

A Guide to QuarkXPress: Using QuarkXPress



ACKNOWLEDGMENTS

Quark, Inc., acknowledges with gratitude the efforts and contributions of all the team members and departments involved in producing QuarkXPress™ software and QuarkXPress Passport™ software and documentation, including: Product Management, Program Management, Technical Writers, Quality Assurance, Research and Development, Software Configuration Management, Common Components, Technical Support and Worldwide Product Services. Quark also thanks its alpha and beta testing partners for their help in testing QuarkXPress and QuarkXPress Passport.

This manual was produced entirely with QuarkXPress Passport and Quark Publishing System™ (QPS)™.

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Introduction

From a simple brochure to highly complex corporate communications, QuarkXPress encourages you to challenge the boundaries of professional publishing, both in print and on the Web. With superior color capabilities, exceptional picture handling, and precise typographic controls, QuarkXPress increases your publishing power.

ABOUT THIS BOOK

“A Guide to QuarkXPress: Using QuarkXPress” is not meant to be read cover to cover. The book is designed so that you can look things up quickly, find out what you need to know, and get on with your work. However, if you need more comprehensive information about electronic publishing, that is also provided.

WHERE WE’RE COMING FROM

This book assumes you are familiar with your computer and know how to:

- Launch an application
- Open, save, and close files
- Use menus, dialog boxes, and palettes
- Use the mouse, keyboard commands, and modifier keys

If you need help performing any of these tasks, consult the documentation resources (user or reference guides) provided with your computer.

HOW TO USE THIS BOOK

This book offers steps for specific tasks. It includes concept blocks, which provide helpful background information about various features so you can familiarize yourself with related concepts before beginning a task.

Whenever you think to yourself, “I wonder how to do this...,” check this book, *Using QuarkXPress*. The detailed table of contents at the beginning of this book and the index should help you quickly find the information you need.

Each chapter in this book includes a series of specific tasks, such as “Creating New Documents” or “Importing Pictures.” Instructions for accomplishing tasks are presented in steps or as bulleted lists. Tips with useful information about QuarkXPress are frequently included on these pages.

CONCEPT BLOCKS

Background information about publishing tasks and concepts are also provided throughout this book. The first word in the title of a concept block is usually “Understanding,” for example: “Understanding Picture File Formats.” You can read concept blocks any time — they’re designed to round out your knowledge of electronic publishing without relating to a specific task.

WHAT YOU’RE LOOKING AT

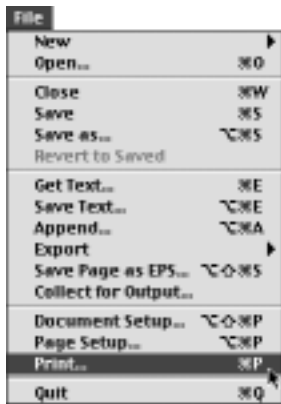
This book uses various conventions (styles) to help you find information quickly:

BOLD TYPE STYLE

The names of QuarkXPress menu commands, dialog boxes, and other controls are set in bold type. For example: “The **Colors** palette lets you apply colors or inks to text, pictures, lines, and box backgrounds.”



REFERENCES AND ARROWS

Whenever a feature is mentioned, a reference shows you how to access that feature. For example: “The **Save as** dialog box (**File** menu) lets you save a copy of a document.” Arrows are used to represent the menu path to a feature. For example: “Choose **File** → **Print** to display the **Print** dialog box.”



Choosing **File** → **Print**.

ICONS

The names of tools and graphic buttons are followed by the appropriate icons. For example: “Select the **Item** tool  in the **Tools** palette” or “Click the **Center** button  in the **Measurements** palette.”

CHARTS

This book charts the range of values that any control can accept. Charts follow this format:

RANGE	MEASUREMENT SYSTEM	SMALLEST INCREMENT
2 to 720 pt	various (" , pt, cm, etc.)	.001

The “Range” is expressed in the default measurement system. You can enter values in fields using the measurement system described in the “Measurement system” column. For example, measurements may be expressed in pixels, points, or any measurement system supported by QuarkXPress. (The example above shows a feature that accepts any supported measurement system.) The “Smallest increment” is the smallest unit of measurement you can enter.

MAC OS AND WINDOWS REFERENCES

QuarkXPress is designed to incorporate the same features on Mac OS and Windows. This guide is designed to be used with QuarkXPress on either platform. While most of the information in this guide applies to both platforms, operating system differences occasionally require the application to function in a slightly different manner on Mac OS and Windows. In such a situation, this guide identifies which functions are unique to Mac OS and which functions are unique to Windows.

PRINT AND WEB MODES

QuarkXPress lets you create documents both for printed output and for the Web. When you’re working on a print document, QuarkXPress is in print mode; when you’re working on a Web document, QuarkXPress is in Web mode. The mode determines which tools, features, and other user interface elements are available. In this guide, features that are unique to print documents are identified with a **P** icon, and features that are unique to Web documents are identified with a **W** icon.

NOTES AND TIPS



Notes provide helpful information about particular features.



Tips provide extra information about particular features and general techniques for electronic publishing.

OTHER HELPFUL PUBLICATIONS

The QuarkXPress product includes various electronic documents to assist you in using QuarkXPress 5.0. You can find these documents on the QuarkXPress CD-ROM. Quark also provides QuarkXPress training on the World Wide Web to help you familiarize yourself with the various features of QuarkXPress.

A GUIDE TO QUARKXPRESS: INTERFACE OVERVIEW

If you stumble on an unfamiliar command, or want more information about how to use a tool, check the book *A Guide to QuarkXPress: Interface Overview*. The file name is "Interface Overview.pdf" on your QuarkXPress CD-ROM. *A Guide to QuarkXPress: Interface Overview* explains the QuarkXPress interface, including menus and dialog boxes, tools, palettes, and preferences. Commands are documented in menu order, starting with the first command in the **File** menu.

WHAT'S NEW IN QUARKXPRESS 5.0

If you are a proficient QuarkXPress user, start with the file "What's New in 5_0.pdf," found on the QuarkXPress CD-ROM. It provides a brief overview of the new features in this version of QuarkXPress to get you started with your new software as quickly as possible.

OTHER PIECES IN THE BOX

Your QuarkXPress product also includes installation and user registration instructions, service plan information, a list of keyboard commands, and documentation for any late-breaking features.

QUARKXPRESS TRAINING ON THE WEB

QuarkXPress online training is a Web-based tutorial that will take you through the process of applying specific QuarkXPress features to sample QuarkXPress documents.

If you have little or no experience with QuarkXPress and you want to begin learning about it, these online training exercises will teach you the basic skills necessary to create print and Web documents using this application. Experienced users may also find the lessons useful for learning features that are new to QuarkXPress 5.0, such as layers, tables, and the Web document features.

You can find the QuarkXPress online training on the Quark™ Web site at www.quark.com. All you need to view the online training is an Internet connection with Web browser version 4.0 or later (for example, Microsoft™ Internet Explorer or Netscape Navigator). To perform the training exercises, you need QuarkXPress or a demo version of QuarkXPress.

QUARKXPRESS BASICS

To use QuarkXPress effectively, you need to understand a few basic concepts. Read this section if you are new to QuarkXPress or if you need a quick refresher. If you are new to QuarkXPress, we recommend that you complete the online training exercises available on the Quark Web site, www.quark.com, to familiarize yourself with the individual QuarkXPress features.

PRINT AND WEB MODES

QuarkXPress lets you create documents both for print and the Web. When you're working on a print document, QuarkXPress is in print mode; when you're working on a Web document, QuarkXPress is in Web mode. The mode determines which tools, features, and other user interface elements are available. In this manual, features that are unique to print documents are identified with a **P** icon, and features that are unique to Web documents are identified with a **W** icon.



Some print features can be used in Web documents. To use print features in Web documents, see “The Elements of a Web Document” in Chapter 7, Document Layout.”

PRINT DOCUMENT ENVIRONMENT **P**



A work area called the pasteboard surrounds each page or spread. You use the pasteboard to store items temporarily or to experiment with something before you put it on a page. You can have individual pages or multipage spreads, and you can add, move, and delete pages as you work. Pages can be manipulated using the **Document Layout** palette or the **Page** menu, and in **Thumbnails** view.

WEB DOCUMENT ENVIRONMENT **W**

A page in a Web document has no fixed size; it expands as necessary to make room for the items it contains. However, you can use the page width guide as a guideline to make sure the pages you design will fit on your users' monitors. Gray regions at the bottom and right of the page indicate the page's true boundaries, but keep in mind that different Web browsers often display the same page differently.

There are no pasteboards in a Web document. Pages can be manipulated using the **Document Layout** palette or the **Page** menu.

BASIC TOOLS

QuarkXPress pages contain items. Items are text boxes, text paths, picture boxes, tables, and lines; they are created in QuarkXPress and manipulated primarily with the **Item** tool . Contents are text and pictures; they are manipulated primarily with the **Content** tool .

In general, you will use **Item** menu commands and the left half of the **Measurements** palette when working with items. Likewise, you will use the **Style** menu and the right half of the **Measurements** palette when working with contents.



The controls in the **Measurements** palette change according to the current selection — whether it is a text box, picture box, text path, line, text, or picture.

THE BOX CONCEPT

In QuarkXPress, most things go into a box. Text is contained in text boxes and pictures are contained in picture boxes. Text can also be placed on a path. You have control over the size, shape, layering, color, and other properties of each box or path — and you have similar control over the text or pictures contained in them.

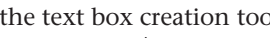


TABLES

A table is a series of rectangular, grouped boxes — called “cells” — that you can use to present data in a concise format. QuarkXPress lets you create tables, convert text to tables, easily edit table data, and add or remove rows and columns as necessary. The cells can contain text, pictures, or have a content of **None**.

LAYERS



By letting you control which items display on a page, layers make it easier for you to edit and manipulate documents. The **Layers** palette lets you place all items on the same layer or create different layers for different items. You can display some layers while hiding others, so you can opt to see only those items that you want to edit at a given time.

WORKING WITH TEXT

A text box or a text path contains text. To create a text box or path, use any of the text box creation tools , or a text path creation tool . Then use the **Get Text** command (**File** menu) to import text files from other sources, including many popular word processors, databases, and spreadsheets. To enter your own text into a text box, select a text box with the **Content** tool  and begin typing.

When you are working with text, the **Style** menu provides formatting options such as fonts, type styles, and colors. High-end typographic controls








are provided through a combination of menu items, keyboard commands, and preferences. To simplify text formatting, you can create paragraph and character style sheets (**Edit** → **Style Sheets**) and apply them using a menu command, the **Style Sheets** palette, or keyboard commands.

To flow text from one text box to the next (or from one text path to the next), you can create an automatic chain of text. You can also use the **Linking**  and **Unlinking**  tools to manually create custom text chains. To create an automatic text chain, check **Automatic Text Box** in the **New Document** dialog box (**File** → **New** → **Document**).

WORKING WITH TEXT IN WEB DOCUMENTS

The typographic effects available in HTML are more limited than those available within QuarkXPress. You can create text boxes that contain formatted HTML text, or you can use the full range of typographic effects by converting text boxes and text paths to graphics at export. If you export a large amount of your text as graphics, be aware that this will increase the size of your page and the page's downloading time.

PLACING PICTURES

“Picture” is a general term for any type of graphic file in a QuarkXPress document. Just as text boxes contain text, picture boxes contain pictures. To create a picture box, use any of the picture box creation tools , , , , , , or . Then, use the **Get Picture** command (**File** menu) to import a copy of a picture file. You can also paste a picture that has been copied to the Clipboard into your document.

When you are working with pictures, the **Style** menu provides formatting choices such as contrast, line screen, and colors. Picture formatting options are selectively available depending on the imported picture's graphic file format.

EXPORTING PICTURES

When you export a Web document as an HTML file, all pictures in that document are converted to either JPEG, GIF, or PNG format, regardless of their previous format. You can control the format in which each picture is exported.

Text boxes and paths can also be exported as pictures. You can control the export format of these items, as well.

SHAPES AND LINES

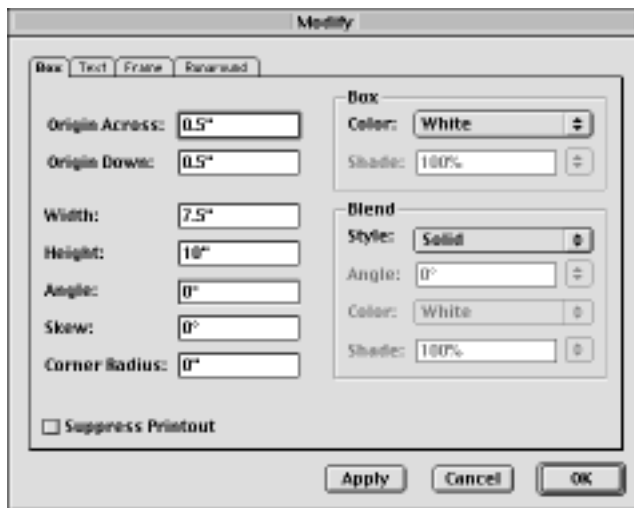
To create a colored shape, create a picture box with any kind of shape and apply a color to the background of the box. Background colors are applied to boxes using the **Colors** palette (**View** menu) or the **Box** tab of the **Modify** dialog box (**Item** menu). The **Merge** and **Shape** controls (**Item** menu) let you create boxes with multiple contours and combine different boxes.

Create custom line styles using the **Dashes & Stripes** dialog box (**Edit** menu); then use line creation tools $+$, \backslash , ϕ , or \sim to draw the lines. When a line is selected, the **Modify** dialog box and the **Style** menu provide options (such as style, width, and arrowheads) for formatting lines.

ELECTRONIC PASTE-UP

Items can be moved, resized, reshaped, and layered with other items. You can drag items into place by aligning them with rulers and guides, or you can enter precise X and Y coordinates in the **Measurements** palette.

Each type of item has its own **Modify** dialog box (**Item** menu) that controls the size, position, background color, position of the contents, and more. To flow text around pictures, lines, and other items, use the **Runaround** tab in the **Modify** dialog box. Other **Item** menu commands let you group items so they can be moved together, change the stacking order of items, duplicate items, and space selected items evenly.



When you choose **Item** → **Modify**, a dialog box specific to the selected item displays. The various tabs in the **Modify** dialog box provide access to different sets of controls.

FORMS AND IMAGE MAPS

Web documents can contain forms, which allow readers to send information to the Web server. Forms let readers enter information about themselves or order goods and services over the Internet.

Web documents can also contain image maps. An image map is an HTML feature that lets you link to different pages by clicking on different parts of a picture in a Web page.

MASTER PAGES AND TEMPLATES

Items (pictures and text) that recur throughout your document can be placed on master pages. Applying a master page to a document page automatically places the recurring items. For example, if you are working on a newsletter, you might want a master page for the cover and masthead, one for the inside spreads, and one with mailing information for the back page. Master pages can be created, edited, and applied using the **Document Layout** palette. Once you've established the formatting of a publication, you can save a document as a reusable template.

CUSTOMIZING QUARKXPRESS

QuarkXPress has many options for customizing how you work, how your text flows, how your tools work, and more. These are called “preferences,” which you can customize for your copy of QuarkXPress (application preferences) and for individual documents (document preferences).

In addition to preferences, you can create custom style sheets, colors, dashes and stripes, lists (based on style sheets), and hyphenation and justification specifications for use in a document or template. All these specifications are created through commands in the **Edit** menu.

PRINTING P

The **Print** dialog box (**File** menu) offers several output options. For convenience, you can combine all these settings and save them as **Print Styles** (**Edit** menu).

When you print, QuarkXPress requires all the font and picture files used in the document. The **Collect for Output** (**File** menu) feature automatically gathers the document, pictures, and fonts into one folder, and it produces a report of the document's fonts, colors, trapping, and other settings — ready for output.

EXPORTING AS HTML W

When you export a Web document in HTML format, QuarkXPress exports any necessary accompanying files (such as picture files), too. You can also export HTML templates, which let you insert XML content into a page and automatically format that content as HTML.

POWER THROUGH PALETTES AND KEYBOARD COMMANDS

As you use QuarkXPress, you will develop your own working style. Perhaps you will prefer to use the mouse and menu commands for everything; you may find that you prefer the quick access to features provided by palettes and extensive keyboard commands. In many cases, QuarkXPress offers multiple ways to perform a given task.

THE INTERFACE

QuarkXPress menus and dialog boxes adhere to Mac OS and Windows conventions — with a few enhancements. This section provides a quick look at standard interface controls, and highlights features unique to QuarkXPress. If you are new to Mac OS or Windows, we recommend that you consult the documentation resources provided with your computer for complete information about using the operating system. If you are new to QuarkXPress, we recommend that you complete the online training exercises, available on the Quark Web site at www.quark.com, to familiarize yourself with the individual QuarkXPress features.

QUARKXPRESS MENUS


The menu bar displays the menus available in QuarkXPress: **File**, **Edit**, **Style**, **Item**, **Page**, **View**, **Utilities**, **Window** (Windows only) and **Help**. The menu bar can also display menus for QuarkXTensions™ software and third-party XTensions™ software. Each menu contains groups of related commands separated by lines. Many menu entries are followed by keyboard shortcuts, displayed using the Command (⌘), Option (⌥), Control (⌞), and Shift (⇧) keys on Mac OS, or the Ctrl, Alt, and Shift keys on Windows.



Like other QuarkXPress menus, the **File** menu contains groups of related commands separated by lines.

QuarkXPress menus are context-sensitive, which means that menu items change according to the active item, the current situation, or the selected tool:

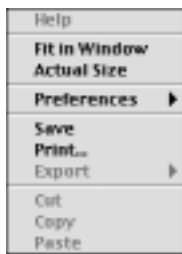
- The commands listed under a menu may change. For example, the **Style** menu commands change depending on whether text, a picture, or a line is active.

- An individual menu command may change. For example, the **Undo** command (**Edit** menu) changes to reflect your last action (such as **Undo Typing** or **Undo Item Deletion**).
- The availability of menu entries may change. For example, when a picture is selected, the **Save Text** command (**File** menu) is not available.
- The availability of entire menus may change. For example, the **Style** menu items for text are available only when a text box is active and the **Content** tool  is selected.
- The function of a menu command may change slightly when you press a modifier key while displaying the menu. For example, on Mac OS, pressing Option while you choose the **Item** menu changes the **Send to Back** command to **Send Backward**.

CONTEXT MENUS

To save production time while working with documents, QuarkXPress also includes special menus called *context menus*. Context menus are keyboard-activated and context-sensitive, so they respond dynamically to the task at hand.

- To display a context menu on Mac OS, press the appropriate keyboard command and click the object you want to affect. The default keyboard command is Control+click. You can switch this keyboard command with the **Zoom** keyboard command (Control+Shift+click) using the buttons in the **Control Key** area in the **Preferences** dialog box **Interactive** pane (**Edit** → **Preferences** → **Preferences**).
- To display a context menu on Windows, right-click the object you want to affect.



When you display a context menu by clicking empty space on a document page, options that are relevant to the entire document display in the menu.

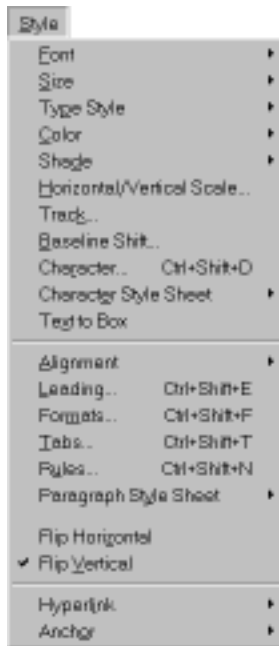


Context menus are available for rulers, empty space on a document page, picture boxes, text boxes and text paths, lines, tables, and many palettes. In print documents, a context menu is available for the pasteboard.

CHECKMARK

A checkmark ✓ in a menu indicates one of the following:

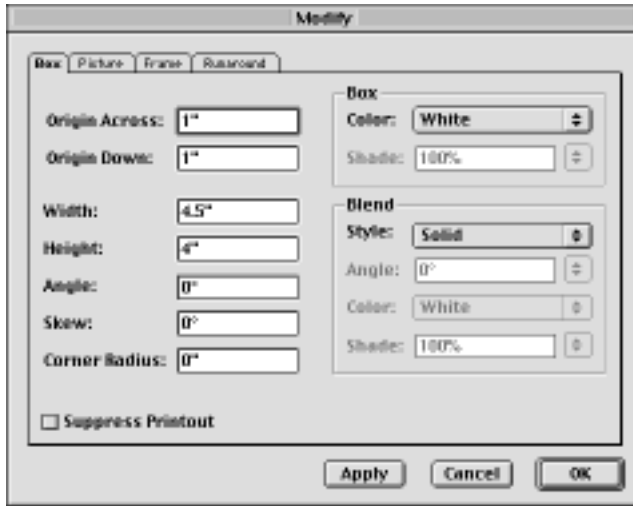
- A function has been performed. For example, a checkmark displays next to **Flip Vertical** (**Style** menu) when the contents of a box are flipped vertically.
- A feature is turned on. For example, a checkmark next to **Snap to Guides** (**View** menu) means that items in your document will snap to the guides you've created.
- A format from a list has been applied. For example, a checkmark displays in the **Font** submenu next to the font applied to selected text. When multiple formats have been applied to a selection, checkmarks only display next to formats common to the entire selection.



The checkmark next to **Flip Vertical** in the **Style** menu for text indicates that the contents of the active text box are flipped vertically.

QUARKXPRESS DIALOG BOXES

Choosing a menu item followed by ellipsis points (...) displays a dialog box. Dialog boxes contain related commands that allow you to specify exactly what you want to happen. The context-sensitive controls in QuarkXPress dialog boxes consist primarily of tabs, areas, fields, pop-up menus, radio buttons, check boxes, and buttons.



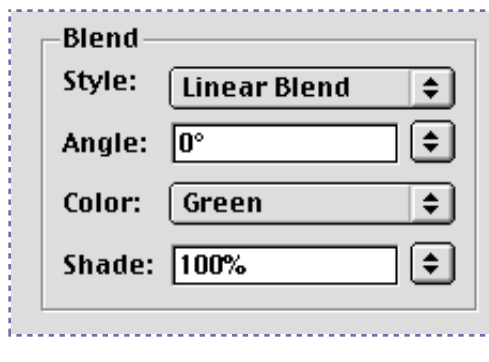
The **Modify** dialog box (**Item** menu) includes tabs, areas, fields, pop-up menus, check boxes, and buttons.

TABS

Many dialog boxes provide multiple functions through tabs. By clicking a tab icon, you can display different sets of controls. Pressing ⌘+Option+Tab on Mac OS or Ctrl+Tab on Windows takes you to the next tab in a dialog box.

AREA

Related commands within a dialog box or tab are grouped into an “area,” which is named and surrounded by a border. For example, the **Box** tab in the **Modify** dialog box (**Item** menu) has a **Blend** area, which lets you specify a custom blend for a box.



The **Box** tab of the **Modify** dialog box (**Item** menu) includes a bordered **Blend** area.

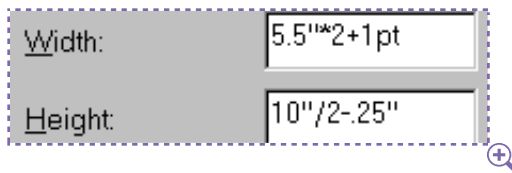
LIST

Some dialog boxes include scrollable lists of elements that you can select or edit. For example, the **Colors** dialog box (**Edit** menu) displays a list of colors. You can navigate through lists using the up and down arrow keys. Depending on the type of list, you may be able to multiple-select items to edit. For example, in the **Tools** pane of the **Preferences** dialog box (**Edit** → **Preferences** → **Preferences**), you can select multiple tools and edit common attributes. To select a group of consecutive elements, click the first element then press Shift while clicking the last element in the range. To select multiple, nonconsecutive elements, press ⌘ (Mac OS) or Ctrl (Windows) while clicking each one.

FIELD

A field is a rectangular box for entering a specific value. For example, in the **Text** tab of the **Modify** dialog box (**Item** menu), you can enter the number of columns for an active text box in the **Columns** field. Fields have the following characteristics:

- You can enter measurements in any of the supported measurement systems, using the following abbreviations: inches or inches decimal ("), picas (p), points (pt), millimeters (mm), centimeters (cm), ciceros (c), and agates (ag).
- When you are not using the default measurement system, you only need to specify units of measure with an abbreviation. For example, if your measurement preferences are set to inches, and you want to specify an indentation in points, you can enter "6 pt" in the field. The measurement will be converted to inches the next time you open the dialog box.
- The default measurement system is specified in the **Horizontal** and **Vertical** pop-up menus in the **Measurements** pane of the **Preferences** dialog box (**Edit** → **Preferences** → **Preferences** → **Document**).
- You can press Tab to select the next field in a dialog box and Shift+Tab to select the previous field.
- You can perform mathematical operations in fields using these operators: + (addition), - (subtraction), * (multiplication), or / (division). For example, to double the width of a box, you can multiply the width by 2 by entering *2 to the right of the current value. You can even perform multiple operations — such as dividing a value by 4, then adding 2.




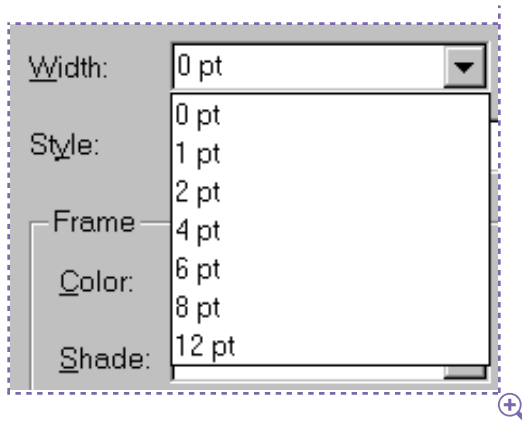
You can perform mathematical operations in QuarkXPress fields. The formula in the **Width** field multiplies the width of the box by 2, then adds 1 point. The formula in the **Height** field divides the height of the box by 2, then subtracts .25 inch.



QuarkXPress performs multiplication and division first, followed by subtraction and addition, from left to right; you cannot use parentheses when performing mathematical operations in fields. You can add and subtract specific measurements, such as 2".

POP-UP MENU

A pop-up menu  is a small menu within a dialog box or palette. A pop-up menu contains a list of options and may also have an editable field in which you can enter a custom value (such as a percentage) or a word (such as a font name) rather than choosing an option from the list.



A pop-up menu offers a list of options, and often includes a field where you can enter custom values. For example, the **Width** pop-up menu in the **Frame** tab of the **Modify** dialog box (**Item** menu) includes a list of frame widths and a field.






CHECK BOX


A check box lets you turn options on and off . Checking a box may activate other controls; checking or unchecking a box may expand a dialog box to display more controls.

RADIO BUTTON

A radio button lets you select from among mutually exclusive options. For example, in the **XTensions** pane of the **Preferences** dialog box (**Edit** → **Preferences** → **Preferences**), you can choose when to display the **XTensions Manager** dialog box by clicking a radio button.

BUTTON

A button (shaped like this  on Mac OS or  on Windows), performs an action. If a button has a heavier border around it, such as  on Mac OS or  on Windows, you can also press Return or Enter (Mac OS) or Enter (Windows) to activate it. On Windows, if a button has a dotted outline around the text , you can also press the space bar to activate the button. A button

may also include a pop-up menu  that lets you choose a type of action. For example, the **New** button in the **Style Sheets** dialog box (**Edit** menu) lets you create either a character style sheet or a paragraph style sheet.

Many dialog boxes in QuarkXPress include an **Apply** button so you can preview your changes before closing the dialog box. For example, the **Apply** button in the **Paragraph Attributes** dialog box (**Style** → **Formats**) lets you see how your changes affect selected paragraphs.

