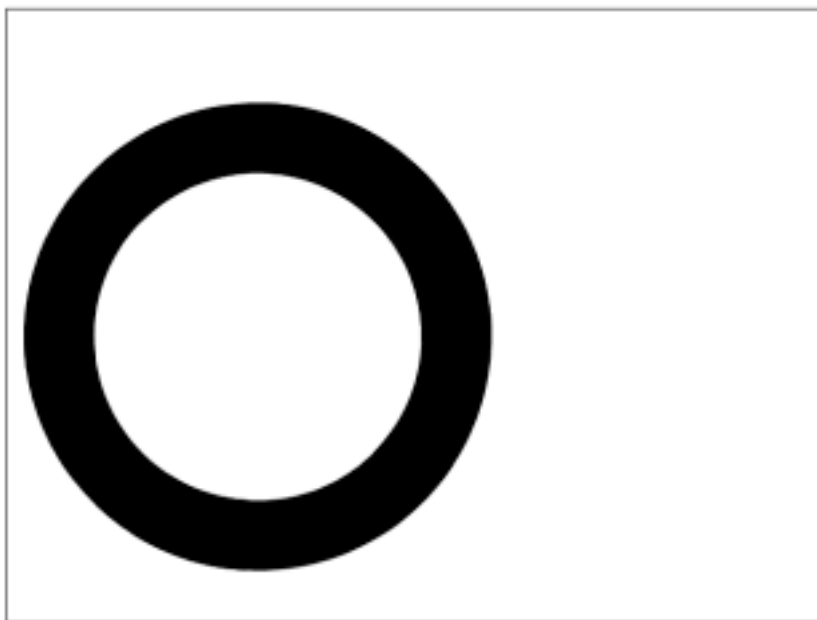


Figure 7.32 Center Paste

Area Pasting Attributes

When you choose the Area paste option, the object that you are pasting will occupy the same area and assume the same size as the object whose attributes were copied. (The pasted object will not assume the precise shape of the original object unless you select the Shape paste option.) You cannot Area paste an object that you have selected for Center pasting; when one is selected, the other is inactive in the Paste Attributes dialog.

Copying and Pasting Styles from the Style Library to Objects

You can copy a style from the Style Library and paste it to selected TypeStyler objects. Style is the only attribute that can be pasted from the Style Library. To copy and paste styles from the Style Library to selected objects:

1. In the main window, select Style Librarian... from the Options menu.
2. Scroll through the Style Library and choose a style you want to apply to the object(s) by stopping on it.
3. Click Copy (Command-[or Command-C).
4. Click OK or press Return.
5. Select the target object(s). Hold down the shift key to select more than one object to paste with the copied style.
6. Select Paste Attributes... from the Edit menu (Command-] or Command-V).

The Paste Attributes dialog appears; the only choice available is Style.

7. Select the Style box.
8. Click Paste or press Return.

Chapter 8: Working with Panels

Chapter 8: Working with Panels

TypeStyler's geometric shapes are called Panels. This chapter teaches you how to create panels for your TypeStyler documents. You will learn about:

- About Panels
- Creating Panels
- Using the Panel Attributes Dialog
- Working with Existing Panels

About Panels

TypeStyler is designed primarily for typographical styling and character manipulation. The flexibility that TypeStyler brings to each design decision arises from its treatment of text as graphic objects. In addition to text, TypeStyler applies the same object manipulation techniques to panels that can enhance the appearance of text objects. For example, you can place a full-page, patterned color panel behind a styled type logo to create a complete page layout. Panels are also great for use in designing logos and creating buttons and other web graphics.

Panels, like type, can be manipulated by using both the Shaper tool and commands in the Arrange menu. Panels can also be customized in the Style Workshop. The main difference between panels and type is that panels do not contain text or font information. Another difference is that you can create 255 characters of text in a single text object, but a panel is always one object.

TypeStyler's panels are manipulated and customized in the same way that you style text objects. Since the operations are so similar, this chapter on panels contains only additional, panel-specific information. Please see "Chapter 5: Customizing Type" for instructions regarding the dialogs and tools that create both type and panels.

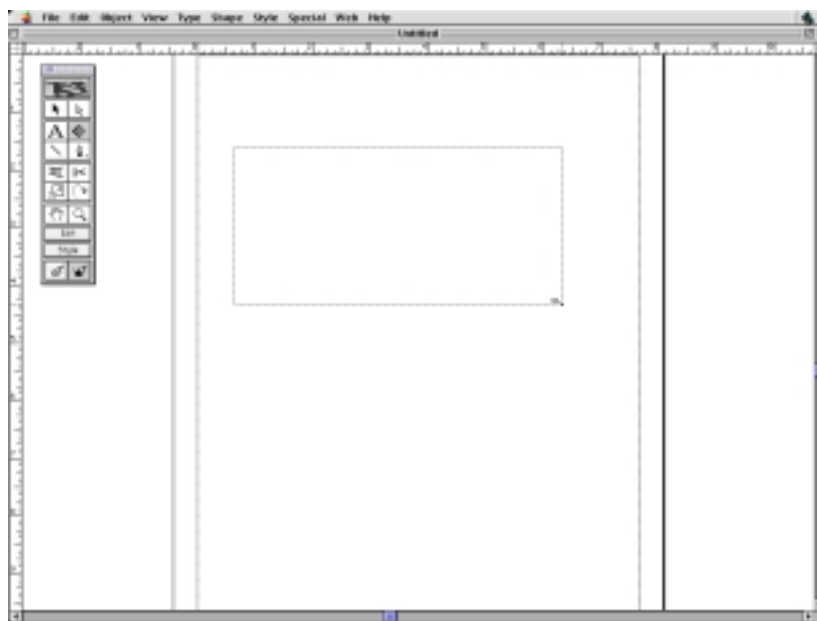


Figure 8.1 Growing a Panel box

Creating Panels

The Panel tool selects the area within a document to be occupied by a new panel. This is called “growing a panel box.” Click the Panel tool at the corner of the area you want to select, and drag diagonally across the area to form a box. When you let go of the mouse button, the Panel Attributes dialog appears. This is the dialog in which you choose the panel’s shape and style. When you are finished entering this information, and click OK, the panel appears in the document, occupying the area you originally defined.

Note: When growing a panel box, if you hold down the Shift key, the box will be constrained to a square.

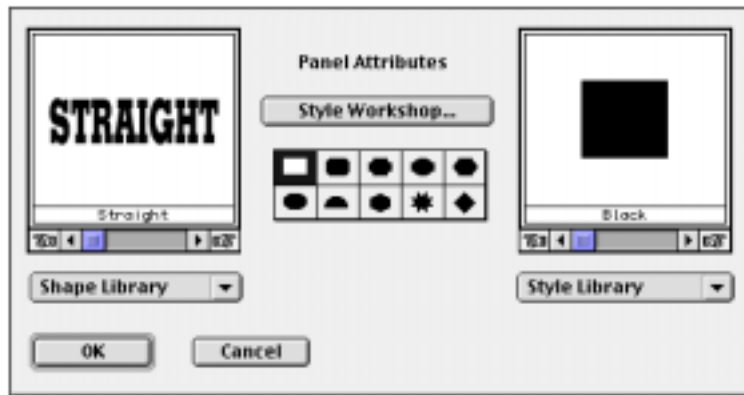
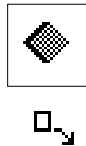


Figure 8.2 Panel Attributes Dialog

Using the Panel Attributes Dialog



Panels use the same shape and style libraries as text. The Panel Attributes dialog operates in much the same way as the Text Attributes dialog, except that you work with ten basic panels instead of fonts. You choose from ten objects: rectangle, rounded corner rectangle, oval, diamond, half oval, 3 to 18-sided polygon, and 3 to 60-point star.

When you select one of the ten panel objects, it appears correctly styled in the Style Library. When you scroll through the Style Library you'll see all the style variations of the panel object that you selected.



Figure 8.3 Shape panels

You can modify a styled panel by applying a shape from the shapes available in the Shape Library. When you click the auto scroll box, the shapes are automatically scrolled through the Shape Library window in succession, like a slide show. You can drag the scroll box to move more quickly through the library in either direction, or you can click the arrow to see the shapes one-by-one. Stop on the shape that you want to use. The Shape Library offers the same choices for panels as it does for text objects. Panels also use the same Style Workshop as text objects. The only difference you will notice is a panel shape in the preview window instead of an alphanumeric character.

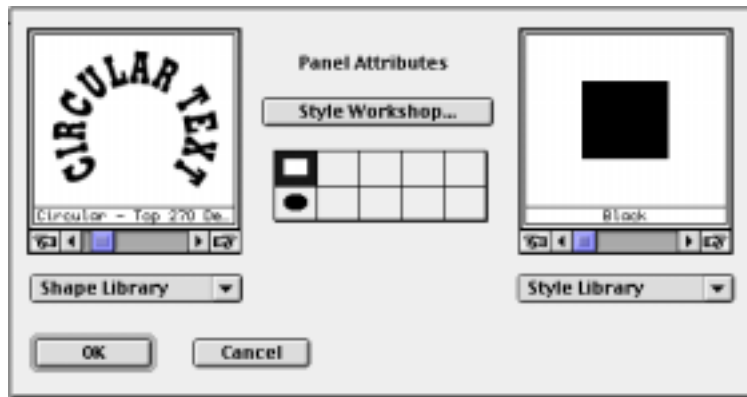


Figure 8.4 Panel Attributes dialog using circular shape

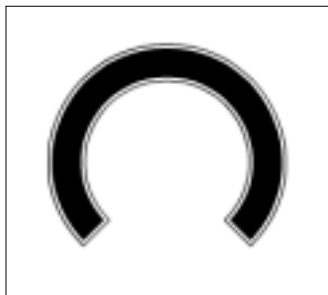


Figure 8.5 Circle shaped rectangle



Figure 8.6 Circle shaped oval

Circular Panels

When you create a circular panel and then decide to customize it, you're free to select shapes to apply to it from the Shape Library. However, if you select a circular shape from the Shape Library and then try to pick a new panel shape, you'll find that only the rectangle and circle are available, and the other four panel shapes are inactive. You can choose a new panel shape from the other four options only by first selecting a non-circular shape (shapes other than 2-9) in the Shape Library.

If you apply a circular shape to a rectangle panel object (or vice versa), the result is an arc with its ends squared off.

If you apply a circular shape to an oval panel object (or vice versa), the result is an arc with rounded ends.

Polygon Panels

With the polygon panel tool you can create a polygon composed of 3 to 18 sides. When you select the polygon, a control appears below the Style Library. To set the number of sides in the polygon:

1. In the main window, select the panel tool and grow a panel box of approximately the size that you want your polygon to be. Hold down the Shift key if you want to constrain the panel box to be a perfect square.

When you've grown the panel box, the Panel Attributes dialog opens.

2. Select the polygon from the ten basic panels in the Panel Attributes dialog.

The polygon appears in the Style Library window and the polygon slide control appears below it.



Figure 8.7 Polygon Slider

3. Drag the slide control (or click on the hash marks) to set the number of sides desired for the polygon. When you release the mouse button, the polygon in the Style Library preview window will have the number of sides that you set. If you scroll the Style Library, your polygon will appear with all the different available styles successively applied to it (including any custom styles you may have installed in the library).

You can also apply shapes from the Shape Library to the polygon you've created. Circular shapes cannot be applied to polygons, and the results of applying some shapes really aren't aesthetically pleasing, but you are free to experiment with them to create some interesting design elements.

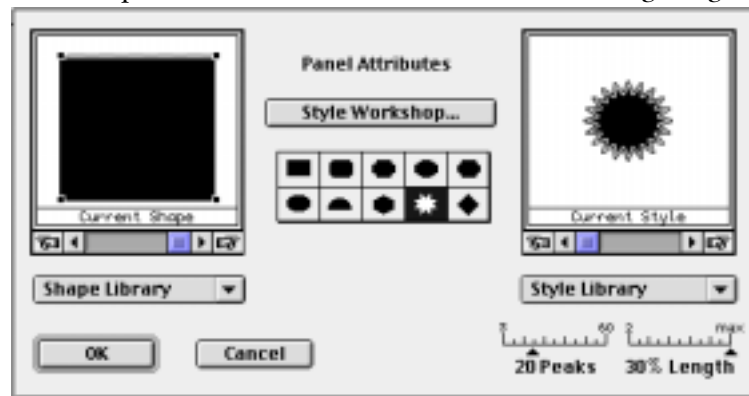


Figure 8.8 Modifying an existing star panel

Star Panels

With the star panel you can create a star composed of 3 to 60 star points or “peaks.” You can adjust the length of the peaks (all at once). When you select the star, controls appear below the Style Library with sliders to set both the number of peaks and their percentage length.

The percentage length is the distance from the outermost tips of the peaks to the object's center point. This length can be adjusted from 2% to a maximum percentage which is determined by the number of peaks. In general, the more peaks you have, the shorter the percentage length. (If you select 60 peaks, their length can only be adjusted from 2% to 10%, but if you select 12 peaks, their length can be adjusted from 2% to 50%.)

By adjusting the sliders, you can create a wide variety of star panel configurations.

You can further customize star panels by applying shapes from the Shape Library and by using the shaper tool. Circular shapes (2-9) are not available for application to a star panel, and shapes other than Number 1 - Straight, really aren't appropriate, but you are free to experiment. However, it is always good to remember a basic rule of graphic design—"Keep it simple."

To create a custom star panel:

1. In the main window, select the panel tool and grow a panel box of approximately the size that you want your star to be. Hold down the Shift key if you want to constrain the panel box and fit the star to a square.

When you've grown the panel box, the Panel Attributes dialog opens.

2. Choose the Star in the panel palette.

The star appears in the Style Library window and the star slide controls appear below it.

Drag the slide control (or click on the hash marks) to set the number of peaks desired.

When you release the mouse button, the star in the Style Library preview window appears with the number and length of peaks you set. If you scroll the Style Library, you will see your custom star with all the different available styles applied to it in succession (including any custom styles you may have installed in the library).

Note: Panels can be converted to outlines and further customized using TypeStyler's path tools. For example, some of a star's points could be lengthened while others remain the same.



Figure 8.9 Corner size slider

Rounded Rectangle Panels

With the rounded rectangle tool you can create panels with a variety of rounded corners including inverted rounded corners. Using these panels is great for creating web buttons and backdrops. To set the size of the corners:

1. In the main window, select the Panel tool and grow a panel box of approximately the size that you want your panel to be. Hold down the Shift key if you want to constrain the panel box to be a perfect square.

When you've grown the panel box, the Panel Attributes dialog opens.

2. Select one of the rounded corner rectangles from the six basic panels in the Panel Attributes dialog.

The polygon appears in the Style Library window and the polygon slide control appears below it.

3. Drag the slide control (or click on the hash marks) to set the roundness desired for the corners. When you release the mouse button, the polygon in the Style Library preview window will have the number of sides that you set. If you scroll the Style Library, your panel will appear with all the different available styles successively applied to it (including any custom styles you may have installed in the library).

You can use the Fill settings in the Style Workshop to create borders or frames by choosing Stroke Path instead of Fill Path under Objects settings and then increase the width of the stroke.

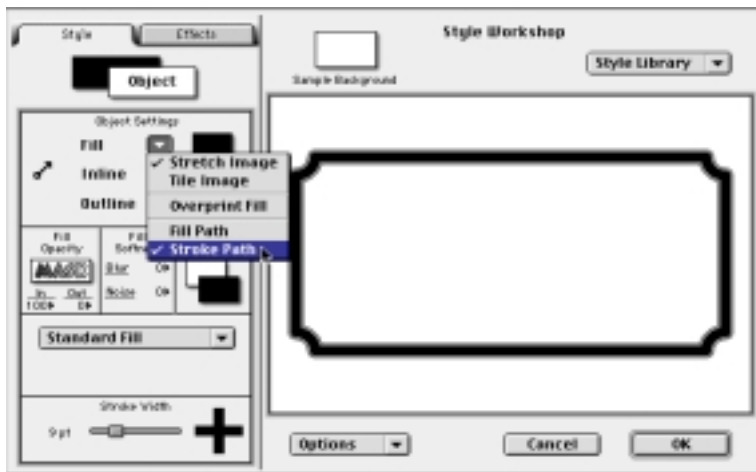


Figure 8.10 Rounded corner rectangle with Stroke Path fill

Setting Line Joins and Miter Limit for Star Panels

You can set line joins and miter limit only for an outlined or inlined star panel that you intend to print with a PostScript printer (with that printer selected in the Macintosh Chooser dialog). You set these values in the Style Workshop's Options submenu. The results are not visible on screen, but will refine the quality of a PostScript printer's output.

To have rounded ends on the outlined or inlined star peaks, select the center line join option that represents a rounded end.

If the star points are being beveled and you want to prevent it, narrow the miter limit by dragging the control to a closer angle. This reduces the angle at which the peak, or point, of an outline will automatically be beveled.

If you want to bevel the star points, widen the miter limit by dragging the control out to a wider angle.

See "Miter Limit" and "Line Join" in Chapter 5.

Working with Existing Panels

After you've created a panel, you can manipulate and customize it much as you would a text object. After selecting a panel, you can move or resize it like any other object.

Using Edit menu commands, you can duplicate a panel, or flip it horizontally or vertically. You can use Arrange menu commands to group, lock, hide, or bring to front or back selected panels, just as with text objects.

Modifying an Existing Panel's Style and Attributes

To modify an existing panel's attributes, double-click the panel. This opens the Panel Attributes dialog (or, you can first select the panel in the main window and then choose Attributes... from the Type menu to open the dialog). You can then pick a new shape, or you can select Customize Style... to open the Style Workshop and modify or replace the object's existing style.

You can open the Style Workshop directly by selecting a panel in the main window and then choosing Style Workshop... from the Options menu (Command-E). The Style Workshop works the same way with panels as it does with text objects. See “Chapter Five: Customizing Type” for details on using the Style Workshop.

Another way to modify panel attributes is to use Copy Attributes and Paste Attributes... from the Edit menu, exactly as you would use these commands in modifying text objects. Again, see “Chapter 5: Customizing Type” for complete details on copying and pasting attributes.

Center Pasting Attributes

The Center Paste command is a convenient way to align multiple panel objects (circular or non-circular) by their center points. It is also useful in aligning circular text with circular panels, and creating concentric circular text and panel objects.

1. In the main window, select an object around whose center you want the other object(s) to be aligned.
2. In the Edit menu, choose Copy Attributes (Command-I).
3. Select the object(s) you want to align to the first object's center point.
4. Choose Paste Attributes... from the Edit menu (Command-I).
5. Select only the Center option.
6. Click Paste or press Return.

Area Pasting Attributes

When you choose the Area paste option, the object(s) that you are pasting to will occupy the same area and assume the same size as the object whose attributes were copied. (The pasted object will not assume the precise shape of the original object unless you also select the Shape paste option.) You cannot Area paste an object that you have selected for Center pasting; when one is selected, the other is inactivated in the Paste Attributes dialog.

Chapter 9: TypeStyler and the Web

Chapter 9: TypeStyler and the Web

This Chapter introduces you to TypeStyler's web features. You'll learn about:

- Introduction
- Creating an Animated GIF
- JavaScript Rollovers
- Creating a Web Page
- Web concepts
- Creating animations from scratch

Quick and Easy Web Animations

Today it seems like everybody needs a website for business, school, or for keeping in touch with your friends and family.

With TypeStyler, it's easy to create professional, high impact web graphics, including JPEGs, GIFs, animated GIFs, and JavaScript rollover effects. TypeStyler even writes the JavaScript and HTML code for you automatically.

Simply select an animation from the Web menu and edit the text and style of the pre-defined effects to suit your needs. Preview in a Web browser to see your creations come to life. To use the graphics on your web site just choose "Export as Web Page". The images will be created in a folder on your desktop, auto-sliced, and ready to go. The HTML and JavaScript code is written for you, ready to be pasted into your web page creation program of choice.

Not just canned examples...

Of course, you are not limited to using the pre-created animations. You can easily make up web graphics from scratch using TypeStyler objects and the various Editors provided in the Web menu.