NAVIGATIONAL DIALOG BOXES

The **Open** and **Save as** dialog boxes are used to open, import, export, or save files; they include standard Mac OS or Windows controls for navigating through disks and folders so you can locate files, or choose where you want to save files. Dialog boxes in QuarkXPress with **Open** or **Save as** navigational dialog box elements include: **New Web Document**, **New Library**, **New Book**, **Open**, **Save as**, **Get Text**, **Save Text**, **Append**, **Save Page as EPS**, **Export HTML**, **Collect for Output**, and **Auxiliary Dictionary**.



The **Save as** dialog box (**File** menu) is an example of a navigational dialog box. It includes the current disk name, the **Eject**, **Desktop**, **New Folder**, **Cancel**, and **Save** buttons, pop-up menus for file type and version, a scroll list for navigating through folders, and the **Include Preview** check box (Mac OS only).

ALERT DIALOG BOXES

An alert is a dialog box that warns you when there is a problem and often suggests a solution. For example, if you enter an invalid value in a field, an alert notifies you and often provides an acceptable range of values for the field. For a list of alerts you may encounter in QuarkXPress, see the “Alerts” sections of Chapter 26, “Appendices.”

Chapter 1: Customizing QuarkXPress

Your publication uses picas, while another uses inches. You only work with text and you need typographer's quotation marks, but your colleague only works with output and needs specific trapping settings. Fortunately, QuarkXPress can accommodate all these needs.

Since everyone's work environment has different demands, and every individual has personal preferences, QuarkXPress provides a variety of options for customizing the way it works. You can set application default settings and preferences, modify the "XPress Preferences" file, add features with XTensions software, and automate manual processes on Mac OS with Apple events scripts. If you invest the time to set up QuarkXPress to suit your needs, you will be more comfortable working with the application and save hours of time producing your documents.

SETTING DEFAULT VALUES

QuarkXPress uses a variety of default settings as the basis for all new documents. These default settings include style sheets, colors, hyphenation and justification specifications, lists, dashes and stripes, and the default auxiliary dictionary. You can modify the default settings by changing them when no documents are open. If you change any of these default settings when a document is open, the change is saved only with the document. To modify the default application settings:

- 1 Make sure no documents are open, then choose an option from the **Edit** menu to modify the default settings: **Style Sheets**, **Colors**, **H&Js**, **Lists**, **Dashes & Stripes**, **Print Styles** **P**, **Meta Tags** **W**, or **Menus** **W**. For specific information about the controls in any of the dialog boxes mentioned, see Chapter 4, "Edit Menu" and Chapter 9, "Utilities Menu," in *A Guide to QuarkXPress: Interface Overview*.
 - **Style Sheets:** Edit the ¶ **Normal** paragraph style sheet and the A **Normal** character style sheet (the default style sheets for all new text boxes). Create new style sheets to include with all new documents.
 - **Colors:** Create colors to include with all new documents and delete colors that will not be used (for example, you may want to delete Red, Green, and Blue). You cannot edit or delete Cyan, Magenta, Yellow, Black, or white. You can edit, but not delete, Registration. You can edit the default trapping for colors as well.

- **H&Js:** Edit the **Standard** hyphenation and justification specification to specify default automatic hyphenation rules and word and character spacing values. The **Normal** style sheet uses the **Standard** hyphenation and justification specification by default. Create new hyphenation and justification specifications to include with all new documents.
 - **Lists:** Lists are generated from text that uses the character or paragraph style sheets you specify. Create new lists to include with all new documents.
 - **Dashes & Stripes:** Edit the default line and frame patterns and create new patterns to include with all new documents. You cannot edit or delete the **Solid** line.
 - **Print Styles:** Print styles allow you to specify frequently used print settings and apply them to documents much as you apply style sheets. **P**
 - **Meta Tags:** Meta tags contain information about a Web page. They're not displayed in a Web browser, but adding meta tags to your Web documents can make it easier for search engines to index your pages. Create new meta tag sets to be incorporated into exported HTML pages. **W**
 - **Menus:** A menu is a list of items that can display in a list control or a pop-up menu control within a form box. You can use menus to let users choose from a list of options, or you can create navigation menus where each item has a corresponding URL. Create new menus to be used in forms that are part of QuarkXPress Web documents. **W**
- 2 To choose a default auxiliary dictionary for all new documents, choose **Utilities** → **Auxiliary Dictionary**. Use the dialog box to locate an auxiliary dictionary and click **Open**. Or, click **New** to create a default auxiliary dictionary.
 - 3 When you are finished modifying default settings, create a new document. All your modifications are reflected in the new document. You can still modify these settings in individual documents.



Print styles are always saved with the application preferences, even if you have a document open when you create or edit a print style.




Each time you create a new document, all the settings in the **New Document** dialog box (**File** → **New** → **Document**) or **New Web Document** dialog box (**File** → **New** → **Web Document**) become the new default settings. Any palettes that are open when you quit QuarkXPress, including library palettes, will be open the next time you launch QuarkXPress.

SETTING PREFERENCES

QuarkXPress uses a variety of default preferences as the basis for all new documents. For example, you can specify the measurement system displayed on horizontal and vertical rulers. You can modify the default preferences by changing them when no documents are open. Default preferences can be modified in the panes of the Preferences dialog box (Edit → Preferences → Preferences).

MODIFYING APPLICATION PREFERENCES

The controls in the **Application** panes of the **Preferences** dialog box affect the way QuarkXPress works with all documents — for example, how it displays and saves documents. These settings are saved with the application and are never saved with documents. To modify application preferences:

- 1 Choose **Edit** → **Preferences** → **Preferences** to display the **Preferences** dialog box.
- 2 Click the items in the list at the left to display different types of preferences. For specific information about the controls in any of the panes, see Chapter 4, “Edit Menu,” in *A Guide to QuarkXPress: Interface Overview*.
 - The **Display** pane provides options for how guides, documents, picture previews, and so on, display on-screen.
 - The **Interactive** pane lets you control scrolling and several text handling options.
 - The **Save** pane provides features for automatically saving documents, saving revisions of documents, saving libraries, and saving the document position.
 - The **XTensions Manager** pane lets you control whether the **XTensions Manager** dialog box displays when you launch QuarkXPress.
 - The **Browsers** pane (Mac OS) allows you to specify which Web browsers you want to use to preview your Web documents. 
- 3 Click **OK** to close the **Preferences** dialog box and save your changes. The changes take effect immediately.



Print styles are always saved with the application preferences, even if you have a document open when you create or edit a print style.




To provide maximum flexibility, QuarkXPress saves various default settings and preferences in different ways. Default settings such as style sheets are saved in the “XPress Preferences” file (inside the “Preferences” folder). Default settings for Web documents are saved in the “Web Preferences” (“Web.prf”) file (also inside the “Preferences” folder). For information about saving preferences, see “Saving QuarkXPress Preferences” in this chapter.



Application preferences and default document preferences are saved in the “XPress Preferences” file. For information about application and document preferences, see “Saving QuarkXPress Preferences” in this chapter.

MODIFYING DOCUMENT PREFERENCES


The **Document** panes in the **Preferences** dialog box affect the way certain QuarkXPress features work with documents — for example, whether pages are inserted automatically when text overflows and how colors trap. If you modify settings in the **Document** panes of the **Preferences** dialog box when no documents are open, the settings become application default settings and affect all new documents. However, if you modify document settings when a document is open, the settings are applied to and saved only with the active document. To modify default document preferences:

- 1 Make sure no documents are open.
- 2 Choose **Edit** → **Preferences** → **Preferences** to display the **Preferences** dialog box.
- 3 In the list on the left, click the items under **Default Document** or **Default Web Document** to display panes containing different sets of document preferences. For specific information about the controls in any of the panes, see Chapter 4, “Edit Menu,” in *A Guide to QuarkXPress: Interface Overview*.
 - The **General** pane lets you specify default settings for greeking, guides, master page items, auto picture import, framing, hyperlink and anchor color, and automatic page insertion.
 - The **Measurements** pane lets you specify a default measurement system.
 - The **Paragraph** pane lets you specify the default settings for paragraph-based typography features, including leading, baseline grid, and hyphenation method.
 - The **Character** pane lets you specify the default settings for character-based typography features, including ligatures (Mac OS only), automatic kerning, and the size and position of superscript, subscript, small caps, and superior characters.

- The **Tools** pane lets you specify the default settings for the **Zoom** tool  and each item creation tool. For example, you can specify the minimum and maximum view for the **Zoom** tool, and you can specify the default background color for boxes and the default style for lines. You can also reset the tools to the original default settings.

You can double-click any item creation tool or the **Zoom** tool  in the **Tools** palette to display the **Tools** pane in the **Preferences** dialog box. In the **Tools** pane, you can select multiple tools and edit their preferences simultaneously. Press Shift while you click to select a consecutive range of tools; press  (Mac OS) or Ctrl (Windows) while you click to select nonconsecutive tools. You can modify any attributes common to all the selected tools.

You can specify settings for the **Image Map** tools and the **Form** tool in the **Tools** pane under **Default Web Document**.

- The **Trapping** pane lets you specify the values QuarkXPress uses when trapping print documents automatically. By specifying trapping relationships between colors, you can avoid the white areas that can occur when printing plates are misaligned or when paper shifts or stretches on a commercial printing press. 
 - The **Layer** pane lets you specify whether new layers should maintain their runaround, be visible, be locked, or have their printout suppressed. (You can only suppress items in print documents.)
- 4 When you are finished modifying default preferences, create a new document. All your modifications are reflected in the new document. You can modify preferences for individual documents by choosing **Edit** → **Preferences** → **Preferences** when a document is open.

CREATING KERNING AND TRACKING TABLES AND HYPHENATION EXCEPTIONS

You can modify default settings for kerning table information, tracking table information, and hyphenation exceptions. If you change any of these default settings when a document is open, the change is saved with the document and in the “XPress Preferences” file. For information about saving preferences, see “Saving QuarkXPress Preferences” and “Understanding Nonmatching Preferences” in this chapter. To modify kerning tables, tracking tables, and hyphenation exceptions:

- 1 If you are planning to edit kerning tables or tracking tables, make sure the Kern-Track Editor QuarkXTensions software is running. (For information about loading XTensions modules, see “Using XTensions Software” in this chapter.)
- 2 Make sure no documents are open.

- 3 Edit any of the following default settings:
 - To edit the default kerning tables, choose **Utilities** → **Kerning Edit**. Use the **Kerning Edit** dialog box to modify kerning pairs for individual fonts.
 - To edit the default tracking tables, choose **Utilities** → **Tracking Edit**. Use the **Tracking Edit** dialog box to modify the tracking tables for individual fonts.
 - To create or modify the default list of hyphenation exceptions, choose **Utilities** → **Hyphenation Exceptions**.
- 4 When you are finished modifying default settings, create a new document. All your modifications are reflected in the new document.



Creating kerning and tracking tables can be time-consuming. You could lose your kerning and tracking tables if the “XPress Preferences” file becomes damaged. To avoid losing your settings, routinely make backup copies of your “XPress Preferences” file.

For specific information about the controls in the **Kerning Edit** dialog box, the **Tracking Edit** dialog box, or the **Hyphenation Exceptions** dialog box, see Chapter 9, “Utilities Menu,” in *A Guide to QuarkXPress: Interface Overview*.

SAVING QUARKXPRESS PREFERENCES

QuarkXPress is a powerful application that offers many options for controlling document display and text flow. Because each person has different needs, QuarkXPress lets each user or organization store and use favorite settings in the “XPress Preferences” file. The “XPress Preferences” file, located in the QuarkXPress application folder, includes default sets of style sheets, colors, hyphenation and justification specifications, lists, dashes and stripes, and print styles; default auxiliary dictionary path information; application preference settings; document preference settings; kerning tables; tracking tables; hyphenation exceptions; XTensions Manager settings; and PPD Manager settings. These different types of settings and preferences are saved in the “XPress Preferences” file in different ways.

CHANGES TO QUARKXPRESS PREFERENCES

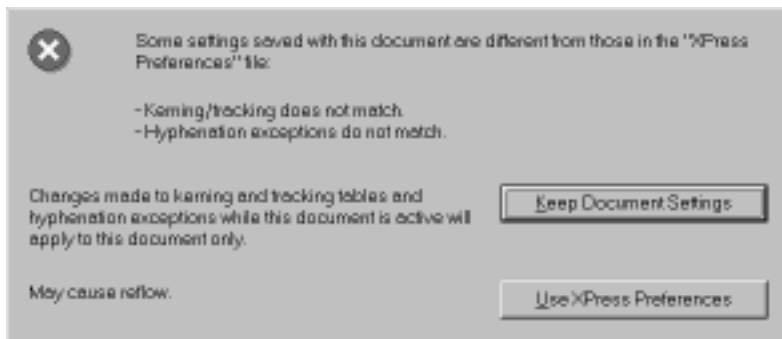
Changes to QuarkXPress preferences are handled in the following ways:

- If you make changes to application preferences (**Edit** → **Preferences** → **Preferences** → items listed under **Application**) with or without documents open, the changes are saved in the “XPress Preferences” file and immediately affect all open documents and all subsequently opened documents.

- If you make changes to **XTensions Manager** (**Utilities** menu) settings with or without documents open, the changes are saved in the “XPress Preferences” file and affect all documents *after you relaunch* QuarkXPress.
- If you make changes to **PPD Manager** (**Utilities** menu) settings with or without documents open, the changes are saved in the “XPress Preferences” file and immediately affect all open documents and all subsequently opened documents. **P**
- If you make changes to document preferences (**Edit** → **Preferences** → **Preferences** → items listed under **Document** or **Web Document**) with a document open, the changes are saved only with the active document.
- If you choose a different auxiliary dictionary with a document open, the change is saved only with the active document.
- If you make changes to the kerning table information, tracking table information, and hyphenation exceptions in a new document, these changes are saved with the active document and in the “XPress Preferences” file.
- If the **Nonmatching Preferences** alert displays when opening a document and you click **Use XPress Preferences**, changes you make to the kerning table information, tracking table information, and hyphenation exceptions will be stored both in that document and in the “XPress Preferences” file.

NONMATCHING PREFERENCES ALERT

QuarkXPress displays the **Nonmatching Preferences** alert when you open a document that was last saved with kerning table information, tracking table information, or hyphenation exceptions that are different from the settings contained in the current “XPress Preferences” file. You have the option of using the settings in the document or those in the “XPress Preferences” file.



The **Nonmatching Preferences** alert displays when you open a document with kerning table information, tracking table information, or hyphenation exceptions that are different from the settings in the current “XPress Preferences” file.

USE XPRESS PREFERENCES BUTTON

If you click **Use XPress Preferences**, the preference information that had been saved with the document is ignored. Text may reflow because of different automatic kerning or tracking information, or different hyphenation exceptions. Changes you make to these settings while the document is active are stored both in the document and in the “XPress Preferences” file.

The advantage of the **Use XPress Preferences** feature is that the document will be based on the same kerning table information, tracking table information, and hyphenation exceptions as your other documents.

After clicking **Use XPress Preferences** in the **Nonmatching Preferences** alert, look over the document and see what has happened to it. If the reflow or changes are undesirable, choose **File** → **Revert to Saved**. The **Nonmatching Preferences** dialog box will display again and you can click **Keep Document Settings**.

KEEP DOCUMENT SETTINGS BUTTON

If you click **Keep Document Settings**, text will not reflow. Automatic kerning, tracking, or hyphenation exception changes made while the document is active will be stored only with the document. The **Keep Document Settings** feature is useful if you want to open and print a document without running the risk of text reflow.

UNDERSTANDING NONMATCHING PREFERENCES

*When you open a document in QuarkXPress, you will sometimes see the **Nonmatching Preferences** alert. If you are unfamiliar with this dialog box, it may seem alarming. Understanding the two choices in the dialog box (**Use XPress Preferences** and **Keep Document Settings**) will help you decide which option to choose.*

THE NONMATCHING PREFERENCES DIALOG BOX

Let's say you've just brought a document over to a co-worker's computer so you can print it to their laser printer. But when your co-worker opens your document, an alert is displayed: “Some settings saved with this document are different from those in the ‘XPress Preferences’ file.” Below this are two buttons: **Use XPress Preferences** and **Keep Document Settings**. What do you do?

When you see the **Nonmatching Preferences** alert, it means your document's preferences are different from the preferences stored in the "XPress Preferences" file that is currently installed. Since all the preferences in question are stored with the document, you can avoid any reflow problems by clicking **Keep Document Settings** — but are you sure this is what you want to do? Before you can answer that question, you need to know a little more about what's in the "XPress Preferences" file and how it works.



If you click **Use XPress Preferences** in the **Nonmatching Preferences** alert, look over the document and see what has happened to it. If the reflow or changes are undesirable, choose **File** → **Revert to Saved**. The **Nonmatching Preferences** alert will display again and you can click **Keep Document Settings**.

WHAT'S IN THE XPRESS PREFERENCES FILE?

Let's take a look at what the "XPress Preferences" file contains. (We have divided the list into three groups according to how they are saved.)

GROUP A

- Kerning tables (**Utilities** → **Kerning Edit**)
- Tracking tables (**Utilities** → **Tracking Edit**)
- Hyphenation exceptions (**Utilities** → **Hyphenation Exceptions**)

GROUP B

- Default style sheets, colors, dashes and frames, lists, and hyphenation and justification specifications (**Edit** menu)
- Settings in the **Document** panes of the **Preferences** dialog box (**Edit** → **Preferences** → **Preferences**)
- Path information for the default auxiliary dictionary (**Utilities** → **Auxiliary Dictionary**)

GROUP C

- Print styles (**Edit** → **Print Styles**)
- Settings in the **XTensions Manager** and **PPD Manager** dialog boxes (**Utilities** menu)
- Settings in the **Application** panes of the **Preferences** dialog box (**Edit** → **Preferences** → **Preferences**)

GROUP A: CHOOSE YOUR BUTTONS WITH CARE

If the **Nonmatching Preferences** alert displays when you open a document, it means that one or more of the document's group A settings are different from those in the current "XPress Preferences" file. This means that your document could look different depending on whether or not you choose to use the document's settings. For example, a sentence that should end on page three could end on page four instead because of differences in kerning or tracking.

So which button do you click? If you want the document to look exactly the same on your co-worker's computer as it did on your computer, click the **Keep Document Settings** button. (This is always the appropriate choice for opening documents at a service bureau.)

However, if you click the **Keep Document Settings** button, the **Nonmatching Preferences** alert will continue to display every time your friend opens this document on his or her machine. If another user is going to be keeping the file from now on, this could become tedious. If you click **Use XPress Preferences** and resave the document, the **Nonmatching Preferences** alert will no longer display when the document is opened on the other user's computer because you will have replaced the document's preferences with those in the current "XPress Preferences" file. However, you should only click **Use XPress Preferences** if:

- The document's kerning, tracking, and hyphenation need to be consistent with other documents produced on this computer, or;
- The document's kerning, tracking, and hyphenation are relatively unimportant.

If you click **Use XPress Preferences**, look through the document before you save it. Look for the overflow symbol ☰ in text boxes, for undesirable line breaks, and for any other changes.

GROUP B: NO ALERT, NO PROBLEM

If your settings for group B (style sheets, colors, hyphenation and justification specifications, and so on) are different from those in another user's "XPress Preferences" file, the **Nonmatching Preferences** alert will not display. The document's settings will be used automatically, and any changes you make to those settings will apply to that document only.

GROUP C: DON'T WORRY ABOUT IT

Like group B, differences among group C settings (print styles, PPD information, and so on) will not cause the **Nonmatching Preferences** alert to display. The information does not affect individual documents and is not saved with documents.

WHERE ARE PREFERENCE CHANGES SAVED?

- Any changes you make to the settings in group A or B while no documents are open are stored in the “XPress Preferences” file, and are used for all subsequently created documents.
- Any changes you make to the settings in group B while a document is open are saved with that document only.
- Any changes you make to settings in group C are always stored in the “XPress Preferences” file, whether or not a document is open.
- If the **Nonmatching Preferences** alert displays when you open a document, and you click **Use XPress Preferences**, subsequent changes you make to settings in group A are saved to both the document and the “XPress Preferences” file. (The document’s original group A settings are discarded when you click **Use XPress Preferences**.)
- If the **Nonmatching Preferences** alert displays when you open a document, and you click **Keep Document Settings**, subsequent changes you make to settings in group A are saved only with the document.



Standard bitmap frames (those included with QuarkXPress) will not generate a nonmatching preferences alert. A document containing standard bitmap frames will open and retain its bitmap frames. However, since only QuarkXPress 4.x and earlier have the ability to use Frame Editor and bitmap frames, you cannot edit the bitmap frames or add them to your default “XPress Preferences” file.

Custom bitmap frames (created in Frame Editor) will generate a nonmatching preferences alert; just like standard bitmap frames, you cannot edit them or add them to your default “XPress Preferences” file.

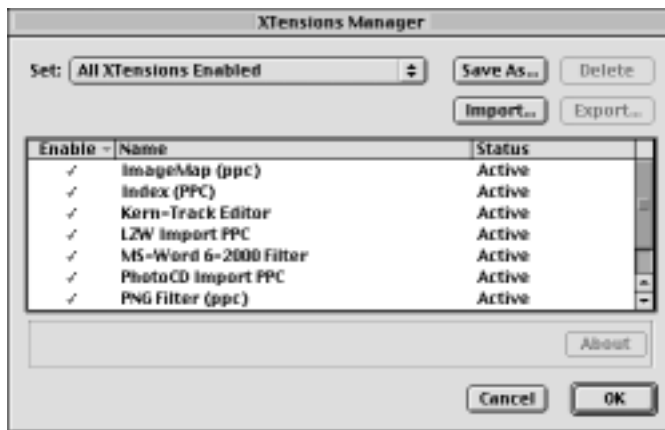
USING XTENSIONS SOFTWARE

XTensions modules are add-on software that enhance the features of QuarkXPress. Examples of XTensions software included with QuarkXPress are the filters used to import and export text in the formats of many word processing applications, the Kern-Track Editor, and Custom Bleeds. In addition to the QuarkXTensions modules that come with QuarkXPress, third-party software developers have created many XTensions modules to meet specialized publishing needs.

SPECIFYING WHICH XTENSIONS MODULES TO USE

The **XTensions Manager** dialog box (**Utilities** menu) lets you control which XTensions modules are loaded with QuarkXPress. XTensions software consume RAM (memory), so you should run only the ones you need. To specify which XTensions modules to use:

- 1 Choose **Utilities** → **XTensions Manager**. The dialog box lists all the XTensions software in the “XTension” folder and the “XTension Disabled” folder within your QuarkXPress application folder.



Use the **XTensions Manager** dialog box (**Utilities** menu) to specify which XTensions modules should load and to create sets of XTensions modules.

- 2 To specify which XTensions modules load, you can choose a default set, temporarily change the status of individual XTensions modules, or create a new set.
 - To choose a default set, use the **Set** pop-up menu. Choose **All XTensions Enabled** to let QuarkXPress load all your XTensions software. Choose **All XTensions Disabled** if you don't want any XTensions software to load.
 - To change the status of individual XTensions modules, click in the **Enable** column or choose **Yes** or **No** from the **Enable** pop-up menu. To edit the status of multiple XTensions modules: Press Shift while you click to select consecutive

XTensions modules; press ⌘ (Mac OS) or Ctrl (Windows) while you click to select nonconsecutive XTensions modules.

- To create a new set of XTensions software based on those currently enabled, click **Save As** and enter a name in the **Enter name for current set** field. The new set will display in the **Set** pop-up menu for future use.
- 3 Click **OK**; relaunch QuarkXPress to load the new XTensions set.



When you install QuarkXPress, all included XTensions modules are enabled by default. To conserve RAM, you should carefully review the XTensions modules that are running and disable any that you will not be using.

Pressing the space bar while launching QuarkXPress displays the **XTensions Manager** dialog box so you can specify which XTensions modules will load. The **XTensions Manager** pane in the **Preferences** dialog box (**Edit** → **Preferences** → **Preferences**) lets you control the default display of the **XTensions Manager** dialog box at launch.

If you have various clients or documents that require different XTensions software, you can create a different XTensions software set for each situation.

IMPORT/EXPORT FILTERS

QuarkXPress provides import/export filters that let you transfer files between QuarkXPress and popular word processing applications. You can also save and import ASCII files, including those with XPress Tags information. Supported text file formats include Microsoft Word, RTF (Windows only), and WordPerfect. QuarkXPress also includes import filters for certain picture file formats, including PhotoCD.

Import/export filters are actually XTensions software and are controlled by the **XTensions Manager** dialog box (**Utilities** menu). To import text or pictures in any of these formats, or to export text in any of these formats, the appropriate import/export filters must be loaded.

QUARKXTENSIONS SOFTWARE

QuarkXPress includes several QuarkXTensions modules that add core features to the application, including the Index QuarkXTensions module, and the Kern-Track Editor.

THIRD-PARTY XTENSIONS SOFTWARE

Hundreds of third-party software developers are currently producing a wide range of XTensions software that let QuarkXPress meet specialized publishing needs. Custom XTensions modules are also available for advertising agencies, graphic designers, newspaper publishers, magazine publishers, database publishers, and output providers.

MANAGING PRINT STYLES AND PPDs **P**

QuarkXPress lets you customize printing features by saving output settings as print styles and controlling which PostScript Printer Description files (PPDs) load with QuarkXPress. The print styles and PPD information are stored in the “XPress Preferences” file. To create and use print styles, see Chapter 23, “Output.”

CREATING AND EDITING PRINT STYLES **P**

Print styles are predefined output setups you can choose from the **Print Style** pop-up menu in the **Print** dialog box (**File** → **Print**). Print styles are not document-specific; they are global preferences that can be saved, exported, imported, and used with any QuarkXPress document. To create or edit a print style:

- 1 Choose **Edit** → **Print Styles**.



Use the **Print Styles** dialog box (**Edit** menu) to create and edit print styles for use with all your documents. Use the **Export** button to share print styles with other users.

- 2 Edit the **Default** print style to reflect the print settings you use the most. Create new print styles to include with all new documents.
- 3 Click **Save**.



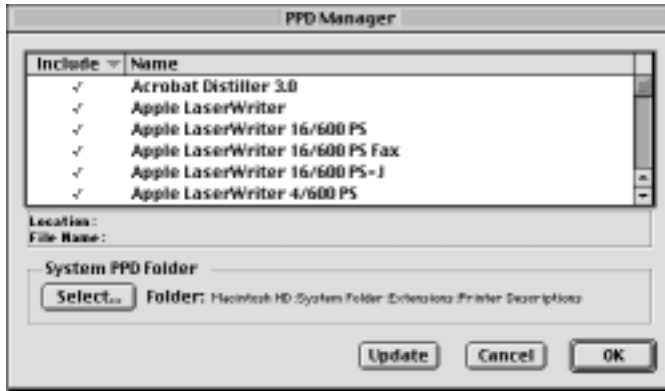
If you click either the **Print** or **Capture Settings** button in the **Print** dialog box, the current print settings are saved with the document when you save (**File** → **Save**) the document.

SPECIFYING WHICH PPDs TO USE P

PostScript Printer Description files (PPDs) let you choose device-specific features for a particular PostScript printer, such as an alternate paper size and optimized screen values. Printer manufacturers provide PPDs for their printers. If you do not have a PPD for your device, you can use one of the three default PPDs: **Generic B&W**, **Generic Color**, or **Generic Imagesetter**.

PPDs are accessed through the **Printer Description** pop-up menu in the **Page Setup** dialog box (**File** menu). You can control which PPDs display in the **Printer Description** pop-up menu by using the **PPD Manager** dialog box (**Utilities** menu). To specify which PPDs are available:

- 1 Choose **Utilities** → **PPD Manager**.



Use the **PPD Manager** dialog box (**Utilities** menu) to specify which PPDs are available.

- 2 Click **Select** (Mac OS) or **Browse** (Windows) in the **System PPD Folder** area to specify the folder that contains the PPDs you want to access. By default, QuarkXPress accesses the PPDs in the following folder:
 - Mac OS: The “Printer Descriptions” folder in the “Extensions” folder within your System Folder.
 - Windows: The “System” folder in the “Windows” folder. (Windows NT: Win_NT → System 3x → Spool → Drivers → w32x86 → 0 [zero])
- 3 To specify which PPDs are accessible, click in the **Include** column or choose **Yes** or **No** from the **Include** pop-up menu. To edit the status of multiple PPDs: Press Shift while you click to select a consecutive range of PPDs; press ⌘ (Mac OS) or Ctrl (Windows) while you click to select a nonconsecutive range of PPDs.
- 4 Click **OK**; changes take effect immediately.



Each time you launch QuarkXPress, the application looks at all the PPDs available to see if any have been added, deleted, or changed. If you have many PPDs, QuarkXPress may take longer to launch.

To speed launch time, remove PPDs that you do not need. Look in the “Printer Descriptions” folder inside the “Extensions” folder (Mac OS) or the “System” folder inside the “Windows” folder (Windows) and in the “PPD” folder (if you have one) in your QuarkXPress application folder. Place any unnecessary PPDs in a different folder.

USING APPLE EVENTS SCRIPTS — MAC OS ONLY

Apple events scripts are small programs that let you automate repetitive tasks, customize QuarkXPress, and link QuarkXPress to other applications. Publishers use scripts for everything from simple text formatting to complex database publishing. Writing scripts requires some programming knowledge and dedication to learning a scripting language. Once scripts are written, anyone can use them to enhance their productivity in QuarkXPress.

WRITING SCRIPTS

Scripts written for QuarkXPress are based on the Apple Events Object Model, a common language that lets Mac OS applications talk to each other. Objects are the elements of an application (for example, a picture box); each object has specific capabilities. Events are verbs that tell objects what to do. Depending on the capabilities of the object, it can perform different events.

To write scripts, you combine objects with events. Essentially, you are giving orders to specific objects. The syntax is defined by the scripting language you use: AppleScript™ or UserTalk (in UserLand Frontier). For information about writing scripts for QuarkXPress, see the documentation in the Apple Events Scripting folder on the QuarkXPress CD-ROM.

USING SCRIPTS

Consult your Mac OS or scripting software documentation for information about the system extensions that must be running for you to use scripts. The various methods for accessing and running scripts depend on how the script was created. For example, you can create a drag-and-drop application that will run when you drop QuarkXPress files on it. Or, you can use XTensions software to add a menu or palette to QuarkXPress that provides access to your scripts.



For information about writing scripts for QuarkXPress, see the documents in the Apple Events Scripting folder on the QuarkXPress CD-ROM.

AppleScript ships with most versions of Mac OS. UserLand Frontier is available from many online services.

Chapter 2: Layout Tools

You can arrange flowers by placing them directly in a vase or by carefully positioning each one. The flowers placed directly in the vase look good, but the carefully positioned flowers can be a masterpiece of design. QuarkXPress operates on a similar principle, letting you position items by clicking and dragging the mouse or by using layout tools for precision and control. Clicking and dragging is intuitive and can look great, but when you need to create a complex design, the precision tools will serve you best.

QuarkXPress provides a number of on-screen layout tools that allow extreme precision in arranging your items, as well as a variety of controls that help you arrange documents on-screen and navigate through documents. Using these tools and controls will help you make each document a triumph of design.

ARRANGING DOCUMENTS

*QuarkXPress lets you automatically arrange open documents on-screen by giving you options to control the way open documents are displayed. You can stack or cascade documents, you can tile documents, or you can stack or tile all open documents to a specific view size. The **Windows** submenu (**View** menu) on Mac OS and the **Window** menu on Windows provide access to these display controls.*

ARRANGING DOCUMENTS ON MAC OS

On Mac OS, you can use the **Windows** submenu (**View** → **Windows**) to control the way open windows are displayed on-screen. The first section of the submenu lets you specify how open documents are displayed:

- To display open documents stacked to the right and down, choose **View** → **Windows** → **Stack Documents**. The **Stack Documents** command layers multiple open documents so a small portion of each document's menu bar displays.
- To reduce the size of each window and distribute them evenly on your screen(s), choose **View** → **Windows** → **Tile Documents**. The **Tile Documents** command resizes document windows so that equal portions of all open documents display on-screen. The active document always displays in the upper left part of the monitor; the most recently active documents are displayed from left to right and top to bottom. If **Tile to Multiple Monitors** is checked in the **Display** pane of the **Preferences** dialog box (**Edit** → **Preferences** → **Preferences**), you can use more than one monitor for tiling documents.

The second section of the **Windows** submenu lists all open documents and lets you choose which one to display. You can also display the Clipboard if it is open.

To change all documents to the same view when stacking or tiling, press the following modifier keys while you choose **Stack Documents** or **Tile Documents** (**View** → **Windows**). You must press the modifier key before you click the menu bar to choose **View**.



KEYBOARD COMMANDS

STACK OR TILE TO DOCUMENT VIEW KEYBOARD COMMAND

Actual Size	Control
Fit in Window P	⌘
Thumbnails P	Option



Press Shift while clicking a document's title bar to display the **Windows** submenu.

To drag thumbnails of pages between documents, the document windows must be resized so each is showing and each document must be in **Thumbnails** view. You can accomplish this quickly by pressing Option while you choose **View** → **Windows** → **Tile Documents**, or press Option+Shift while you click a document's title bar and choose **Tile Documents**. **P**

ARRANGING DOCUMENTS ON WINDOWS **P**

On Windows, you can use the **Window** menu to control the way open windows are displayed on-screen. The first section of the submenu lets you specify how open documents are displayed:

- To display open documents stacked to the right and down, choose **Window** → **Cascade**. The **Cascade** command layers multiple open documents so a small portion of each document's title bar displays.
- To resize document windows so they all display stacked from top-to-bottom on the screen, choose **Window** → **Tile Horizontally**.
- To resize document windows so they all display side-by-side, with the title bars adjacent to each other beginning at the top of the screen, choose **Window** → **Tile Vertically**.

If four or more documents are open, the **Tile Horizontally** and **Tile Vertically** commands arrange document windows so all open documents and an open Clipboard display on-screen. The active document is always displayed in the upper left or top of the monitor.

To change all documents to the same view when cascading or tiling, press the following modifier keys while you choose **Cascade**, **Tile Horizontally**, or **Tile Vertically** from the **Window** menu.



KEYBOARD COMMANDS

STACK OR TILE TO DOCUMENT VIEW	KEYBOARD COMMAND
Actual Size	Ctrl+Alt
Fit in Window P	Ctrl
Thumbnails P	Alt



When multiple documents are open, press Ctrl+Tab to move through all open documents. To switch to the previous document, press Ctrl+Shift+Tab.

NAVIGATING THROUGH DOCUMENTS




*QuarkXPress provides several ways to navigate through a document: **Page** menu commands, the **Page** field, **Document Layout** palette icons, the go-to-page pop-up menu, and scroll bars. After experimenting with the various options, you will find a method that works best for you.*

USING PAGE MENU COMMANDS

The **Page** menu commands let you “turn” the pages of a document, jump to specific pages, and display master pages.

- To turn the pages of a document, choose **Previous**, **Next**, **First**, or **Last** from the **Page** menu.



When any tool except the **Zoom** tool is selected, and Caps Lock is not turned on, you can press Option (Mac OS) or Alt (Windows) to access the Page Grabber Hand . The Page Grabber Hand  lets you scroll through a page in any direction by dragging the mouse. In a print document, you can use the Page Grabber Hand  to scroll to another page.

- To display a specific document page, choose **Page** → **Go to** (⌘+J on Mac OS, Ctrl+J on Windows). Enter the number of the page you want to display in the **Go to Page** field and click **OK**.



If your print document is divided into sections, precede the page number you enter with the prefix characters you specified for the section in the **Prefix** field of the **Section** dialog box (**Page → Section**). You can also specify absolute page numbers in the **Go to Page** dialog box. An absolute page number indicates the page's actual position in a document, regardless of any sectioning or special numbering. To specify an absolute page number, precede the number you enter in the **Go to Page** dialog box with a plus (+) sign.

- To display a master page, choose **Page → Display**. From the **Display** submenu, choose the master page you want to display. To display the document page again, choose **Document** from the **Display** submenu.



To display the top of the first page of a document, press Home (Mac OS) or Ctrl+Page Up (Windows).

To scroll up one screen, press Page Up.

To scroll to the top of the previous page, press Shift+Page Up.

To scroll down one screen, press Page Down.

To scroll down to the top of the next page, press Shift+Page Down.

Mac OS only: To display the bottom of the last page of the document, press End.

To display the top of the last page of the document, press Shift+End (Mac OS) or Ctrl+Page Down (Windows).

USING THE DOCUMENT LAYOUT PALETTE

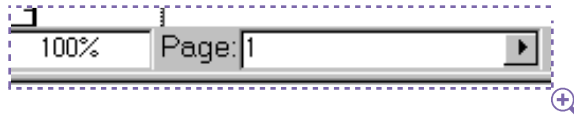
The **Document Layout** palette lets you display document pages and master pages by clicking icons. To display the **Document Layout** palette, choose **View → Show Document Layout** (F10 on Mac OS, F4 on Windows). To display a master page, double-click its icon (in the middle portion of the palette). To display a document page, double-click its icon (in the lower portion of the palette).



Double-click icons in the **Document Layout** palette (**View** menu) to display a document page or a master page.


USING THE PAGE FIELD

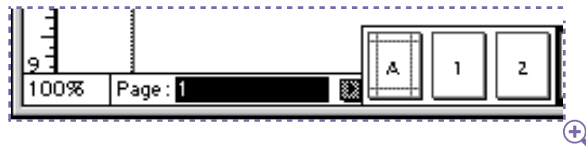
The **Page** field in the lower left corner of the document window is editable. To display a specific page, select the number in this field and enter a new number.




Select the number in the **Page** field (in the lower left corner of the document window) and enter a new page number.

USING THE GO-TO-PAGE POP-UP MENU

In addition to the **Document Layout** palette, QuarkXPress provides a pop-up menu of page icons in the lower left corner of the document window. Click the Page pop-up arrow  next to the **Page** field to display the go-to-page pop-up menu. Drag to select master pages (on the left) and document pages (on the right).



Click the Page pop-up arrow  in the lower left corner of the document window to display icons for document pages and master pages.

SCROLLING THROUGH A DOCUMENT

You can navigate through a document using the scroll boxes and the scroll arrows on the right edge and bottom of the document window. In a print document, you can change pages using these scroll boxes and scroll arrows; however, because pages in a Web document have no fixed height, you cannot scroll to another page in a Web document.

- To use a scroll box, click and drag it. If you use the scroll box to change pages in a print document, the **Page** field in the lower left corner of the document window updates.
- To use the scroll arrows, click an arrow to scroll incrementally in that direction (up, down, right, or left). Click and hold an arrow to scroll through the page continuously.




To improve speed while scrolling, check **Speed Scroll** in the **Interactive** pane of the **Preferences** dialog box (**Edit** → **Preferences** → **Preferences**).

The QuarkXPress **Speed Scroll** feature greys pictures and displays two-color blends in a single color while you are scrolling. It redraws them when you stop scrolling.

You can set a preference to “live scroll” when you drag a scroll box. During a live scroll, the document window is updated automatically and displays the document as you drag the scroll box. To use live scroll all the time, check **Live Scroll** in the **Interactive** pane of the **Preferences** dialog box (**Edit** → **Preferences** → **Preferences**).

Mac OS only: To toggle **Live Scroll**, press Option before you click the scroll bar and while you drag it. If **Live Scroll** is checked, pressing Option will disable it. If **Live Scroll** is unchecked, pressing Option will enable it.

CHANGING DOCUMENT VIEWS

*QuarkXPress lets you reduce or enlarge the document view in .1% increments. You can switch between predefined page views using menu commands and keyboard commands, you can enter a custom view percentage, and you can enlarge specific areas using the **Zoom** tool .*

CHOOSING A PREDEFINED PAGE VIEW

To specify a predefined page view, choose an option from the **View** menu: **50%**, **75%**, **Actual Size** (⌘+1 on Mac OS, Ctrl+1 on Windows), or **200%**. In a print document, you can also choose **Fit in Window** (⌘+0 on Mac OS, Ctrl+0 on Windows) or **Thumbnails** (Shift+F6)






When **Thumbnails** (**View** menu) is selected, you can reposition pages by dragging them to a different location in the document. You can also drag pages to another open document that is also displaying pages in **Thumbnails** view. **P**


ENTERING A CUSTOM VIEW PERCENTAGE

To specify a document view other than one listed in the **View** menu, select the number in the View Percentage field (Control+V on Mac OS, Ctrl+Alt+V on Windows) in the lower left corner of the document window. Enter a value and press Return (Mac OS) or Enter (Mac OS or Windows).


USING THE ZOOM TOOL 

To enlarge the document view in preset intervals, select the **Zoom** tool  and click on the document. To reduce the document view in preset intervals, press Option (Mac OS) or Alt (Windows) while you click the **Zoom** tool . To specify the portion of the document you want to zoom in on or out from, use the **Zoom** tool  to drag a marquee around the area you want to view.



You can customize the zoom increment and the maximum and minimum reduction and enlargement values obtainable with the **Zoom** tool  by specifying values in the **Tools** pane of the **Preferences** dialog box (**Edit** → **Preferences** → **Preferences**).



You can temporarily select the **Zoom** tool  by pressing Control+Shift (Mac OS) or Ctrl+space (Windows). On Mac OS, this key command can be changed to Control in the **Control Key** area of the **Preferences** dialog box (**Edit** → **Preferences** → **Preferences** → **Interactive** pane). Press Control+Option (Mac OS) or Ctrl+Alt+space (Windows) to zoom out.

Windows only: The maximum zoom percentage depends upon the **Display DPI Value** (**Edit** → **Preferences** → **Preferences** → **Display** pane). If the value is set above 85 dpi, the maximum zoom percentage decreases. For example, a value of 96 dpi restricts the maximum zoom percentage to 692%.

USING THE PASTEBOARD 


The pasteboard is the nonprinting area that surrounds individual pages and spreads. The pasteboard can function both as a work area and as a temporary storage area. You can create items and groups on the pasteboard, then drag them from the pasteboard onto a document page. You can also use the pasteboard to “bleed” an item off a page.



The pasteboard is not available in Web documents.

USING THE PASTEBOARD AS A WORK AREA 

You construct and modify items and groups on the pasteboard just as you would a document page. You can drag items from a pasteboard to any other document page or pasteboard. The pasteboard works as follows:

- To create items on the pasteboard, scroll left or right so that a page’s pasteboard area displays. Create, position, and group items on the pasteboard just as you would on a document page.
- To move an item from the pasteboard to a document page or another pasteboard, select the **Item** tool , click the item, and drag it into position.

- You can move an item so that it is partially off the left or right edge of the pasteboard. When you do so, the portion that you move off the edge is not visible. It is not possible to move an item completely off the pasteboard.
- When you drag out a horizontal ruler guide and release the \ddagger pointer over the pasteboard, the guide displays across the pasteboard and all the pages in a spread. If you release the \ddagger pointer when it is positioned over a document page, the guide displays only on that page.



You may find it convenient to store items on the pasteboard until you are ready to place them on a document page. If you plan to store a variety of items, consider using a library. To create a library, see Chapter 16, “Libraries.”

USING THE PASTEBOARD FOR BLEEDS **P**

Bleed is the term used to describe items that are printed to the edge of a finished page. You can create a bleed item with QuarkXPress by extending it from a document page onto the pasteboard, and then entering the distance you want to extend the bleed in the **Print** dialog box **Bleed** field (**File** → **Print** → **Document** tab). Once a page with bleed elements is reproduced on press, a commercial printer can trim the document to its finished page size.



You can specify the size of the pasteboard by entering a percentage value in the **Pasteboard Width** field in the **Display** pane of the **Preferences** dialog box (**Edit** → **Preferences** → **Preferences**). By default, the area of the pasteboard to the left and to the right of a page or spread is equal to the document’s page width, and .5" of pasteboard displays above and below pages and spreads. When the width of the widest horizontal spread in a document approaches 48", the width of the pasteboard areas to the right and to the left of the spread is reduced to stay within the 48" document width limit.

USING RULERS AND GUIDES

The rulers and guides in QuarkXPress give you precise control for document layout. You can control the measurement system displayed on rulers and you can customize the color of guides. QuarkXPress provides margin guides and column guides for aligning text, and lets you create all the ruler guides you need for aligning items. To ensure that items are placed properly, you can “snap” items to guides.

DISPLAYING RULERS AND GUIDES

Use the **View** menu commands to display rulers and guides. To display rulers, choose **View** → **Show Rulers** (⌘+R on Mac OS, Ctrl+R on Windows). To display guides, choose **View** → **Show Guides** (F7).



By default, margin guides and column guides display as blue lines on color monitors and as dotted gray lines on black-and-white monitors. Ruler guides display as green lines on color monitors and as dotted gray lines on black-and-white monitors. You can specify different colors for margin and ruler guides and the baseline grid in the **Display** pane of the **Preferences** dialog box (**Edit** → **Preferences** → **Preferences**).

You can display page guides either **In Front** of or **Behind** all items, depending on the setting you choose from the **Guides** area in the **General** pane of the **Preferences** dialog box (**Edit** → **Preferences** → **Preferences**).

SPECIFYING THE MEASUREMENT SYSTEM FOR RULERS

To specify ruler measurement units, choose options from the **Horizontal** and **Vertical** pop-up menus in the **Measurements** pane of the **Preferences** dialog box (**Edit** → **Preferences** → **Preferences**).

The **Vertical** and **Horizontal** options you choose are used by QuarkXPress in all fields that indicate position values. For example, if you choose **Inches** from the **Vertical** pop-up menu and **Picas** from the **Horizontal** pop-up menu, the value in the **Origin Down** field (in item specification dialog boxes) displays in inches; the value in the **Origin Across** field displays in picas.

You can specify different measurement units for your print documents and Web documents.



The **Snap to Guides** feature helps you quickly align items with ruler guides and page guides. When **Snap to Guides** is checked (**View** menu), an item or Item Creation pointer + snaps to a guide when you drag it within the snap distance. The **Snap Distance** is specified in pixels in the **General** pane of the **Preferences** dialog box (**Edit** → **Preferences** → **Preferences**).

SPECIFYING COLUMN GUIDES AND MARGIN GUIDES P

QuarkXPress automatically places column guides and margin guides in all new documents. You specify their position in the **Column Guides** and **Margin Guides** fields in the **New Document** dialog box (**File** → **New** → **Document**). When a master page is displayed in the document window, you can use the **Master Guides** dialog box (**Page** → **Master Guides**) to change the placement of column guides and margin guides.

If you check **Automatic Text Box** in the **New Document** dialog box (**File** → **New** → **Document**), the values you specify in the **Margin Guides** area define the size and placement of the automatic text box. The values you specify in the **Column Guides** area define the columns for the automatic text box. If you do not check **Automatic Text Box** when you open a new document, column guides are displayed, but the values are not applied to any text box.



Margin guides and column guides information is stored as part of a master page. To reposition margin guides and page guides in an existing document, display the master page that contains the guides you want to reposition, then choose **Page** → **Master Guides**. The **Master Guides** dialog box displays. Edit the values in the **Margin Guides** and **Column Guides** area of the **Master Guides** dialog box to reposition margin and column guides on the master page and on all document pages based on that master page.

SPECIFYING THE PAGE WIDTH GUIDE

QuarkXPress automatically places a page width reference guide in all new documents to indicate the right edge of the design area. You specify the default page width for a document in the **Layout** area of the **New Web Document** dialog box (**File** → **New** → **Web Document**).

- To specify a page width that is the same for all browser windows, enter a value in pixels in the **Page Width** field or choose a standard width value from the pop-up menu.
- To specify a page width that depends on the width of the browser window, check **Variable Width Page**. Enter a percentage value in the **Width** field to indicate how much of the browser window will be filled with the page. Enter the minimum allowable width of the variable page in pixels in the **Minimum** field.

To reposition the page width reference guide for an individual page, display the page that contains the guide you want to reposition, then choose **Page** → **Page Properties**. Edit the values in the **Layout** area of the **Page Properties** dialog box, and then click **OK**.

To reposition the page width reference guide for all pages based on the same master page, display the master page that contains the guide you want to reposition, then choose **Page** → **Master Page Properties**. Edit the values in the **Layout** area of the **Master Page Properties** dialog box to reposition the page width guide on the master page and on all document pages based on that master page.

SPECIFYING THE RULER ORIGIN

The ruler origin is the location where the top ruler and the left ruler intersect; it is the 0 point on both the left and top rulers. To move the ruler origin, click where the rulers intersect in the ruler origin area in the upper left corner of the document window and drag the intersection point to the location you want. The ruler origin will be positioned where you release the mouse button. To reset the ruler origin, click the ruler origin area.










If **Page** is chosen for **Item Coordinates** in the **Measurements** pane of the **Preferences** dialog box (**Edit** → **Preferences** → **Preferences**), you can position the ruler origin on a document page. If **Spread** is chosen, you can position the ruler origin anywhere on a spread. **P**

SPECIFYING ITEM COORDINATES FOR THE RULER **P**

The **Item Coordinates** option in the **Measurements** pane of the **Preferences** dialog box (**Edit** → **Preferences** → **Preferences**) lets you specify whether the top ruler continues across multiple pages in a spread or repeats from 0 for each page. Choose **Spread** to display a single, continuous ruler across the top of pages in a spread. Choose **Page** to repeat the horizontal ruler from 0 for each page in the spread.

POSITIONING RULER GUIDES

You create ruler guides by dragging them off the horizontal and vertical rulers (**View** → **Show Rulers**). You can create ruler guides on master pages and on individual document pages.

- To pull out horizontal ruler guides, click on the top ruler; when the  pointer displays, drag the ruler guide into position on the page. To pull out a vertical ruler guide, click on the left ruler and drag the ruler guide onto the page when the  pointer displays. If the **Measurements** palette is open when you drag a ruler guide, the guide's position is indicated in the X field (for vertical ruler guides) or the Y field (for horizontal ruler guides).
- If, as you drag out a horizontal ruler guide, you release the mouse button when the ruler guide is positioned over the pasteboard, the ruler guide will extend across the pasteboard and all the pages in the spread. If you release the mouse button when the horizontal ruler guide is positioned over a document page, the ruler guide will display only on that page.
- To reposition a ruler guide, click it, then drag it to a different location when either the  or the  pointer displays. You must have the **Item** tool  selected to click and drag a guide when the pointer is over an item and you have chosen **In Front** from the **Guides** area in the **General** pane of the **Preferences** dialog box (**Edit** → **Preferences** → **Preferences**). To click a guide when the pointer is over an item and the **Content** tool  is selected, press  (Mac OS) or **Ctrl** (Windows) while you click and drag the ruler guide.

- To remove a ruler guide, click it, then drag it off the page. To remove all ruler guides from a spread's pasteboard, scroll through the document so that a portion of the pasteboard is displayed; press Option (Mac OS) or Alt (Windows) while you click an area of the ruler that is adjacent to the pasteboard. To remove all ruler guides from a document page, scroll through the document so that a portion of the page is displayed; press Option (Mac OS) or Alt (Windows) while you click an area of the ruler that is adjacent to the document page. Click the horizontal ruler to delete horizontal ruler guides; click the vertical ruler to delete vertical ruler guides.



To create a guide that only displays at or above the current view percentage, press Shift while you create the guide. For example, if you press Shift and create a guide while the document is in 400% view, that guide will display only at views between 400% and 800% (Mac OS) or 400% and Maximum (Windows).

SPECIFYING GREEKING

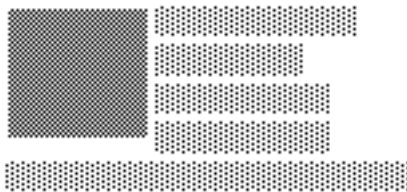
In QuarkXPress, “greeking” is the process of replacing text and pictures with gray bars and boxes to improve screen redraw speed. Greeking can also help you concentrate on the layout without being distracted by specific words and images.

GREEKING TEXT

When text is greeked, lines of text are replaced with gray bars. To specify greeking, choose **Edit** → **Preferences** → **Preferences** and click the **General** pane. Check **Greek Text Below** and enter a value from 2 to 720 points in the field (characters below that point size will be greeked). Text greeking does not affect the way characters print.

GREEKING PICTURES

When pictures are greeked, imported pictures are replaced with a gray pattern. To specify greeking, choose **Edit** → **Preferences** → **Preferences** and click the **General** pane. Check **Greek Pictures**. Greeking does not affect the way pictures print. When **Greek Pictures** is checked, you can view a picture by selecting its picture box.



Greeked pictures display as gray boxes; greeked text displays as gray bars.

Chapter 3: Document Basics

Just as a house must be built on a foundation in order to be stable, any publication requires a document as a foundation, and understanding the basics of a good foundation is important.

QuarkXPress lets you create new documents from scratch, build documents based on preconfigured templates, and work with previously saved documents. Documents can be saved on a local hard drive, to a connected server, or to a removable media storage device for transportation. Once you familiarize yourself with these basics, you'll be on your way to efficiently creating stable publications.

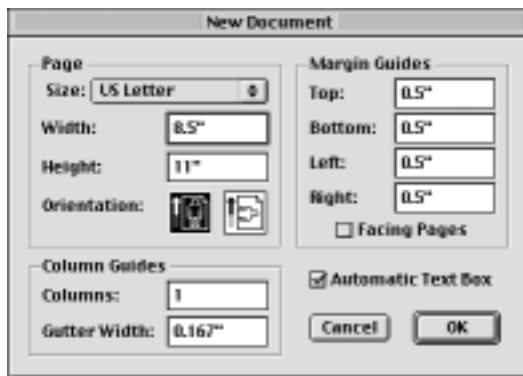
CREATING NEW PRINT DOCUMENTS

You can create a new document at any time, as long as you have fewer than 25 files open. When you create a new document, you can specify its page size and margin positions, and you can choose whether the document will consist of single pages or of spreads with left- and right-facing pages. You also have the option of creating columns and text boxes on your document pages.



Parts of the user interface that are unique to print documents display only when a print document is active. Parts of the user interface that are unique to Web documents display only when a Web document is active.

- 1 Choose **File** → **New** → **Document** (⌘+N on Mac OS, Ctrl+N on Windows).



Choose **File** → **New** → **Document** to define page information and create a new document.

- 2 To specify a standard page size, choose an option from the **Size** pop-up menu. To create a custom-sized page, enter dimensions in the **Width** and **Height** fields.



When specifying values in a dialog box, use the Tab key to move from the active field to the next field, or press Shift+Tab to move to the previous field.

- 3 Choose either portrait or landscape page orientation by clicking an **Orientation** icon (Mac OS) or radio button (Windows).
- 4 To specify the position of the margin guides (nonprinting lines used to position items on a page), enter values in the fields in the **Margin Guides** area.
- 5 Check **Facing Pages** to specify that the document contains both left-facing and right-facing pages.
- 6 To specify the number of columns on document pages and the spacing between them, enter values in the **Columns** and **Gutter Width** fields.
- 7 Check **Automatic Text Box** to place an automatic text box on the first page of the document and on the default master page. Click **OK**.



The size of the automatic text box is determined by the values entered in the **Margin Guides** area. If more than one column has been specified in the **Columns** field, the automatic text box will be divided into linked columns.

If you do not check **Automatic Text Box**, QuarkXPress still draws guides that reflect the values in the **Margin Guides** and **Columns** areas.

QuarkXPress remembers the values you enter in the **New Document** dialog box, and uses them as default values the next time you create a new document.



A master page is a nonprinting page used to automatically format other document pages. Every QuarkXPress document contains a master page by default. The default master page formatting is based on settings in the **New Document** dialog box.

CREATING NEW WEB DOCUMENTS

You can create a new Web document at any time, as long as you have fewer than 25 files open. When you create a new Web document, you can specify its page width, its background, and its default text and link colors. Each page in a Web document can be exported as an HTML document.