The Web templates are meant to suggest ideas for your own designs by demonstrating what is possible with TypeStyler. Examining the construction while you edit the various web animations can guide you in learning to construct your own.

Less is More

Type animation was the first kind of animation on the Web and it's still popular today. Headlines and buttons, logos and banner ads all can be more appealing when the text is styled, shaped or set in motion. Buttons that glow or inset slightly when you press them feel more real than ones that don't respond to your actions. Animation can convey more information and emotion than still images can.

Be aware, some people have little tolerance for web pages that load slowly because they are loaded up with little animations. Rollovers and type animations can add novelty and make your site more interesting, but remember that subtle use will probably win you more points for good design, and text that moves about or blinks incessantly just drives some people crazy.

Think Small

Web animations are usually small, both in size and in the number of frames used to create the motion, so they will load as fast as possible onto the web page. As few as two frames can get the idea across; you'll want to use the fewest number of frames you can so they won't bog things down.

TypeStyler is great for creating the small animations used on the Web. While it is by no means a full-featured animation application, it's useful for quickly creating cool elements to bring into your favorite web tools.

Creating an Animated GIF

The easiest way to create an animation is to choose an example from the Web menu with no object selected. This will give you a prototype example which you can then edit to make your own.

1. For example, if you pick the Bounce animated GIF with no object selected, the animation will be created on your page using the word "Bounce".

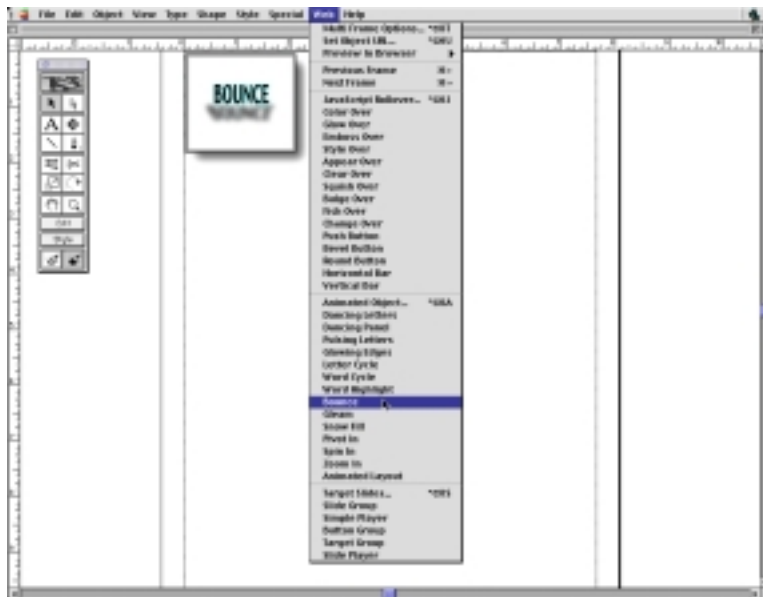


Figure 9.1 Web menu with Bounce animation selected

2. Click on the Edit button in the tool palette or press command-T to go into the Text Attributes dialog box.
3. Now, edit the message — type your name, or “It’s A Boy!” or “Exciting News!” (for example) and Click OK. (You can also change the font, shape and style from the Text Attributes, but for now, let’s just change the message.)

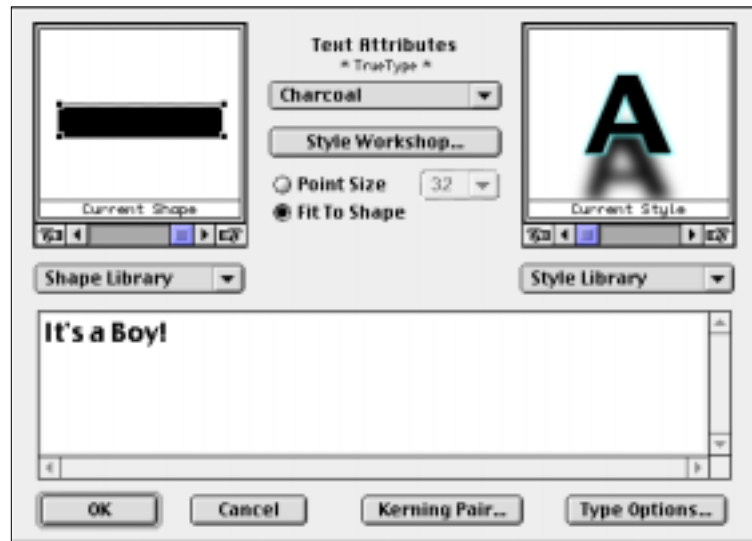


Figure 9.2 Text Attributes dialog

4. A dialog appears, inquiring whether you want to change the font of the currently active frame or to all the frames of the animation. Click “All Frames”, as we want the new message to be applied to all the frames of the animation.

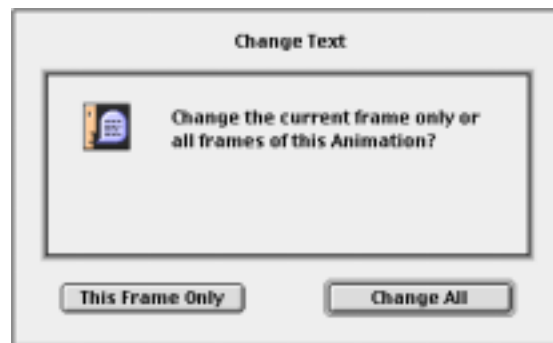


Figure 9.3 Change text dialog



Figure 9.4 Object Badge

5. The Bounce animation will be drawn on the TypeStyler page with the new message. Click the right and left arrows on the object badge to see the individual frames. Or you can step through the frames by holding down the Command key and pressing the left and right arrows on the keyboard.
6. From either the File menu or the Web Menu Select “Preview in Browser” to see the text bounce up and down on a web page.

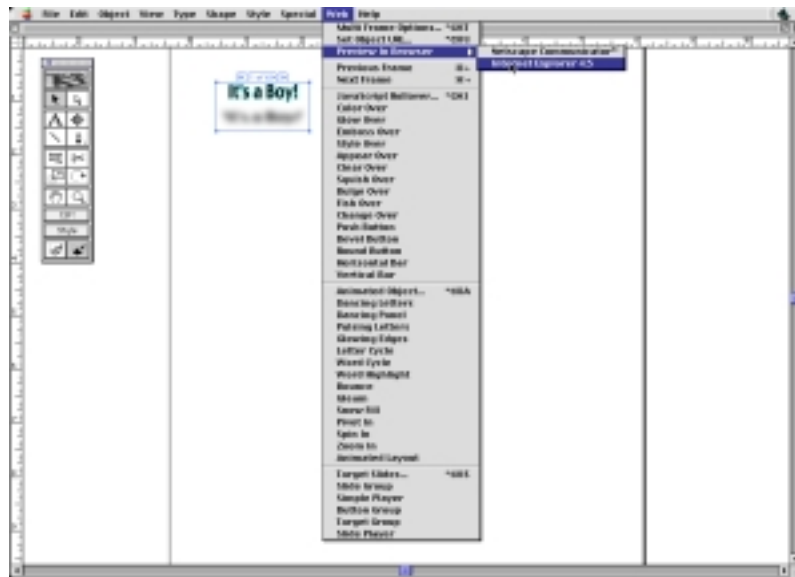


Figure 9.5 Selecting Preview in Browser

7. If you want to export your work for use on a Web page, choose “Export as Web Page” from the File menu.
8. Save the document in TypeStyler format. TypeStyler objects are always editable, so that you can reuse your work as templates for future designs.

Creating an Animation from an existing object

Similarly you can also create an animation from an existing static TypeStyler object.

1. Select the Text tool and drag a box to the size your want your object to be. This brings you into the Text Attributes. Type your name (for example) in the text entry area. Select a new font from the Font popup menu and then click the OK button.

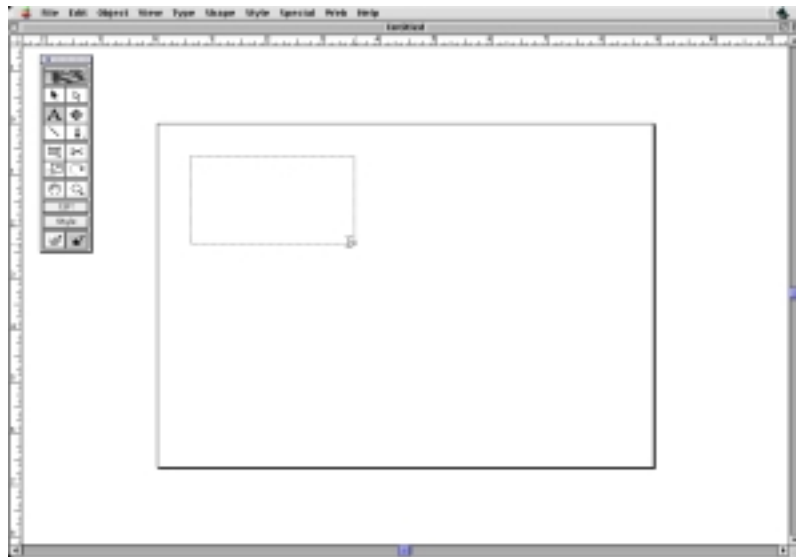


Figure 9.6 Growing a text box

2. Next, choose an animation from the Web menu, such as the Bounce animated GIF.
3. The Bounce object will appear on the screen, rendered in the style as it appears in the Web menu, but leaving your message, object size, and the font you've chosen intact.

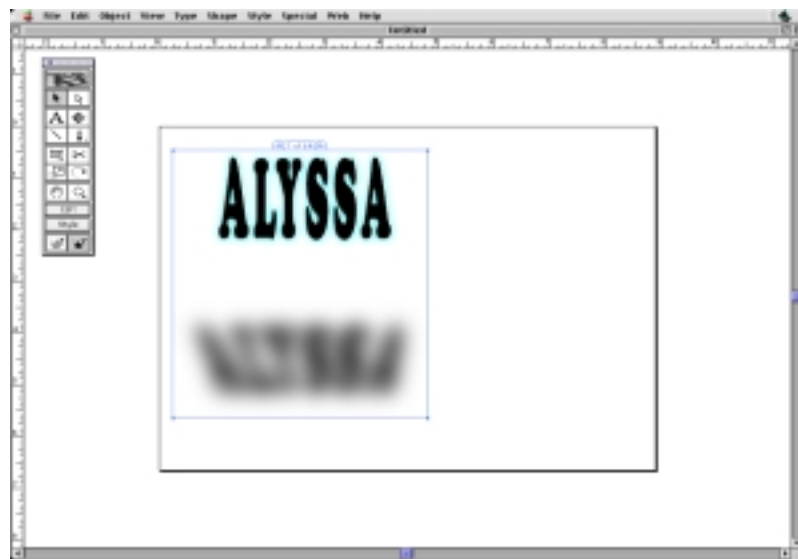


Figure 9.7 Animation before changing styling

Choosing a custom style

Using what you've learned let's change the style of an Animated GIF:

1. Choose an animation such as Bounce from the Web menu and edit the text to be your own message.
2. With this object selected, click on the Style button in the Tool palette or press command-E to go into the Style Workshop dialog box.

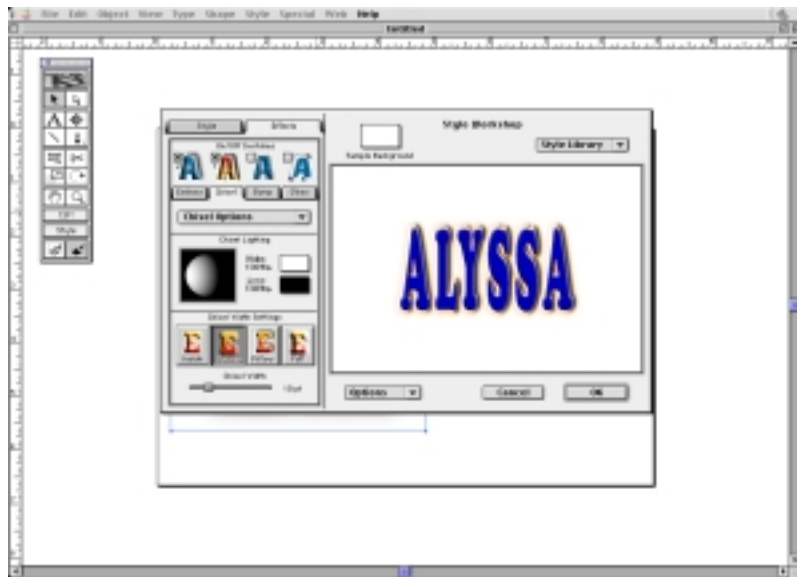


Figure 9.8 Style Workshop dialog

3. Make changes in colors, fills, & effects; add or modify the shadow if you like, then click OK when you have finished creating your custom style.
4. A dialog appears to let you choose to apply the changes to the currently active frame or to all frames of the animated object. For the Bounce animation, it'd be most effective to use the same style for all the frames — so choose “All Frames” to see your animated object drawn in the new style.

JavaScript Rollovers

JavaScript Rollovers are objects such as text or buttons that change appearance when you roll the mouse over them or click them on a Web page. JavaScript is a programming language that runs exclusively on a Web browser. JavaScript enhances HTML, which stands for “Hypertext Markup Language”. It is the format that Web browsers use to read files as Web pages.

Styling JavaScript Rollovers

JavaScript rollover examples usually require the frames to be styled uniquely from each other in order to work. A `MouseOver` would be different than the `NoAction` (normal state) in order to give an indication to the user that they passed the mouse over the button. The `MouseDown` state would be different than either of the `NoAction` or `MouseOver` states in order to provide feedback that the button has been clicked. (A `MouseUp` state is usually the same as the `NoAction` state. This is less used than the other Rollover states because people don’t want to wait around for your button to draw after they’ve already chosen to go wherever the button is meant to link them to.)

If you were modifying the style of a JavaScript Rollover that depends on a **style change** to indicate the change of states, you would probably want to choose “This Frame Only” when you leave the Style Workshop. With Clear Over, for example, the `NoAction` state is blurred and the `MouseOver` state is clearly legible. You certainly may want to choose different styles for the various states, but using the same style for ALL the states of the Rollover would defeat the purpose. You wouldn’t see any change between the `MouseOver` or the `MouseDown` states if they both looked the same.

On the other hand, if you were modifying the style of one of the **Shaped** JavaScript Rollovers, such as “Stretch” or “Bulge”, you probably would want to use the same style for each state. The change in the shape conveys the `MouseOver` or `MouseDown` states. So, if you were editing a shaped Rollover, you would probably choose “All Frames” after modifying the style in the Style Workshop.

Buttons

Buttons are very common elements on a Web page and are easy to create in TypeStyler.

Basically, there are three main uses for buttons on a Web page:

1. Buttons (text-only or labeled button shapes) identify the categories of subjects, or the various places you can navigate to on your web site.
2. Buttons are used to link you to other pages on your Web site, via an attached URL (“Universal Resource Locator”). It is the address of a file or site on the Internet, such as <http://www.typestyler.com>. You can set the URL of a TypeStyler object by selecting the object and then choos-



Figure 9.9 Web menu



Figure 9.10 Set URL dialog

- ing “Set Object URL” from the Web menu.
3. Buttons can also be used to affect another device on the current page. (Clicking the “Next” button to view the next slide in a slide show, for example.)

Target Slides

The slides of the slide show are called “Targets” in TypeStyler. The target for each rollover action is set in the “JavaScript Rollover...” Editor.

For example, let’s create a sample “Slide Show” that illustrates Rollovers and Targets. Try this on an empty TypeStyler page:

1. Select Document Setup from the File Menu and choose one of the Web page sizes. Select a color or an image for your background if you’d like and click OK.

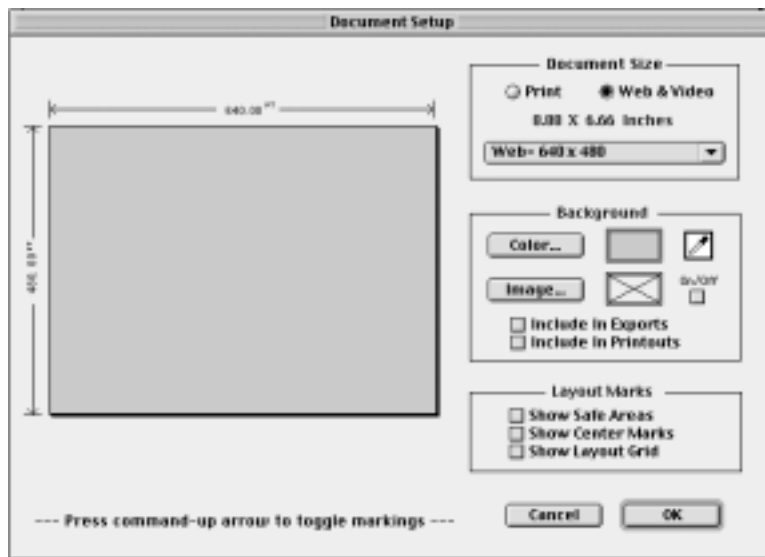


Figure 9.11 Document Setup dialog

2. Select the “Simple Player” from the Web menu. The Simple Player is composed of a JavaScript Rollover button labeled “Next” which controls the Slide Show above it. The slide show is a multi-frame object consisting of a stack of four Target Slides.

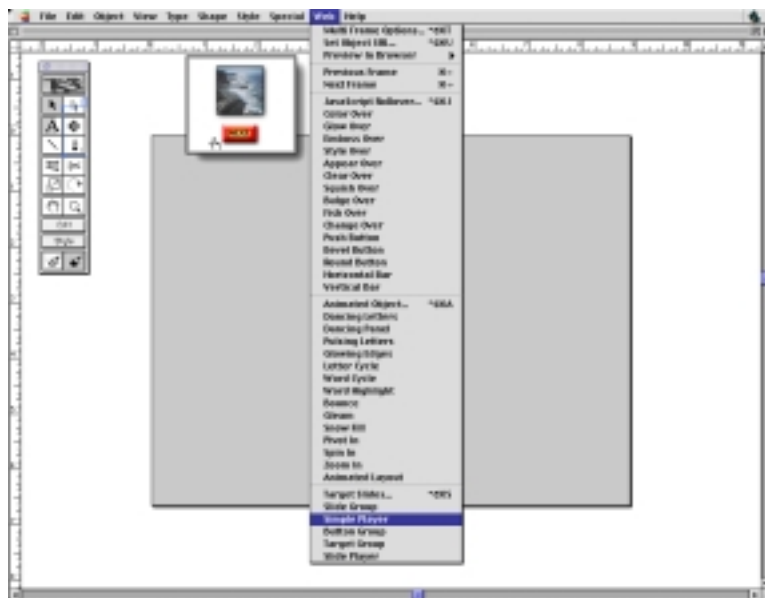


Figure 9.12 Selecting from the Web menu

3. With only the Next button selected, choose the JavaScript Rollover ... Editor from the Web menu.

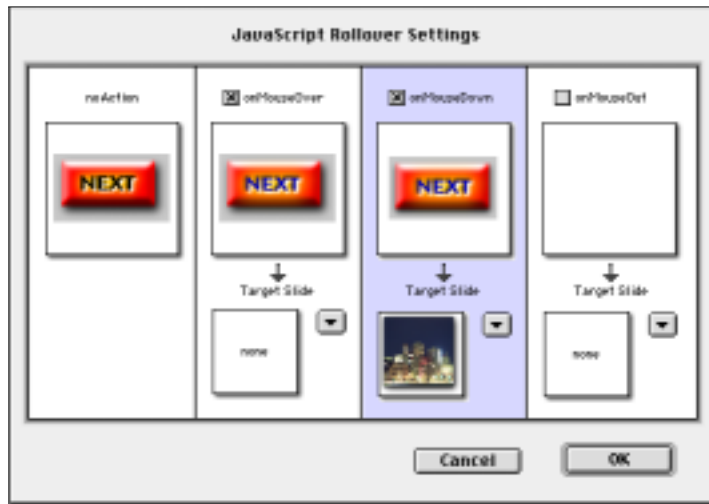


Figure 9.13 JavaScript Rollover Editor

Here you will see the four possible states of a JavaScript Rollover: No-Action, onmouseover, onmousedown, and onmouseout.