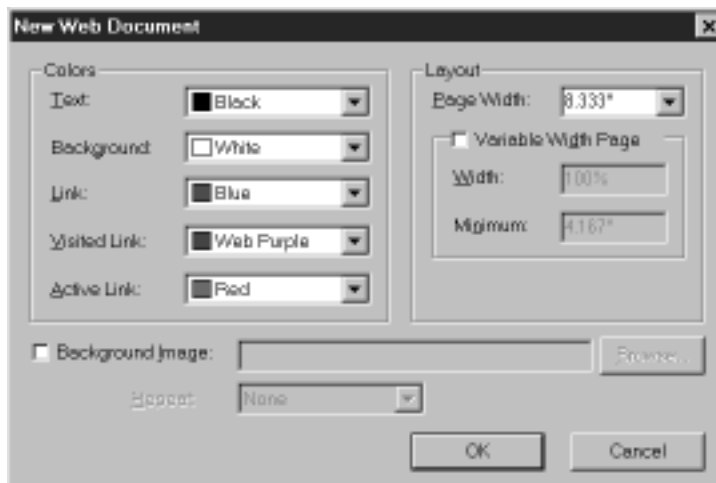


Parts of the user interface that are unique to print documents display only when a print document is active. Parts of the user interface that are unique to Web documents display only when a Web document is active.

CREATING A NEW WEB DOCUMENT

To create a new Web document:

- 1 Choose **File** → **New** → **Web Document** (⌘+Option+Shift+N on Mac OS, Ctrl+Alt+Shift+N on Windows).



Choose **File** → **New** → **Web Document** to create a new Web document.

- 2 To specify default colors for text, the page background, hyperlinks, visited hyperlinks, and active hyperlinks, choose options from the pop-up menus in the **Colors** area. You can choose an existing color or choose **Other** and then select a new color.
- 3 To specify the position of the page width guide, choose an option from the **Page Width** pop-up menu or enter a value in the **Page Width** field.
- 4 To make the page a variable-width page, check **Variable Width Page** and then enter a percentage in the **Width** field and a minimum page width in the **Minimum** field.



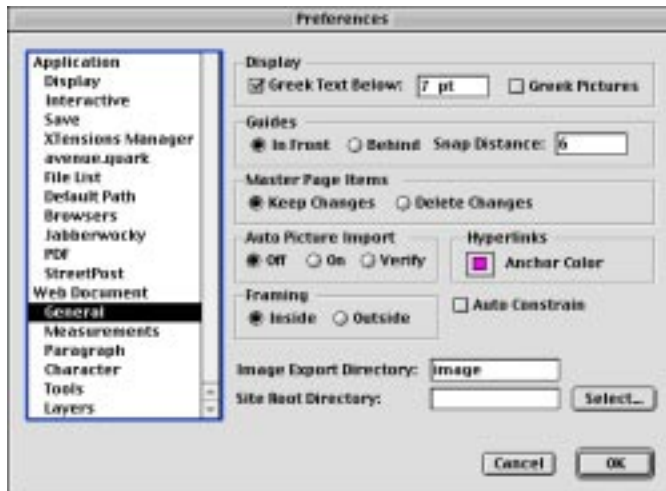
In a variable-width page, the objects on the page will “stretch” when the end user widens or narrows the browser window, as long as the width of the browser window is greater than the value in the **Minimum** field.

- 5 To specify a background picture for the page, check **Background Image**, then click **Select** (Mac OS) or **Browse** (Windows) and locate the picture file. Finally, choose an option from the **Repeat** pop-up menu:
 - Choose **Tile** to continuously repeat the picture both horizontally and vertically.
 - Choose **Horizontally** to continuously repeat the picture horizontally but not vertically.
 - Choose **Vertically** to continuously repeat the picture vertically but not horizontally.
 - Choose **None** to show the picture only once, in the upper left corner of the browser window.
- 6 Click **OK**.

SETTING UP A NEW WEB DOCUMENT W

Once you’ve created a new Web document, take a moment to set its preferences. To set preferences for the active Web document:

- 1 Choose **Edit** → **Preferences** → **Preferences**. The **Preferences** dialog box displays.
- 2 Click **General** to display the **General** pane.



Use the **General** pane of the **Preferences** dialog box to set preferences for the active Web document.

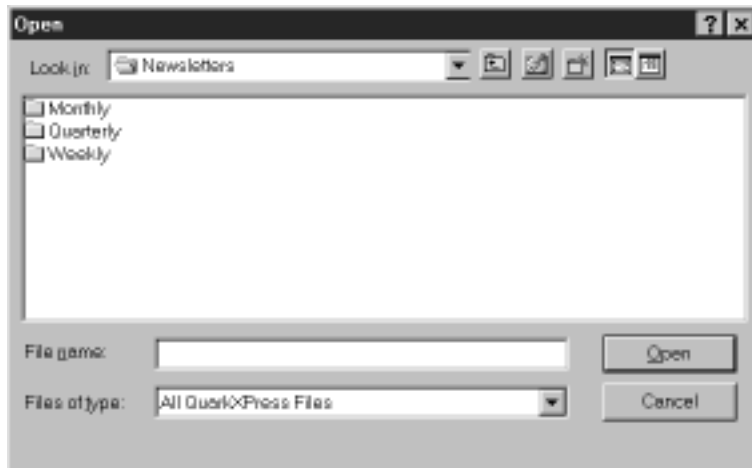
- 3 Enter a name in the **Image Export Directory** field. When you export the Web document as HTML, image files will be placed in a folder with this name. (If the folder does not yet exist, it will be created.)
- 4 Enter a file path or folder name in the **Site Root Directory** field or click **Select** (Mac OS) or **Browse** (Windows) and navigate to the folder you want. When you export the Web document as HTML, this is where the exported files and images (see Step 3) will be placed.
- 5 Click **OK**.

OPENING DOCUMENTS

QuarkXPress lets you open any combination of 25 documents, templates, or libraries at one time. You can open documents, libraries, and templates created in QuarkXPress version 3.1 or later.

To open a file:

- 1 Choose **File** → **Open** (⌘+O on Mac OS, Ctrl+O on Windows).



Use the **Open** dialog box (**File** menu) to locate and open QuarkXPress documents.

- 2 Use the controls in the dialog box to locate the document you want to open; then select the document in the list.

- 3 *Mac OS only:* Check **Preview** to display a thumbnail (reduced representation) of the first page of the selected document.
- 4 Click **Open**.



When you open a document from a previous version of QuarkXPress, the program uses the text flow from the older version to prevent text reflow. You can update text flow to the current version by pressing Option (Mac OS) or Alt (Windows) when you click **Open** in the **Open** dialog box. This way, you can update the document to take advantage of improvements in text flow in later versions of QuarkXPress. You cannot update text flow by double-clicking a document icon to open it. (Updating text flow may cause reflow and change your design or layout.)



If the **Missing Fonts** alert displays when you open a document, you can click **Continue** and QuarkXPress will automatically replace the fonts with a system font. You can also click **List Fonts** to display a list of the missing fonts, and have the opportunity to permanently replace them.

If the **Nonmatching Preferences** dialog box displays when you open a document, click **Keep Document Settings** to use the settings saved with the documents. Click **Use XPress Preferences** to update the document so that it uses the “XPress Preferences” file on your computer; there is a chance of reflow with the new settings. For information about working with preferences, see “Understanding Nonmatching Preferences” in Chapter 1, “Customizing QuarkXPress.”

SAVING DOCUMENTS

*The **Save** command records changes to your documents each time you choose **File** → **Save** (⌘+S on Mac OS, Ctrl+S on Windows). When you choose **Revert to Saved** (**File** menu), QuarkXPress discards the changes made since the last time you saved. The **Save as** command lets you name and save a new document or create a copy of an existing document.*

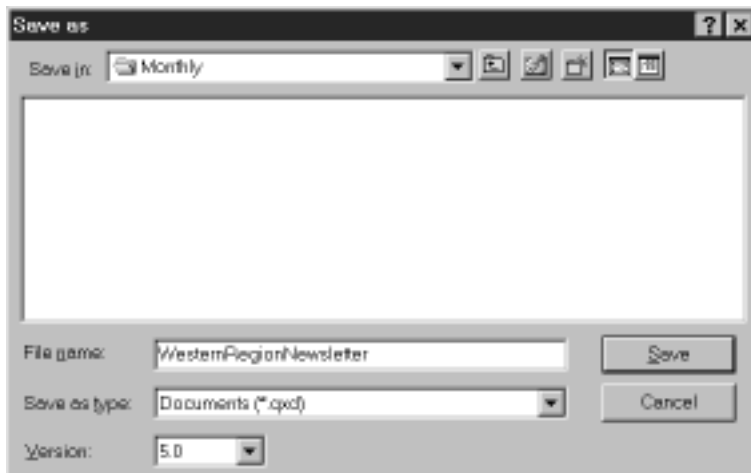
*To use the **Save as** feature:*

- 1 Choose **File** → **Save as** (⌘+Option+S on Mac OS, Ctrl+Alt+S on Windows).



Use the **Save as** dialog box to save new documents and to save active documents under a new name without replacing the original document file.

- 2 Use the controls in the dialog box to specify a location for the new document file.
- 3 On Mac OS, enter a name for the document in the **Save current document as** field. On Windows, enter a name for the document in the **File name** field.



On Mac OS, use the **Save current document as** field to enter a name for the new document file. On Windows, use the **File name** field to enter a name for the new document file.

- 4 On Mac OS, choose **Document P** (if you are working in a print document) or **Web Document W** (if you are working in a Web document) from the **Type** pop-up menu. On Windows, choose **Documents (*.qxd) P** (if you are working in a print document) or **Web Document (*.qwd) W** (if you are working in a Web document) from the **Save as type** pop-up menu.
- 5 Choose a QuarkXPress file format version from the **Version** pop-up menu.
- 6 *Mac OS only:* Check **Include Preview** to create a thumbnail preview of the document for display in the **Open** dialog box.
- 7 Click **Save**.



QuarkXPress can open documents saved in version 3.1 or later. Earlier versions of QuarkXPress are unable to open documents saved in the current version of QuarkXPress. Items based on features exclusive to the current version will be stripped from documents saved in older formats.



If you are planning to create other documents with the same specifications (master pages, style sheets, etc.) as the current document, you might want to save a stripped down version of the document as a template. To create templates, see “Saving Documents as Templates” later in this chapter.

If you make changes to your document but then decide you don’t want to keep them, choosing **File** → **Revert to Saved** will open the last saved version of the document.

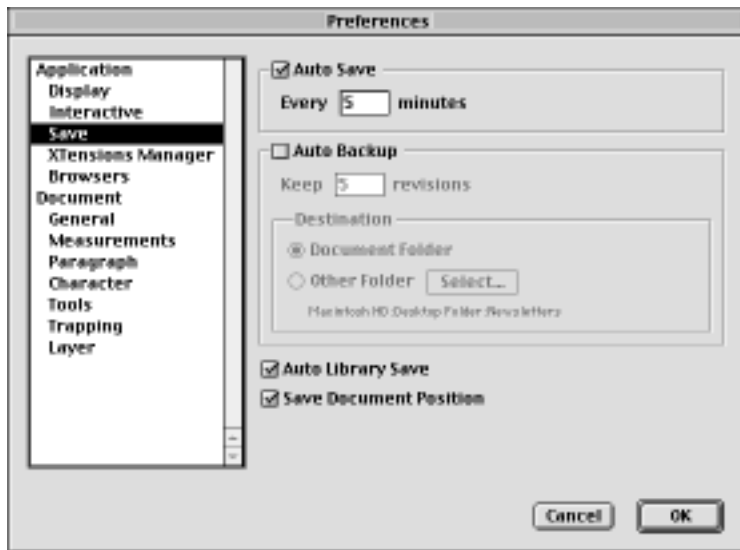
SAVING DOCUMENTS AUTOMATICALLY

*The **Auto Save** feature protects your work from power and system failures. When the **Auto Save** feature is on, QuarkXPress automatically records changes made to all documents and saves them to your document folder. Automatic saves are performed at specific intervals (during idle time if possible). QuarkXPress does not overwrite the original files until you choose **File** → **Save**.*

USING THE AUTO SAVE FEATURE

- 1 Choose **Edit** → **Preferences** → **Preferences** and click **Save** in the list on the left to display the **Save** pane.

2 Check Auto Save.



Use the **Auto Save** feature to protect your work from power and system failures.

- 3 Enter an interval in the **minutes** field. Click **OK**. Automatic saves will be performed (during idle time, if possible) at the specified interval.



The **Auto Save** feature only works with saved documents. If you have an unnamed document that was never saved, it is not backed up by **Auto Save**.

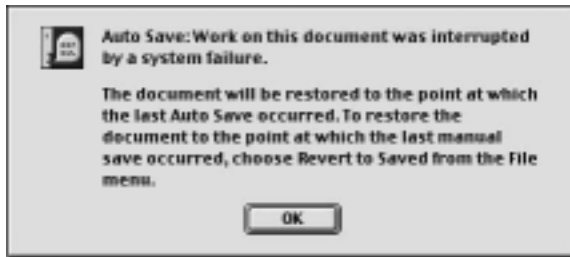


The **Revert to Saved** command (**File** menu) reverts to the last manually saved version of a document regardless of your **Auto Save** setting. If you want to revert to the last auto-saved version of a document, press Option (Mac OS) or Alt (Windows) while you choose **File** → **Revert to Saved**.

RECOVERING AN AUTO-MADE DOCUMENT

To recover an auto-saved document after a system or power failure, choose **File** → **Open** and locate the document. Two files will display in the dialog box. On Mac OS, the original document will be saved and the auto-saved version will be saved with “Auto Save” appended to the file name. On Windows, the original document will be saved with the “.qxd” or “.qwd” extension and the auto-saved version will be saved with the “.asv” extension.

Open the original document; it will be combined with the auto-saved version as it is opened. When you open the document, an alert will display. Click **OK** to continue.



The **Auto Save** alert lets you know that you are opening an auto-saved version of a document.

The auto-saved document retains changes made until the most recent automatic save occurred. Depending on your auto-save interval, you may have lost a few minutes of work. At this point, you can save the document with its auto-saved changes (**File** → **Save**), or you can reject the auto-saved changes and return to the last manually saved version of the document (**File** → **Revert to Saved**).



It is a good idea to use either the **Auto Save** or **Auto Backup** feature. However, you should not use both features together, as this may cause a significant increase in the amount of time it takes to save the document.

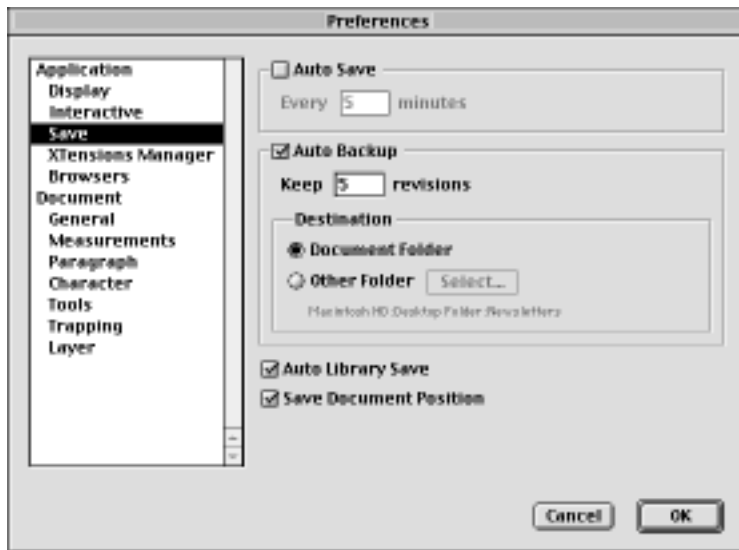
SAVING REVISIONS OF DOCUMENTS

*The **Auto Backup** feature lets you save up to 100 revisions of a QuarkXPress document. When **Auto Backup** is on, choosing **File** → **Save** sends the previous version of the active document to a folder that you specify (or the default document folder). A number between 1 and 100 is added to the name of the original file for each new backup; the most recent backup has the highest number. When the number of backup files exceeds the number of revisions you specify, the oldest revision is deleted. Revisions may be retrieved from the specified folder or the default document folder.*

USING AUTO BACKUP

- 1 Choose **Edit** → **Preferences** → **Preferences** and click **Save** in the list on the left to display the **Save** pane.

2 Check Auto Backup.



Use the **Auto Backup** feature to save up to 100 revisions of a document.

- 3 In the **Keep revisions** field, enter the number of document revisions you want to retain.
- 4 In the **Destination** area, click the **Document Folder** button to save revisions in the folder that contains the original file. To choose a different folder on Mac OS, click the **Other Folder** button, then click **Select** to display the **Backup Folder** dialog box. To choose a different folder on Windows, click the **Other Folder** button; then click **Browse** to display the **Browse for Folder** dialog box.
- 5 Use the controls in the dialog box to select a folder in which to store revisions. Click the **New** button to create and name a new destination folder.
- 6 Click **Select** (Mac OS) or **OK** (Windows) to designate the selected or new folder as the backup folder and return to the **Preferences** dialog box; then click **OK**.



Revisions created by using the **Auto Backup** feature have a revision number appended to the document name. Because revisions are stored by default in the same folder as the document, and the auto backup files have similar names, locating the original document can be confusing. To prevent this confusion, you can choose a different folder to save revisions to when you enable the **Auto Backup** feature.



Each backup revision of a document you keep is a full copy of the document in a specific state. Specifying a large number of revisions may consume hard disk space rapidly.

RECOVERING AN AUTO BACKUP DOCUMENT

To recover an auto backup document, choose **File** → **Open** to locate and open the file in the revisions folder. To avoid confusing the recovered file with the original file, rename the recovered file as soon as you open it.

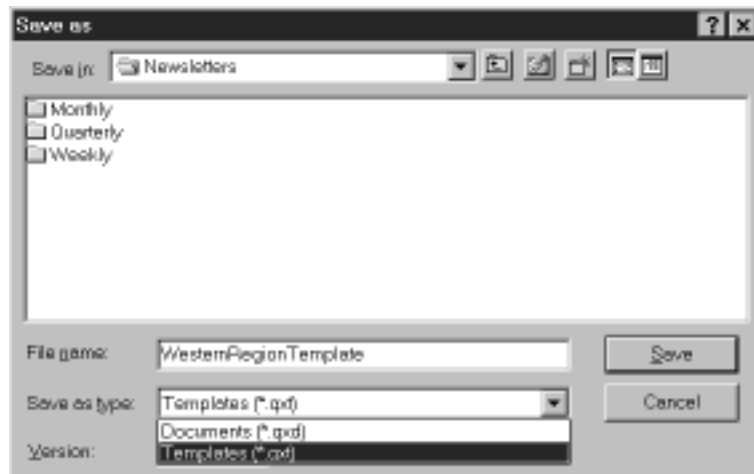
SAVING DOCUMENTS AS TEMPLATES

A template is a preformatted document that is protected from overwriting. You can create templates for any publications that will use the same format repeatedly. Templates usually include style sheets, colors, hyphenation and justification specifications, master pages, and any other items that will be used in all documents based on that template.

SAVING A DOCUMENT AS A TEMPLATE

You can save any open document as a template using the **Save as** command (**File** menu).

- 1 Choose **File** → **Save as** (⌘+Option+S on Mac OS, Ctrl+Alt+S on Windows).



Use the **Save as** dialog box to save a document as a template

- 2 Enter a name for the template in the **Save current document as** field (Mac OS) or **File name** field (Windows).
- 3 On Mac OS, choose **Templates** **P** (if you are working in a print document) or **Web Template** **W** (if you are working in a Web document) from the

Type pop-up menu. The **Include Preview** check box will be checked automatically. On Windows, choose **Templates (*.qxt)** **P** (if you are working in a print document) or **Web Template (*.qwt)** **W** (if you are working in a Web document) from the **Save as type** pop-up menu. Then click **Save**.



To create a document based on a template, choose **File** → **Open** and choose the template. Then save your file as a document.

Mac OS only: When you are saving a template in Mac OS, **Include Preview** is checked by default so you can identify the template visually.

MODIFYING TEMPLATES

You can modify a template by saving it again with the **Save as** command (**File** menu).

- 1 Open an existing template.
- 2 Choose **File** → **Save as** (⌘+Option+S on Mac OS, Ctrl+Alt+S on Windows).
- 3 On Mac OS, choose **Template** **P** or **Web Template** **W** from the **Type** pop-up menu. On Windows, choose **Templates (*.qxt)** **P** or **Web Templates (*.qwt)** **W** from the **Save as type** pop-up menu.
- 4 Enter the same name as the existing template in the **Save current document as** field (Mac OS) or **File name** field (Windows).
- 5 Choose the same location in which to save the template.
- 6 Click **Save**. An alert displays; click **Replace** (Mac OS) or **Yes** (Windows) to confirm that you want to replace the existing file.



Save changes to templates by saving the changed template with the same name as the previous document, and click **Replace** (Mac OS) or **Yes** (Windows) to replace the file.



When you open a template, QuarkXPress always creates a new copy of the document. The default name is “Document” with a number appended to it according to the number of new documents you have opened (for example, “Document 1” or “WebDocument1” on Mac OS or “Document1.qxd” or “Document1.qwd” on Windows). You do not have to worry about overwriting the original template. Even if you open a template over a network, a new copy is temporarily saved to your hard drive.

Chapter 4: Box Basics

To create a successful page layout, you need an orderly way to arrange text and pictures — you need boxes. Boxes are items that can contain text or pictures; they can even be created to contain no content at all. Box boundaries give text and pictures a specific shape, size, and placement on a page. Boxes are also vital in Web documents; by using box tools to create Web documents, QuarkXPress frees you from the tedium of manually writing HTML.

*Once a box is on a page, QuarkXPress allows you to perform a variety of manipulations, from simple operations such as resizing and rotating boxes to advanced operations using the Bézier tools and the **Merge** and **Split** features. This wide array of choices lets you create boxes for the perfect layout.*

CREATING BOXES











*QuarkXPress uses three different types of boxes: text boxes, picture boxes, and content-less boxes (boxes with a content of **None**). You can enter and import text into active text boxes, and import or paste pictures into active picture boxes. Either type of box can contain color, shades, blends, and frames.*



Create boxes using the box tools, including the pop-out tools, in the **Tools** palette.





CREATING BOXES

Select a box tool from the **Tools** palette and move the Crosshair pointer $+$ to any position on the page. Then click and drag, or click and create points, to draw the box. You create boxes using the following tools:

- The Rectangle Box tools   create rectangular and square boxes
- The Rounded-corner Box tools   create boxes with rounded-corners
- The Concave-corner Box tools   create boxes with concave-corners
- The Beveled-corner Box tools   create boxes with beveled-corners
- The Oval Box tools   create oval and circular boxes



Use the pop-out box tools to create rectangle, rounded-corner, concave-corner, beveled-corner, and oval boxes.



- The Bézier Box tools   create boxes with both curved and straight line segments
- The Freehand Box tools   create freehand boxes with curved line segments





Use the Bézier and freehand box tools to create shapes like these.







To constrain rectangular, rounded-corner, concave-corner, and beveled-corner boxes to shapes with equal lengths on all sides, select the appropriate box tool and press Shift while you drag.

To constrain an oval box to a circle, select either of the oval box tools   and press Shift while you drag.

After you have selected a box tool and drawn a box, QuarkXPress automatically selects either the **Item** tool  or the **Content** tool . If you want to create multiple boxes using the same tool, press Option (Mac OS) or Alt (Windows) when selecting a box tool to keep it selected.


CREATING BÉZIER BOXES

The Bézier box tools, which are available for either text  or picture  boxes, let you draw multisided Bézier boxes that can have both straight and curved line segments. The freehand box tools   let you use the mouse to draw shapes. The design potential is limitless.



Create unusual boxes with both straight and curved line segments using a Bézier box tool (left). Use a freehand box tool to create boxes that have a fluid, drawing-pad look (right).

The Bézier Box tools   create boxes with both curved and straight line segments. To draw a Bézier box:

- 1 Select one of the Bézier box tools from the **Tools** palette. Move the Crosshair pointer  to any position on the page and click to establish the first point.



Click to establish the first point of a Bézier box.

- 2 To make a straight line segment, click wherever you want the next point positioned. Do not click and drag the mouse.



Create a straight line segment by clicking once to establish the first point; then click at another position to establish the second point.

- 3 To make a curved line segment, click and drag wherever you want the next point positioned. A point with two curve handles will display. You can control the curve's size and shape by dragging a curve handle.



Create a curved line segment by clicking, or clicking and dragging to establish the first point; then click and drag at another position to establish the next point, and a curved line segment.

- 4 Continue creating points by clicking, or clicking and dragging.
- 5 Close the box using one of three methods: You can double-click any time after creating the second point; move the Crosshair pointer + on top of the first point to display the Close Box pointer □ and click; or select another tool in the **Tools** palette.



A point connects line segments and defines where line segments start and end. Points attached to curved line segments have curve handles that you can use to reshape the curves.

Curve handles extend from either side of a point and control a curve's shape.



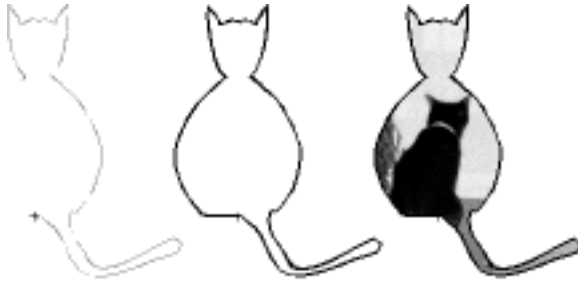
Close a Bézier box by positioning the Crosshair pointer + on top of the first point. Click when the Close Box pointer □ displays.




To constrain a point (in relation to the previously created point) to 45° angles, press Shift while clicking. To constrain a curve handle to 45° angles, press Shift anytime while dragging the curve handle.


The freehand box tools   create freehand boxes with curved line segments. To draw a freehand box:





Select one of the freehand box tools from the **Tools** palette. Move the Crosshair pointer + to any position on the page; then click and drag in a continuous motion until you have drawn a freehand shape. Either close the shape manually by connecting the Bézier line to its starting point, or release the mouse button and QuarkXPress will automatically close the shape.



Create a freehand box by clicking and dragging in a continuous motion. This box, shown during creation (left), after completion (center), and with an imported picture (right), was created with the freehand picture box tool .

RESIZING BOXES

You can resize any box by modifying the size of its bounding box. A bounding box is a nonprinting, rectangular box that encloses every box. The resizing handles demarcate the bounding box; you can see it most clearly when **Item** → **Edit** → **Shape** is unchecked for a nonrectangular box shape. You can use the Resizing pointer  to manually resize boxes, or you can enter precise values in the width and height fields of either the Modify dialog box (Item menu) or the Measurements palette. You can resize active boxes using any of the three following methods:

- The **Tools** palette: Select the **Item** tool  or the **Content** tool  and move the Arrow pointer  over a selected box's resizing handle to display the Resizing pointer ; click and drag the handle to a new location to reduce or enlarge the box.



Resize a circular picture box by enlarging its bounding box.

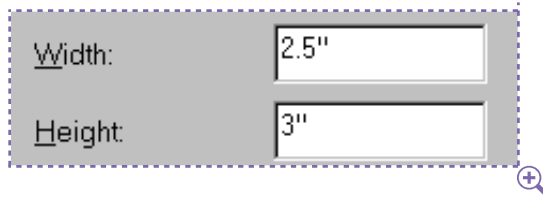


Bounding boxes have eight resizing handles.

To scale box contents as you resize, press \mathcal{H} (Mac OS) or Ctrl (Windows) while dragging a resizing handle. The contents will also stretch, condense, enlarge, or shrink, depending on how you resize the box.

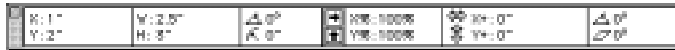
To resize boxes proportionally, press Option+Shift (Mac OS) or Shift (Windows) while dragging a resizing handle. Press \mathcal{H} +Option+Shift (Mac OS) or Ctrl+Shift (Windows) to resize a box *and* scale the contents proportionally.

- The **Item** menu: Choose **Item** → **Modify** (⌘+M on Mac OS, Ctrl+M on Windows); then click the **Box** tab. Enter values in the **Width** and **Height** fields to precisely change the size of a box; then click **OK**.




Using the **Width** and **Height** fields in the **Box** tab of the **Modify** dialog box (**Item** menu), you can enter numerical values to precisely resize a box.

- The **Measurements** palette: Enter values in the **W** and **H** fields to change the width and height, then press Return (Mac OS) or Enter (Windows).



Resize a box using the **Measurements** palette by entering width and height values in the **W** and **H** fields.



When the **Item** tool  is selected, double-click a box to quickly display the **Modify** dialog box.

You can quickly display the **Measurements** palette by pressing ⌘+Option+M (Mac OS) or Ctrl+Alt+M (Windows), or by pressing F9.

RESHAPING BOXES

*You can reshape any box by using the shape options in the **Shape** submenu (**Item** menu). You can reshape any rectangular, rounded-corner, concave-corner, or beveled-corner box by manipulating the corner radius. You can also reshape Bézier boxes by repositioning points, curve handles, and line segments. QuarkXPress points, curve handles, and line segments are described in detail later in this section.*

RESHAPING BOXES USING THE SHAPE SUBMENU

The **Shape** submenu (**Item** menu) contains six box shapes and three line shapes that you can apply to boxes. To change the shape of a selected box, choose **Item** → **Shape** to display the submenu; then choose a shape from the submenu. The selected box is reshaped automatically.



Change the shape of an active box by choosing from options in the **Shape** submenu (**Item** menu).



If you convert a text box containing text into a line, it will become a text path. If you convert a picture box containing a picture into a line, you will lose the contents.

RESHAPING BOXES USING THE CORNER RADIUS FIELD

The **Corner Radius** field lets you specify the roundness of corners on any rectangular, rounded-corner, concave-corner, or beveled-corner box. You can alter the corner radius of a selected box using:

- The **Item** menu: Choose **Item** → **Modify** (⌘+M on Mac OS, Ctrl+M on Windows); then click the **Box** tab. Enter a value in the **Corner Radius** field to specify the radius of the arcs that form the corners of a box.



Manipulate boxes using the **Corner Radius** field (**Item** → **Modify** → **Box** tab). The left text box has a Corner Radius of 0", the center text box has a Corner Radius of .25", and the right text box has a Corner Radius of 2".

- The **Measurements** palette: (*picture boxes only*) To specify a corner radius for a picture box, enter a value in the \curvearrowright field, then press Return (Mac OS) or Enter (Windows).



Specify the roundness of a corner for any rectangular, rounded-corner, concave-corner, or beveled-corner picture box using the \curvearrowright field in the **Measurements** palette



You cannot specify a corner radius for oval, freehand, or Bézier boxes.

In a Web document, you cannot edit the corner radius for a text box unless you check **Convert to Graphic on Export** in the **Modify** dialog box (**Item** → **Modify** → **Box** tab). **W**

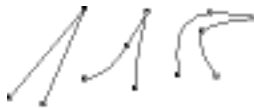
RESHAPING BÉZIER BOXES

QuarkXPress lets you reshape Bézier boxes by manipulating points, curve handles, and line segments. The definitions on this page introduce key Bézier concepts, and are followed by instructions on reshaping.

DEFINITIONS

Point. A point connects line segments and defines where line segments start and end. Points connecting curved line segments have curve handles that control the shape of the curves. QuarkXPress offers three types of points: corner, smooth, and symmetrical.

Corner point. A corner point connects two straight lines, a straight line and a curved line, or two noncontinuous curved lines. With curved lines, the corner point's curve handles can be manipulated independently, usually to form a sharp transition between the two segments.



Corner points

Smooth point: A smooth point connects two curved lines to form a continuous curve. The curve handles always rest on a straight line through the point, but they can be distanced independently.



Smooth point

Symmetrical point: A symmetrical point connects two curved lines to form a continuous curve. The result is similar to a smooth point, but the curve handles always rest on a straight line through the point and are always equidistant from the point.



Symmetrical point

Curve handles: Curve handles extend from either side of a point and control a curve's shape.








Curve handles

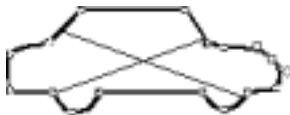
Line segments: Line segments are straight or curved line sections positioned between two points.




Line segments

When **Shape (Item → Edit)** is checked and the Arrow pointer  is positioned over an active Bézier box, various pointers display indicating whether you can select a point , the curve handles  , or a line segment . Click and drag using the pointers to reshape the Bézier box.

You can also manipulate Bézier boxes using the pointers together with options in the **Item** menu and **Measurements** palette, by using keyboard commands and modifier keys, or by adding and deleting points.




Reshape Bézier boxes by manipulating points, curve handles, and line segments. This Bézier box, created with the **Bézier Picture Box** tool , displays a point between its two curve handles. The curve handles are visible only when a point is active.






A bounding box may display immediately after you draw a Bézier box, depending on whether the **Shape** option is checked. Checking **Shape (Item → Edit → Shape)** gives you access to the points, curve handles, and line segments within the bounding box. If **Shape** is unchecked, you can quickly access a Bézier box's shape by pressing Shift+F4 (Mac OS) or F10 (Windows).

- Reshaping Bézier boxes with pointers:



The Point pointer  lets you manipulate corner, smooth, and symmetrical points. To reposition a point, click and drag.



The Curve Handle pointers   let you manipulate both curve handles. Click a point when the Point pointer  displays. If the point has accessible curve handles, the curve handles will display. To manipulate the shape of a curve, click and drag a curve handle.




The Line Segment pointer  lets you manipulate both straight and curved line segments. To manipulate the shape and position of a line segment, click and drag.



Use a Curve Handle pointer  to reshape a curve.



To make a sharp corner from a round curve, select a point on the curve and Option+click (Mac OS) or Alt+click (Windows) one of the curve handles. To access the retracted curve handle, move the Arrow pointer  over the point. When a Curve Handle pointer displays, click and drag the curve handle so that it is again visible.



Option+click (Mac OS) or Alt+click (Windows) a smooth curve handle to retract the handle and create a corner.



You can reshape a Bézier box while you are drawing it by pressing ⌘ (Mac OS) or Ctrl (Windows) while repositioning the points, curve handles, or line segments; and then resume box creation.

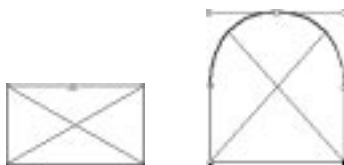
- Reshaping Bézier boxes with the **Item** menu:

Points: Select a point; choose **Item** → **Point/Segment Type** to display the sub-menu; then check either **Corner Point**, **Smooth Point**, or **Symmetrical Point**, depending on how you want to manipulate the active point.

Line segments: Select a line segment; choose **Item** → **Point/Segment Type** to display the submenu; then check either **Straight Segment** or **Curved Segment** to make the line segment straight or curved.



Use the **Point/Segment Type** submenu (**Item** menu) to choose either a **Corner Point**, **Smooth Point**, or **Symmetrical Point**.




Use the **Point/Segment Type** submenu (**Item** menu) to convert a straight line segment into a curved line segment (as shown), or vice versa.








Changing a straight line segment to a curved line segment will make the curve handles accessible.






The type of point or line segment will automatically determine the type of curve handles available for manipulation. You cannot directly manipulate the curve handles through the **Item** menu, but you can indirectly affect them depending on the type of point and line segment that you choose. For example, if you initially created two corner points (and thus a straight line segment), you cannot access curve handles. However, if you select the line segment and choose **Curved Segment** from the **Point/Segment Type** submenu (**Item** menu), or click the curved line segment  in the **Measurements** palette, the act of converting the line segment will make the curve handles accessible.

- Reshaping Bézier boxes with the **Measurements** palette:

Points: Select a point with the Point pointer ; then click either , , or  to convert the point to a symmetrical, smooth, or corner point. Enter values in the **XP** and **YP** fields to reposition an active point.

Curve handles: Select a point with the Point pointer ; if the point displays curve handles, enter values in the \triangle fields to reposition the angle of either curve handle, or enter values in the \diamond and \square fields to resize either curve handle (enter zero to retract the curve handle).

Line segments: Select a line segment with the Line Segment pointer ; then click either  or  to convert the line segment to a straight or curved line segment.



Use the **Measurements** palette to convert point and line segment types.

- Reshaping Bézier boxes with keyboard commands:

CHANGE IN POINT OR LINE SEGMENT	MAC OS COMMAND	WINDOWS COMMAND
Corner point	Option+F1	Ctrl+F1
Smooth point	Option+F2	Ctrl+F2
Symmetrical point	Option+F3	Ctrl+F3
Straight line segment	Option+ Shift+F1	Ctrl+ Shift+F1
Curved line segment	Option+ Shift+F2	Ctrl+ Shift+F2

- Reshaping Bézier boxes with modifier keys:



CHANGE IN POINT OR CURVE HANDLES	MAC OS COMMAND	WINDOWS COMMAND
Add point	Option+click line segment	Alt+click line segment
Delete point	Option+click point	Alt+click point
Smooth to corner point (vice versa)	Control+drag curve handle	Ctrl+Shift+drag curve handle
Snap point to 45° guides	Shift+drag point	Shift+drag point
Snap curve handles to 45° guides	Shift+drag curve handle	Shift+drag curve handle
Retract one curve handle	Option+click curve handle	Alt+click curve handle
Retract curve handles	Control+Shift+click point	Ctrl+Shift+click point
Expose curve handles	Control+ Shift+drag point	Ctrl+Shift+drag point



To edit points on a selected box, first use the **Shape** submenu (**Item** → **Shape** → ☺) to convert the box to a Bézier box. The box will retain its original shape, but it will be converted into an editable Bézier box. If you select a Bézier box with an irregular shape and choose another shape from the **Shape** submenu, the new box or line will approximate the size of the Bézier shape's bounding box.

When Bézier items are selected, their editing lines, points, and curve handles display in the color specified for **Margin Guides**. To change the color, choose **Edit** → **Preferences** → **Preferences** and click the **Display** item in the list on the left. Click the **Margin** color box to access the color wheel and change the color. The color change will affect the margin guides and Bézier editing paths for all documents.

ADDING AND DELETING POINTS

To add a point, move the pointer over a line segment. When the Line Segment pointer  displays, Option+click (Mac OS) or Alt+click (Windows) to create a new point. To delete a point, move the pointer over the point you want to delete. When the Point pointer  displays, Option+click (Mac OS) or Alt+click (Windows) to delete the point.





Add and delete points to alter picture boxes, like the ones shown above. The car on the left is the original. Several points were deleted and repositioned to make the car into a pickup truck (center). Several points were added and repositioned to make the car into a covered truck (right).

MOVING BOXES

*You can move boxes within the same page, across page boundaries, or onto the pasteboard. You can also drag boxes to other open QuarkXPress documents or libraries. It's advisable to move small boxes with **Item** → **Edit** → **Shape** unchecked so their shape will not be accidentally altered. You can use the **Measurements** palette to view box position coordinates as you move boxes.*

MOVING BOXES


You can move selected boxes by dragging them with the **Item** tool , or you can enter precise values in the **Modify** dialog box (**Item** → **Modify** → **Box** tab) or the **Measurements** palette. You can move active boxes using:



- The **Tools** palette: With the **Item** tool  selected, drag a box to a new location.



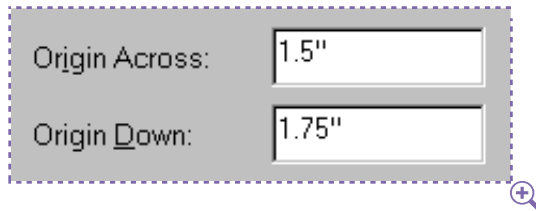
Move boxes using the **Item** tool .



Select a box with the **Item** tool  and press the mouse button until the resize handles disappear; then start dragging. If **Delayed Item Dragging** (**Edit** → **Preferences** → **Preferences** → **Interactive** pane) is set to **Show Contents**, the item and items in front of or behind it will appear semitransparent as you drag; this can help you position the item more accurately. If **Delayed Item Dragging** is set to **Live Refresh**, the item will appear normally (opaque), and any runaround changes caused by repositioning the item will display immediately.

To rotate a box, use the **Rotation** tool , the item rotation field  in the **Measurements** palette, or the **Angle** field in the **Modify** dialog box (**Item** menu). To skew a box, enter a value in the **Skew** field of the **Modify** dialog box (**Item** menu). For information about rotating and skewing items, see “Rotating and Skewing Items” in Chapter 6, “Manipulating Items.”

- The **Item** menu: Choose **Item** → **Modify** (⌘+M on Mac OS, Ctrl+M on Windows); then click the **Box** tab. To move a box horizontally, enter a value in the **Origin Across** field. To move a box vertically, enter a value in the **Origin Down** field. Click **OK**.



The image shows a dialog box with two input fields. The first field is labeled "Origin Across:" and contains the text "1.5\". The second field is labeled "Origin Down:" and contains the text "1.75\". A magnifying glass icon is positioned to the right of the dialog box.

Enter values in the **Origin Across** and **Origin Down** fields (**Item** → **Modify** → **Box** tab) to move a box.



The **Origin Across** value is the position of the upper left corner of the bounding box relative to the zero point on the horizontal ruler. The **Origin Down** value is the position of the upper left corner of the bounding box relative to the zero point on the vertical ruler.

- The **Measurements** palette: To move a box horizontally, enter a value in the X field. To move a box vertically, enter a value in the Y field, and press Return (Mac OS) or Enter (Windows).



Move boxes by entering values in the X and Y coordinate fields of the **Measurements** palette.



KEYBOARD COMMANDS

AUTOMATIC

MAC OS

WINDOWS

MOVING FEATURES

COMMAND

COMMAND

Nudge boxes in 1-point increments **P**

arrow keys

arrow keys

Nudge boxes in .1-point increments **P**

Option+
arrow keys


Alt+
arrow keys

Nudge boxes in 1-pixel increments **W**

arrow keys

arrow keys



If the **Content** tool  is selected when using the arrow keys, the box contents will move (instead of the box).

To move a box to another open QuarkXPress document, either select the box with the **Item** tool  and drag it into another document, or copy and paste it.

You can snap a Bézier box to a guide according to a particular point you drag, *without* reshaping the item. First, double-click a point to activate all the points (and curve handles) on the Bézier box; then drag any point to the guide. (If the box contains multiple, untouching shapes, triple-click to select all the points.)

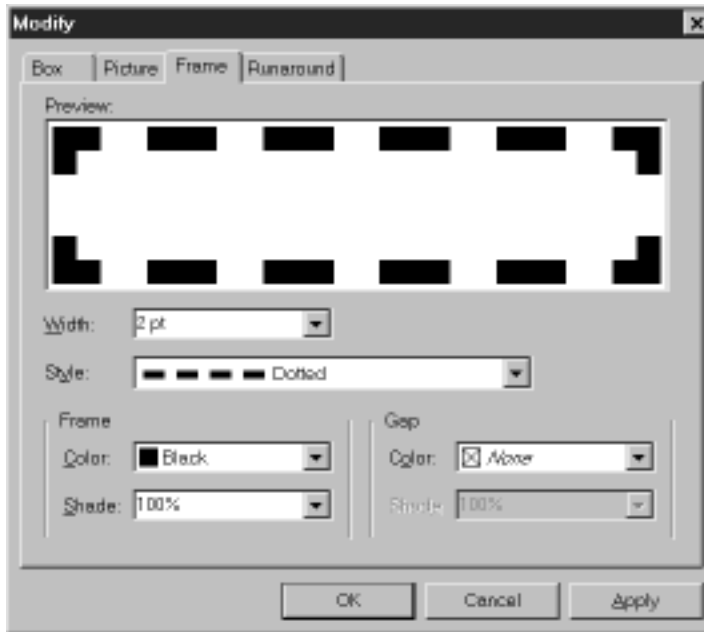
FRAMING BOXES

*QuarkXPress frames are decorative borders that can be placed around text or picture boxes of any shape. Choose from predefined styles, or create new mathematically defined frames using the **Edit** → **Dashes & Stripes** feature.*

FRAMING BOXES

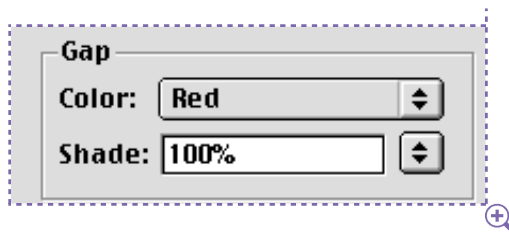
You can apply a frame to a selected box using the **Frame** tab (**Item** menu). To apply a frame to a selected box:

- 1 Choose **Item** → **Frame** (⌘+B on Mac OS, Ctrl+B on Windows).



Choose **Item** → **Frame**; or choose **Item** → **Modify** (⌘+M on Mac OS, Ctrl+M on Windows), then click the **Frame** tab.

- 2 Enter a value in the **Width** field or choose a width from the pop-up menu.
- 3 Choose a frame style from the **Style** pop-up menu.
- 4 In the **Frame** area, choose a color from the **Color** pop-up menu; choose a shade from the **Shade** pop-up menu.
- 5 If you have chosen a frame style with multiple stripes or dashes, you can choose a **Gap** color from the **Color** pop-up menu; choose a **Gap** shade from the **Shade** pop-up menu, then click **OK**.



Selecting a color and shade from the **Gap** area (**Item** → **Frame**) will color and shade the space between a frame's multiple stripes or dashes.



For HTML text boxes, only the **Solid** and the **Solid 3-D** frames are available. However, all frames are available for a raster box. To convert an HTML text box to a raster box, choose **Item** → **Modify** and check **Convert to Graphic on Export**.



The **Style** list (**Item** → **Frame**) displays frames provided with QuarkXPress as well as frames created using the **Dashes & Stripes** dialog box (**Edit** menu).

To color a frame using the **Colors** palette, choose **View** → **Show Colors**, or press F12. Click the frame icon and choose one of the listed colors. To shade a frame, click the pop-up menu next to the shade field and choose a percentage from the list, or enter a new value in the shade field.

CREATING CUSTOM FRAME STYLES

You can create custom frame styles and apply them to text and picture boxes of any shape. When you create a frame style with a document open, it is added to the document's style list. When you create a frame style when no documents are open, it is added to the application's style list. You can access and apply your frame style through the **Frame** tab (**Item** menu). You can create two types of styles: dashes (dotted or broken-line patterns) and stripes (lined patterns).



Any dash or stripe pattern you create can be applied to lines.

You can edit any dash or stripe style in the **Dashes & Stripes** dialog box (**Edit** menu) by selecting it in the list and choosing **Edit**. The **Edit** dialog box is the same dialog box that you see when you create a custom dash or stripe.

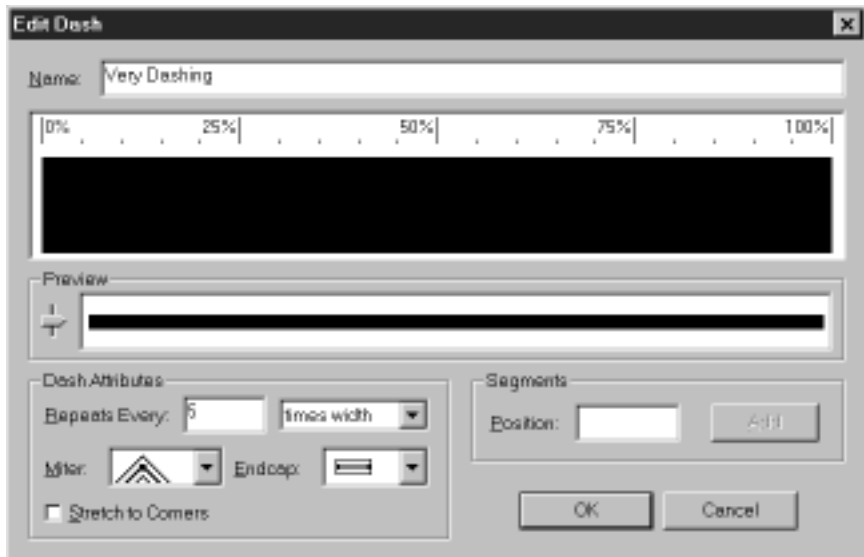
CREATING CUSTOM DASHED FRAME STYLES

- 1 Choose **Edit** → **Dashes & Stripes**.
- 2 Click the **New** button to display the pop-up menu, then choose **Dash**.



Choose **Edit** → **Dashes & Stripes** to access the **New** pop-up menu. Choose **Dash** to create a dash pattern.

3 Enter a dash name in the **Name** field.



Name a new dash by entering a name in the **Name** field (**Edit** → **Dashes & Stripes** → **New** → **Dash**).

- Click anywhere in the ruler area. Every time you click, an arrow ↓ is created. The arrow indicates where a dash will start or stop. If you create several arrows, and space them apart at different distances, you will create a dashed style that has dashes of varying sizes. To make a dash longer or shorter, drag an arrow. To delete a dash, drag its arrows off the ruler, or drag the dash segment up or down.



Click and place arrows to create dashes. Five arrows were placed to create this custom dash style (**Edit** → **Dashes & Stripes** → **New** → **Dash**).

- View the **Preview** area to see what your custom dash will look like. Drag the slider to see the dash at different widths.



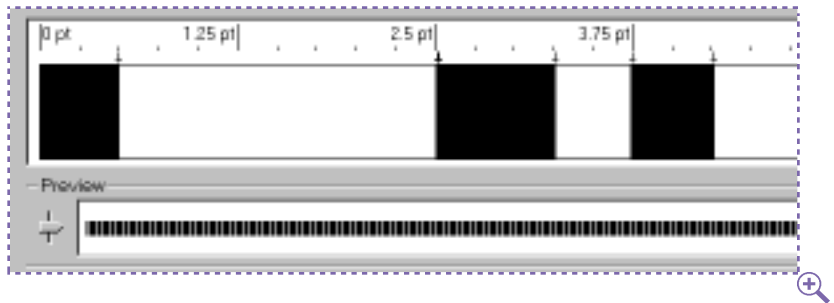
Drag the slider in the **Preview** area to view the pattern at different sizes (**Edit** → **Dashes & Stripes** → **New** → **Dash**).

6 Use the **Dash Attributes** area to:

- Determine whether the dash pattern is proportional to the width of the frame, or whether it is absolute (not dependent on the width of the frame). Enter a number in the **Repeats Every** field when **times width** is chosen in the pop-up menu to create a proportional dash pattern. Enter a number in the **Repeats Every** field when **Points** is chosen in the pop-up menu to create an absolute dash pattern that uses points as the measuring system.



You can choose between a proportional and absolute dash pattern using the **Repeats Every** pop-up menu (Edit → Dashes & Stripes → New → Dash). Proportional segments (**times width**) change depending on the width of the frame, while absolute segments (**Points**) remain the same width regardless of the width of the frame.



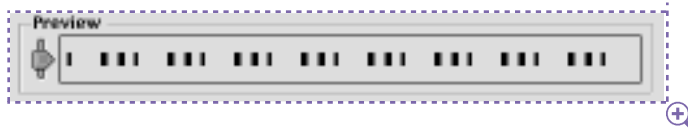
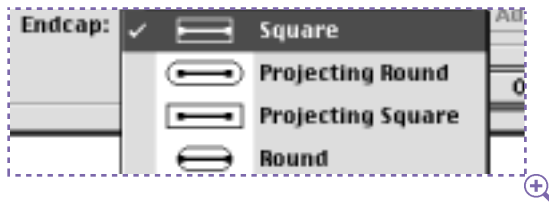
Notice the difference between proportional (top) and absolute (bottom) in the **Preview** area (Edit → Dashes & Stripes → New → Dash). Use the slider in the **Preview** area to see the difference between the proportional and absolute patterns.

- Choose an option from the **Miter** pop-up menu to indicate the corner type. You can choose **Sharp**, **Rounded**, or **Beveled**.

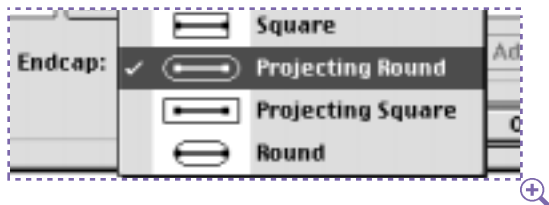


Choose **Sharp**, **Rounded**, or **Beveled** in the **Miter** pop-up menu (left) (**Edit** → **Dashes & Stripes** → **New** → **Dash**) to determine the corner type.

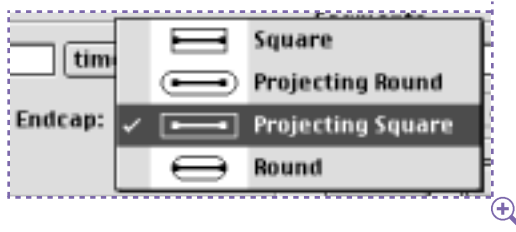
- Choose an option from the **Endcap** pop-up menu to determine dash shape. You can choose from **Square**, **Projecting Round**, **Projecting Square**, or **Round**.



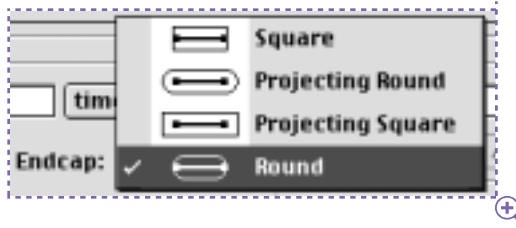
To apply a flush, rectangular end to your dash, choose **Square** from the **Endcap** pop-up menu (**Edit** → **Dashes & Stripes** → **New** → **Dash**).



To apply an extended, rounded end to your dash, choose **Projecting Round** from the **Endcap** pop-up menu (**Edit** → **Dashes & Stripes** → **New** → **Dash**).



To apply an extended, rectangular end to your dash, choose **Projecting Square** from the **Endcap** pop-up menu (**Edit** → **Dashes & Stripes** → **New** → **Dash**).



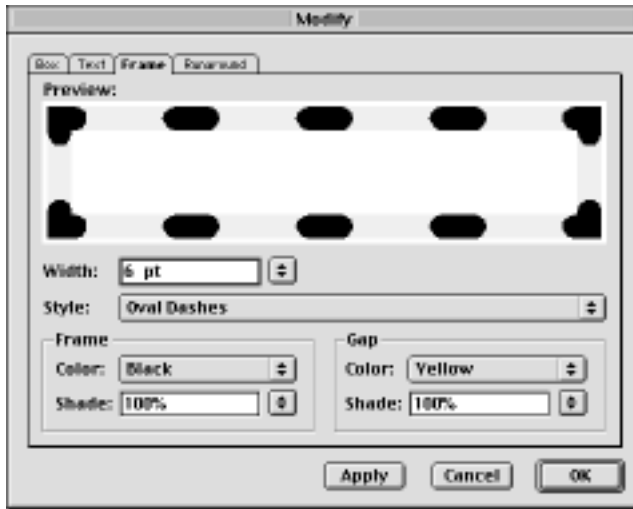
To apply a flush, rounded end to your dash, choose **Round** from the **Endcap** pop-up menu (**Edit** → **Dashes & Stripes** → **New** → **Dash**).

- Check **Stretch to Corners** to make the dash pattern stretch evenly along a frame so that the corner areas look symmetrical.



When **Stretch to Corners** is unchecked, the dash pattern is uneven at the corner areas (left). Checking **Stretch to Corners** (**Edit** → **Dashes & Stripes** → **New** → **Dash**) makes the dash pattern align evenly at all corner areas (right).

- 7 Enter a value in the **Position** field to precisely position a new arrow. You can also view the **Position** field for feedback in arrow placement. Click **Add** to add an arrow.
- 8 Click **OK** to close the **Edit Dash** dialog box; then click **Save** to save your custom dash.
- 9 Apply your new dash by using the **Style** pop-up menu in the **Frame** tab of the **Modify** dialog box (**Item** → **Frame**).