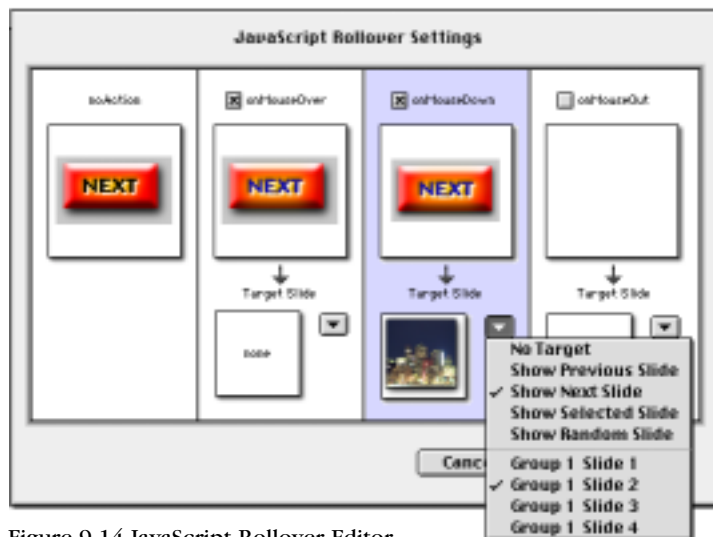


Figure 9.14 JavaScript Rollover Editor
Target selection popup

The onMouseDown state points to a Target Slide which is one of the pictures in the Slide Show. Press the popup menu next to the Target Slide. You'll see that the choices can be: No Target, Show Previous Slide, Show Selected Slide, and Show Random Slide. "Show Next Slide" currently is selected.

Below these options is a list of the slides. As you drag the mouse over the name of the slide (Group 1 Slide 2 for example) that image is displayed. The slide you wish to be shown next is checked.

Notice that the onMouseOver state points to a Target Slide labeled "None". Press the Popup to see that "No Target" is selected. When you roll over the button in a Browser, the button will only change its appearance when it is rolled over with the mouse. When you click the button though, (this being the onMouseDown state), the next slide in the stack will be displayed.

Creating a Web Page

You can create a more complete sample Slide Show web page that illustrates Rollovers and Targets by combining a few examples from the Web menu.

Try these steps on an empty TypeStyler page:

1. Select Document Setup from the File Menu and choose one of the Web page sizes.



Figure 9.15 Selecting a Webpage from the Document Setup dialog

2. Select the “Horizontal Bar” from the Web menu.
3. Select the “Vertical Bar” from the Web menu. Notice that the Horizontal and Vertical menu bars have URLs set, and have glowing Rollovers when the mouse passes over each item.
4. Select “Slide Player” from the Web menu.
Notice that the Rollovers are attached to Targets slides, which make up the slide show. Slides of the Target group are composed of TypeStyler objects, either TypeStyler text or panels. The rectangular buttons control the Target slide images (which are panels with image fills).
The small round buttons control the names of the places (a Target Group composed of TypeStyler text.) The Direct Selection Tool (the white arrow in the Tool palette) was used to space each frame of the slide show so that they are alongside its corresponding button.



Figure 9.16 Finished Webpage

5. Now Choose “Preview in Browser” to preview the page in a Web browser.



Figure 9.17 Finished Webpage previewed in browser

6. Edit the various elements of the Horizontal and Vertical bars to make them your own.
7. Import your own images into the Style Library to create your own custom Slide Shows.
8. If you are happy with the results and want to use these on your own web site, choose “Export as Web Page” from the File menu. TypeStyler will auto-slice all of the images and write the HTML and JavaScript code for you automatically.

Once you understand the actions and interactions possible you'll find it easy to implement your own ideas for web page animations and JavaScript Rollovers.

Use Multi-Frame objects for DTP Design Presentations

You can also use TypeStyler's multi-frame objects to show a design with alternate elements.

This can be very useful for presentations, so that you or your customer can see variations of a design simply by cycling through the frames of the multi-state objects.

1. For example, create a headline, then add two more frames to this in the Animated Object.
2. Now, select from the Type, Shape, Style and Special menus, to create three different combinations of fonts, styles and effects to each frame in the object.
3. You can then quickly cycle through the frames with the Command Left and Right Arrow keys to demonstrate how your document would look with each variation of the headline.

— A Few Concepts —

When working with any of TypeStyler's new multi-frame objects (e.g. Rollovers, Animated objects, and Target groups) there are some concepts that are important to understand:

Multi-frame Objects

All of the items in the Web menu are "multi-frame objects". That is, each one is a stack of objects that will animate when viewed in a Web Browser, like Netscape Navigator or Microsoft Explorer.

Editable Groups

You can edit text on buttons, even when they are grouped.

Button & Label must both be Multi-frame

Both the buttons and the text on the buttons must be multi-frame objects (or they will fuse and not animate on the Web page.)

All Selected Multi-frame Objects Will Cycle Together

If you select more than one multi-state object and cycle through the frames (using either the arrows on the object's badge or by using command-left and right arrows), all of the selected multi-state objects will cycle through the frames simultaneously.



Figure 9.18 Badge popup

Badges

A Multi-frame object can be identified by the badge at the top of the object's bounding box. (A regular TypeStyler object has no badge at the top of its bounding box.) The badge tells you how many frames are in the object (1 of 3 for example, for an animated GIF with three frames), or in the case of a JavaScript Rollover, the badge identifies what state you are currently viewing (No Action, onMouseOver, onMouseDown, or onMouseOut). You can change the currently visible frame of an Animated Object, JavaScript Rollover or Target Group by clicking on the left and right Arrows on either side of the badge.



Figure 9.19 Three frames of the animation

A multi-frame object's badge will go away if you delete all the frames until it consists of only one frame.

Overlapping Multi-frame Objects will Fuse

Objects that in any way overlap (including any of their alternate frames) will be treated as if they're one JavaScript rollover button, animation, etc. This can be used to advantage to create graphical buttons with text on top that function as a single button in a web page. But if you don't want this automatic grouping to occur, make sure the objects are spaced so that none of their selection boxes do not overlap.

Black Arrow Moves and Resizes all Frames

Use the Pointer tool (black arrow) to position or resize all frames of an object together.

White Arrow Moves and Resizes Individual Frames

Use the Direct Selection tool (white arrow) to position or resize individual frames of a multi-frame object.

Export as Web Page

To export an animated GIF, choose Export Web Page from the File menu. All the animated objects in your document will be saved as Animated GIF files (or as JavaScript Rollovers if any have been created) and will be in the “Images” folder next to the HTML document.

Choose “Web Settings” from the File menu to choose either JPEG or GIF file format.

JPEG supports millions of colors and is best for more artwork that con-



Figure 9.20 Webpage export dialog contains photographs or gradients.

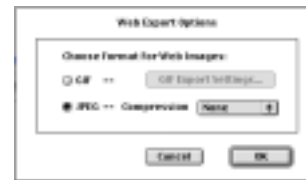


Figure 9.21 Webpage export options

GIF89a is better for graphics with lots of solid colors. The “GIF Export Options” dialog box (available from “Web Settings...” in the File menu) is where you can choose the color method, type of palette, the number of colors, etc.

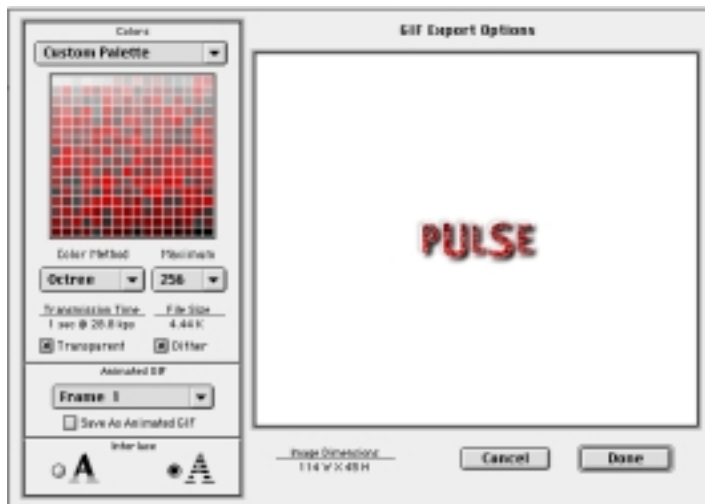


Figure 9.22 GIF export options dialog

Page Size

The type of page you see on the Main Screen is set in the Document Setup dialog in the File menu. If you are creating a Web page, click the “Web and Video” button and choose one of the Web page setups.

Background Color

Backgrounds are set in the Document Setup dialog in the File menu. Set a background color with the Eyedropper tool. Or you can click the Color... button to choose a color using the Color Picker.

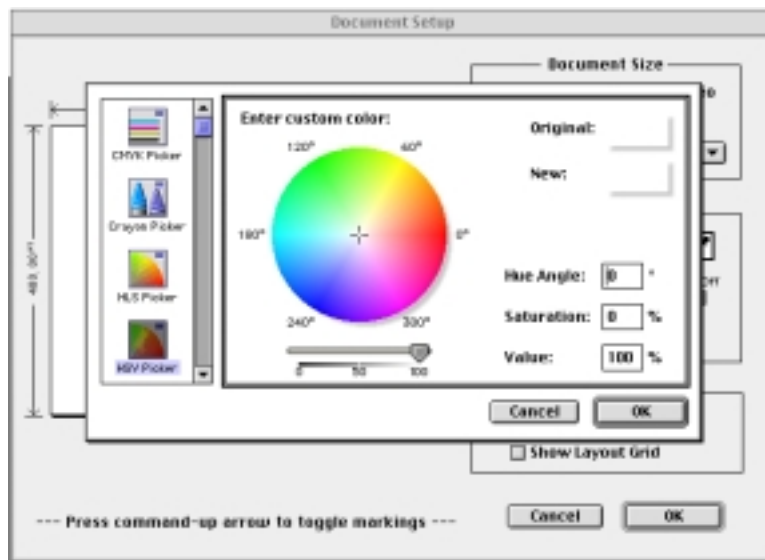


Figure 9.23 Using the Color Picker to choose document background

It's best to choose a color for your TypeStyler background that is the same or similar to the background you are using on your Web page. This will prevent any dreaded haloing around soft-edged objects. (For example, when you create soft edged text against a white background, the text is anti-aliased to white. If you then display the object on a black background the object won't blend properly to the black background, causing the halo.)

Background Image

The Document Setup dialog is also where you can choose an image for the background of your TypeStyler document. To do so, click the “Image” button. This brings you to the Image Library. Choose one of the images already in the library, or click the “Import...” button to import a custom image (These can be in GIF, JPEG, or PICT formats.) The “Use as Document Background” checkbox should be checked.

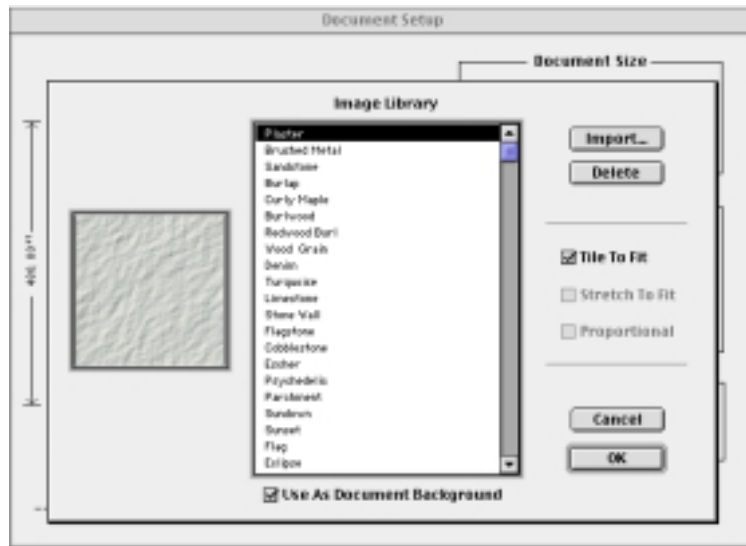


Figure 9.24 Selecting and Image for document background

Custom Image Fills

You can import your images into the Image Library in several ways:

1. The most direct way is by choosing the Image Librarian from the Edit menu, (or by pressing Option Command I).
2. You can also add images to the library via the Document Setup dialog (leaving the “Use as Document Background” unchecked if you don’t want it to be used as your background.)
3. Or you can create a text or panel object, and with it selected, click the Style button in the Tool palette or press Command E to go to the Style Workshop. Press the Fill popup and choose “Import” in the lower right corner of the image palette, which brings you into the Image Librarian.

4. If you have imported a graphic onto the work page you can add it to the library by selecting “Imported Picture Options” from the Options menu. From here, choose “Add to Image Library” and click OK.

Note that the checkboxes labeled “Tile to Fit”, “Stretch to Fit”, and “Proportional” only refer to how the image behaves as a background in TypeStyler.

If the image is smaller than the page, it will still tile to fill the page in a Web browser.

[It is also useful to note that these settings (“Tile to Fit”, “Stretch to Fit”, and “Proportional”) also do not affect the tiling of TypeStyler objects filled with a custom image. The tiling for text and panel objects is set in the Style Workshop, (on the Style Tab side), from the small square popups in the Object Settings and Shadow Settings sections. The Fill, Inline and Outline of both the Main object and its shadow can all be filled with images, and each can be tiled or not...]

When you have chosen an image for the background, click OK from the Image Library. That image is now set in the Document Setup dialog.

Click OK to see your document background with this image. If it's not appropriate, return to the Document setup and either use the On/Off control to turn it on or off, or click the “Image...” button again to choose a new one.

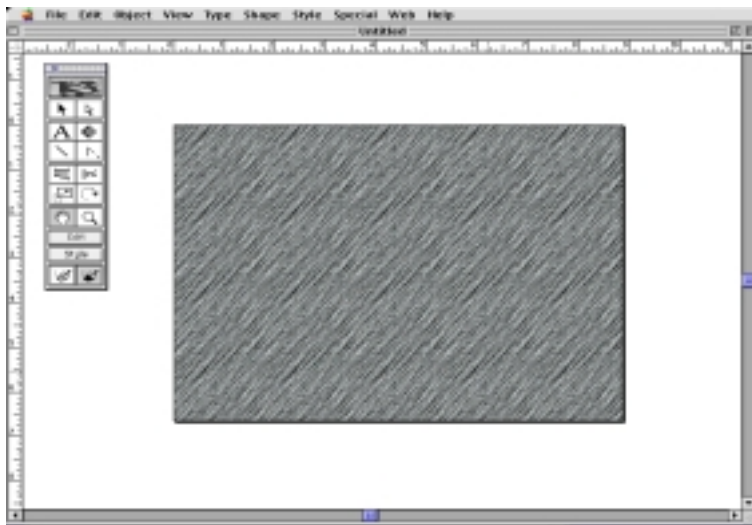


Figure 9.25 Document with brushed metal set as the background

The chosen background will remain the default background until you change it again in the Document Setup dialog.

Creating Animations from Scratch

JavaScript Rollovers

1. Create a text or panel object.

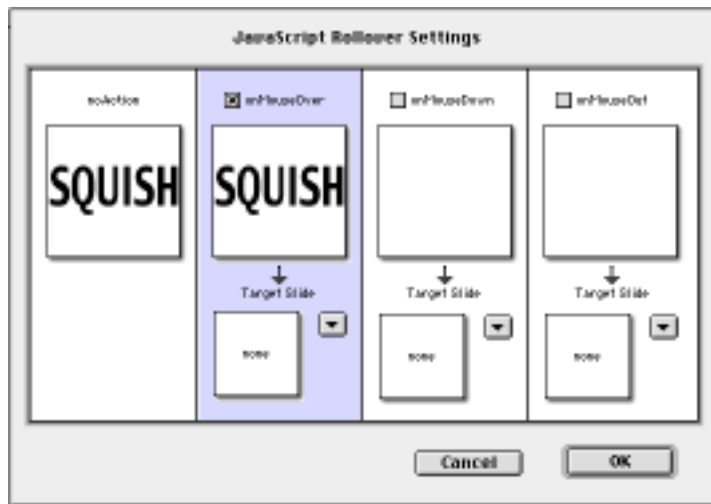


Figure 9.26 Selecting JavaScript action

2. With it selected, choose the JavaScript Rollover Editor in the Web menu.
3. Check the button corresponding the states of the JavaScript rollover you want to create – MouseOver, MouseDown, MouseOut.
4. Style each frame to create the rollover effect, using the various menus



Figure 9.27 Two frames of the JavaScript MouseOver in TypeStyler to change the font, style, shape, etc. Go to the Style Workshop to customize any style to suit your animation.

An example of another popular technique is to create a drop shadow for the noAction state and then moving it slightly for the onMouseDown state.

(You can use the Arrow keys to offset the shadow, or drag on the shadow itself in the Style Workshop's preview window to reposition it.)

Animated GIFs

Creating a Wiggle Fill

1. Click the text tool and grow a box to enter the Text Attributes dialog. Enter the words "Wiggle Fill" and click OK.
2. With the text object selected, choose the Animated Object Editor in the Web menu.

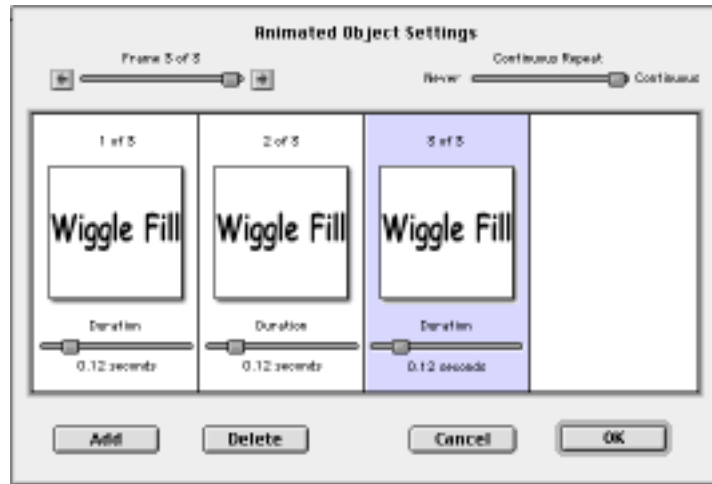


Figure 9.28 Adding frames in the Animated Object... Editor

3. Click the Add button add two more frames and click the OK button.
4. Bring each frame you wish to style to the front, using Command left or right arrows. With the first frame to the front (1 of 3) enter the Style Workshop. Choose "Import" in the lower right corner of the image palette, to go into the Image Librarian.
5. For each frame of the animation, pick a different Wiggle Fill (#1, #2, and #3).



Figure 9.29 Entering Image Library from the Style Workshop

6. Now choose Preview in Browser to see the fill wiggle inside your text.



Figure 9.31 Timing Slider

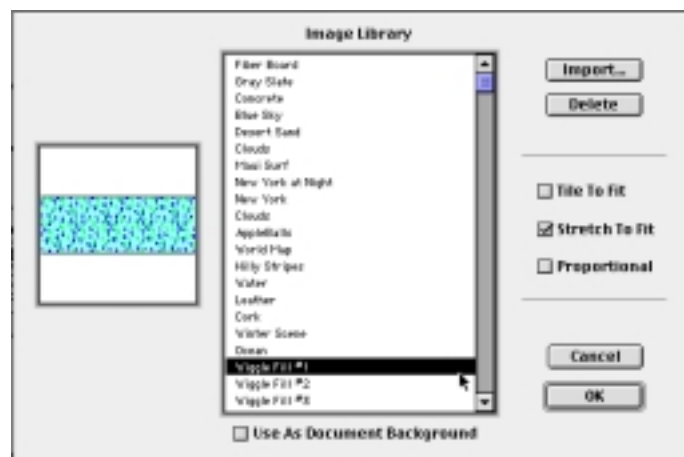


Figure 9.30 Selecting and image fill from the Image Library

7. If want to use the animation on your own web site, choose “Export as Web Page” from the File menu. TypeStyler will auto-slice all of the images and write the HTML and JavaScript code for you automatically.
8. Save your work in TypeStyler format for reuse.