Apply custom dashes using the **Style** pop-up menu in the **Modify** dialog box (**Item** → **Frame**).



When you choose an option from the **Miter** pop-up menu, and then apply the dash or stripe pattern to a line, the mitering will affect corner areas on multiple-segment lines. If you apply the dash or stripe pattern to a *frame*, the mitering will only affect the inside edges of the frame on a Bézier box. Otherwise, the **Miter** setting has no effect on frames.

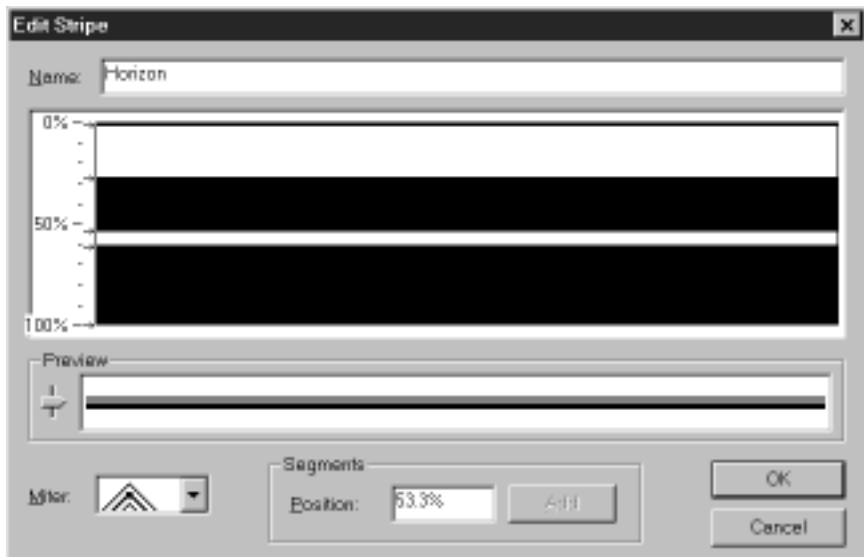
CREATING CUSTOM STRIPED FRAME STYLES

- 1 Choose **Edit** → **Dashes & Stripes**.
- 2 Click the **New** button to display the pop-up menu; then choose **Stripe**.



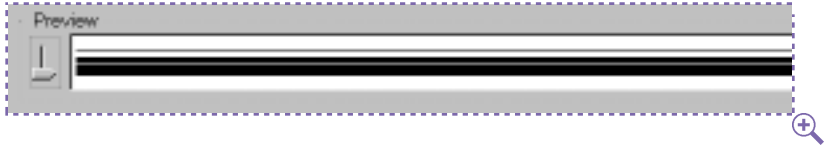
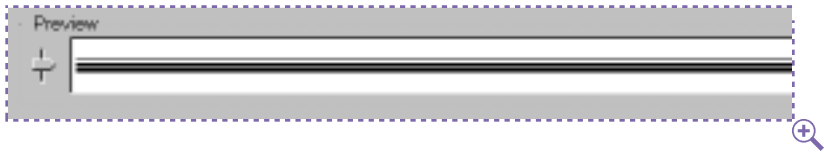
Choose **Edit** → **Dashes & Stripes** to access the **New** pop-up menu. Choose **Stripe** to create a pattern with a continuous stripe or series of continuous stripes.

- 3 Enter a stripe name in the **Name** field.
- 4 Click anywhere in the ruler area. Every time you click, an arrow → is created. The arrow indicates where a stripe will start or stop. If you create several arrows, and space them apart at different distances, you will create a multistriped style that has stripes of varying sizes. To make a stripe larger or smaller, drag an arrow. To delete a stripe, drag its arrows off the ruler or drag the stripe segment to the left or right.



Click and place arrows to create stripes. Five arrows were placed to create this custom stripe pattern (**Edit** → **Dashes & Stripes** → **New** → **Stripe**).

- 5 View the **Preview** area to see what your custom stripe will look like. Drag the slider to view the stripe at different widths.



Drag the slider in the **Preview** area to view the pattern at different sizes.

- 6 Choose an option from the **Miter** pop-up menu to indicate the corner type. You can choose sharp corner, rounded corner, or beveled corner.
- 7 Enter a value in the **Position** field to precisely position a new arrow. You can also view the **Position** field for feedback in arrow placement. Click **Add** to add an arrow.
- 8 Click **OK** to close the **Edit Stripe** dialog box; then click **Save** to save your custom stripe.
- 9 Apply your new stripe using the **Style** pop-up menu in the **Frame** tab of the **Modify** dialog box (**Item** → **Frame**).



To compare two dashes or stripes, choose **Edit** → **Dashes & Stripes**. Shift+click to select two consecutive items, or ⌘+click (Mac OS) or Ctrl+click (Windows) to select two nonconsecutive items. Press Option (Mac OS) or Alt (Windows) to change the **Append** button to **Compare**. Click **Compare** to display a summary of each component; the differences display in bold. You can also compare two dashes or stripes in the **Description** field of the **File** → **Append** dialog box.



Rulers display differently depending on whether a dash or a stripe is being edited. If you've chosen to edit a dash, the ruler displays along the top. If you've chosen to edit a stripe, the ruler displays along the side.

COLORING BOXES

Once you have created a text or picture box, you can add a background color, shade, or blends. You can apply colors, shades, and blends to an active box using:

- The **Item** menu: Choose **Item** → **Modify** (⌘+M on Mac OS, Ctrl+M on Windows); then click the **Box** tab. Choose a color from the **Color** pop-up menu. Choose a percentage from the **Shade** pop-up menu, or enter a value in the field.

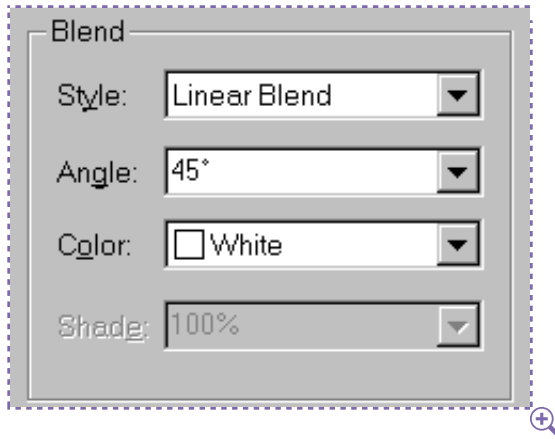


Choose an option from the **Color** pop-up menu (**Item** → **Modify**) to color a box.

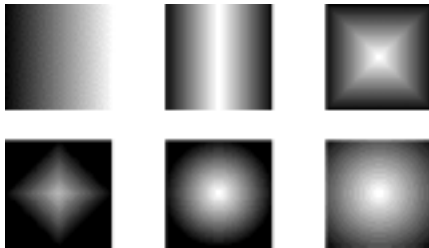


You can apply colors, shades, and blends to grouped or multiple-selected boxes by selecting the boxes and choosing a color using either the **Box** tab of the **Modify** dialog box (**Item** menu) or the **Colors** palette (**View** menu).

To determine a blend pattern, choose a style other than **Solid** from the **Style** pop-up menu. Choose an angle from the **Angle** pop-up menu, or enter a value in the field to specify the angle at which the two colors will blend. Choose a color from the **Color** pop-up menu to determine the second blend color. Choose a percentage from the **Shade** pop-up menu, or enter a value in the field; then click **OK**.




Use the **Style**, **Angle**, **Color**, and **Shade** pop-up menus in the **Blend** area (**Item** → **Modify** → **Box** tab) to specify a blend for a box background.



Use the **Style** pop-up menu in the **Blend** area (**Item** → **Modify** → **Box** tab) to choose among the **Linear Blend**, **Mid-Linear Blend**, **Rectangular Blend**, **Diamond Blend**, **Circular Blend**, and **Full Circular Blend** styles.



To export a blend in a rectangular text box in a Web document, you must check **Convert to Graphic on Export** in the **Modify** dialog box (**Item** → **Modify** → **Box** tab). **W**


- The **Colors** palette: Choose **View** → **Show Colors** and click the background icon . Click one of the listed colors, then choose a shade by clicking the pop-up menu arrow next to the current shade value and choosing a percentage from the pop-up menu, or by entering a new value in the shade field.

To create a blend, choose a blend style from the blend pop-up menu. Next, click the #1 button and choose the first color. Click the #2 button and choose the second color. Choose a shade for each color by clicking the pop-up menu next to the current shade value and choosing a percentage from the pop-up menu, or by entering a value in the shade field. Specify a blend angle by entering a value in the angle field.



Click the #2 button to choose a second blend color from the **Colors** palette (**View** menu).



Box backgrounds behave differently depending on the contents and the type of background. For example, if a text box is selected with the **Content** tool , only the first blend color displays. However, if a picture box contains a grayscale TIFF, JPEG, or GIF, the background color will also color the picture's background; if that picture box contains a blend, the color will blend in the box's background, but the background of the TIFF itself will be a solid color.



An item must be selected in the document to activate the **Colors** palette.

You can drag and drop colors from the **Colors** palette by clicking one of the color swatches in the list and dragging the color swatch over the active box. As soon as the color swatch is positioned over a box, the box will fill with the new color. Drop the swatch to apply the color.

MERGING AND SPLITTING BOXES

Options in the **Merge** and **Split** submenus (**Item** menu) let you create complex Bézier boxes with many design capabilities. A box created with one of the **Merge** commands combines multiple-selected boxes into one box shape with a single set of contents. The **Merge** commands work with two or more boxes (or items) that overlap each other, and in some cases, with nonoverlapping boxes (or items). The **Split** command either splits a merged box into separate boxes, splits a complex box that contains paths within paths into separate boxes, or splits a box that contains a border that crosses over itself (such as a figure eight).





You can merge boxes (left) using the **Union** command (center) (**Item** → **Merge** → **Union**). You can then import a picture into the merged box (right).



Two or more items — boxes, lines, or text paths — need to be selected to apply the **Merge** commands in the **Item** menu.

When working in a document that contains multiple layers, items must reside on the same layer before they can be merged. For information about layers, see Chapter 15, “Layers.”

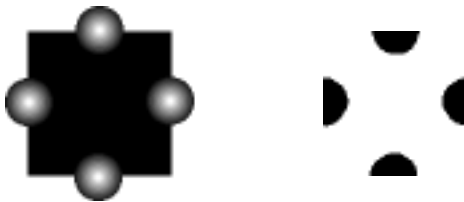
MERGING BOXES

Multiple-select the boxes you want to merge with the **Item** tool  or the **Content** tool . Choose **Item** → **Merge** to display the submenu. Choose options from the submenu to combine the selected boxes in various ways. All these commands also apply to other multiple-selected items such as lines and text paths (but text paths may lose their content).



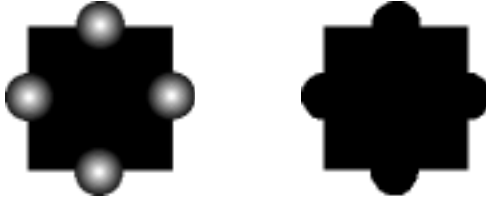
Use the **Merge** submenu (**Item** menu) to choose from six options that let you manipulate multiple-selected boxes.

- The **Intersection** command retains any areas where items overlap the back item, and removes the rest.



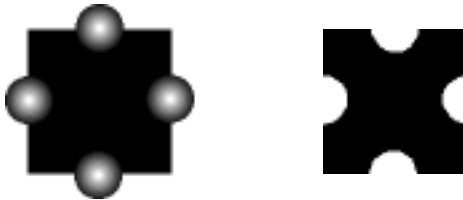
Applying the **Intersection** command (**Item** → **Merge** → **Intersection**) to stacked items retains overlapping shapes, and deletes nonoverlapping shapes (right).

- The **Union** command combines all the items into one box, retaining all overlapped areas as well as nonoverlapped areas.



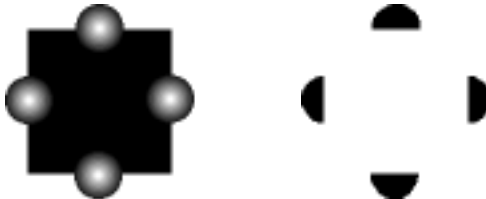
Applying the **Union** command (**Item** → **Merge** → **Union**) merges all overlapping items into one box (right).

- The **Difference** command deletes the front items. Any overlapping areas will be cut out.



Applying the **Difference** command (**Item** → **Merge** → **Difference**) to overlapping items retains the back item, and deletes the front items.

- The **Reverse Difference** command deletes the back item. Any overlapping areas will be cut out.



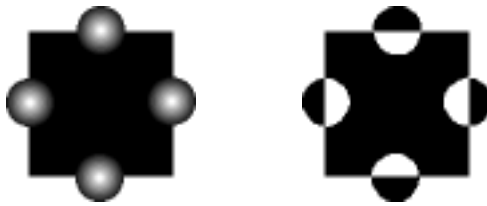
Applying the **Reverse Difference** command (**Item** → **Merge** → **Reverse Difference**) to overlapping items retains the front items and deletes the back item. Any overlapping areas are cut out.

- The **Exclusive Or** command leaves all of the shapes intact but cuts out any areas where there is overlap. If you want to edit the points surrounding the cut-out area, you will notice that there are now two points at every location where two lines originally crossed.



Use the **Exclusive Or** command (**Item** → **Merge** → **Exclusive Or**) to access and manipulate points at any overlapping intersections.

- The **Combine** command is similar to the **Exclusive Or** command, but if you look at the points surrounding the cut-out area, you will notice that no points were added where two lines intersect.



Applying the **Combine** command (**Item** → **Merge** → **Combine**) to overlapping items keeps all the shapes intact, but any overlapping areas are cut out (right).





When two or more kinds of boxes or items overlap and any of the **Merge** commands are applied, the style and contents of the back item are kept. The contents of all other items are lost.

If you want to undo a merge combination, choose **Edit** → **Undo** (⌘+Z on Mac OS, Ctrl+Z on Windows).

Grouped items can be merged using the commands in the **Merge** submenu (**Item** menu).

SPLITTING BOXES

You can use the **Split** commands to split merged boxes that contain nonoverlapping shapes, to split boxes that contain shapes within shapes, or to split boxes that contain a border that crosses over itself (such as a figure eight). Select the box you want to split with the **Item** tool  or the **Content** tool  and choose **Item** → **Split** to display the submenu. You can split boxes using:

- The **Outside Paths** command works with a merged box that contains several, nonoverlapping shapes. **Outside Paths** keeps all the outside path information and divides nonoverlapping outside paths into separate boxes.

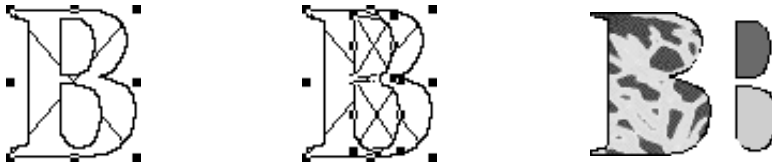


Applying the **Outside Paths** command (**Item** → **Split**) to a merged box that contains nonoverlapping shapes (left) will create individual items (center). Each item can then be manipulated independently (right).



Using the **Outside Paths** command, you can create individual boxes from merged, nonoverlapping items (for example, a box created from the **Text to Box** command). You can alter the content, specify various fills, and import different pictures into the newly created, individual boxes.

- The **All Paths** command creates separate boxes out of *every* shape within a complex box.



Applying the **All Paths** command (**Item** → **Split**) to a complex item (left) will create boxes everywhere (center). Each box can then be manipulated separately (right).

- The **Outside Paths** and **All Paths** commands can be used when you have a box that contains a border that crosses over itself (such as a figure eight).



Applying the **Outside Paths** or **All Paths** command (**Item** → **Split**) to an item that overlaps itself (left) results in a separation of the overlapping junctions (right).



The **Outside Paths** command is designed to work with nonoverlapping merged boxes; applying this command to merged boxes that overlap each other will have no effect.







To undo a split operation, choose **Edit** → **Undo** (⌘+Z on Mac OS, Ctrl+Z on Windows).

FILLING AND CONVERTING BOXES

*You can enter and import text into text boxes, and import or paste pictures into picture boxes. You can also convert any existing box into another type of box so that it can hold new contents. For example, you can change a text box into a picture box, and vice versa. A box can also be changed to have a content of **None**, which is useful if you want your box to only contain color or a frame.*




FILLING BOXES

- **Text:** To enter text, select a text box with the **Content** tool . The text insertion point  will display and you can begin typing. To import text, use the **Get Text** command (**File** menu). For information about importing text, see “Importing and Exporting Text” in Chapter 8, “Text Basics.”
- **Picture:** To import a picture, select a picture box with the **Content** tool  or the **Item** tool , and use the **Get Picture** command (**File** menu). For information about importing pictures, see “Importing Pictures” in Chapter 11, “Pictures.”



Filling a text box with text (left), and a picture box with an imported picture (right).



Selecting a box with the **Content** tool  lets you manipulate its contents. Selecting a box with the **Item** tool  or the **Content** tool  lets you resize the box.

For information about specifying columns for text boxes, see “Working with Columns” in Chapter 7, “Document Layout.”



Windows only: Instead of using the **Get Picture** command to fill a box, try dragging the icon of a picture file from the Windows desktop or the Windows Explorer onto a picture box in QuarkXPress. You can also drag pictures from other applications that support this drag-and-drop feature. Only picture file formats supported by QuarkXPress or other OLE-aware applications on your system can be copied.

CONVERTING BOX TYPE

To convert a selected box to a different type, choose **Picture**, **Text**, or **None** from the **Content** submenu (**Item** menu).



Choose an option from the **Item** → **Content** submenu to convert the selected box type.




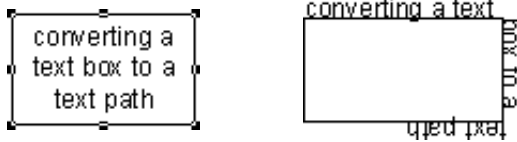
When you choose **None** from the **Content** submenu (**Item** menu), the box can be framed, or it can be filled with a background color, shade, or blend, but you cannot add text or a picture to it.



When you convert a box type, an alert displays if any contents will be lost.

CONVERTING A TEXT BOX TO A TEXT PATH AND VICE VERSA

To convert a selected text box to a text path, choose a line shape from the **Item** → **Shape** submenu. The first line shape / automatically converts the text box into a diagonal text path, the second line shape + creates an orthogonal text path, and the third line shape  wraps the text around the outside of the original text box.



Converting a text box to a text path.

UNDERSTANDING SYMMETRY AND SMOOTHNESS




To draw a custom-shaped box as quickly as possible, it's easiest to use one of the free-hand box tools  . Unfortunately, freehand tools won't help someone who's hoping to draw or trace something as smooth and symmetrical as the waves shown in Figure 1. So how is it done?





Figure 1: Drawing a smooth, symmetrical design like this can teach you a lot.

WORKING WITH BOXES

If you've used other illustration programs, you may be accustomed to drawing with *open paths*. In QuarkXPress, an open path is called a *line*. If an open path contains text, QuarkXPress refers to it as a *text path*.

In QuarkXPress, a closed path is called a *box*. (Runaround paths and clipping paths are also closed, but they don't concern us here.) Although QuarkXPress allows you to create Bézier art using lines or boxes, you may find that working with Bézier boxes provides a greater advantage. If you work with boxes, more options exist for color and for special operations like merging and splitting. Plus, boxes are generally more intuitive and easier to grab and move. Besides, when you're done drawing, you can always change an active Bézier box into a Bézier line by choosing **Item** → **Shape** → .

MINIMAL POINTS FOR MAXIMUM SMOOTHNESS

If you can't smoothly create your design by combining ovals and rectangles using the **Merge** commands (**Item** menu), what else can you do? To begin, you'll have to start drawing point-by-point using one of the Bézier box tools  . The following are a few tips that will make this process more efficient:

- 1 With a pencil and paper, sketch the shape you want to create.
- 2 In your sketch, pencil in a point wherever there's a *corner*. Corners are sharp transitions. For example, the tips of the waves shown in Figure 1 are corners, as are the points shown below in Figure 2.



Figure 2: All corners should include points.

- 3 Look for straight lines in your drawing. Sketch a point at both ends of every straight line.

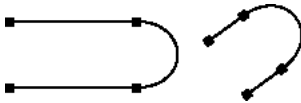




Figure 3: A straight line should include a point at each end.

- 4 Find places where the curve shifts direction, no matter how subtly, and sketch a point at the middle of the "S" shape. Although it's possible to make a Bézier "S" shape without a point in the middle of the "S," you have more control if you include the point.



Figure 4: Find places where the curve shifts direction the way an "S" shifts direction in midstroke. Then, sketch a point where that shift occurs — even if that shift is subtle.

- 5 Use one of the Bézier box tools   to begin plotting your sketched points. Approximate the position of each point as you go. Click to create corner points; click and drag the mouse slightly to create smooth points. Press Shift while clicking and dragging to create a point that lies at 45-degree increments from the previous point.

Although entering points in this manner may produce poorly curved segments at first, you can easily go back and bend the segments after the shape is completed. You may need to add a point to some curves for sufficient control (see Figure 5). Complete the finished box by double-clicking to create the last point.

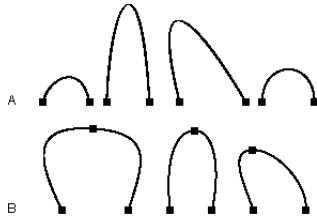



Figure 5: For smoothness, the arches in row A of this illustration should consist of one segment only. The legs of the arches in row B bend inward at the base; they may require an additional point for sufficient control.

- 6 Make sure **Item** → **Edit** → **Shape** is checked.
- 7 Drag different parts of each segment to bend them — just as you would a piece of wire. (Straight segments need to be changed to curved segments before you can bend them. Click the  button in the **Measurements** palette to change active straight segments to curved ones.) For added control, use the curve handles to bend the segments.

THE FINISHED SHAPE — ALMOST

Using the eight steps just described, you should have no problem drawing a shape that is as smooth as the one repeated in the wave design. Boxes drawn using this procedure may require a little adjustment, but after you get the basic idea, you'll be able to draw equally smooth shapes without preplanning or pencil sketching. You can then learn to incorporate keyboard commands (listed earlier in this chapter in “Reshaping Boxes”) to manipulate points as you go along — eliminating much of the work required for adjustment.

Figure 6 shows what the repeating shape in the wave design looks like with all its points selected. Five corner points and two smooth points were used to draw the shape.



Figure 6: The repeating shape used to create the design in Figure 1 is shown with all points selected. The left and right sides of the base are designed as complementary so that a seamless transition is created when the shape is tiled.



Pressing Shift while dragging a curve handle has a similar effect as Shift+dragging a point. The curve handle (and possibly its partner, depending on the type of point) is constrained to invisible guides that radiate from the point at 45-degree increments. This can be useful when creating symmetrical designs.

PREPARING A SHAPE TO BE TILED

Now that you have some smoothness in your drawing, how do you incorporate symmetry? Symmetry is a matter of relying on the **Duplicate** command, the **Merge** commands, some flipping, and frequent snapping to guides. If the repeating shape in your design must flow seamlessly into its duplicate, you'll have to make sure this shape can be tiled before you do anything else.

The wave shape in Figure 6 was prepared for tiling by snapping the bottom four corner points to a pair of horizontal guides.

In addition, two of the curve handles were made complementary so that a smooth curve would occur at the point where the tiled shapes are to meet. As you can see in Figure 6, the curve handle on the lower left is angled exactly 180 degrees opposite the curve handle on the lower right. Curve handles with an angle difference of 180 degrees combine to create a smooth curve when the shape is tiled.

DUPLICATING

After applying color and other attributes to your shape, use the **Duplicate** command (⌘+D on Mac OS, Ctrl+D on Windows) or the **Step and Repeat** command (⌘+Option+D on Mac OS, Ctrl+Alt+D on Windows) to duplicate it in the desired quantity. This provides a collection of similar shapes that can be combined to create a single, symmetrical box.

FLIPPING

If you want a duplicated shape to mirror the original, you can flip it by performing the following steps:

- 1 Make sure **Item** → **Edit** → **Shape** is unchecked for the active item, so that its rectangular bounding box displays.
- 2 Select the value in the **W** field (if you want a horizontal flip) or the **H** field (if you want a vertical flip) in the **Measurements** palette, and copy the value to the Clipboard (⌘+C on Mac OS, Ctrl+C on Windows).
- 3 Drag the left-middle or right-middle resize handle (if you want a horizontal flip), or drag the top-middle or bottom-middle resize handle (if you want a vertical flip) until the item is reduced to the surface area of a straight line, and keep dragging. Release the mouse button after the bounding box has been dragged “through itself.”

- 4 Select the appropriate measurement field (**W** or **H**) in the **Measurements** palette and paste ($\text{⌘}+V$ on Mac OS, $\text{Ctrl}+V$ on Windows) the value you just copied. The Bézier box is flipped. If you also want the box's contents flipped, you can use the **Flip** commands (**Style** menu) to do so at the end of the process.



Figure 7: A Bézier box can be flipped by dragging its bounding box through itself.



If you want to delete part of a Bézier box, try using the **Difference** command in the **Merge** submenu (**Item** menu). If two partially overlapped boxes are selected, the **Difference** command removes the front box and cuts out the overlapping area from the back box. For example, if you want a half-circle, draw a rectangle over the top of an existing circle so that it overlaps the circle halfway; then select both boxes and choose **Item** → **Merge** → **Difference**. A half-circle is the result.

ALIGNING AND MERGING

If you want all the duplicated boxes to behave as a single box with one set of contents and no white space in between, you must align and merge them.

If you've already performed an accurate step and repeat with no flipping, you may be able to multiple-select the boxes and choose **Item** → **Merge** → **Union**. If this does not work, you can use the **Space/Align** command to align your boxes.



Figure 8: These two shapes were tiled using the **Space/Align** command.

Alternatively, if your boxes are too oddly shaped for the **Space/Align** command to be effective, you can use the following procedure to align boxes at a specific Bézier point:

- 1 Make sure **Snap to Guides** is checked in the **View** menu, and drag a horizontal and vertical guide from the rulers of the document window to create a crossed guide pair.
- 2 Determine which Bézier point will serve as the juncture for aligning the boxes.
- 3 Press $\text{⌘}+\text{Shift}+A$ (Mac OS) or $\text{Ctrl}+\text{Shift}+A$ (Windows), or triple-click a point in the active box to activate all its points. (Double-clicking a point will work if the box contains only one path.)

- 4 Determine which point will serve as the juncture, and drag it to the crossed guide pair. All the points are selected, so the entire box now moves without reshaping. This style of box movement lets you snap a box to guides according to any point you drag.
- 5 Repeat Step 4 for the duplicated item(s).
- 6 Marquee or Shift+click to select any boxes that you want to merge into one box. Then, choose **Item** → **Merge** → **Union** to merge all of them into one continuous Bézier box. Repeating this procedure several times allows you to create smooth, symmetrical boxes.

RADIAL SYMMETRY

You can create radial symmetry (like the kind shown in Figure 10) using all the same procedures described so far.

The only additional technique you'll need to know when creating radial symmetry is *field math*. Field math is the application's ability to accept mathematical operators (such as +, -, /, and *) in the fields of dialog boxes and palettes.



Figure 9: This design was created by using a field math value of +45° in the box angle field \sphericalangle for each box as it was duplicated from the previous one. The boxes were then snapped to a crossed guide pair.

When the design in Figure 9 was created, "+45" was entered after the existing value in the box angle \sphericalangle field in the **Measurements** palette as each box was duplicated from the previous one. The 45 value was determined by dividing 360 by the total amount of duplicate shapes ($360 \div 8 = 45$).

Chapter 5: Line Basics

A single line can be as evocative as an entire landscape. Lines can express mood, mark a boundary, or draw the eye to an important area. Lines are a fundamental part of design, adding meaning and energy to your page layout.

QuarkXPress allows you to create and manipulate a variety of lines, from simple straight lines to complex Bézier lines. You can also reshape and rotate your lines to give your layout depth and movement.

CREATING LINES


QuarkXPress provides four line creation tools that let you draw straight, curved, and combination lines. You can create single-segment straight lines, or you can use a Bézier line tool to create single- or multiple-segment straight or curved lines.



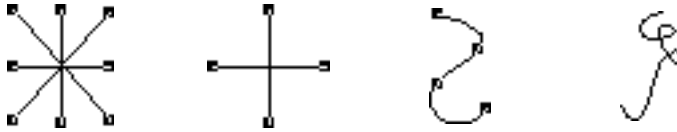
Create lines using the four line tools, including the pop-out tools, in the **Tools** palette.

CREATING LINES

Select a line tool from the **Tools** palette and move the Crosshair pointer + to any position on the page. Then, click and drag, or click and create points, to draw a line. You create lines using the following tools:


- The **Line** tool \ creates straight lines at any angle.
- The **Orthogonal Line** tool + creates straight horizontal or vertical lines.
- The **Bézier Line** tool  creates lines with curved and straight line segments.

- The **Freehand Line** tool  creates freehand lines with curved line segments.



Create straight lines using the **Line** tool  and the **Orthogonal Line** tool ; create curved lines using the **Bézier Line** tool  and the **Freehand Line** tool .





You can constrain a line created with the **Line** tool  to 0°, 45°, or 90° by pressing Shift while you draw the line.



To keep the line tool selected, press Option (Mac OS) or Alt (Windows) when selecting the tool.

To make a straight line that flows above or below specified text, see “Creating Rules Above and Below Paragraphs” in Chapter 10, “Graphics in Typography.”

CREATING BÉZIER LINES

The **Bézier Line** tool  lets you draw Bézier lines that can have multiple straight and curved line segments. The **Freehand Line** tool  lets you draw sketch-like shapes that contain multiple curved line segments.

USING THE BÉZIER LINE TOOL

- 1 Select the **Bézier Line** tool  from the **Tools** palette. Move the Crosshair pointer  to any position on the page; click to establish the first point.



Click to establish the first point of a Bézier line.

- 2 To make a straight line segment, click wherever you want to position the next point. Do not click and drag the mouse.



Create a straight line segment by clicking once to establish the first point; then click at another position to establish the second point.



A point connects line segments and defines where line segments start and end. Points attached to curved segments have curve handles.

- 3 To make a curved line segment, click and drag wherever you want the next point positioned. A point with two curve handles will display. You control the curve's size and shape as you drag a curve handle.



Create a curved line segment by clicking or clicking and dragging to establish the first point; then click and drag at another position to establish the next point and another curved line segment.



Curve handles extend from either side of a point and control a curve's shape.

- 4 Continue creating points by clicking or clicking and dragging.
- 5 You can end the line using one of two methods: You can double-click any time after creating the first point, or select a different tool from the **Tools** palette.



A completed Bézier line that contains both curved and straight line segments.



To constrain a point (in relation to the previously created point) to 45° angles, press Shift before clicking. To constrain a curve handle to 45° angles, press Shift while dragging a curve handle.

USING THE FREEHAND LINE TOOL ~

Select the **Freehand Line** tool from the **Tools** palette. Move the Crosshair pointer + to any position on the page; then click and drag in a continuous motion until you have drawn a freehand line. Release the mouse when you are finished drawing the line.



Create freehand lines by clicking and dragging in a continuous motion.

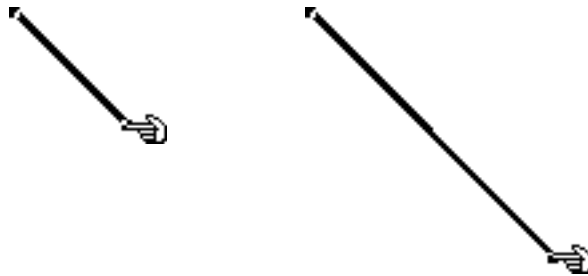
RESIZING LINES

You can change the length of straight lines created with either the **Line** \ or **Orthogonal Line** + tools, and you can scale lines created with either the **Bézier Line** ⚡ or **Freehand Line** ~ tools by resizing their bounding boxes.

RESIZING STRAIGHT LINES CREATED WITH THE LINE \ AND ORTHOGONAL + LINE TOOLS

You can resize active straight lines using:

- The **Tools** palette: Select the **Item** tool ⚡ or the **Content** tool ⌨ and move the Arrow pointer ↖ over a resizing handle to display the Resizing pointer ⇨; click and drag the handle to a new location to reduce or extend the length of the line.



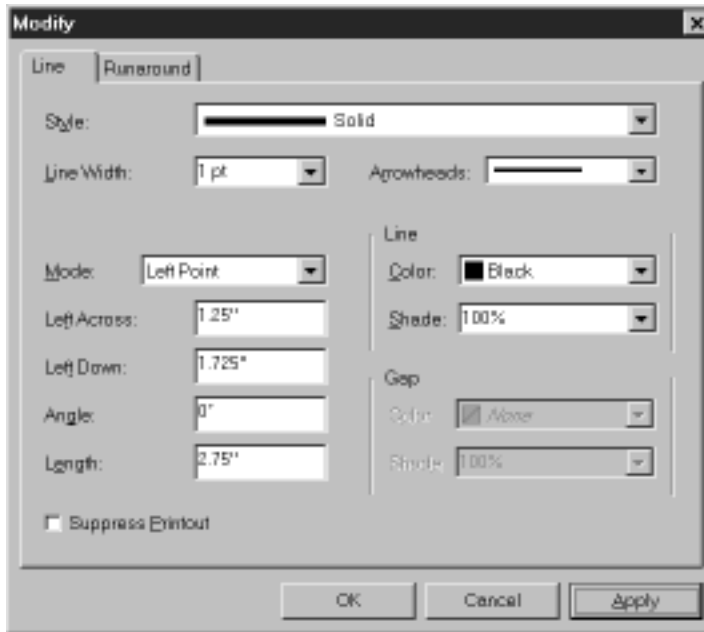
Resize straight lines by dragging a resizing handle.



If you've created a line with the **Line** tool \, you can lengthen or shorten it and constrain it to its original angle by pressing Option+Shift (Mac OS) or Alt+Shift (Windows) while dragging a resizing handle.


You can constrain a line created with the **Line** tool \ to 0°, 45°, or 90° by pressing Shift while you resize.

- The **Item** menu: Choose **Item** → **Modify** (⌘+M on Mac OS, Ctrl+M on Windows). Click the **Mode** pop-up menu to display the four mode options (see “Line modes for straight lines” later in this chapter). Choose **Left Point**, **Midpoint**, or **Right Point** to display a **Length** field. Enter values in the **Length** field to precisely change the length of a line, then click **OK**.



Use the **Length** field (Item → **Modify** → **Line** tab) to precisely resize lines.



When the **Item** tool  is selected, double-click a line to quickly display the **Modify** dialog box. If you are modifying a Bézier or freehand line, make sure **Item** → **Edit** → **Shape** is unchecked before double-clicking a line; otherwise you may inadvertently select or edit a point instead of displaying the **Modify** dialog box.

- The **Measurements** palette: Choose either **Left Point**, **Midpoint**, or **Right Point** from the pop-up menu to display the **L (Length)** field. To precisely change the length of a line, enter a value in the **L** field, then press Return (Mac OS) or Enter (Windows).



Resize a line using the **L** field in the **Measurements** palette.







You can quickly display the **Measurements** palette by pressing **⌘+Option+M** (Mac OS) or **Ctrl+Alt+M** (Windows), or by pressing **F9**.



If the **Endpoints Mode** option is active in either the **Modify** dialog box or the **Measurements** palette, choose another option from the **Mode** pop-up menu to display the **L (Length)** field.

RESIZING BÉZIER LINES

You can resize any Bézier line by modifying the size of its bounding box. A bounding box is a nonprinting, rectangular box that encloses every curved line when **Item** → **Edit** → **Shape** is unchecked. You can resize active Bézier lines in bounding boxes using:

- The **Tools** palette: Select the **Item** tool  or the **Content** tool  and move the Arrow pointer  over a resizing handle to display the Resizing pointer ; click and drag the resizing handle to a new location to reduce or enlarge the line.



You can resize a Bézier line by enlarging its bounding box. Bounding boxes have eight resizing handles. Four of the handles on this particular bounding box look like small white squares because they are positioned on the black line.



To resize lines proportionally, press Option+Shift (Mac OS) or Alt+Shift (Windows) while dragging a bounding box's resizing handle.

- The **Item** menu: Choose **Item** → **Modify** (⌘+M on Mac OS, Ctrl+M on Windows). Enter values in the **Width** and **Height** fields to precisely change the size of a Bézier line's bounding box. Click **OK**.



Using the **Width** and **Height** fields (**Item** → **Modify** → **Line** tab), you can enter numerical values to precisely resize a Bézier line's bounding box.

- The **Measurements** palette: To precisely change the width and height of a Bézier line's bounding box, enter values in the **W (Width)** and **H (Height)** fields, then press Return (Mac OS) or Enter (Windows).

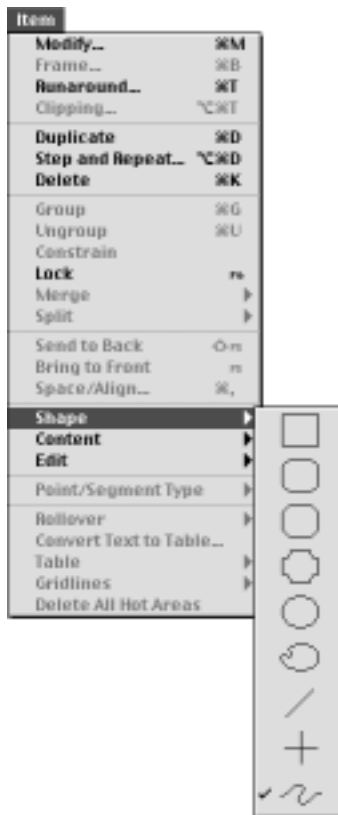
RESHAPING LINES

You can reshape any line using the shapes offered in the **Shape** submenu (**Item** menu). You can reshape Bézier lines by repositioning points, curve handles, and line segments. Bézier attributes are described in detail in “Reshaping Bézier Lines” later in this section.

RESHAPING LINES USING THE SHAPE SUBMENU

The **Shape** submenu (**Item** menu) contains three line shapes and six box shapes that you can apply to lines.

To change the shape of an active line, choose **Item** → **Shape** to display the submenu. Choose a shape from the submenu and the line will reshape automatically.





Use the options in the **Shape** submenu (**Item** menu) to change the shape of an active line.




Freehand lines can be reshaped using the techniques for reshaping Bézier lines.



When you convert a line into a Bézier box by choosing **Item** → **Shape** → , an alert displays warning you that the line will be converted into a hollow box with a narrow content area. The alert also provides you with instructions for converting the line into a solid box.

QuarkXPress traces the actual line width, along with any arrowhead, tail feather, dash, or multiple-line pattern, to produce a Bézier box. However, there is another way to convert a line into a box — by joining the line's end-points. Press Option (Mac OS) or Alt (Windows) and then choose **Item** → **Shape** → . If the end-points are on top of each other, they will be joined into one point. If they are not on top of each other, a new line segment will be added that connects the two end-points.

To convert a straight line into a Bézier line, use the **Shape** submenu (**Item** → **Shape** → ). The line will retain its original shape, but it will be converted into an editable Bézier line.

RESHAPING BÉZIER LINES

QuarkXPress lets you reshape Bézier lines by manipulating points, curve handles, and line segments. Key Bézier concepts are defined below.

DEFINITIONS

- *Point*: A point connects line segments and defines where line segments start and end. Points attached to curved segments have curve handles. QuarkXPress offers three types of points: corner, smooth, and symmetrical.
- *Corner point*: A corner point connects two straight lines, a straight line and a curved line, or two noncontinuous curved lines. With curved lines, the corner point's curve handles can be manipulated independently, usually to form a sharp transition between the two segments.



Corner points

- **Smooth point:** A smooth point connects two curved lines to form a continuous curve. The curve handles always rest on a straight line through the point, but they can be manipulated independently.



Smooth point

- **Symmetrical point:** A symmetrical point connects two curved lines to form a continuous curve. The result is similar to a smooth point, but the curve handles always rest on a straight line through the point and are always equidistant from the point.



Symmetrical point

- **Curve handles:** Curve handles extend from either side of a point and control a curve's shape.








Curve handles

- **Line segments:** Line segments are straight or curved line sections positioned between two points.




Line segments




RESHAPING BÉZIER LINES WITH POINTERS

When **Shape (Item → Edit)** is checked and the Arrow pointer  is positioned over an active Bézier line, various pointers display indicating whether you can select a point , the curve handles  , or a line segment . Click and drag using the pointers to reshape a Bézier line.




The Point pointer  lets you manipulate corner, smooth, and symmetrical points. To reposition a point, click and drag.



The Curve Handle pointers   let you manipulate both curve handles. Click a point when the Point pointer  displays. If the point has accessible curve handles, the curve handles will display. To manipulate the shape of a curve, click and drag a curve handle.



The Line Segment pointer  lets you manipulate both straight and curved line segments. To manipulate the shape and position of a line segment, click and drag.



Use the Point pointer  to reshape an active line.



A bounding box may display immediately after you draw a Bézier line, depending on whether the **Shape** option is checked. Checking **Shape (Item → Edit)** gives you access to the points, curve handles, and line segments within the bounding box. If **Shape** is unchecked, you can quickly access a Bézier line's shape by pressing Shift+F4 (Mac OS) or F10 (Windows).

You can connect line segments by positioning two end-points from two different line segments on top of each other. Select both lines, and then choose **Item → Merge → Join Endpoints**.

RESHAPING BÉZIER LINES WITH COMMANDS

You can also manipulate Bézier lines by using the pointers with options in the **Item** menu and the **Measurements** palette, by using keyboard commands and modifier keys, or by adding and deleting points.

- Reshaping Bézier lines with the **Item** menu:

Points: Select a point; choose **Item → Point/Segment Type** to display the sub-menu; then check either **Corner Point**, **Smooth Point**, or **Symmetrical Point**, depending on how you want to manipulate the active point.

Line segments: Select a line segment; choose **Item** → **Point/Segment Type** to display the submenu; then check either **Straight Segment** or **Curved Segment** to make the line segment straight or curved.



You can reshape a Bézier line while you are drawing it by pressing ⌘ (Mac OS) or Ctrl (Windows) while repositioning the points, curve handles, or line segments. Then resume line creation.








Use the **Point/Segment Type** submenu (**Item** menu) to choose either a **Corner**, **Smooth**, or **Symmetrical Point**.



Use the **Point/Segment Type** submenu (**Item** menu) to convert a straight line segment into a curved line segment (as shown), or vice versa.


- Reshaping Bézier lines with the **Measurements** palette:



Points: Select a point with the Point pointer ; then click either , , or  to convert the point to a symmetrical, smooth, or corner point. Enter values in the **XP** and **YP** fields to reposition an active point.

Curve handles: Select a point with the Point pointer ; if the point displays curve handles, enter values in the Δ fields to reposition the angle of either curve handle, or enter values in the \diamond and \square fields to resize either curve handle (enter zero to retract the curve handle).



The type of point or line segment automatically determines the type of curve handles available for manipulation. You cannot directly manipulate the curve handles through the **Item** menu, but you can indirectly affect them depending on the type of point and line segment that you choose.

For example, if you initially created two corner points (and thus a straight line segment), you cannot access the curve handles. However, if you select the line segment and choose **Curved Segment** from the **Point/Segment Type** submenu (**Item** menu), or click the curved line segment  in the **Measurements** palette, the act of converting the line segment will make the curve handles accessible.

- Line segments:* Select a line segment with the Line Segment pointer ; then click either  or  to convert the line segment to a straight or curved segment.



Use the **Measurements** palette to convert point and line segment types.


- Reshaping Bézier lines with keyboard commands:



CHANGE IN POINT OR LINE SEGMENT	MAC OS COMMAND	WINDOWS COMMAND
Corner point	Option+F1	Ctrl+F1
Smooth point	Option+F2	Ctrl+F2
Symmetrical point	Option+F3	Ctrl+F3
Straight line segment	Option+ Shift+F1	Ctrl+ Shift+F1
Curved line segment	Option+ Shift+F2	Ctrl+ Shift+F2

- Reshaping Bézier lines with modifier keys:


CHANGE IN POINT OR CURVE HANDLES	MAC OS COMMAND	WINDOWS COMMAND
Add point	Option+click line segment	Alt+click line segment
Delete point	Option+click point	Alt+click point
Smooth to corner point (vice versa)	Control+drag curve handle	Ctrl+Shift+drag curve handle
Snap point to 45° guides	Shift+drag point	Shift+drag point
Snap curve handles to 45° guides	Shift+drag curve handle	Shift+drag curve handle
Retract one curve handle	Option+click curve handle	Alt+click curve handle
Retract curve handles	Control+Shift+click point	Ctrl+Shift+click point
Expose curve handles	Control+Shift+drag point	Ctrl+Shift+drag point

ADDING AND DELETING POINTS

To add a point, move the pointer over a line segment. When the Line Segment pointer  displays, Option+click (Mac OS) or Alt+click (Windows) to create a new point.

To delete a point, move the pointer over the point you want to delete. When the Point pointer  displays, press Option (Mac OS) or Alt (Windows) to change it to the Point Deletion pointer . Click the point to delete it.



To make a sharp corner from a round curve, select a point on the curve and Option+click (Mac OS) or Alt+click (Windows) one of the curve handles. To access the retracted curve handle, move the Arrow pointer  over the point. When a Curve Handle pointer displays, click and drag the curve handle so that it is again visible.





Retract a curve handle to create a transition in line segments.



You can merge lines with other items by multiple-selecting the items and combining them using the **Merge** commands in the **Item** menu. For information about merging items, see “Merging and Splitting Boxes” in Chapter 4, “Box Basics.”

MOVING LINES

You can move lines within the same page, across page boundaries, or onto the pasteboard. You can also drag lines to other open QuarkXPress documents or libraries. The method for moving lines differs depending on whether you are moving a straight line or a Bézier line.

MOVING STRAIGHT LINES CREATED WITH THE LINE \ AND ORTHOGONAL + LINE TOOLS


You can move active straight lines by dragging them with the **Item** tool  or the **Content** tool , or you can enter precise values in the **Modify** dialog box (**Item** → **Modify**) or the **Measurements** palette. You can move active lines using:

- The **Tools** palette: Select the **Item** tool  or the **Content** tool  and drag a line to a new location.



Move straight lines using the **Item** tool .



To move a line to another open QuarkXPress document, either select the line with the **Item** tool  and drag it into another document, or copy and paste it.

- The **Item** menu: Choose **Item** → **Modify** (⌘+M on Mac OS, Ctrl+M on Windows). Choose an option from the **Mode** pop-up menu, then enter values in the **Across** and **Down** fields (modes are described below). The fields will vary depending on the mode selected. Click **OK**.
- The **Measurements** palette: Choose an option from the **Mode** pop-up menu, then enter values in the **X** and **Y** fields. The fields will vary depending on the mode selected. Press Return (Mac OS) or Enter (Windows).



Reposition active lines by entering values in the **X** and **Y** coordinate fields in the **Measurements** palette. The fields vary depending on the option selected in the **Mode** pop-up menu.

**KEYBOARD COMMANDS:****AUTOMATIC
MOVING FEATURES****MAC OS
COMMAND****WINDOWS
COMMAND**Nudge lines in
1-point increments

arrow keys

arrow keys

Nudge lines in
.1-point incrementsOption+
arrow keysAlt+
arrow keys

To anchor lines in text, just as you can anchor boxes, see “Anchoring Boxes and Lines in Text” in Chapter 10, “Graphics in Typography.”

To make a straight line that flows above or below specified text, see “Creating Rules Above and Below Paragraphs” in Chapter 10, “Graphics in Typography.”

LINE MODES FOR STRAIGHT LINES

Before moving straight lines by entering values into fields, it is important to understand how QuarkXPress describes lines. There are four line modes: **Endpoints**, **Left Point**, **Midpoint**, and **Right Point**. Depending on the mode you choose in either the **Line** tab (**Item** → **Modify**) or the **Measurements** palette, line length and position will be described differently.

- The **Endpoints** mode: The **X1** field indicates the horizontal position of the first end-point; the **Y1** field indicates the vertical position of the first end-point. The **X2** field indicates the horizontal position of the last end-point; the **Y2** field indicates the vertical position of the last end-point.

Endpoints

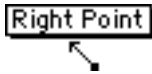
- The **Left Point** mode: The **X1** field indicates the horizontal position of the leftmost end-point; the **Y1** field indicates the vertical position of the leftmost end-point.

Left Point

- The **Midpoint** mode: The **XC** field indicates the horizontal position of the midpoint of the line; the **YC** field indicates the vertical position of the midpoint of the line.

Midpoint



- The **Right Point** mode: The **X2** field indicates the horizontal position of the rightmost end-point; the **Y2** field indicates the vertical position of the rightmost end-point.



When a straight line is in **Left Point**, **Midpoint**, or **Right Point** mode, you know the precise coordinates of that point, plus the angle and length of the line.

MOVING BÉZIER LINES

It is generally advisable to move a Bézier line when its bounding box displays (so you won't accidentally reshape the line). Choose **Item** → **Edit**; then uncheck **Shape** to display the bounding box. You can move an active Bézier line using:

- The **Tools** palette: With the **Item** tool  selected, drag the line to a new location. If you have the **Content** tool  selected, press **⌘** (Mac OS) or **Ctrl** (Windows) to temporarily activate the **Item** tool as you drag the line to a new location.



Use the **Item** tool  to move curved lines in bounding boxes.

- The **Item** menu: Choose **Item** → **Modify** (**⌘+M** on Mac OS, **Ctrl+M** on Windows). To reposition a line horizontally, enter a value in the **Origin Across** field and click **OK**. To reposition a line vertically, enter a value in the **Origin Down** field and click **OK**.

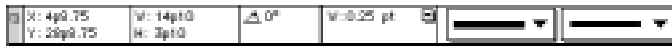
Origin Across:	<input type="text" value="2.75"/>
Origin Down:	<input type="text" value="4.125"/>

Enter values in the **Origin Across** and **Origin Down** fields (**Item** → **Modify** → **Line** tab) to move a Bézier line.



The **Origin Across** value is the position on the horizontal ruler where the left end of the line begins. The **Origin Down** value is the position on the vertical ruler where the left end of the line begins.

- The **Measurements** palette: To reposition a line horizontally, enter a value in the X field. To reposition a line vertically, enter a value in the Y field, then press Return (Mac OS) or Enter (Windows).



Move lines by entering values in the **X** and **Y** coordinate fields in the **Measurements** palette.



KEYBOARD COMMANDS:

AUTOMATIC MOVING FEATURES	MAC OS COMMAND	WINDOWS COMMAND
Nudge lines in 1-point increments	arrow keys	arrow keys
Nudge lines in .1-point increments	Option+ arrow keys	Alt+ arrow keys

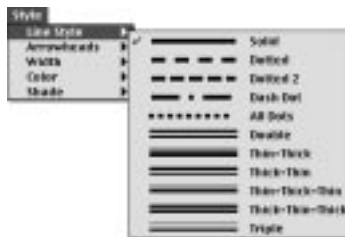
APPLYING LINE STYLES

You can apply styles to lines by choosing from a variety of line styles, arrowheads, widths, colors, and shades. These options are available in the **Style** menu, the **Modify** dialog box (**Item** menu), and the **Measurements** palette.

CHOOSING A LINE STYLE

QuarkXPress offers eleven preset line style options. You can apply line styles to active lines using:

- The **Style** menu: Choose **Style** → **Line Style** to display the **Line Style** submenu. Choose an option from the submenu.



Choose an option from the **Style** → **Line Style** submenu to apply a style to a selected line.

- The **Item** menu: Choose **Item** → **Modify** (⌘+M on Mac OS, Ctrl+M on Windows). Choose an option from the **Style** pop-up menu, and click **OK**.
- The **Measurements** palette: Click the style pop-up menu and choose a line style from the list.



Using the **Dashes & Stripes** dialog box (**Edit** menu), you can create an assortment of custom line styles. The line styles you create can be applied to existing lines using the **Line Style** submenu (**Style** menu), the **Line** tab of the **Modify** dialog box (**Item** menu), or the style pop-up menu in the **Measurements** palette. For information about frames, see “Framing Boxes” in Chapter 4, “Box Basics.”

You can edit any existing or custom dash or stripe style — except the **Solid** style — in the **Dashes & Stripes** dialog box (**Edit** menu). Select the style from the list and click **Edit**. The **Edit** dialog box is the same dialog box that you use when you create a custom dash or stripe.

CHOOSING AN ARROWHEAD

QuarkXPress lets you choose from a selection of six line end styles, including arrowheads and tail feathers. You can apply an arrowhead to an active line using:

- The **Style** menu: Choose **Style** → **Arrowheads** to display the **Arrowheads** submenu. Choose an option from the submenu.
- The **Item** menu: Choose **Item** → **Modify** (⌘+M on Mac OS, Ctrl+M on Windows). Choose an option from the **Arrowheads** pop-up menu, and click **OK**.
- The **Measurements** palette: Click the arrowheads pop-up menu and choose an arrowhead style from the list.



Choose an option from the arrowheads pop-up menu in the **Measurements** palette, and its attributes will automatically affect the active line.

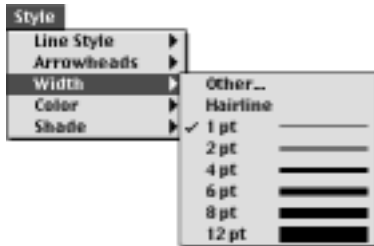


You can preset the preferences for the lines you draw by either double-clicking a line tool in the **Tools** palette or using the controls in the **Preferences** dialog box (**Edit** → **Preferences** → **Preferences** → **Tools** pane). You can preset **Style**, **Arrowheads**, **Width**, **Color**, **Shade**, and **Runaround** status of lines you create; in a print document, you can also opt to **Suppress Printout** of lines.


CHOOSING A WIDTH

You can specify the thickness of an active line using:

- The **Style** menu: Choose **Style** → **Width** to display the **Width** submenu. Choose a width from the submenu, or choose **Other** to display the **Line Width** field in the **Modify** dialog box. Enter a value in the **Line Width** field, and click **OK**.



Choose **Style** → **Width** to display the **Width** submenu.

- The **Item** menu: Choose **Item** → **Modify** (⌘+M on Mac OS, Ctrl+M on Windows). Choose an option from the **Line Width** pop-up menu, or enter a value in the field. Click **OK**.
- The **Measurements** palette: Either click the **W (Width)** arrow  to choose a width from the pop-up menu, or enter a value in the **W (Width)** field; then press Return (Mac OS) or Enter (Windows).



Choose a width from the **W** pop-up menu in the **Measurements** palette, and it will automatically affect the active line.



The printed width of a hairline rule is .125 point wide on a PostScript image-setter. A laser printer will print a wider hairline.



KEYBOARD COMMANDS

CHANGE IN WIDTH	MAC OS COMMAND	WINDOWS COMMAND
Increase 1 point	⌘+Option+Shift+>	Ctrl+Alt+Shift+>
Decrease 1 point	⌘+Option+Shift+<	Ctrl+Alt+Shift+<
Increase preset increments	⌘+Shift+>	Ctrl+Shift+>
Decrease preset increments	⌘+Shift+<	Ctrl+Shift+<



Line widths displayed in the **Width** submenu are measured in points.



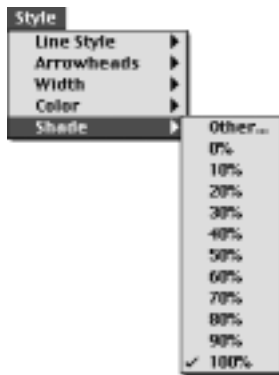
When you increase or decrease the width of an active line using the preset keyboard equivalent commands ⌘+Shift+< and ⌘+Shift+> (Mac OS) or Ctrl+Shift+< and Ctrl+Shift+> (Windows), the width changes to the next larger or smaller increment in the following range: 0 (hairline), 1, 2, 4, 6, 8, and 12 points.