Timing

Timing is key to making your animations behave like real objects that have mass and weight, and follow the laws of motion. Timing is set in the Animated Object editor. You can set the duration of each frame from 0.01 of a second to 300 seconds (5 minutes).

Distortion

Distortion also adds reality to your animations. Animators exaggerate real life motions like squash and stretch, and acceleration and slowing down by distorting the objects' shape. Use TypeStyler's Shaper tool, along with the Rotate tool to convey motion in your animations.

Looping

You can set the number of times the animation will repeat (or loop) from Never to Continuous. It is considered good form to limit a Web animation's looping at some point and not continue animating it forever.

Making Objects Appear and Disappear

You can make portions of your animation appear or disappear at a given time by manipulating each frame's opacity settings in the Style Workshop. Control the timing with the duration slider in the Animated Objects setting dialog

Hot Spots

You can create hot spots on imported graphics by using transparent panels. Simply put the panel on top of the area you want to be hot and attach the URL to the transparent panel.

Printing Multi-Frame Objects

When you print a document that includes multi-frame objects, the top-most frame (the one you can see) will print. The others will behave as if they are hidden; they won't print unless they are brought to the front of the stack of frames.

Bibliography

“Animation on the Web” by Sean Wagstaff, Peachpit Press, 1999. (This book contains the wonderful “Principles of Traditional Animation Applied to 3-D Computer Animation” by John Lasseter).

“Effective Web Animation” by J. Scott Hamlin, Addison-Wesley, 1999. (Advanced web animation techniques. The included CD contains a number of popular Web Tools’ tryout versions.)

“The Illusion of Life: Disney Animation”, Frank Thomas & Ollie Johnston, Abbeville Press, 1981 (The Classic book on animation.)

“Timing for Animation” by Harold Whitaker and John Halas, Focal Press, 1991. (Timing is everything.)

“The Animators Workbook” by Tony White, Watson-Guption, Publications, 1988. (A great book on creating effective animations.)

Other Resources

Surf the Net

Rock bands, car companies, television networks, toy companies; everybody’s got a web site! Check them out. See what design decisions they made and get inspired.

Watch Commercials

Become type aware. What are these “Masters of Grabbing our Attention” doing with the type?

Chapter 10: Importing and Exporting

Chapter 10: Importing and Exporting

This chapter teaches you how to create and use TypeStyler's text objects, from the selection of basic styles to the customization of multiple special effects. You'll learn about:

- Basic Importing and Exporting
- The Imported Graphics Dialog
- Importing Methods
- Exporting Methods
- Publish and Subscribe

Importing and Exporting

Importing artwork from other applications for use in your TypeStyler documents or exporting your TypeStyler work for use in other applications is easily achieved using the many import and export commands available.

TypeStyler allows you import a number of file formats into your TypeStyler document by choosing Import in the File menu. The Import dialog box provides a variety of graphic formats: TypeStyler, EPS, GIF89a, Illustrator, JPEG, and PICT. You will have the option of selecting Show All Kinds or a specific format.

You can export TypeStyler graphics to include in other applications by choosing Export... in the File menu. The Export dialog box provides a variety of graphic formats: GIF89a, Illustrator, JPEG, Photoshop with layers, PICT, and EPS and TIFF with clipping paths, complete web page documents (covered in Chapter nine: The Web).

TypeStyler also supports drag and drop into and out of other applications that also support drag and drop. Depending on the application an importing or exporting dialog box will appear giving additional options.

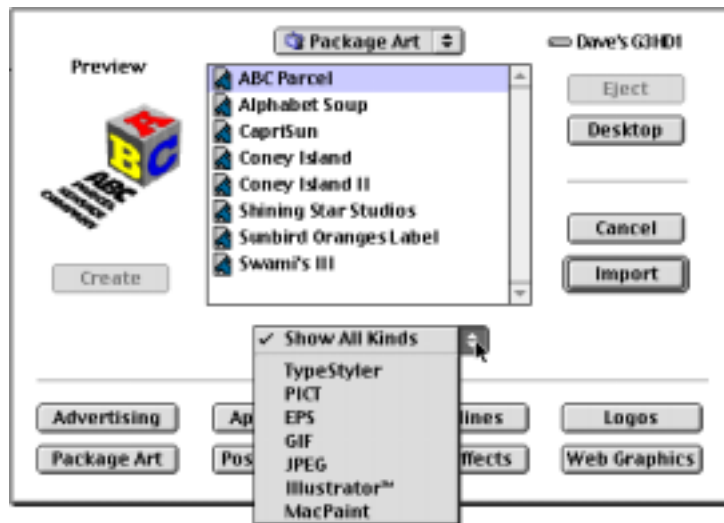


Figure 10.1 Import Dialog

Importing

When Import is selected from the file menu the Import dialog appears. The default is to look for "All Kinds" of eligible files. You can narrow your import options by choosing a specific file format from the Kinds popup menu. You can then navigate until you find the file you will be importing, select it and then click on Import.

The Imported Graphics Options Dialog

Depending on the file type you are importing you may be presented with the Imported Graphics Options dialog. There will be radio buttons and checkboxes relevant to the particular file you'll be importing.

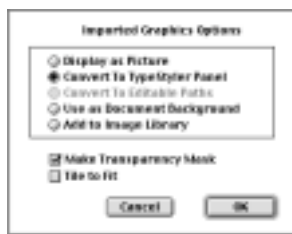


Figure 10.2 Import Options

- **Display as Picture:** When this option is available and it is selected, your graphic is imported as a static picture that can be resized but not styled.
- **Convert to TypeStyler Panel:** When this option is available and selected, your imported graphic can have many of TypeStyler's style effects applied to it just as if it was a TypeStyler Panel.
- **Convert to Editable Paths:** This option is available when importing an Illustrator EPS file with editable paths. You can then use TypeStyler's path tools on the object.

- ***Use as Document Background:*** When this option is available and selected your imported image will be included as your document's background.
- ***Add to Image Library:*** When this option is available and selected your imported graphic will be added to your Image Library. Once in the Image Library it can be used as a background or as one of your fill choices when styling text or panels.
- ***Make Transparency Mask:*** When this option is selected all areas around and inside your graphic that does not have any fill will become transparent.
- ***Tile to Fit:*** When this option is selected and selected the imported graphic will be made available to tile within other graphics.

Importing TypeStyler files:

Although you can only have one TypeStyler page open at a time you can import other TypeStyler art for use in your current document.

1. Choose an existing TypeStyler document.
2. Click on the Import button.

All objects that are part of the imported document are now available to you as if you had created them in your current document. These items can then be worked on as desired. The original of the document you import does not change.

Importing PICT, GIF, JPEG or MacPaint files:

When you choose to import a PICT, GIF, JPEG or MacPaint file you will be presented with the Imported Graphics Options dialog. The only option not available to you is Convert to Editable Paths. Choose your options from the Imported Graphic dialog.

Any imported graphic will be imported at the resolution it was originally created. Some high resolution graphics are very large and will therefore require that you have necessary memory to work with these files.

You can also use the drag and drop method of bringing graphics into TypeStyler. This is an easy way of bringing in graphics from other applications's open documents or from an open Scrapbook.



Figure 10.3 EPS Import Options

Graphics brought into TypeStyler by this method are converted to PICT. After the graphic is brought into TypeStyler you will want to select it and then choose the Imported Graphic Options... dialog from the Object menu to apply the options to you new graphic.

Importing EPS and Illustrator files:

When importing EPS or Illustrator files into your TypeStyler document you will be presented with the EPS Import Options dialog.

- ***Place as EPS Object:*** This will place the EPS graphic into your document. If the EPS graphic that you are importing has a preview associated with it you will see a screen representation of your graphic. If there is not no preview with the imported EPS graphic then it will be represented by an outlined box with two diagonal lines which defines the imported graphic's size.

If a preview is included with your imported EPS graphic it may not appear sharp, this is because it is only a screen representation. When the TypeStyler document is exported or printed the included EPS will appear correctly.

- ***Convert to Editable Paths:*** If the EPS graphic to be imported has editable paths you will be able have the EPS imported with those paths available to you in TypeStyler. You will then be able to use any of TypeStyler's path tools as if the graphic was created in TypeStyler.
- You can also use drag and drop for importing EPS graphics or objects with editable paths from either Illustrator or FreeHand.

Importing into the Image Library:

You can import your images into the Image Library in several ways:

1. The most direct way is by choosing the Image Librarian from the Edit menu, (or by pressing Option Command D).
2. You can also add images to the library via the Document Setup dialog (leaving the "Use as Document Background" unchecked if you don't want it to be used as your background.)
3. Or you can create a text or panel object, and with it selected, click the Style button in the Tool palette or press Command E to go to the Style Workshop. Press the Fill popup and choose "Import" in the lower right corner of the image palette, which brings you into the Image Librarian.

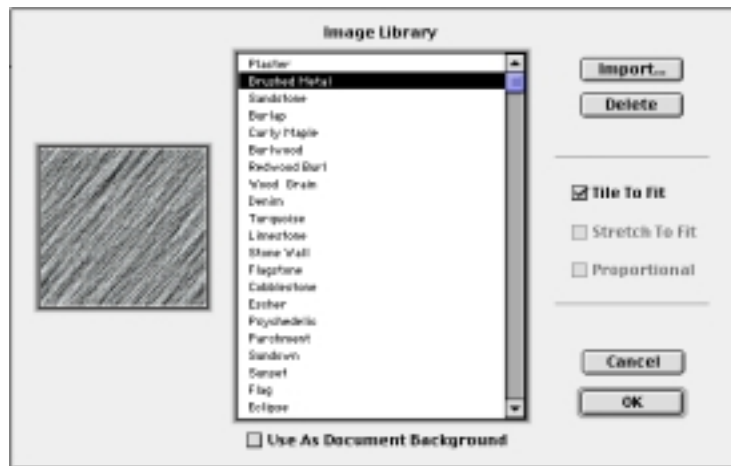


Figure 10.4 Image Library dialog

4. If you have imported a graphic onto the work page you can add it to the library by selecting “Imported Picture Options” from the Options menu. From here, choose “Add to Image Library” and click OK.

Note that the checkboxes labeled “Tile to Fit”, “Stretch to Fit”, and “Proportional” only refer to how the image behaves as a background in TypeStyler.

If the image is smaller than the page, it will still tile to fill the page in a Web browser.

[It is also useful to note that these settings (“Tile to Fit”, “Stretch to Fit”, and “Proportional”) also do not affect the tiling of TypeStyler objects filled with a custom image. The tiling for text and panel objects is set in the Style Workshop, (on the Style Tab side), from the small square popups in the Object Settings and Shadow Settings sections. The Fill, Inline and Outline of both the Main object and its shadow can all be filled with images, and each can be tiled or not...]

When you have chosen an image for the background, click OK from the Image Library. That image is now set in the Document Setup dialog.

Click OK to see your document background with this image. If it’s not appropriate, return to the Document setup and either use the On/Off control to turn it on or off, or click the “Image...” button again to choose a new one.

The chosen background will remain the default background until you change it again in the Document Setup dialog.

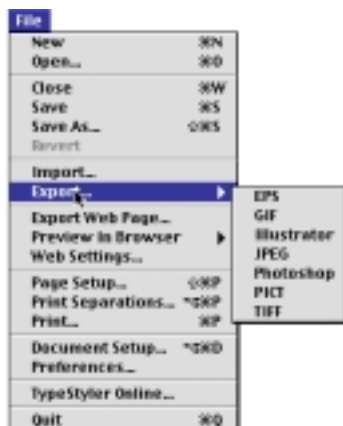


Figure 10.5 File Menu - Export...

Exporting

You can export TypeStyler graphics to include in other applications by choosing Export... in the File menu. The Export dialog box provides a variety of graphic formats: GIF89a, Illustrator, JPEG, Photoshop with layers, PICT, and EPS and TIFF with clipping paths.

EPS Export:

Exporting your TypeStyler document as in EPS format is a common way to share your TypeStyler art in other application. You will be able to use your in virtually all word processing, page layout and other applications that accept EPS files.

When you view your exported art in other applications you are not seeing the EPS art directly but a screen representation. For this reason your artwork may not look as crisp as it did in TypeStyler but when printed from a PostScript printer all detail will be there.

TypeStyler offers automatic Clipping Path creation, making it easy to export Photoshop quality effects as EPS files that import into page layout programs without the dreaded white box that normally surrounds EPS exports.

Note: For best results, be sure to have your TypeStyler background set color or image which is similar to your destination background. This will ensure there is no halo effect around soft edges.

Use the Quality popup in the EPS Export file selection dialog to set the resolution of the TypeStyler rendered objects within the EPS file. For example, setting this to 400% will cause TypeStyler to render the objects at 300 dpi.

To export as an EPS file:

1. Choose Export... and then EPS from the File menu..
2. Enter a name for your file.
3. Select your Imaging options for the Imaging popup:

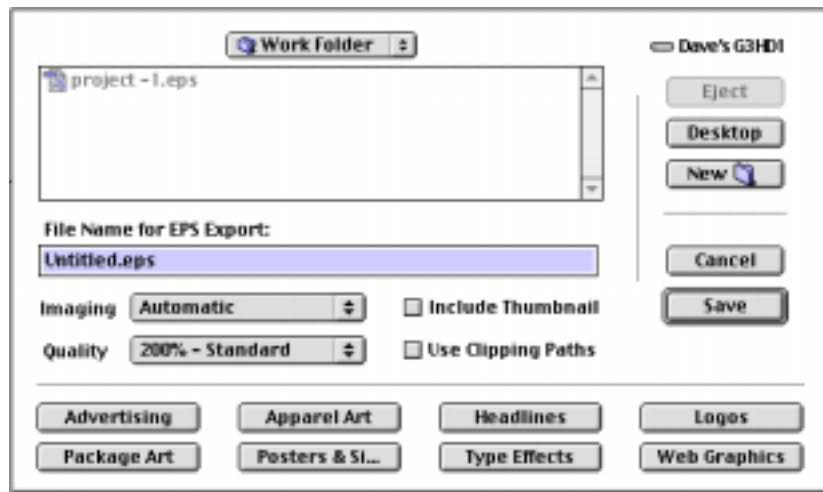


Figure 10.6 EPS Export Dialog

Imaging Popup

There are three options to choose from in the Imaging popup:

- **Automatic** - This is the setting you'll use most often. When exporting as EPS, this will send any parts of your document containing imaging or image processing effects as PostScript images, pre-rendered to the Quality chosen in the Quality popup. These include any image fills, glows, emboss effects, etc..

Any pure vector objects (those with hard edges and fills) will be sent as pure PostScript vector objects, printing on top of the part of your document which was sent as a pre-rendered image.

- **Rendered Image** - This will force your entire document to be pre-rendered as an image and sent to the printer at the resolution specified in the Quality popup.
- **Vector Only** - This will force all of your document to be sent as pure PostScript vector-only objects.

Exporting as "Vector Only" is useful when your intent is to plot or cut the resulting file out of vinyl, or other times when you want to be assured that your file contains only paths and no images.

Note that this can produce exports that look quite different from the screen representation since any image fills, glows or other "fuzzy effects" will not be part of the export.

Quality Popup

This sets the amount of oversampling and therefore the resulting resolution of any images or "fuzzy effects" that are exported. "Oversampling" means how many times larger than normal the image is rendered in order to get a higher resolution output.

- The "200% - Standard" setting should give adequate results in most cases.
- Use 300% or 400% if you need the finest detail when printing image processing effects like glows, embosses, etc..

It's important to note that this Quality setting only affects the image effects or the "fuzzy" parts of your document. Any vector objects (hard-edged fills and outlines) will export as a vector image.

4. Once you've made your settings click Save or press Return.

Photoshop Export:

TypeStyler allows you to export your document as a Photoshop document complete with transparent layers. Once the file is exported you can then open it in Photoshop and use the file or any of the layers as if you had created the document in Photoshop.

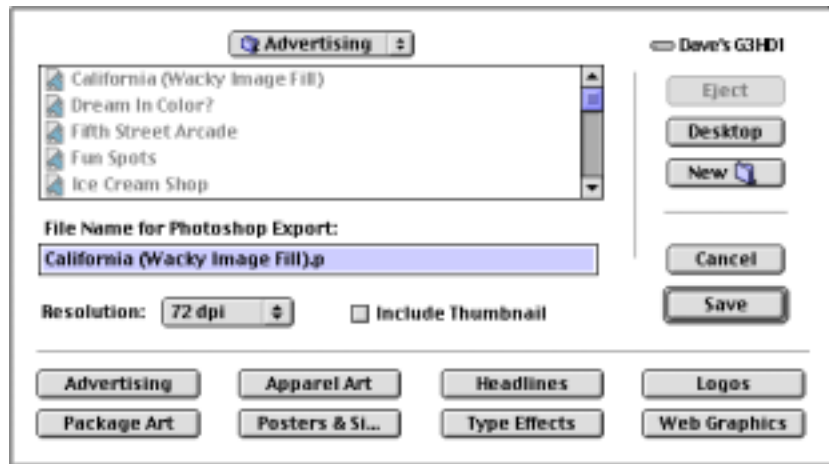


Figure 10.7 Photoshop Export Dialog

To export as a Photoshop file:

1. Choose Export... and then Photoshop from the File menu..
2. Enter a name for your file.
3. Select your resolution.
4. Click on Save or press return to save your document.



Figure 10.8 Photoshop window and Layers palette

Illustrator Export:

TypeStyler allows you to export your document as Illustrator document that will open the file in other applications that will use the vector paths such as Illustrator, FreeHand or sign cutting programs.

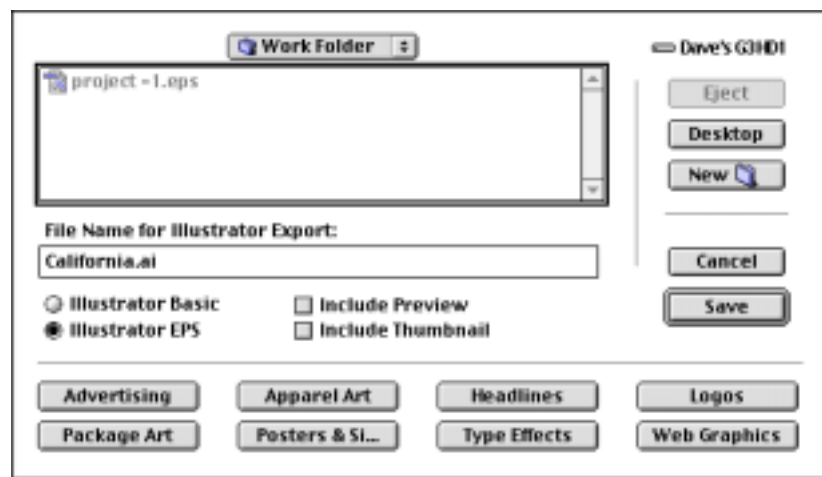


Figure 10.9 Illustrator Export dialog

To export as an Illustrator format file:

1. Choose Export... and then Illustrator from the File menu..
2. Enter a name for your file.
3. Select your either Illustrator Basic or Illustrator EPS.
4. Click on Save or press return to save your document.

TIFF Export:

Exporting your TypeStyler document as in TIFF format is another common way to share your TypeStyler art in other application. You will be able to use your in virtually all word processing, page layout and other applications that accept TIFF files.

Documents exported in TIFF export are also affected by the settings in the Print Color Separations dialog (see Chapter ten: Printing).

To customize CMYK black generation in exported TIFF files, go to the Print Color Separations before exporting as TIFF. Click the "Print" button to exit the dialog and save your new settings. You do not have to actually print in order for the settings to affect the TIFF export. Cancel printing, save your work, then export your document as TIFF.



Figure 10.10 TIFF Export Dialog

TypeStyler offers automatic Clipping Path creation, making it easy to export Photoshop quality effects as TIFF files that import into page layout programs without the dreaded white box that normally surrounds EPS exports.

Note: For best results, be sure to have your TypeStyler background set color or image which is similar to your destination background. This will ensure there is no halo effect around soft edges.

Use the Resolution popup in the TIFF Export file selection dialog to set the resolution of the TypeStyler rendered objects within the TIFF file.

To export as a TIFF format file:

1. Choose Export... and then TIFF from the File menu..
2. Enter a name for your file.
3. Select your resolution.
4. Click on Save or press return to save your document.

PICT Export:

TypeStyler documents can be exported as PICT file format to be used in any application that allows importing or placing of PICT files. One of the most popular uses of TypeStyler's PICT export is for use in video titling and production.

The setting for PICT file export are advanced users and are dependent on where the PICT file will be used. For most users the default setting will be appropriate.

To export as a PICT format file:

1. Choose Export... and then PICT from the File menu..
2. Enter a name for your file.
3. Select your masking.
4. Choose your background matt color.

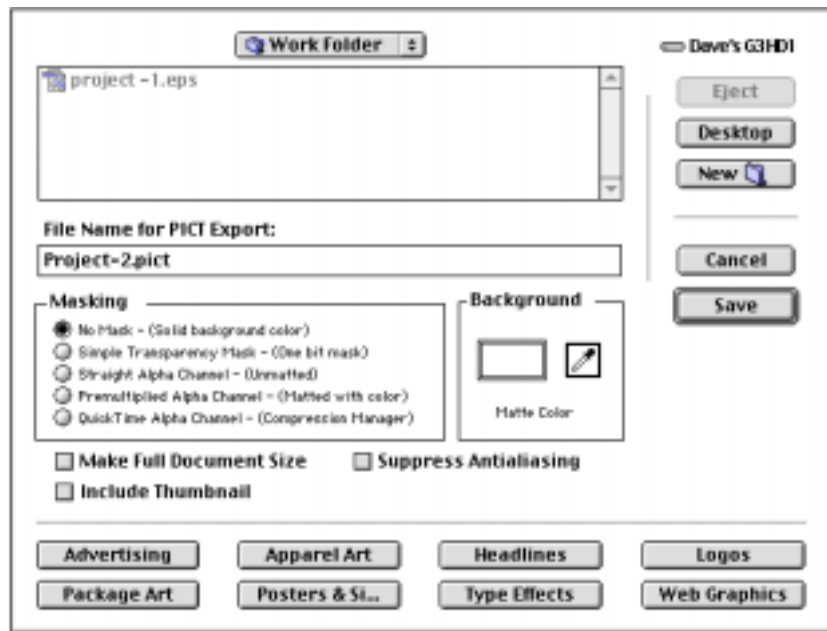


Figure 10.11 PICT Export Dialog

4. Click on Save or press return to save your document.

GIF Export:

Exporting your TypeStyler document as GIF/GIF89a lets you convert your art to indexed-color GIF files. These files can then be used in any application that supports importing or placing of GIF files. The most common use is for use in designing web pages.

To export as a GIF format file:

1. Choose Export... and then GIF from the File menu..
2. Enter a name for your file.
3. Select your color palette.

- The Custom Palette is based on the colors used in designing your document in TypeStyler.

- The Macintosh System palette is based on the Macintosh internal 256 color palette.

- The Windows System color palette is based on Windows internal 256 color palette.
- The Web 216 color palette is based on the web safe 216 color palette which are 216 colors that both Macintosh and Windows have in common.

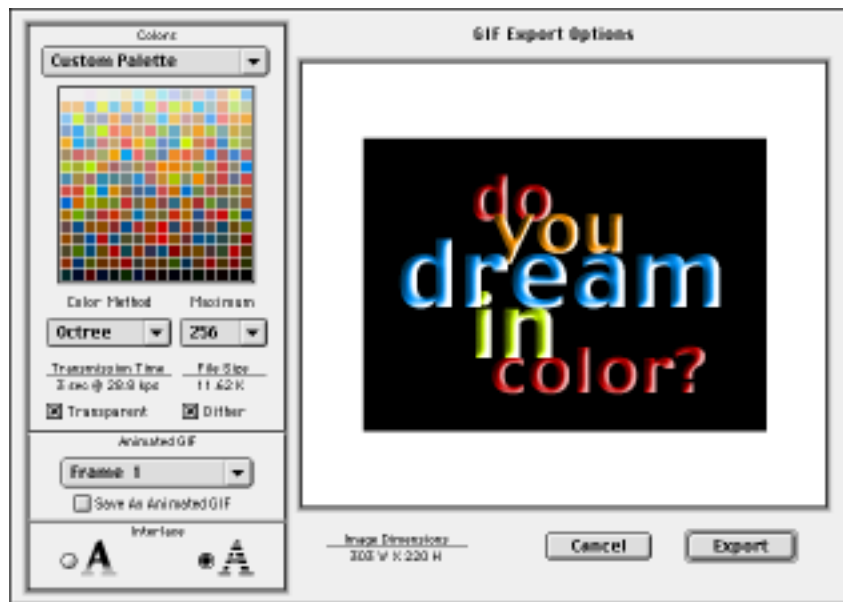


Figure 10.12 GIF Export Dialog

4. Make any other selections as necessary.
5. Click Export or press return to export your document.

JPEG Export:

Exporting as a JPEG is appropriate if your document is full color and you will be wanting to use it in Web pages or other application. When exporting as JPEG you can specify the compression level for your file.

To export as a JPEG format file:

1. Choose Export... and then JPEG from the File menu..

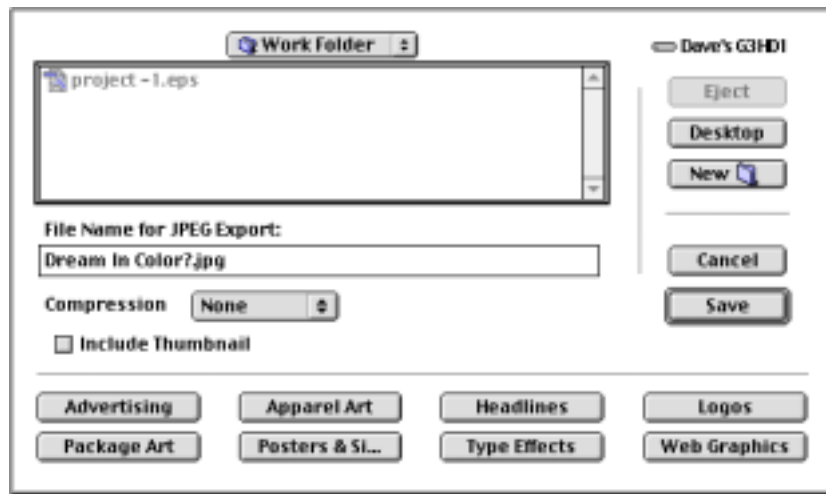


Figure 10.13 JPEG Export Dialog

2. Enter a name for your file.
3. Select your compression level.
4. Click on Save or press return to save your document.

Publish and Subscribe

Publish and Subscribe is a very exciting capability of System 7. Publish and Subscribe allows applications to link data in such a way that as the data changes in one application, the changes are automatically reflected in another application. In TypeStyler, the “Publisher” is a user-defined rectangular region of the document which can be pasted dynamically into any application that supports Subscribe. The term “Subscriber” refers to a rectangular region which imports data which has been published by an application. The data that is both published and subscribed to is called the “Edition”.

TypeStyler 2.0 “publishes” data in PICT format, with embedded Postscript. This format allows for a variety of Macintosh applications to “subscribe” to objects published by TypeStyler. Many applications can only handle graphics data in PICT format. More sophisticated graphics applications will be able to make use of the embedded PostScript at print time, ensuring output at the maximum resolution of PostScript output devices.

Five new items are available in the Edit menu concerned with Publish and Subscribe. These are **Create Publisher**, **Subscribe To...**, **Publisher Options...**, and **Hide Borders**.

Creating a Publisher

A TypeStyler document can have a maximum of one Publisher. When the Publisher is created, it encloses all active objects in the document. By default, the Publisher will be surrounded by a border which is 75% gray. The border can be hidden by selecting the **Hide Borders** option from the **Edit** menu, but doing so prevents the Publisher from being moved or resized. Once the Publisher has been created, it can be moved by clicking and holding on the border. The Publisher can be resized by clicking and holding in the corner. If the Publisher is moved or resized, the current edition will consist of whatever objects fall within the Publisher border. Those objects which are partially within the Publishers borders will be clipped accordingly in the edition. It may be desired to resize the Publisher to exactly contain active objects. This may be done by checking the Snap Border to Active Objects checkbox in the Publisher Options... dialog.

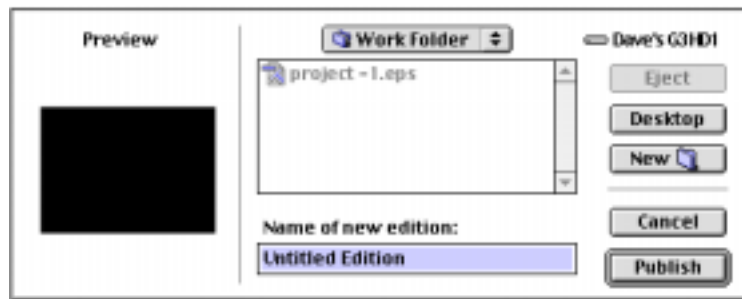


Figure 10.14 New Publisher

When the Publisher is first created, a dialog appears which shows a preview of the Publisher data. The dialog also gives you an opportunity to name the edition. By default, the name of the edition is “Untitled Edition”.

Sending out New Editions

Editions are not published continuously. Rather, an explicit operation is needed to force the publisher to send out the current edition. A subscriber cannot subscribe to an edition until it has been sent out by the Publisher.

There are two ways to have the Publisher send out the current edition:

- By saving the document if TypeStyler has been configured to send out the new addition upon saving.
- By manually selecting **Send Edition Now** from the **Publisher Options** dialog.

Hint: Use **Command-S** as a shortcut to save the document and thus send out a new edition.

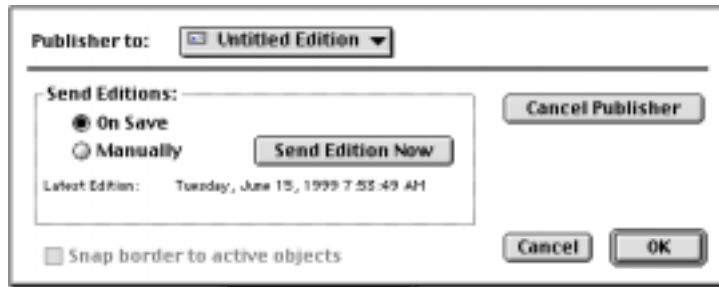


Figure 10.15 Publish to:

The **Publish Options** dialog is accessed through the Edit Menu. As a shortcut, double clicking on the Publisher border will automatically bring up the Publisher Options dialog.

Within the Publisher Options dialog are two radio buttons which toggle between **On Save** and **Manually**. These options refer to how editions are sent out. **On Save** sets TypeStyler to send out a new edition whenever the document is saved. **Manually** requires that the user explicitly go into the **Publisher Options** dialog and click on the **Send Edition Now** button.

The **Publisher Options** dialog also provides information about the time and date that the latest edition was sent out, and also the time and date that the latest change to the data within the Publisher occurred.

The current edition will not be updated in a subscribing document unless the Subscriber gets the new edition. That operation must be conducted from within the subscribing application.

Canceling the Publisher

There may be times when it is desired to cancel the Publisher. There are two ways to accomplish this:

- By selecting **Cancel Publisher** from the **Publisher Options** dialog.
- By clicking on the Publisher border, then pressing the **Delete** key.

When the Publisher is canceled the last edition sent out will still be available to subscribing applications. To remove the last edition that was published from subscribing applications requires a canceling procedure within those applications.

Subscribing to an Edition

While TypeStyler is limited to creating one Publisher per document, there is no limit to the number of editions to which it can subscribe.

To subscribe to an edition, select **Subscribe To...** in the **Edit** menu. This will bring up the Subscribe To...dialog:

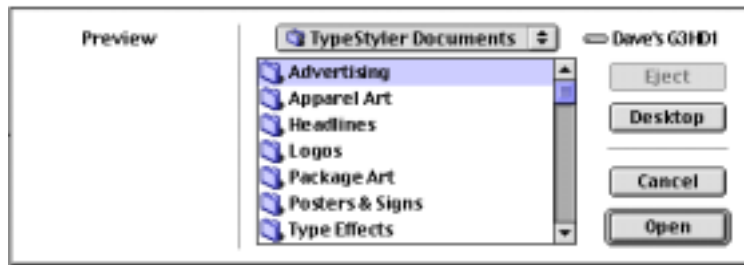


Figure 10.16 Subscribe To:

This dialog lists the edition which are currently available for subscription. A preview of each available edition is shown to the left side of the dialog, by clicking on the appropriate edition name. When the edition is subscribed to, it will appear in TypeStyler with a 50% gray border. If **Hide Borders** has not been selected.

Once the edition has been subscribed to, it behaves very much like an imported PICT image. At first, the Subscriber will appear in the upper left corner of the document. The Subscriber can then be moved or resized as a PICT image would be. Note that resizing the Subscriber will stretch or compress the image accordingly. The border surrounding the Subscriber distinguishes it from an ordinary imported PICT image. The borders can be hidden by selecting **Hide Borders** from the **Edit** menu. Hiding the Subscriber border does not prevent moving or resizing the Subscriber, since it behaves as if it were any other imported PICT.

Updating a Subscriber

Just as the Publisher needs to be explicitly instructed to send out a new edition, the Subscriber must be instructed to get the latest edition. TypeStyler can be set to get the latest edition either automatically or manually. This is set in the **Subscriber Options** dialog accessed through the **Edit** menu, or by double-clicking on the border of a Subscriber.

The **Subscriber Options** dialog has two radio buttons which toggle between **Automatically** and **Manually**. When **Automatically** is selected, TypeStyler monitors the editions to which it is subscribing, and if an edition is updated, that edition is automatically retrieved. When **Manually** is set, a subscriber must explicitly retrieve new editions by clicking the **Get Edition Now** button in the **Subscriber Options** dialog.

The **Subscriber Options** dialog can be accessed in two ways:

- By clicking on a subscriber border once and then selecting **Subscriber Options** from the **Edit** menu.
- By double-clicking on a Subscriber border.

Cancelling a Subscriber

It maybe desired at some point to cancel a Subscriber. There are two ways to do this:

- Select **Cancel Subscriber** from the **Subscriber Options** dialog in the Edit menu. The Subscriber to be canceled must be active by first clicking on its border.
- Click on the Subscriber border, then press the **Delete** key.

When a Subscriber is cancelled, the last image subscribed to is converted to a PICT image. To remove the PICT, make it active then delete it.

Chapter 11: Printing Documents

Chapter 11: Printing Documents

This chapter explains printing TypeStyler documents to PostScript and QuickDraw printers. You will learn about:

- Printer Compatibility
- The PostScript Print Dialog
- The QuickDraw Print Dialog
- Printing Color Separations

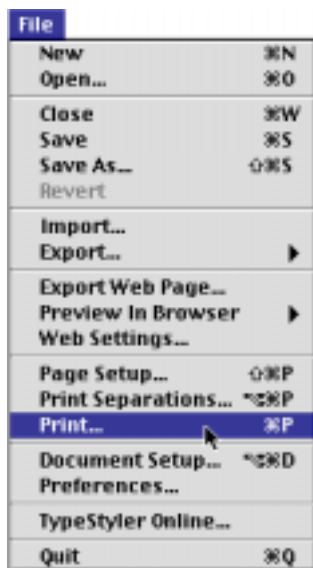


Figure 11.1 File Menu

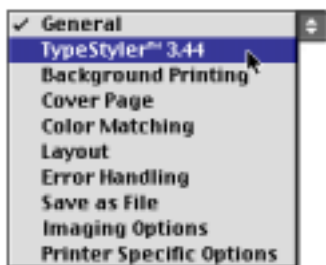


Figure 11.2 Options Menu

Printer Compatibility

TypeStyler is compatible with most QuickDraw and PostScript printers. TypeStyler prints at the highest resolution of the chosen printer (or a lower resolution that you may set on the printer), regardless of whether it is PostScript or QuickDraw based.

In TypeStyler's main window, the working area is always the same as the printable area of the printer that has been selected in the Apple menu's Chooser utility. The printable area is represented on screen by dotted lines. Anything outside the dotted lines will be cut off during printing, unless you choose another printer that has a larger printable area.

The Print Command

When you are ready to see your work on paper, choose the Print... command in the File menu or type Command-P. The print dialog that opens depends on the printer that you have chosen.

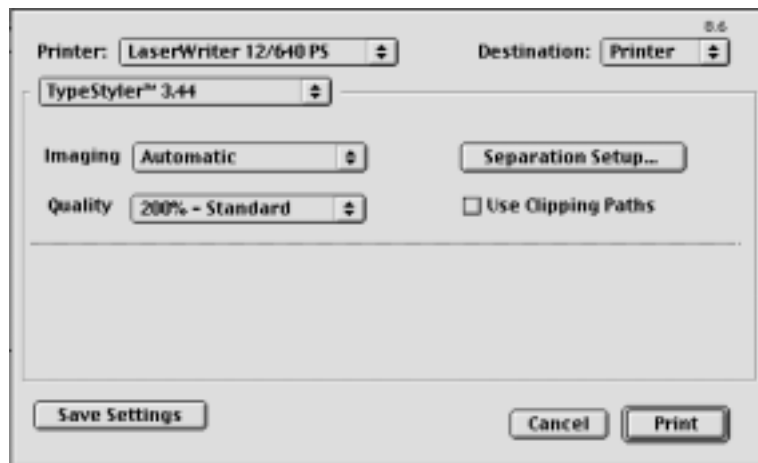


Figure 11.3 PostScript Print Dialog with TypeStyler options

The PostScript Print Dialog

If a LaserWriter or other PostScript printer is the currently selected printer, the PostScript Print dialog box will appear. In the dialog, you can do the following:

- Pick the number of Copies you want to print, 1-99 copies. TypeStyler documents are always just a single page, so TypeStyler ignores the From: To: page number information.

- From the General popup you can access specific TypeStyler Imaging, Quality and Separations options. The imaging popup is only pertinent when printing to a PostScript printer.

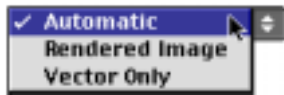


Figure 11.4 Imaging Popup

Imaging Popup

There are three options to choose from in the Imaging popup:

- **Automatic** - This is the setting you'll use most often. When printing to a PostScript printer, this will send any parts of your document containing imaging or image processing effects as PostScript images, pre-rendered to the Quality chosen in the Quality popup. These include any image fills, glows, emboss effects, etc..

Any pure vector objects (those with hard edges and fills) will be sent as pure PostScript vector objects, printing on top of the part of your document which was sent as a pre-rendered image.

- **Rendered Image** - This will force your entire document to be pre-rendered as an image and sent to the printer at the resolution specified in the Quality popup.
- **Vector Only** - This will force all of your document to be sent as pure PostScript vector-only objects.

Printing as "Vector Only" is useful when your intent is to plot or cut the resulting file out of vinyl, or other times when you want to be assured that your file contains only paths and no images.

Note that this can produce printouts that look quite different from the screen representation since any image fills, glows or other "fuzzy effects" will not be part of the printout.



Figure 11.5 Quality Popup

Quality Popup

This sets the amount of oversampling and therefore the resulting resolution of any images or "fuzzy effects" that are printing. "Oversampling" means how many times larger than normal the image is rendered in order to get a higher resolution output.

- The "200% - Standard" setting should give adequate results in most cases.
- Use "100% - Fast" for a quick draft printout.

- Use 300% or 400% if you need the finest detail when printing image processing effects like glows, embosses, etc..

It's important to note that this Quality setting only affects the image effects or the "fuzzy" parts of your document. Any vector objects (hard-edged fills and outlines) will print at the resolution of the PostScript device they are printed on. For example, if you are printing to a 2400 dpi image setter, any vector objects will print at that full 2400 dpi.

- Once you've made your settings click Print or press Return to start printing.

The QuickDraw Print Dialog

If a QuickDraw printer is selected, then selecting Print from the File menu or Command-P will bring up the print dialog for your installed printer.

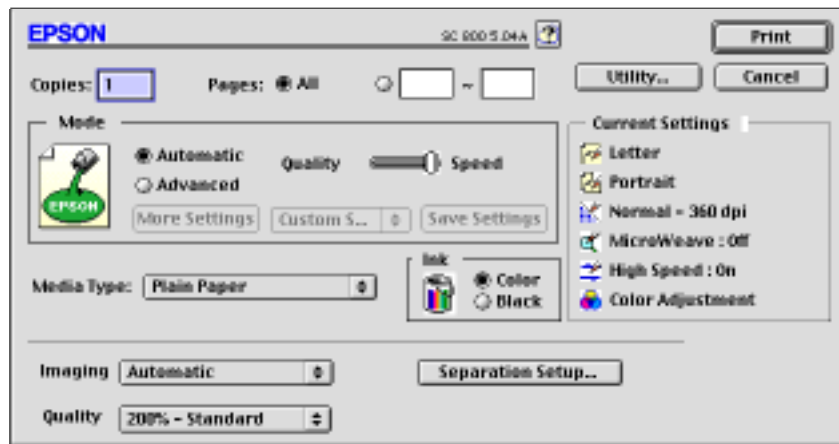


Figure 11.6 Example of a QuickDraw Print Dialog

- From the Print dialog you can access specific TypeStyler Imaging, Quality.
- Once you've made your settings click Print or press Return to start printing.

Note: Color Separations are not available on non-PostScript printers.

Print Color Separations

To print your document as color separations, select "Print Color Separations" from the File menu.

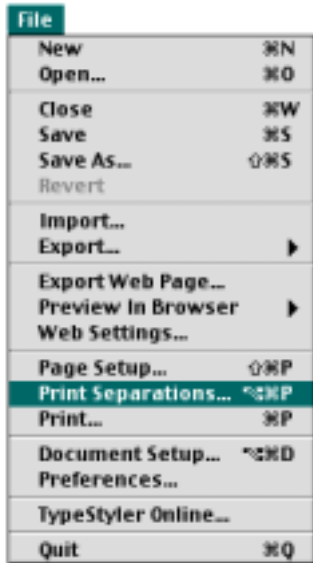


Figure 11.7 File Menu



Figure 11.8 Print Color Separations Dialog

Your document is previewed in the Composite window and also shown broken down into its four process color plates at the bottom of the dialog box. These plate previews can be shown in their respective process colors, Cyan, Magenta, Yellow, and Black, or in gray scale. TypeStyler will print each plate of the separation in black; the color is added when the four plates are combined in the commercial printing process.

For process color printing, every color is created with some combination of cyan, magenta, yellow and black. Each of these colors is printed separately, one on top of the other to build up the entire design. Our eyes blend all the overlapping little colored dots of ink together to see the original image.

A spot color is an exact color of ink you want to print (teal blue for example). You'd probably want to use spot color printing if your design contains three or less colors. The spot color(s) will each print on their own plate.

People use spot colors along with process colors to enhance certain colors (such as golds and deep blues that are harder to get right with process colors). Spot colors are also used on top of process colors to add a varnish layer that makes certain parts of the design shiney (like the headline, or a picture of a car).

Spot Color Rules

- Spot colors must be vector objects (hard edged styles; no fuzzy edges or image processing effects applied.)
- Spot colors are always on top of the process color layers.
- Spot colors must be Custom Colors for TypeStyler to recognize them as spots.

To create custom colors:

1. Select the Custom Color Editor, in the Edit menu.
2. Edit an existing custom color or create new ones. When you have created the desired colors, click OK.

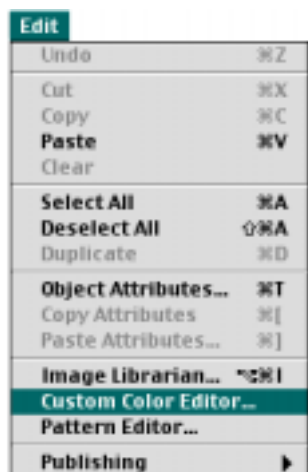


Figure 11.9 Edit Menu



Figure 11.10 Custom Color Editor



Figure 11.11 Style Workshop color palette

To use Custom colors:

1. Create a text or panel object.
2. With this object active, go to the Style Workshop. Pop up the color palette and position the mouse over the "Custom Colors..." button at the top.
3. Release the mouse button while it is over the "Custom Colors..." button and choose the custom color from the list of colors. Set a tint amount if you like, then click OK.

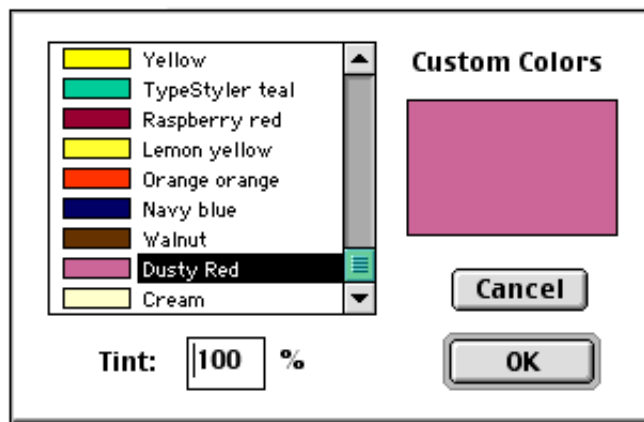


Figure 11.12 Custom Color menu

4. To print your document as spot colors, select the "Print Color Separations" from the File menu. Check the spot colors you want to print.

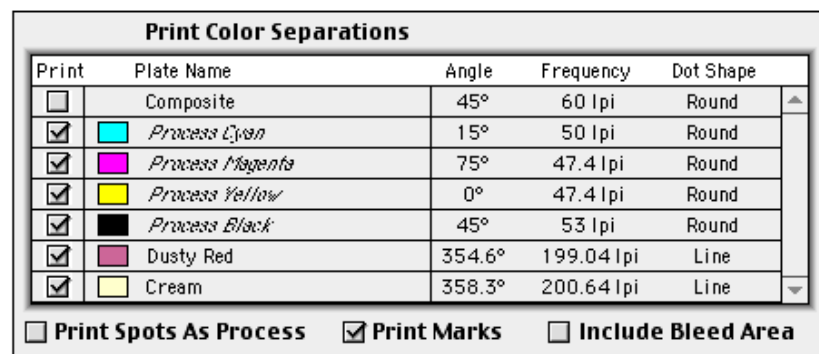


Figure 11.13 Current Separations settings

If you decide you'd like to include the spot colors as part of the process colors separations, check the "Prints Spots as Process" box. The checkbox in the print column will be replaced by a CMYK icon to show that it has been incorporated into the process color separations.



Figure 11.14 Separations preview

Plate Settings

Check the boxes of the plates that you wish to print.

You can print the composite image, complete with line angles, frequency and dot shape to generate halftone dots on a regular printed page. This creates a novel comic book or newspaper print dottiness to the design.

To make changes to the plate settings, click on the Angle, Frequency, Dot Size or Dot Shape of the plate you want to modify. The Composite Plate dialog will appear. You can adjust the angle of the halftone screen, the Screen Frequency (in lines per inch), and the shape of the Halftone dot to be round, diamond, ellipse, rhombus, or line.

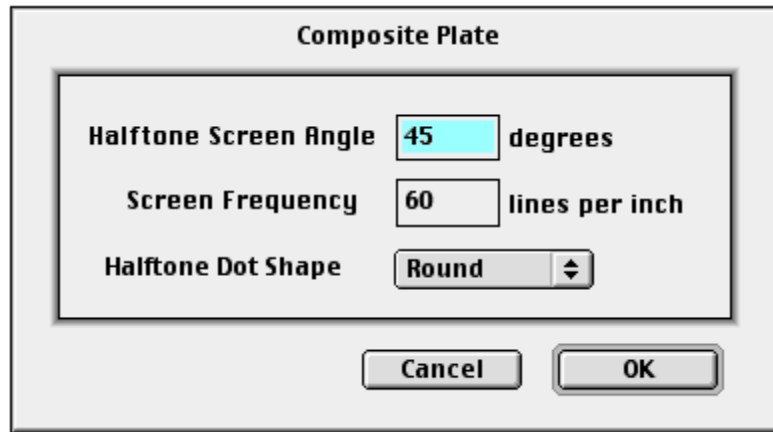


Figure 11.15 Composit Plate setting dialog

Black Plate Creation

You can fine tune the amount of undercolor that's removed and the darkness of the black plate by adjusting the Undercolor Addition and the Black Generation sliders.

Print Marks

Check "Print Marks" if you want your printed output to contain registration marks (used in aligning color separations). It will also print the name of the plate, and the date and time it was printed.

Include Bleed Area

Check "Include Bleed Area" if you want the printed image to extend beyond the cropping area. TypeStyler will "bleed" the image approximately one sixth of an inch past the crop marks.

Reset Default

Click the "Reset Default" button if you want to restore TypeStyler's original factory settings for printing color separations.

Print

When you are satisfied with your adjustments, click the Print button. This brings you to the standard Print dialog box. Click the Print button. All the plates you have checked will print.

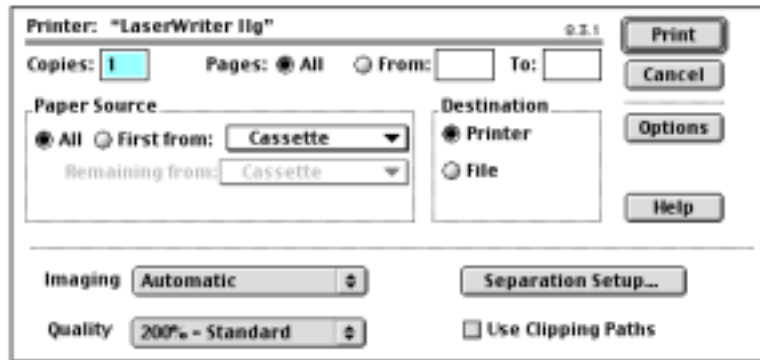


Figure 11.16 LaserWriter Print dialog

TIFF

Documents exported in TIFF export are also affected by the settings in the Print Color Separations dialog.

To customize CMYK black generation in exported TIFF files, go to the Print Color Separations before exporting as TIFF. Click the "Print" button to exit the dialog and save your new settings. You do not have to actually print in order for the settings to affect the TIFF export. Cancel printing, save your work, then export your document as TIFF.



Figure 11.17 TIFF export dialog

Appendices

Appendices

This section includes:

- Appendix A: TypeStyler Reference
- Appendix B: Tips and Techniques
- Appendix C: Troubleshooting

Appendix A: TypeStyler Reference

- ... Menu item names ending with three dots (ellipses) indicate that when these items are selected, a dialog box with options will appear.
- ▶ Menu item names ending in a triangle indicate a hierarchical menu. When you select one of these, you see an attached submenu from which you may select an item.

Menus

Apple Menu

About TypeStyler™...

Displays a dialog containing information about TypeStyler.

File Menu

New

Brings up a new document if none is currently displayed in the main window. If there is a current document, TypeStyler asks you to save changes before closing it and opening a new one. Only one document can be open at a time.

Open...

Brings up a standard file selection dialog where you select a previously saved TypeStyler document. Select the document name and click Open to open the document, or double-click the document name.

Close

Closes the currently opened document. If you have made any unsaved changes to the document, a dialog appears asking whether you want to save the changes or cancel.

Save

Saves the currently opened document. If the document is untitled, selecting Save brings up a dialog asking you to name the file and select a folder and/or disk where it is to reside.

Save As...

Saves a copy of the currently opened document under a new name. A dialog comes up asking you to name the file and select the folder and/or disk where it is to reside. This newly saved file then becomes the working document.

Revert

Reverts from the currently opened document to the last saved version. When you make changes that you don't like, select Revert to bring back the last saved version of the document.

Import...

Brings up a dialog box where you choose what type of document to import into the currently opened TypeStyler document. You can import files in EPS, TypeStyler, MacPaint, JPEG, GIF, Illustrator, and PICT formats. Clicking the button next to an individual file type causes only the names of that type of file to be displayed in the file listing. Clicking Show All Kinds causes the names of all importable files to be displayed.

Export...

Brings up a hierarchical menu where you export the currently opened document in one of several formats. You can export documents in EPS, GIF, JPEG, Photoshop, PICT, TIFF, or Illustrator (text and panel outlines) format.

Export Web Page...

Brings up a dialog for exporting your document as a web page. TypeStyler create the HTML and saves all images in your document in an images folder.

Preview in Browser

Brings up a hierarchical menu where you can choose one of any of the installed browsers on your system to preview how your document will appear on the web.

Web Settings...

Brings up a dialog box where you set the format of images that are included in web page export.

Page Setup...

Brings up a dialog box where you set paper size, orientation, and special effects for printing. The Page Setup dialog that comes up will differ, depending on the printer driver used.

Print Separations...

Brings up a dialog box where you make the necessary setting for spot, process or spot and process color separations. You can choose which plates, as well as angle, frequency and dot shape.

Print...

Brings up a dialog box to set printing preferences prior to printing. The dialog that comes up will differ, depending on the printer used.

Document Setup...

Brings up a dialog box where you set document size, orientation, background color or image, layout marks.

Preferences...

Brings up a dialog box to change the default settings. You can choose to have TypeStyler look for uninstalled font styles, rebuild the Font menu, choose imaging defaults, Text Attributes text editing size, color palette readout, and drawing order of objects.

TypeStyler Online...

Brings up a dialog box where you can connect to the Strider Software website or register your software.

Quit

Closes your TypeStyler document and quits the TypeStyler application. If you created a new document that has not yet been saved, a dialog comes up asking if you want to save it.

If you say Yes, you are asked to name the file and select a folder and/or disk where it is to reside. If you have made any unsaved changes to a previously saved document, a dialog appears asking whether you want to save the changes or cancel.

Edit Menu

Undo

Undoes your last action. Use Undo immediately after you make a mistake or change your mind about an action. Undo relates to actions having to do with shaping, moving, resizing, rotation, and object deletion. You can Redo changes if Undo was chosen by mistake.

Cut

Removes selected objects or text from the document and places them on the Clipboard. Whatever was previously on the Clipboard is replaced.

Copy

Makes a copy of selected objects or text and puts them on the Clipboard. Whatever was previously on the Clipboard is replaced. Holding the Option key and selecting Copy places a PICT with embedded PostScript on the Clipboard.

Paste

Takes a copy of what is on the Clipboard and places it into the currently opened document. It is pasted where the original object was cut or copied from.

Clear

Removes any selected objects from the document without placing them on the Clipboard. Selecting an object and pressing the Delete key has the same effect.

Select All

Selects all objects in a document. This can be easier than selecting each object individually. Holding the Option key and choosing Select All will deselect all currently selected objects.

Deselect All

Deselects all objects in a document. This can be easier than deselecting each object individually. Holding the Option key and choosing Select All will deselect all currently selected objects.

Duplicate

Generates an exact duplicate of all selected objects. Duplicated objects are superimposed directly on top of the original.

Object Attributes...

Brings you to the selected objects attributes dialog. If a text object is selected you will be brought to the Text Attributes dialog, if a panel is your selected object the you be brought to the Panel Attributes dialog.

Copy Attributes

Copies the font, shape, area, center, and style of a selected text object. If a panel is selected, only the shape, area, center, and style get copied. No font information can be copied to or from panel objects.

Paste Attributes...

Brings up a dialog where you specify what attributes (font, shape, area, center, or style) you want to paste from one object to another. Select any combination of attributes you want to paste and click Paste. You must first select an object and use Copy Attributes, then select the object to paste the attributes to. Area and Center cannot be selected at the same time. You cannot paste text info to a panel object.

Image Librarian...

Brings you to the Image Librarian dialog, allowing you to import images to added to your Image Library. You can also remove items from your Image Library.

Custom Color Editor...

Brings up the Color Editor dialog, where you can choose from a variety of color palettes or use the Color Picker to create a custom color palette.

Pattern Editor...

Brings up the Pattern Editor dialog, where you can edit and modify the patterns that appear in the Style Workshop.

Publishing

Brings up a dialog where you can set Publish and Subscribe options.

Object Menu

Alignment...

Allows you to set alignment and distribution of two or more objects.

Imported Picture Options...

This dialog is presented when importing certain graphics for use in TypeStyler. This can also be use to change the setting once the image has been imported.

Bring to Front

Moves a selected object in front of all other objects. Used when working with several superimposed objects.

Send to Back

Moves a selected object in back of (or behind) all other objects. Used when working with several superimposed objects.

Bring Forward

Causes a selected object to move ahead one level through the object layers. If you have five superimposed objects and the selected object is in the fifth layer, Bring Forward brings it ahead to the fourth layer.

Send Backward

Causes a selected object to move back one level through the object layers. If you have five superimposed objects and the selected object is in the first layer, Send Backward sends it behind to the second layer.

Group

Causes selected objects to be treated as one unit. If you need to move or resize a number of individual objects located close to each other, select them, choose Group and move them all at once. Groups can be nested within other groups.

Ungroup

If Group was used to group multiple objects together, this command causes the object group to break up into its original separate components. Select the object group before using Ungroup.

Lock

Used to avoid selecting an object inadvertently. Causes selected objects to be “locked” in place. Locked objects cannot be selected, moved, or resized. Objects can be successively locked.

Unlock All

Causes all locked objects to be unlocked. An unlocked object is treated like an ordinary object – it can be selected, moved, or resized.

Hide

Hides selected objects. Useful when working with a complex document. Allows you to work on certain parts of the document without having to view the rest. Hidden objects will not print.

Show All

Makes all hidden objects in a document visible.

Flip...

Lets you flip horizontally any selected, non-circular text or panel object. You cannot flip multiple or grouped objects. Lets you flip vertically any selected, non-circular text or panel object. You cannot flip multiple or grouped objects.

Rotate

Brings up the Rotate dialog allowing you rotate your selected object around its center point.

Create Outlines...

Turns your TypeStyler object into editable paths.

Close Path

Will bring together two path end points to close and complete an open path.

Path Magic Choices:

Tools that allow you to combine and create outline objects.

Unite - Replaces all active objects with a new object which occupies the total space of all the original active objects.

Intersect - Replaces all the active objects with a new object which occupies only the space that was shared by all the original active objects.

Crop - Removes areas of underlying objects that are not covered by the top-most active object. The crop object is then deleted..

Punch Out - Punches out areas of objects that are obscured by the top-most object.

Punch & Unite - Punches out areas that are obscured by the top-most object, and fuses all the punched out objects into one. The punch object is then deleted.

Trim - Removes the parts of objects that are hidden by other objects. The resulting objects will not overlap.

Trim & Unite - Removes the parts of objects that are hidden by the top-most active object. and fuses all the trimmed objects into one.

Combine - Creates one path object consisting of all the active objects' paths, appended one after the other.

View Menu

Quick View/Styled Preview

Switches between Quick View which an outline of your objects or fully styled preview. Quick view is very helpful when working with path objects and also when you have many styled objects in your document and you don't want to wait while they repaint after a change..

Repaint Selection

Causes the selected object(s) to be temporarily repainted in the main window in their actual shape and style. Used to “preview” objects when working in the Frames and Basic Object Refresh modes in the View menu.

Fit in Window

Views the currently opened document entirely within TypeStyler’s window, irrespective of the document’s actual size. Fit In Window is TypeStyler’s default when a document is opened.

25%

Views the currently opened document at one quarter its actual size.

50%

Views the currently opened document at half its actual size.

75%

Views the currently opened document at three quarters its actual size.

100%

Views the currently opened document in its actual size, as defined in the Page Setup dialog.

150%

Views the currently opened document at one and a half times its actual size.

200%

Views the currently opened document at twice its actual size.

Show/Hide Tool Palette

Switches between a visible and an invisible tool palette.

Show/Hide Rulers

Switches between a visible and an invisible ruler. Ruler units can be set to inches, centimeters, points, and picas by selecting Ruler Units... from the Options menu.

Guides

Allows the placement of non-printable vertical and horizontal guidelines on a TypeStyler document. Drag guides from the rulers onto your page to aid object alignment. This menu choice will also allow guides to be displayed or hidden in the main window.

Snap to Guides

When this option is turned on, objects will attach themselves, or snap, to the nearest guides. This occurs when objects are resized, moved, or reshaped. An object must be moved to within three pixels of a guide in order for it to snap to.

Lock Guides

Lets you lock guides in place so they cannot be accidentally moved. Select this menu choice again to unlock guides.

Toggle Page Markings

Allows you to toggle through the layout marking: none, show printable area, show center mark, and show layout grid.

Ruler Units...

Brings up a dialog where you can set the ruler units used by TypeStyler. You can set the rulers to inches, centimeters, picas, or points (in 100's)

Cropping...

Brings up a dialog that allows the TypeStyler document to be cropped when it is printed. Anything outside of the cropping area on screen will not be printed.

Type Menu

Attributes...

Brings up either the Text Attributes dialog or the Panel Attributes dialog for a selected object. If the object selected is a text object, the Text Attributes dialog appears. If the object selected is a panel, the Panel Attributes dialog appears.

Type Options...

Brings up the Type Options dialog for a selected text object. If a panel is selected, Type Options... is unavailable.

Shape Menu

Shape Options...

Brings up the Shape Options dialog for a selected text object. You can set character shape, mapping precision, and rectangular alignment. If text is selected, Shape Options... is unavailable.

Shape Controls

The brings up the Shape Controls submenu:

Independent Controls

Used with the Shaper tool. Allows individual control points and Shaper lines to be manipulated independently. If Independent Controls is selected, any Link and Mirror options, should they be set, are automatically inactivated.

Link Top and Bottom

Used with the Shaper tool. Links the top and bottom sets of control points and Shaper lines. Top and bottom control points or Shaper lines, when manipulated, move in the same direction.

Mirror Top and Bottom

Used with the Shaper tool. Mirrors the top and bottom sets of control points and Shaper lines. Top and bottom control points or Shaper lines, when manipulated, move in the opposite direction.

Link Left and Right

Used with the Shaper tool. Links the left and right sets of control points and Shaper lines. Left and right control points or Shaper lines, when manipulated, move in the same direction.

Mirror Left and Right

Used with the Shaper tool. Mirrors the left and right sets of control points and Shaper lines. Left and right control points or Shaper lines, when manipulated, move in the opposite direction.

Curve Top

Used with the Shaper tool. It causes the top Shaper line to change from a straight line to a Bezier curve and vice versa. Option-select this menu choice to simultaneously curve/uncurve the top and bottom Shaper lines.

Curve Bottom

Used with the Shaper tool. It causes the bottom Shaper line to change from a straight line to a Bezier curve and vice versa. Option-select this menu choice to simultaneously curve/uncurve the top and bottom Shaper lines.

Double Bezier Controls

Selecting Double Bezier Controls adds a second set of Bezier control points to the selected object.

Smooth Center Joins

This option is only available with Double Bezier Controls, it affects the point which separates the Double Bezier curves on the shaper Line.

Style Menu

Style Workshop...

Brings up the Style Workshop for a selected text or panel object.

Style Librarian...

Brings up the Style Librarian dialog, where you can set the default styles of the Style Library that appear in the Text and Panel Attributes dialogs. Upon startup, TypeStyler will load the styles that currently appear in the Style Librarian.

Special Menu

Small Caps Height...

Brings up a dialog for setting the size of the small caps in relation to the original from 40% to 100%.

Fill Series Editor...

Brings up the Fill Series Editor for choosing the setting for either the Color Series or the Image Series depending on the series selected.

Wacky Shape Editor...

Brings up the dialog for choosing a preset Wacky or altering the jostle level and start position of Wacky.

Web Menu

Multi Frame Options...

Brings up the Animated Object Settings dialog for adding or deleting frames, setting the duration, and the looping.

Set Object URL...

Brings up the dialog for setting the URL to be associated with the selected object when exported as HTML.

Preview in Browser...

Brings up either the Text Attributes dialog or the Panel Attributes dialog for a selected object.

Previous Frame

Shows the previous frame of the selected multi-frame object.

Next Frame

Advances the selected multi-frame object to the next frame.

JavaScript Rollover...

Brings up the JavaScript Rollover Settings dialog allowing your to select the action and target action of each frame of your selected object.

Animated Object...

Brings up the Animated Object Settings dialog for adding or deleting frames, setting the duration, and the looping.

Targeted Slides...

Brings up the Target Slide Settings dialog allowing you to add or delete target slides.

Command Key Equivalents

File Menu

New	Command-N
Open...	Command-O
Close	Command-W
Save	Command-S
Save as	Shift-Command-S
Page Setup	Shift-Command-P
Print...	Command-P
Print Separations	Option-Command-P
Quit	Command-Q

Edit Menu

Undo	Command-Z
Cut	Command-X
Copy	Command-C
Paste	Command-V
Select All	Command-A
De-Select All	Shift-Command-A
Duplicate	Command-D
Copy Attributes	Command-[
Paste Attributes...	Command-]
Image Libraries	Option-Command-I

Shape Menu

Shape Options	Command-3
Independent Controls	Command-I
Link Top and Bottom	Command-J
Mirror Top and Bottom	Command-K
Link Left and Right	Command-L
Mirror Left and Right	Command-M
Curve Top	Command-Y
Curve Bottom	Command-H
Curve Top and Bottom	Option-Command-Y or H

Object Menu

Bring to Front	Command-F
Send to Back	Command-B
Bring Forward	Command=
Send Backward	Command- -
Group	Command-G
Ungroup	Command-U
Lock	Command-L
Unlock All	Shift-C and L -
Hide -	Hide Selection-Command-H
Show All	Shift-Command-H
Create Outlines	Shift-Command-O

View Menu

Quick View	Command-Y
Paint Selection	Command-;
Fit in Window	Command 0
50%	Command-5
Actual Size	Command-1
200%	Command-2
Hide/Show Rulers	Option-Command-R
Toggle Page Marking	Option-Command-(type up arrow)

Type Menu

Attributes	Command-T
Type Options	Command-/

Style Menu

Style Workshop	Command-E
Style Libraries	Option-Command- L

Special Menu

SmallCaps Height	Option-Command- C
Fill Series Editor	Option-Command-F
Wacky Shape Editor	Option-Command-W

Web Menu

MultiFrame Options	Option-Command-T
Set Object URL	Option-Command-U
Previous Frame	Command-(type left arrow)
Next Frame	Command-(type right arrow)
Javascript Rollover	Option-Command-J
Animated Object	Option-Command-A
Target Slides	Option-Command-S

Shortcuts

From the Main Window

At any time:

- Pressing the Command key always toggles to the Pointer tool, regardless of which tool is selected. The exceptions are the path tools toggle to the White Arrow (Line Tool, Pen Tools, Scissors)
- Pressing the Space Bar always toggles to the hand tool.
- Using the Arrow cursor keys, selected objects can be nudged one pixel up, down, left or right.
- In the Style Workshop the shadow's position can be nudged one pixel up, down, left or right.

Using the Pointer Tool:

- Double-clicking on a single object brings up the Text or Panel Attributes Dialog Box.
- Pressing the Option key and double-clicking a single object goes directly to the Style Workshop and bypasses the Text or Panel Attributes dialog.
- Pressing the Shift key when resizing objects scales dimensions proportionately.
- Pressing the Shift key allows you to select or de-select multiple objects.
- Shift drag constrains move to Horizontal or Vertical
- Option Drag duplicates an object.
- Option Shift drag duplicates an object and constrains to Horizontal and Vertical

Using the Text or Panel Tool:

- Pressing the Shift key while growing a box constrains the size of an object to a perfect square.

Using the Shaper Tool:

- Pressing one or a combination of these keys when manipulating Shaper lines will toggle-on the respective menu choice, temporarily overriding the current settings under the Shape menu.

Note: Use of the Command key is not necessary; ie: when manipulating shaper lines that are linked or mirrored, to “tweak” a control point without disturbing the settings in the Shape menu, press and hold the “I” key prior to shaping. This will allow you to manipulate independent control points without having to toggle off the settings in the Shape menu.

I - temporarily enables Independent Controls

J - temporarily enables Link Top and Bottom

K - temporarily enables Mirror Top and Bottom

L - temporarily enables Link Left and Right

M - temporarily enables Mirror Left and Right

- Pressing the Shift key and clicking on the center point handle of a circular text object exchanges its shaper lines. This causes the text to flip from concave to convex, or vice versa.
- Pressing the Option key while selecting either Curve Top or Curve Bottom from the Shape menu toggles both menu choices on/off simultaneously. .
- If when using the Shaper Tool it seems to be "fighting you" or is "uncooperative" - check to see what constraints are set under the Hierarchical Shape Controls popups in the Shape menu and also in the Shape Options (Command 3).
(Many styles in library have such constraints built into the style.)

From the Text Attributes Dialog Box

- Selected (highlighted) text in the Text Attributes dialog box can be cut, copied, and pasted using Command-X, Command-C, Command-V respectively.

From the Style Librarian

- Copy and Paste Attributes Command-[or Command-] allows you to copy a style in your document into the Style Librarian.
Command-C Copy Style
Command-[Copy Attribute
Command-V Paste Style
Command-] Paste Attribute

Appendix B: Tips and Techniques

The KIS principal

Keep It Simple. Given TypeStyler's flexibility, you may create things that are very complex, but not very appealing. A general guideline to follow is to keep your design as simple as possible. Black is often the best choice for text; it's easy to read and elegant. Plain black (or another solid color) prints and draws on screen faster than type that has been heavily styled. Each style and fill effect that has been added to the object or shadow increases the amount of time it takes to draw on screen and to print.

Text Along a Path

TypeStyler will allow you to set text along an arbitrary path. To set text of a certain point size along an arbitrary path, follow these steps:

1. Launch TypeStyler.
2. Select the text tool.
3. Click the mouse instead of growing a text box (this will use the default point size). The Text Attributes dialog opens automatically.
4. Click the Type Options button to go to the Type Options dialog.
5. Choose a point size in the Default Size menu. Click OK.
6. Enter your message and choose a style from the Style Library. Leave the Shape Library set to shape 1. Click OK to return to the main window.
7. After the text is drawn, select the Shaper tool.
8. Select Curve Top and Curve Bottom from the Shape menu.
9. Select Link Top and Bottom from the Shape menu.
10. Select Aligned to Bottom in the Character Shape submenu of the shape menu.
11. Adjust the shape of the bottom shaper line (the baseline) as desired.

Rainbow Backgrounds

A trick for making multi-colored backgrounds is to use more than one panel to blend colors. Make one panel fade between two colors, and a duplicate panel fade between two different colors, then line them up. If the panels aren't outlined, they will overlap as though they were one object.

Some fonts such as Boink don't have a lower case

Use All Caps or Small Caps (or enter with Shift key down)

Circular Panels can be used to mask objects

360 degree circular panels can be used to crop graphics placed underneath them. The center of a circular panel is transparent.

Templates

The letters and words of a TypeStyler design can be modified and changed to suit your needs. A well-designed TypeStyler document can be reused as a template with any attributes of an object able to be modified – collectively or individually.

Overlapping text

If the letters of a text object overlap, a white outline on the letter or shadow helps to make the letters easier to read. If no outline is present, you can get "kissing text"

String Objects Together

Take advantage of the matched shapes in the Shape library. Make half of a message one double arch shape, and the other half the reverse matching double arch shape, for example.

Drop Caps

Make the initial letter of a word a separate text object.

Shaping Small Characters

Shaping small characters such as a period or an underline can be confusing. The top shaper line is located at the Cap Height of the font—at the top of the tallest characters in the font, the capital letters. This can seem like a long way above a short character like a period, but is correct. Holding down Command Option Keys while clicking the type option button in Text attributes brings up Shape Height Character control. Useful for accurately shaping text with lower case letters (not real useful for punctuation characters like periods or commas) meant for lower case characters.

Shadow Scaling

If you want the shadow to always be the same size as specified in the Style Workshop, no matter how the size of the text varies in a distorted text object, choose the first shadow scaling option (available from the Options... button in the Style Workshop). if you want the shadow to increase proportionately with the size of the characters, choose the second shadow scaling option. Larger letters will have a proportionately larger shadow than smaller letters in the distorted text shape. This is also functional for panels.

Line Scaling

If you want the line thickness of outlines and inlines on panel or text objects to remain as specified in the Style Workshop, no matter how the size of the text varies in a distorted text object, choose the first line scaling option (available from the Options... button in the Style Workshop). If you want the outline/inline to increase proportionately with the size of the characters, choose the second line scaling option. Larger letters will have proportionately larger outlines than smaller letters in the distorted text shape.

Locked and Hidden Objects

If you can't select an object, check to see if it is locked. If you can't find an object, see if it was hidden.

Line Joins - Sophisticated PostScript Effects

When you are using heavier outlines on text or panel objects, take advantage of the different looks that line joins can give - rounded, beveled, and mitered. These are set in the Style Options dialogue.

Object Refresh Speeds Update of Screen

Use to speed up layout time and avoid delays while objects repaint. This is especially helpful when you are shaping text and don't want to refresh the image every time you move a control point. Useful for alignment and for symmetry as well as saving time in laying out the design. Keeping the frames as straight as possible makes the actual image as straight as possible, too.

Copying and Pasting Area

Copy Attributes of a panel object and Paste Attributes (shape and area) to a text object to align type and panels. This is especially useful for circular panels and type.

Silk Screens and Overheads

Print to a LaserWriter on acetate to make positives and negatives for making silk screens or overheads.

Vinyl Cutters

Programs like QuikPlot.PST[™] allow you to print TypeStyler's exported documents to a vinyl cutter. In TypeStyler, export a document as Illustrator outlines and use with QuikPlot (or a similar program that supports cutting devices) to send it to a vinyl cutter to make cut vinyl signs.

Manipulating Letter forms

Export TypeStyler documents as “Illustrator (or drag and drop basic)” to re-open them in FreeHand or Illustrator and further modify the actual letter forms of a text or panel object. This can be useful for adding a "swash" to a letter S, for example.

Spikes

Spikes can occur when printing to a PostScript printer when the text is heavily outlined. If the lines join at too sharp an angle, the line joins get long and stretched and can extend beyond the character. When this happens, the line joins are called spikes.

To correct the problem, either use thinner outlines on your text, or adjust the miter limit. Flex the upside down “V” in the miter control box to set the miter limit. This sets the maximum angle at which the miter joins are beveled (chopped off).

Measuring the Point Size of Shaped Type

A useful technique for measuring the point size of type:

1. Set the Ruler Units... to points.
2. Set the zero point to the lower left corner of a text object.
3. Drag a guide to the top of the text object.
4. Read the measurement on the rulers.

Concentric Panel Shapes

To make concentric panel shapes:

1. Create multiple panels.
2. Copy Attributes... of the object around whose center the other objects should be pasted.
3. Select the desired panels and choose Paste Attributes... from the Edit menu. Click the Center option. Click Paste.
4. Group the shapes. This works well for circular panels.

Square Grow Boxes

Pressing the Shift key as you grow a text or panel box constrains the size of the grow box to be square. This is especially useful when you expressly want to use an undistorted panel shape such as a polygon or a star.

Rounded Star Points

To round the ends of a star shape, add an outline (the same color as the image or main fill) to the style, and set the line join to be rounded instead of mitered. Increase the width of the outline, the heavier the outline, the more apparent the rounded ends.

The same can be done to fonts. To round the ends of a pointed font, add an outline (the same color as the fill) to the style, and set the line join to be rounded instead of mitered. The heavier the outline, the more apparent the rounded ends.

Adjustable Drop Shadow

To make a drop shadow larger or smaller than the object, use a Zoom Effect shadow at 1% density.

Palette Blinking Control

You can set the number of times a color will flash in the color palette when it's selected, or the number of times a pattern will flash in the palette or pattern editor when it has been selected. To do this, use the Menu Blinking control in the Control Panel. With this control, you can set the number of blinks to one, two, or three times. If you don't want selections to blink for some reason, set the Menu Blinking control to off.

Pattern Editor

If the cursor is moved outside of this dialog box and the mouse button is depressed, TypeStyler will track the cursor's movement and pick up an eight by eight pixel matrix and place it in the current pattern window.

Appendix C: Trouble Shooting

I. Problem: Document doesn't print.

Possible Causes:

1. No printer connected.
2. Printer not turned on or not on-line.
3. Printer not selected as the current printer.
4. It is printing (just taking a long time).

Solutions:

Make sure your printer is:

1. Connected.
2. Turned on and on-line.
3. Selected with the Chooser.
4. With fancy fills and shadows, be sure to allow enough time. Very complex documents may take many minutes to process and print to a high resolution printer.

II. Problem: Slow printing

Possible Causes:

1. Complex document Printing in best quality setting.
2. Using Gradient and Starburst fills, or Three-D Block or Zoom Effect shadows.

Solutions:

1. Print at Faster print quality.
2. Use complex fade effects sparingly.
3. Allow time for the document to print.

III. Problem: Text squeezed illegibly

Possible Cause:

Many characters of text were entered and fit into a small grow box.

Solution:

Using the Pointer tool, resize the text object horizontally until the text looks correct.

IV. Problem: Text too tall and thin**Possible cause:**

The type was fit to a tall grow box.

Solution:

Using the Pointer tool, resize the text object vertically until the text looks correct.

V. Problem: There are sharp spikes on some letters printed on my LaserWriter.**Possible Cause:**

The miter line join is set at too sharp an angle, or the line weight is too heavy.

Solutions:

1. Use a thinner outline or inline.
2. Set a lower miter limit by decreasing the angle in the Style Options dialog.
3. Choose a bevel or round line join.

VI. Problem: My TypeStyler documents exported as EPS look fine when placed in other programs but end up with a white bounding box..**Possible Cause:**

The document was not exported with a clipping path.

Solution:

For best results, be sure to have your TypeStyler background set to a color or image which is similar to your destination background then choose "Use Clipping Path" when exporting. This will ensure there is no halo effect around soft edges.

VII. Problem: I can't select an object.

Possible Causes:

1. The object is locked.
2. The object is part of a group of objects.
3. The object is obscured by the object(s) above it.

Solutions:

1. Unlock the object by choosing "Unlock All" from the Arrange menu.
2. Ungroup the objects.
3. Lock or hide the obscuring object(s).
4. Click on the area off of the Main page and then try selecting.

VIII. Problem: I am having trouble launching TypeStyler. Why?

Possible Causes:

1. Something is claiming too much memory to allow you to launch TypeStyler; possibly the RAM cache is turned on, or your system contains memory-using INIT's such as startup sounds or beep sounds.
2. You are running multiple programs .
3. You have a conflict with another application .

Solutions:

1. Turn off RAM caching.
2. Remove INIT's from your System folder.
3. Add more memory to your Mac.
4. Close other applications if you are using .

IX. Problem: Some of my fonts don't show up in the Font Menu. Why.

Possible causes:

1. The font isn't properly installed.

Solutions:

1. If you install it correctly and TypeStyler still doesn't identify it as compatible, it probably is an encrypted font, which TypeStyler can't use (for example; the Adobe type library) or a "stroke" font, meaning a font whose characters are not comprised of closed paths.

X. Problem: I get an occasional “out of memory” message.

Possible cause:

The document contains many heavily styled or large objects.

Solutions:

Free up memory by:

- a. Turning off RAM caching.
- b. Turning off color (set the color to 2-level in the Control Panel).
- c. Reducing screen magnification.
- d. Simplifying the document.
- e. Changing to a simpler screen refresh mode (Frames or Basic).

XI. Problem: Zoom Effect takes a long time to update and print.

Possible Cause:

A high percentage shadow density is used.

Solution:

This is normal. However, the refresh time can be minimized by using the lowest acceptable percentage for the fastest update and printing. The fewer layers of shadow that need to be drawn or printed, the faster the refresh or printing will be.

XIII. Problem: Miter Limit doesn't appear to work.

Possible Causes:

1. The object has no outline or inline in its style.
2. You expect to see the line join change on screen (changes to the miter limit don't appear on screen but do print correctly).
3. You are not printing to a PostScript printer.

Solution:

Select the object and add an inline or outline in the Style Workshop. Make sure you're printing to a PostScript printer.

XIV. Problem: Some characters in a font have whited-out spots.

Possible cause:

The font contains crossed lines. The font contains crossed-over paths.

Solution:

This is a problem with the font, not TypeStyler. Contact the font manufacturer to see if the font has been updated and the problem has been fixed.

Note: These characters will print correctly to a PostScript printer. (They will look similar to the screen when printed to a QuickDraw printer.)

XV. Problem: I copied the attributes of a panel I modified and pasted the “Shape” attributes to a text object. The objects’ shapes do not match.

Possible cause:

The panel has been wildly contorted with the Shaper tool to create a custom shape. Pasting this shape causes the text to be fit between the Shaper lines exactly like the panel is. The distortion used to shape a single geometric object may look drastically different when applied to a text object.

Solutions:

1. Manually use the Shaper tool to fit the type to the distorted panel shape.
2. Choose a similar shape from the Shape Library and modify as necessary to fit the text object to the panel.

XVI. Problem: A TypeStyler object is drawn in outline instead of in its selected style.

Possible causes:

1. A TypeStyler object is drawn in outline when it is too large or complex, or when the view level selected is too high to display the object fully styled.
2. The outlined object will print correctly to a PostScript printer. However, it may print as outlines to a non-PostScript printer, especially if you have selected the :Best" printer resolution.

Solutions:

1. Reduce the size of the object.
2. Work at a lower view level.
3. Simplify the style.
4. Use the Basic or Framed screen refresh method.
5. Use a simpler font.

XVII. Problem: Objects appear correct on screen but print as outlines to my printer (non-PostScript printers only).

Possible causes:

1. The object is too large or complicated to print at the current resolution.
2. When a TypeStyler object is too large or too stylized to print, an outline of the object is printed instead.

Solutions:

1. Reduce the size of the object.
2. Simplify the style.
3. Select “Faster” instead of “Best” print quality.
4. Print to a PostScript printer.

XVIII. Problem: Three-D shadows appear to overlap adjacent characters wrong.

Possible Cause:

Drawing order is set the opposite of what is needed.

Solution:

Change the drawing order in the Type Options dialog.

Dialog Messages:

Can't add more text! Text objects cannot be longer than 255 characters.

This dialog will appear when 255 characters have been entered in the text entry box in the Text Attributes dialog. TypeStyler has been optimized to function most efficiently with short word settings but enables you to create a text object that has a maximum of 255 characters.

Nearly out of memory! Save your work often. You can free up more memory by simplifying your document or choosing a lower magnification from the View menu.

This dialog may appear when you are low on memory. This may be due to having many programs open at one time or if you have insufficient memory installed in your system.

Multiple lines of text are not allowed for circular shapes. Limit your text to one line or select a non-circular shape.

Circular text objects only accommodate one line of text. If multiple lines are desired for circular text, create more than one circular text object and line up their centers using Copy and Paste Attributes.

Glossary

Glossary

Action Safe Area

The Action Safe area is the area within the video frame where action will be visible on a standard display.

Add Anchor Point Tool

The Add Anchor Points Tool allow you to add anchor points to objects that have been converted to paths. Added anchor points give you more control over the path shape.

All Caps

The All Caps selection will convert your mixed case text object to all uppercase characters. This can be useful for changing the appearance of your text object without the need to retype. It can also be used if you change your text object's font to a character set that does not include lowercase characters.

Animated GIF

Most common web animation format (Compuserve's Graphic Image Format).

Arc Begin Handle/Arc End Handle

The handles that appear at either end of the shape lines when you use the Shaper tool on a circular object. You drag either handle to change the size of the arc that is to be filled with the circular object.

Attribute

An object's attributes including its style, shape, and font.

Baseline

An invisible line on which characters of type sit.

Bevel Effect

An effect that can be applied to TypeStyler objects that gives a raised look with some thickness behind it.

Bevel Join

A flattened line join. You specify bevel joins in the Style Options dialog.

Bezier Curve

A type of cubic spline curve that is easily and smoothly joined with other curves and straight lines.

Bitmap Font

The representation of a PostScript font which you see on screen, also known as screen font. Bitmap fonts tend to have a jagged appearance.

Blur

The blur effect is used to soften all or part of an image.

Bump Maps

An effect in the Style Workshop that allow you to apply bumps or texture to your object.

Cast Shadow

An effect available in the Style Workshop for applying realistic cast shadows for TypeStyler objects.

Center Point Handle

The small dot in the center of the arc line that appears when you use the Shaper tool on a circular object. You drag the Center Point Handle to move the circular object.

Chisel Effect

A bevel effect available in the Style Workshop that gives a raised or carved effect to TypeStyler objects.

Clipping Path

A Path that is created when exporting a TypeStyler document as either EPS or TIFF that will silhouette an image for inclusion in page layout programs such as PageMaker, InDesign or Quark XPress.

Close Box

A small box on the upper left of the Main window. You click it to close the currently opened document.

CMYK

An acronym for Cyan, Magenta, Yellow, and Black, the four colors that printers use to create full-color documents and images.

Combine Objects

Appends all the selected paths into one without regard to if they overlap.

Control Points

Small x's that appear at the ends of curved Shaper lines when using the Shaper tool. Dragging these control points shapes the character.

Create Outlines

Turns type into editable paths that can be edited using TypeStyler's path editing tools. Once a text object has been converted to outlines it is no longer text that can be edited but a single object with editable paths..

Current Shape

When you open the Style Workshop or Attributes dialog, the shape of the currently selected object is displayed in the Shape Library.

Current Style

When you open the Style Workshop or Attributes dialog, the style of the currently selected object is displayed in the Style Library.

Custom Color

A custom color in TypeStyler is a named color which can function as either a process color or as a spot color, used when spot color separations are used in your TypeStyler object.

Custom Color Editor

The Custom Color Editor is accessed through the Option menu. Custom colors are created using one of the installed color pickers.

Direct Section Tool

The Direct Selection tool selects points or path segments within path objects.

Direction Dial

A control that you use to specify the angle of a fade effect when using Dual Blend or Graduated Fills.

Dithering

A technique that exploits the human eye's ability to blend two different colors together, creating the illusion of a third color.

Dragging

You drag a type or panel object by placing the cursor on the object, holding down the mouse button, moving the object, and then releasing the mouse button.

Drawing Order

TypeStyler can draw characters in a text object from right to left or left to right. Overlapping objects or shadows will overlap in the selected direction. You use the Type Options dialog to specify the Drawing Order.

Dual Blend Fill

A graduated fill effect that fades from the background color to the foreground color and back, or vice versa.

Duplicate

To make a copy of selected text or panel objects by selecting the object and then choosing Duplicate (command-D) from the Edit menu. Also duplicate by option drag.

em

A typographical term referring to the width of the character “M,” which is usually the widest character in a font. It is a relative measurement; i.e., an em is 10 points wide when the face is set at 10 points, 12 points in 12-point type, etc. Letter spacing, line spacing, and pair kerning are measured in ems.

Emboss Effect

Creates a raised effect around the object.

EPS

An abbreviation for Encapsulated PostScript Format. You can import and export EPS files to and from TypeStyler.

Fill Pattern

A pattern that fills the space between an object’s boundaries (or a shadow’s, outline’s, or inline’s boundaries). You choose patterns from the pattern palette in the Style Workshop.

Fit in Window

An option in the View menu which lets you view an entire document in the Main window, irrespective of the document’s actual size.

Flip Contour

A cast shadow control which reverses the shape of the shadow - most useful for distorted, shaped objects.

Font

A particular point size and design of a typeface, such as 12 point bold in the Times typeface.

Fusion

Letter Fusion turns the individual letters within an object into a single "fused" object, so that styling effects are applied across the entire object as a whole, instead of each individual letter.

GIF

Graphic Interchange Format, used to save screen-oriented, low file size graphics.

Gloss

Gives the appearance of surface shine, luster, or smooth finish.

Grabber Tool

A tool used to move the document around so that you can view different parts of it. Also called the "Hand" tool.

Graduated Fill

A fill effect that fades smoothly from the foreground color to the background color, using the selected fill pattern.

Group

To combine two or more objects so that they act as one object. You group objects by first selecting them and then choosing Group from the Arrange menu.

Growing a Panel

The process by which you create a panel. You grow a panel by clicking the Panel tool, then dragging the mouse to define the area to be occupied by the panel.

Growing a Text Box

The process by which you create a text object. You grow a text box by clicking the Text tool, then dragging the mouse to define the area to be occupied by the text object.

Guides

Non-printing horizontal and vertical lines used in page layout to position elements.

Handle

A small blue square that appears on the boundary of a selected object. Dragging a handle resizes the object.

Hand Tool

A tool used to move the document around so that you can view different parts of it. Also called the "Grabber" tool.

Height Control

The inner shaping arc that appears when you use the Shaper tool on a circular text object. You drag the Height Control to set the height of the circular text.

Hide

You can hide a selected object so that it will not be visible. This can be handy when working with a complex document. You hide an object by first selecting it and then choosing Hide (command-8) from the Arrange menu.

Image Fill

Letter Fusion turns the individual letters within an object into a single "fused" object, so that styling effects are applied across the entire object as a whole, instead of each individual letter.

Inline

The inner line drawn around a character. Inlines can have a specified line thickness and can contain fill colors, patterns fills, image fills, softness and blur. Inlines are created in the Style Workshop.

JavaScript

A format for small applications often used for animations created using the Java programming language.

JavaScript Rollover

Objects that change appearance when mouse is rolled over them or when clicked on a web page.

JPEG

A "lossless" file format suitable for displaying photographs or gradients. Supports millions of colors and can be animated using Java.

Justification

The alignment of text is called justification. Text can be center justified, left justified, or right justified. You specify text justification in the Type Options dialog.

Kerning Pair Dialog

A kerning pair is any two adjacent type characters. Kerning is the space between them. In the Kerning Pair dialog, you specify the amount of kerning between two selected characters.

Kerning

Adjusting the space between pairs of letters, to accommodate their varying shapes and still produce the appearance of consistent letter spacing.

Keyboard Command

A shortcut that uses the Command key simultaneously with another key to perform an action. The shortcut works just as if you were selecting the command from a menu.

Letter Fusion

Letter Fusion turns the individual letters within an object into a single "fused" object, so that styling effects are applied across the entire object as a whole, instead of each individual letter.

Letter Spacing

The space between text characters (applied to all characters, independent of kerning). You adjust letter spacing in the Type Options dialog.

Line Join

A PostScript feature that defines how the outer edges of character outlines and inlines meet at an angle (which can be affected by changing line widths). You set line join options in the Style Options dialog.

Line Scaling

Lines can stay the same thickness regardless of object size or shape, or they can increase proportionally with the size of characters. You set line scaling in the Style Options dialog.

Line Spacing

The space between lines of text. You adjust line spacing in the Type Options dialog.

Linear Taper

A graduated fill option where the fill is drawn with bands of equal width. The taper is visible only when you print with a PostScript printer.

Line Tool

Tool in the palette for creating "rules" or line segments. Thickness and styling can be set in the Style Workshop.

Lock

Locking an object prevents it from being moved or altered. You lock an object by first selecting it and then choosing Lock (-6) from the Arrange menu.

Magnify Tool

A tool used to magnify a section of a document.

Miter Join

A line join that meets at a point and looks like the corner of a picture frame. You specify miter joins in the Style Options dialog.

Miter Limit

The maximum angle at which mitered line joins stop extending and become automatically beveled. You set the miter limit in the Style Options dialog.

Multi-Frame Objects

Web menu objects, each is a stack of TypeStyler objects that will animate when viewed in a web browser.

Noise

A random scattering of graininess or a random overall speckled effect.

Normal Caps

Standard combination of capital letters and small characters of text.

Object

In TypeStyler, all text and panels that you create in the main window are objects.

Opacity

The opposite of transparency, the amount you can see through an object. 100% opaque is 0% transparent.

Opacity Mask

A process for determining how transparent an object is. TypeStyler offers a palette of several preset opacity masks that fade from opaque to transparent in various ways.

Outline

The outer line drawn around a character. Outlines can have a specified line thickness and can contain fill colors patterns fills, image fills, softness and blur. Outlines are created in the Style Workshop.

Outline Font

A font defined by the lines and curves that make up the outline of the characters. Outline fonts remain smooth, no matter how they are resized or distorted.

Painter Tool

A tool used to repaint objects in their selected shape, font, and style, useful when you are using Basic or Frames views in a work session. Paint brush tools in palette toggle between basic outlines and fully styled- useful for path editing or quickly viewing graphics.

Panel Attributes Dialog

A dialog where you specify the style and shape of a panel.

Panel Tool

A tool used to create a panel., a geometric shape such as a rectangle, polygon orstar shape

Panel

A TypeStyler shape object whose style and shape you customize in the Panel Attributes dialog. Useful for graphic elements and backdrops for text.

Pattern Editor Dialog

A dialog in which you edit and modify the fill patterns that appear in the pattern palette.

Pattern Palette

A selection of patterns available in the Style Workshop in the fill popup palette. By using the pattern palette, you can specify a fill pattern to be used with an object, shadow, inline, or outline.

Pen Tool

Actually a collection of Path creating and editing tools for editing vector

images.

Pica

A typographical unit of measurement equal to 12 points, or approximately 0.166 inch. There are 6 picas to an inch.

PICT

A file format for object-oriented Macintosh graphic images. You can import and export PICT files to and from TypeStyler.

Pointer Tool

A tool used to select individual or multiple objects.

Point

A typographical unit of measurement equal to approximately 1/72 inch.

PostScript

A page description language developed by Adobe Systems Incorporated which describes how graphics and text are to be printed.

Printer Font

Part of a Macintosh PostScript font that the printer uses to image that font onto paper. Contains PostScript character outline information.

Quick View

Objects displayed as outlines only. (Most useful for Path editing.)

Resize

To change the size of a selected object by dragging one or more of its handles or use the resize tool.

Resizing Control

The outer shaping arc that appears when you use the Shaper tool on a circular object. You drag the Resizing Control to set the overall size of the circular object.

Round Join

A line join where the edges of the character are rounded. You specify round joins in the Style Options dialog.

Rotation Tool

A tool used to rotate selected objects.

Ruler

A graphic representation of a ruler which you can use to position text or panels. You can change the ruler units to Inches, Centimeters, or Picas/Points by selecting Rulers... from the Options menu.

Scissor Tool

A tool used to cut a closed vector path.

Screen Font

A bitmap screen representation of a PostScript font.

Scroll

To move a document in the Main window so that a different section is visible, or to activate the display windows of the Shape Library or the Style Library to view their selections.

Scroll Bars

Rectangular bars at the bottom and right edge of the Main window. Clicking or dragging the scroll bars causes your view of the document to change.

Shadow Scaling

Shadows can stay the same thickness regardless of object size or shape, or they can increase proportionally with the size of characters. You set shadow scaling in the Style Options dialog.

Shape Height Character

The control that determines how the text will be shaped (default is the top capital T). Shaped text with lower case letters may shape more accurately if this is set to a lower case letter such as an "a".

Shape Library

A TypeStyler library in the Attributes dialog that includes different shapes that can be applied to basic geometric forms, to accent or distort the basic forms' configuration.

Shaper Lines

Lines that appear when you select an object and use the Shaper tool. The Shaper lines define the area and the manner in which a selected object can be shaped. You use commands in the Shape menu to define how the Shaper lines work.

Shaper Tool

The "ladder-shaped" tool in the tool palette used to shape and distort a selected object.

Size Box

A box on the bottom-right of the Main window. Dragging the size box resizes the window.

Slicing

When exporting as a web page the page is divided into its components (or sliced) so that each image or group is contained in a separate file and the slices are assembled on the web page. TypeStyler does this automatically.

SmoothFont

A proprietary format used by earlier versions of TypeStyler to describe PostScript fonts. SmoothFonts are no longer supported as TypeStyler now works seamlessly with all PostScript Type 1 and TrueType fonts.

Spikes

When type characters are resized, restyled, or distorted, their line join angles can become distorted, causing thin, spike-like extrusions to extend beyond the character. To eliminate spikes, you set line join options in the Style Options dialog.

Spot Color

Special premixed colors used instead of or in addition to CMYK inks. They require their own separation and their own plates in the printing process.

Stacking Order

The order in which text and panel objects overlap in the document. You use commands in the Arrange menu, such as Bring to Front or Send to Back, to change the stacking order.

Standard Fill

A fill effect which uses a pattern that you select from the image/pattern palette. The object, shadow, inline, or outline can be filled with the selected pattern or image.

Starburst Fill

A fill effect made up of concentric circles graduating between the foreground color and the background color.

Style

Plain text and panels are decorated with styles that can include shadows, colors, fill softness, noise, bevel, gloss, etc., inlines, and outlines. You customize an object's style in the Style Workshop.

Style Library

A TypeStyler library that includes a variety of styles that can be applied to objects. The Style Library itself can be modified, as can each individual style.

Style Librarian

A dialog in which you modify existing styles or add new ones to appear in the Style Library.

Style Options Dialog

A dialog where you modify line scaling, shadow scaling, miter limits, and line joins. This dialog is accessible from the Style Workshop dialog.

Style Workshop

A dialog where you customize styles by adding or modifying elements such as shadows, colors, fill patterns, inlines, and outlines, transparency, gloss, etc.

Text Along a Path

Created with the Rectangular Shaping option, the text either rides along the bottom shape or is "hung" from the top shape line.

Text Attributes Dialog

A dialog in which you enter text and specify its font, style, and shape.

Text Tool

A tool used to create text objects, the "A" in the tool palette.

Text Entry Area

The area in the Text Attributes dialog where you enter text for a text object.

Texture

Image palette used for bump maps. Bump maps take a texture and takes the light and dark variations in the texture and interpret them as if they were high and low spots (or 'bumps ') on a surface. The highlights or lowlights can be adjusted using the lighting touchball. The lighting directions and the colors of the highlights and lowlights can be adjusted for many variations.

Three-D Block

A fill effect that results in a solidly-filled, three dimensional shadow.

Title Bar

The horizontal bar at the top of the main window that shows you the name of the currently opened document. You can move the window by dragging the title bar.

Title Safe Area

The area of a video screen that you can reliably set titles without TV overscanning and slipping the title partially off screen

Tool Palette

The palette on the left side of TypeStyler's Main window from which you can select among tools.

Type Options Dialog

A dialog where you can adjust letter spacing, word spacing, line spacing, drawing order, justification, and editing.

Typeface

A complete set of characters, punctuation, and symbols that share a common design.

TypeStyler Online

A dialog that offers direct access to the TypeStyler website. You can access this with the "TS3" button at the top of the Tool Palette or from the File Menu.

Ungroup

When you have used the Group command to bind objects together as one, you must choose Ungroup from the Arrange menu to restore the objects' individuality.

Unlock

When you have used the Lock command to protect an object against manipulation, you must choose Unlock All from the Arrange menu before you can again select and manipulate that object. The command works on all locked objects at once.

Unite Paths

Creates a union of the selected paths.

URL

Stands for "Universal Resource Locator". it is the address of a file or site on the Internet...like this... "<http://www.typestyler.com>"

Wacky Fill

Another name for Image Series Fill; each letter can be filled with a different color or image.

Web Safe Colors

A color palette consisting of the 216 colors that produce consistent results on both Macs and PC's and with different browsers.

Word Spacing

The space between individual words. You adjust word spacing in the Type Options dialog.

Zoom Effect

A fill effect that lets you create a three-dimensional shadow like Three-D Block, only with perspective. You can scale the ending size of the shadow and control the number of copies in between the main object and the ending shadow (density) as well as its transparency.

Zoom Box

A box in the upper right corner of the main window, used when you have resized the window smaller than the screen. Clicking it once expands the window to fill the screen, clicking it a second time returns the window to its reduced size.

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