CHOOSING COLORS AND SHADES FOR LINES AND GAPS

QuarkXPress lists all the colors defined for a document — default colors, colors created in the **Colors** dialog box (**Edit** menu), and spot colors imported with EPS picture files. You can apply a color and shade to an active line using:

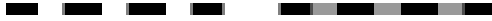
- The **Style** menu: Choose **Style** → **Color** to display the **Color** submenu. Choose a color from the submenu.

Choose **Style** → **Shade** to display the **Shade** submenu. Choose a percentage from the submenu, or choose **Other** to display the **Shade** field in the **Modify** dialog box. Enter a value in the **Shade** field, and click **OK**.




Choose **Style** → **Shade** to display the **Shade** submenu.

- The **Item** menu: Choose **Item** → **Modify** (⌘+M on Mac OS, Ctrl+M on Windows). Choose a color from the **Color** pop-up menu, choose a shade from the **Shade** pop-up menu, or enter a value in the **Shade** field. If you have chosen a line style with multiple dashes or stripes, you can choose a **Gap** color from the **Color** pop-up menu, choose a **Gap** shade from the **Shade** pop-up menu, or enter a value in the **Shade** field. Click **OK**.



Selecting a color and shade from the **Gap** area (**Item** → **Modify** → **Line** tab) will color and shade the space between a line's multiple stripes or dashes.

- The **Colors** palette: Choose **View** → **Show Colors** (F12) to display the **Colors** palette, then click one of the colors in the list. Click the arrow  next to the current shade value to display a list of percent values; choose a percentage from the list. You can also select the current shade value in the field, enter a new value, and press Return (Mac OS) or Enter (Windows).



Choose **View** → **Show Colors** to display the **Colors** palette.



You can add colors to the color list using the **Colors** command (**Edit** menu).

Chapter 6: Manipulating Items

Every QuarkXPress document uses items. Items are the building blocks of page layout. Items include boxes, lines, tables, text paths, and any combination of grouped or multiple-selected items.




QuarkXPress items can be cut and then pasted in new locations, locked so they cannot move, duplicated once or many times, stacked to create unusual visual effects, and manipulated in other ways.

To manipulate specific aspects of boxes, lines, tables, or text paths, please refer to their individual chapters.


SELECTING ITEMS

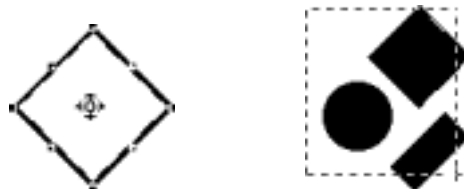
There are four kinds of items in print documents (boxes, lines, text paths, and tables) and six kinds of items in Web documents (boxes, lines, text paths, tables, forms, and form controls). Items can be combined into groups, and they can be multiple-selected. To manipulate items in QuarkXPress, they must be selected. Once selected, most kinds of items display outlines and handles for reshaping.



SELECTING ITEMS

Select either the **Item** tool  or the **Content** tool  and move the Arrow pointer  over an item. Click once to select a single item, Shift+click individual items to select more than one item at a time, or draw a marquee around an area to select the items you want.






DESELECTING ITEMS


To deselect an active item, click outside it. When the **Item** tool  is selected, you can press Tab to deselect any active items.




Use the **Item** tool  or the **Content** tool  to select an individual item, such as a box (left), or draw a marquee to multiple items (right). Active items display darkened outlines and handles for reshaping.




In general, select items with the **Item** tool  to manipulate the entire item, and select items with the **Content** tool  to manipulate item contents. To select multiple items using the **Content** tool  or the **Item** tool , you can Shift+click each item or draw a marquee around an area containing the items you want. For the most part, you will want to have  selected when you are manipulating items.

When  is selected and you choose **Edit** → **Select All** (⌘+A on Mac OS, Ctrl+A on Windows), all the items on the current page or spread (and the pasteboard area next to the current page or spread) are selected.

MOVING, RESHAPING, AND RESIZING ITEMS

*With the exception of image maps, you can move, reshape, and resize items using the fields in the **Modify** dialog box (**Item** → **Modify**), the fields in the **Measurements** palette, or by using the **Item** tool .*


MOVING ITEMS

You can move items by entering values in the **Origin Across** and **Origin Down** fields in the **Modify** dialog box (**Item** menu), by entering values in the X and Y fields in the **Measurements** palette, and by manually moving items using the **Item** tool . If you are manually moving a Bézier item, you may want to uncheck **Shape** (**Item** → **Edit**) to display its bounding box. Moving a Bézier item in its bounding box avoids accidental reshaping.

RESHAPING ITEMS

You can reshape items by choosing options from the **Shape** submenu (**Item** menu), and in the case of Bézier items, by manipulating points, curve handles, and straight and curved line segments. To reshape Bézier items, make sure **Shape** is checked (**Item** → **Edit**).

RESIZING ITEMS


You can resize items by entering values in the **Width** and **Height** fields in the **Modify** dialog box (**Item** menu), by entering values in the **W (Width)** and **H (Height)** fields in the **Measurements** palette, and by manually resizing width and height using the **Item** tool . If you are manually resizing a Bézier item, you may want to first display its bounding box by unchecking **Shape** (**Item** → **Edit**). Resizing a Bézier item in its bounding box avoids accidental reshaping.




To move, reshape, and resize boxes, see Chapter 4, “Box Basics.” To move, reshape, and resize lines and text paths, see Chapter 5, “Line Basics.”

For information about Bézier items, see the “Creating” and “Reshaping” sections in Chapter 4, “Box Basics,” and Chapter 5, “Line Basics.”

CUTTING, COPYING, AND PASTING ITEMS

When the **Item** tool  is selected, the **Cut**, **Copy**, and **Paste** commands (**Edit** menu) are available for active boxes, lines, and text paths.

CUTTING ITEMS

Choose **Edit** → **Cut** (⌘+X on Mac OS, Ctrl+X on Windows) to remove active items from the document. When items are cut using the **Content** tool  on Windows, both the item and its contents are temporarily saved to the Clipboard.

COPYING ITEMS

Choose **Edit** → **Copy** (⌘+C on Mac OS, Ctrl+C on Windows) to save a copy of active items to the Clipboard. When items are copied, both the item and its contents are temporarily saved to the Clipboard.



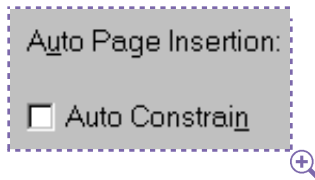
Use the **Edit** menu to cut, copy, and paste items. These commands are applicable to active single, multiple-selected, and grouped items.



If you **Cut** or **Copy** a text box that is part of a linked chain, the linked text will be included on the Clipboard along with the text box.

PASTING ITEMS

Choose **Edit** → **Paste** (⌘+V on Mac OS, Ctrl+V on Windows) to place a copy of the items contained on the Clipboard in the center of the document window.






Check **Auto Constrain** in the **General** pane of the **Preferences** dialog box (**Edit** → **Preferences** → **Preferences**), to paste items in the center of an active box.




If **Auto Constrain** is checked (**Edit** → **Preferences** → **Preferences** → **General** pane) and a box is active, the **Paste** feature places pasted items in the center of the active box. For example, if a text box is active and you paste a picture box, the picture box will be pasted within the text box and confined to the text area. This causes text to flow around the picture box according to the runaround specifications (**Item** → **Runaround**). If you attempt to paste items into a box that is too small, QuarkXPress displays an alert.



Choose **Edit** → **Show Clipboard** to view the Clipboard and its contents. The Clipboard window displays text, pictures, and items that you cut or copied. The **Paste** command places the current contents of the Clipboard in the document.



To anchor a box within text, use the **Item** tool  to select the box you want to anchor and choose **Edit** → **Copy** (⌘+C on Mac OS, Ctrl+C on Windows) or **Edit** → **Cut** (⌘+X on Mac OS, Ctrl+X on Windows). Then, with the **Content** tool  selected, place the Text Insertion bar  within the text where you want to anchor the box and choose **Edit** → **Paste** (⌘+V on Mac OS, Ctrl+V on Windows). This causes the box to act like a character and flow with the text.

CLEARING AND DELETING ITEMS

You can remove items from your document completely by using the **Clear** (Mac OS only) and **Delete** commands. With the **Item** tool  selected, you can remove active items using:


- The **Edit** menu: Choose **Edit** → **Clear** (Mac OS) or **Edit** → **Delete** (Windows) to remove active items (along with their contents) from the document.
- The **Item** menu: Choose **Item** → **Delete** (⌘+K on Mac OS, Ctrl+K on Windows) to remove active items (along with their contents) from the document.
- Keyboard commands: Press **Clear** (Mac OS only) or **Delete** to remove active items (along with their contents) from the document.





Cleared and deleted items are not copied to the Clipboard. When the **Content** tool  is selected on Mac OS, the **Clear** command removes the contents from active items, and the **Delete** command deletes the items entirely. When  is selected on Windows, pressing **Delete** or using the **Delete** command in the **Edit** menu removes the content of an active picture box or the selected text of an active text box or text path.



If you **Clear** or **Delete** a text box that is part of a linked text chain, text in the box is not deleted. The text either reflows into subsequent boxes or generates an overflow symbol at the end of the chain, depending on the status of the **Auto Page Insertion** pop-up menu (**Edit** → **Preferences** → **Preferences** → **General** pane).

When the **Item** tool  is selected, and points on a Bézier item are active, you can press **Delete** to delete just those points rather than the entire item.

UNDOING AND REDOING ACTIONS

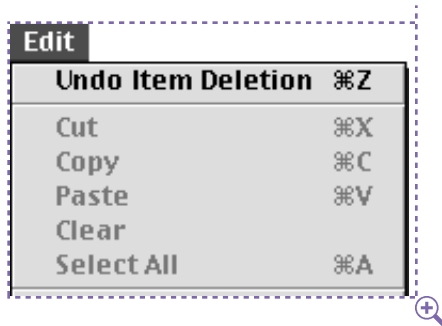
The **Undo** command (**Edit** menu) reverses the last action performed on an item. For example, if you accidentally cut a picture box, the **Undo** command will bring the picture box back into the document from the Clipboard. The **Redo** command (**Edit** menu) lets you reimplement an action you had undone. You can choose **Undo** or **Redo** when either the **Item** tool  or the **Content** tool  is selected.

UNDOING ACTIONS

Choose **Edit** → **Undo** (⌘+Z on Mac OS, Ctrl+Z on Windows) to reverse the last action performed. The menu item identifies the specific action that can be undone. For example, the **Undo Item Deletion** command is available in the **Edit** menu after you have used the **Cut** command. **Cannot Undo** displays as gray text when the **Undo** feature is unavailable.

REDOING ACTIONS

To reimplement the action, choose **Edit** → **Redo** (⌘+Z on Mac OS, Ctrl+Z on Windows) after you undo an action.



Use the **Edit** menu to undo or redo a previously performed action.




You can use the keyboard command for **Undo** (⌘+Z on Mac OS, Ctrl+Z on Windows) to reset the values in most dialog boxes to their original values.


LOCKING AND UNLOCKING ITEMS

You can lock boxes, lines, and text paths so that they cannot be inadvertently moved from their position on the page or pasteboard. You can also unlock items when you want to move them.

LOCKING ITEMS

Choose **Item** → **Lock** (F6) to lock active items so they cannot be moved or resized with the **Item** tool . You can still reposition and resize locked items by entering new values in the **Modify** dialog box (**Item** menu) or the **Measurements** palette.





You can move and scale pictures within a locked picture box by entering values in the **Modify** dialog box (**Item** menu) or the **Measurements** palette. You can edit text inside a locked text box or on a locked text path using the **Content** tool . You can also modify the style, size, and endcaps of a locked line or text path using the **Modify** dialog box (**Item** menu) or the **Measurements** palette.

UNLOCKING ITEMS

Choose **Item** → **Unlock** (F6) if you no longer want active items to be locked.



Lock active items by choosing **Item** → **Lock**. When a locked item is selected with the **Item** tool , the Padlock pointer  displays (right), indicating that the item cannot be manually repositioned or resized. Locked items can only be manipulated by entering values in the **Modify** dialog box (**Item** menu) or in the **Measurements** palette.

CONTROLLING THE STACKING ORDER OF ITEMS

When two or more items overlap, each is either positioned in front of or behind the other item. The term “stacking order” refers to the front-to-back relationship of the various items on a page. Stacking order can affect text flow and determine the way that items display and print.

Each item you create occupies its own level in the stacking order. Every new item you create becomes the front item. Items can be stacked on a page or on individual layers.

STACKING ITEMS

On Mac OS, the **Item** menu includes two commands that let you control item stacking order. If you press Option while choosing the **Item** menu, the menu replaces the two commands with two additional stacking order commands.

On Windows, the **Item** menu includes four commands that let you control item stacking order.


- Choose **Item** → **Send to Back** to move an item to the back of the page or layer.
- Choose **Item** → **Bring to Front** to move an item to the front of the page or layer.
- To move an item one level backward in the page or layer, press Option and choose **Item** → **Send Backward** (Mac OS), or choose **Item** → **Send Backward** (Windows).
- To move an item one level forward in the page or layer, press Option and choose **Item** → **Bring Forward** (Mac OS), or choose **Item** → **Bring Forward** (Windows).



Sending the front, white box one level back by using the **Send Backward** command (left), results in a unique geometric pattern (right).



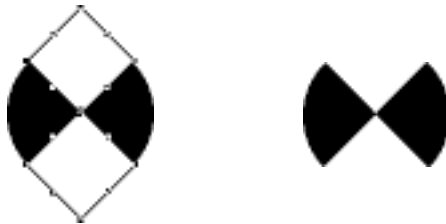
In a document with layers, the layers themselves are in a particular stacking order; within each layer, each item has its own relationship to the stacking order. When you use the **Send to Back**, **Send Backward**, **Bring to Front**, and **Bring Forward** commands (**Item** menu), the stacking order of the items is altered within the layer. The **Send** and **Bring** commands do not move items to different layers. To rearrange the stacking order of layers or of items on layers, see chapter 15, “Layers.”

In a Web document, form controls always reside on the bottom layer, so if you select a form control, **Send to Back**, **Send Backward**, **Bring to Front** and **Bring Forward** will be unavailable. 





When you move a group using any of the stacking order commands, each item in the group keeps its front-to-back relationship with every other item in the group.

In some instances, you may want to change the position of an item in the stacking order to create special design effects. You can use the **Send to Back**, **Bring to Front**, **Send Backward**, and **Bring Forward** commands (**Item** menu) to create drop shadows, masks, irregular shapes, and geometric patterns.



Use stacking order to create visual illusions. The two square white boxes placed in front of the black circle create a cut-out appearance when guides are turned off (**View** → **Hide Guides**).



To activate an item that is hidden behind other items, select the **Item** tool  or the **Content** tool  and press \mathbb{C} +Option+Shift (Mac OS) or Ctrl+Alt+Shift (Windows) while you click repeatedly at the point where multiple items overlap. Pressing \mathbb{C} +Option+Shift (Mac OS) or Ctrl+Alt+Shift (Windows) while clicking will successively activate items from the front of the stacking order to the back.



An item that is in front of a text box will cause the text to run around it, unless its **Runaround** is set to **None** (**Item** menu). To change runaround, see “Running Text Around Items” in Chapter 10, “Graphics in Typography.”

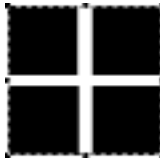
GROUPING ITEMS

QuarkXPress lets you combine multiple items on a page or spread into a single group. Grouping items is useful when you want to select or move several items simultaneously. You can move, cut, copy, duplicate, and perform a number of other functions on a group. For example, you can group all the items that compose a publication masthead; once grouped, you can modify or move the entire group as you would a single box, line, or text path.

After you create a group, you can still edit, resize, and reposition individual items while maintaining the group relationship. You can also place a copy of a group into an open QuarkXPress library for use in other documents.



GROUPING ITEMS



Items can be grouped when two or more items (lines, boxes, text paths, or other groups) are active. To select multiple items with the **Item** tool  or **Content** tool  selected, either Shift+click each item or draw a marquee around the items you want to group. Choose **Item** → **Group** (⌘+G on Mac OS, Ctrl+G on Windows) to place multiple-selected items into a single group.



Group items using the **Group** command (**Item** menu). A dashed border displays around a group.

You can group groups, and multiple-select a group (or groups) along with individual boxes, lines, and text paths to create a larger group.

With the **Item** tool  selected, you can move, cut, copy, paste, duplicate, rotate, and color a group. With the **Content** tool  selected, you can manipulate individual items as you would any ungrouped item.

To move an item within a group, press ⌘ (Mac OS) or Ctrl (Windows) and select the item with the **Content** tool  or **Item** tool .



If an active group contains the same kind of items (for example, all picture boxes), the **Modify** dialog box will include a tab (or tabs) that refer specifically to those items. If an active group contains a variety of items, the **Modify** dialog box may display only a **Group** tab.

RESIZING GROUPED ITEMS


To resize every item in a group simultaneously, click and drag the resize handles. If you press ⌘+Option+Shift (Mac OS) or Ctrl+Alt+Shift (Windows) while

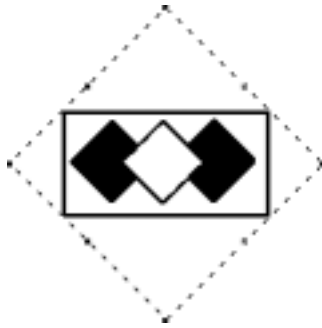
resizing a group, all frame widths, line weights, pictures, and text are resized proportionally. If you press ⌘ (Mac OS) or Ctrl (Windows) while resizing a group, frame widths, pictures, and text are still resized, but not proportionally.

UNGROUPING ITEMS

Choose **Item** → **Ungroup** (⌘+U on Mac OS, Ctrl+U on Windows) to break the group relationship and let individual items be active and independent.

CONSTRAINING GROUPED ITEMS

You can constrain grouped items when an active group includes a box that completely contains and is behind all other group items. With the **Item** tool  selected, choose **Item** → **Constrain** to prevent items in the group from being resized or moved beyond the edges of the constraining box.



Constrain grouped items by grouping a series of items, including a large box in the back, and then choosing **Item** → **Constrain**. The smaller items cannot be resized or moved beyond the constraining box boundaries.



When manipulating items within a constrained group, you can work very quickly (with little attention to precision), because items will always align to the edges of the constraining box.




If you prefer to work with constrained groups, check **Auto Constrain** (**Edit** → **Preferences** → **Preferences** → **General** pane). The **Auto Constrain** feature automatically makes all the boxes you draw constraining boxes, and all items within them constrained items. If you check **Auto Constrain** when no documents are open, it will become the default setting for all subsequently created documents.

UNCONSTRAINING GROUPED ITEMS

Choose **Item** → **Unconstrain** to remove the constraining relationship from the group and free individual items from the constraining box. Unconstraining a group does not ungroup it.

ANCHORING GROUPS P

You anchor a group the same way as you anchor an item. When you anchor a group, it behaves like a character flowing in text. To anchor a group:



- 1 Select the **Item** tool , then select the group you want to anchor.
- 2 Choose **Edit** → **Cut** (⌘+X on Mac OS, Ctrl+X on Windows) or **Copy** (⌘+C on Mac OS, Ctrl+C on Windows) to temporarily place the group on the Clipboard.
- 3 Select the **Content** tool  and place the Text Insertion bar  where you want to anchor the group.
- 4 Choose **Edit** → **Paste** (⌘+V on Mac OS, Ctrl+V on Windows) to anchor the group at the text insertion point.
- 5 Adjust the leading of the paragraph containing the anchored group as necessary to accommodate the anchored item (**Style** → **Leading**).

For information about anchoring items, see “Anchoring Boxes and Lines in Text” in Chapter 10, “Graphics in Typography.”

DUPLICATING AND REPEATING ITEMS

*QuarkXPress lets you make single or multiple copies of boxes, lines, and text paths. Create a single copy of a selected item using the **Duplicate** command (**Item** menu). Create multiple copies of an item and specify the distance between them using the **Step and Repeat** command (**Item** menu). The **Step and Repeat** feature is useful for laying out design elements that contain a number of evenly spaced copies of an item.*

DUPLICATING ITEMS

With the **Item** tool  or **Content** tool  selected, choose **Item** → **Duplicate** (⌘+D on Mac OS, Ctrl+D on Windows) to create a copy of the item (and any contents). Duplicates will be positioned according to the current **Horizontal Offset** and **Vertical Offset** values in the **Step and Repeat** dialog box (**Item** menu).





Choose **Item** → **Duplicate** to place an exact copy of an active item (and any contents) on the current spread. The copy is offset from the original according to the values in the **Horizontal Offset** and **Vertical Offset** fields in the **Step and Repeat** dialog box (**Item** menu).



The preset default offset value for the **Duplicate** command is .25" for both the **Horizontal Offset** and **Vertical Offset** fields. You can change the default **Duplicate** offset values by specifying new values in the **Horizontal Offset** and **Vertical Offset** fields in the **Step and Repeat** dialog box (**Item** menu).

DUPLICATING ITEMS MULTIPLE TIMES

Use the **Step and Repeat** feature to duplicate an active item multiple times, and in any position you specify. Select the item you want to duplicate with the **Item** tool  or **Content** tool  and:

- 1 Choose **Item** → **Step and Repeat** (⌘+Option+D on Mac OS, Ctrl+Alt+D on Windows).
- 2 Enter a value in the **Repeat Count** field to specify the number of copies you want.



Use the **Step and Repeat** dialog box (**Item** → **Step and Repeat**) to specify a number of copies. After duplicating an item multiple times, the last duplicate becomes the active item.

- 3 Enter a value in the **Horizontal Offset** field to specify the duplicate's distance to the left or right of the active item. A negative value places copies to the left of the original; a positive value places copies to the right of it.
- 4 Enter a value in the **Vertical Offset** field to specify the duplicate's distance above or below the active item. A negative value places copies above the original; a positive value places copies below it. Click **OK**.



Use the **Horizontal Offset** and **Vertical Offset** fields (**Item** → **Step and Repeat**) to determine the position of each copy relative to the preceding copy.



You cannot enter values in the **Step and Repeat** dialog box that would place an item outside the current page's pasteboard. You must either reduce the number of duplicates in the **Repeat Count** field, or modify the **Horizontal Offset** or **Vertical Offset** values.

The values entered in the **Horizontal Offset** and **Vertical Offset** fields become the default values and are displayed in the dialog box the next time you choose **Step and Repeat**. These values are also applied when you choose the **Duplicate** command.



You can duplicate and repeat linked text boxes.



Copies of the items created with the **Duplicate** command are placed in front of the original. When you use the **Step and Repeat** command, each successive copy is placed in front of the preceding copy.

When you duplicate and repeat items within a constraining box, the horizontal or vertical offset values may specify placement of a copy outside of the constraining box. QuarkXPress will display an alert informing you that the duplicate cannot be made using the offsets specified.

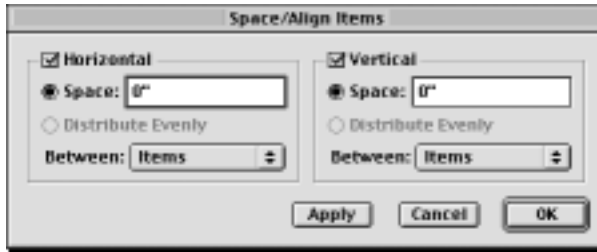
Step and Repeat offset values are measured from the origin of the preceding box. For example, if you use the **Step and Repeat** feature to place copies of a text box, the position of the first copy is measured from the origin of the original text box (that is, the upper left corner of a nonrotated text box); the position of the second copy is measured from the origin of the preceding copy; the position of the third copy is measured from the origin of the second copy, etc.

When duplicating irregularly shaped items, QuarkXPress uses the bounding box guides to determine where to position the copies.

SPACING AND ALIGNING ITEMS

*You can control the position of multiple-selected items relative to one another using the **Space/Align Items** dialog box (**Item** → **Space/Align**). Items can be aligned, spaced apart, and evenly distributed in a horizontal direction, vertical direction, or a combination of both. To space and align items, select two or more items with the **Item** tool  or **Content** tool  and:*

- 1 Choose **Item** → **Space/Align** (⌘+, on Mac OS, Ctrl+, on Windows).
- 2 Check **Horizontal** and/or **Vertical** to specify spacing attributes. Enter values in the **Space** fields to specify the amount of horizontal and/or vertical space you want between active items. Values can be entered as precise distances, or as percentages.



Use the **Space/Align Items** dialog box (**Item** → **Space/Align**) to provide options for spacing multiple items horizontally and vertically.

- 3 Check **Horizontal** and click **Distribute Evenly** to distribute the horizontal space evenly between the left item and the right item. Check **Vertical** and click **Distribute Evenly** to distribute the vertical space evenly between the top item and the bottom item. The **Distribute Evenly** buttons are available only when three or more items are active.



Irregularly spaced items (left) can be evenly spaced or aligned using the **Space/Align** feature (right).

- 4 Choose an option from the **Between** pop-up menu to specify the way items are spaced and aligned in relation to each other.
 - **Horizontal:** Choose **Items** to distribute space between items, choose **Left Edges** to space and align items by their left edges, choose **Centers** to space and align items by their horizontal centers, or choose **Right Edges** to space and align items by their right edges.
 - **Vertical:** Choose **Items** to distribute space between items, choose **Top Edges** to space and align items by their top edges, choose **Centers** to space and align items by their vertical centers, or choose **Bottom Edges** to space and align items by their bottom edges.



Choose **Centers** from the **Between** pop-up menu to space and align items by their centers (**Item** → **Space/Align**). Enter a value of zero in both the **Horizontal Space** and **Vertical Space** fields to create an effect like the one shown above.

- 5 Click **Apply** to preview your changes; then click **OK**.




QuarkXPress spaces items relative to the upper active item, which does not move. The upper item is determined by the location of the item's top edges. If two or more items have the same top edges, then QuarkXPress spaces active items from the left item.


When spacing and aligning irregularly shaped items, QuarkXPress uses the bounding box guides to determine where to position the items.




When items overlap and **Items** is selected from the **Between** pop-up menu (**Item** → **Space/Align**), you can enter a percentage value in the **Space** field to move the items in a negative direction. For example, if you have two items overlapping one another by an inch, and then specify 50% in the **Space** field, the items will move $-\frac{1}{2}$ inch.

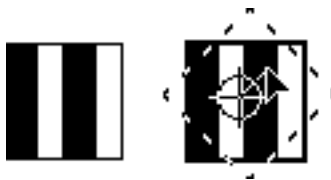
ROTATING AND SKEWING ITEMS

*Rotating an item places the item at a different angle, while skewing reshapes the item and distorts it. You can rotate items by using the **Rotation** tool  or by entering precise values in either the **Modify** dialog box (**Item** menu) or the **Measurements** palette. You can skew items in bounding boxes (which includes all boxes and any Bézier items).*

ROTATING ITEMS

When you use the **Rotation** tool , you can manually establish a point of rotation. When you rotate an item by entering a value in either the **Modify** dialog box (**Item** menu) or the **Measurements** palette, the item's center point is the anchored rotation point. You can rotate an active item using:

- The **Item** menu: Choose **Item** → **Modify** (⌘+M on Mac OS, Ctrl+M on Windows). Enter a value in the **Angle** field, and click **OK**.
- The **Measurements** palette: Enter a value in the Δ field, and press Return (Mac OS) or Enter (Windows).
- The **Tools** palette: Select the **Rotation** tool  and move the Rotation pointer  over the item. Click to establish a rotation point; then drag in a circular motion to rotate the item. The Arrowhead pointer  and the item's position will display as you drag.




Manually rotate items using the **Rotation** tool . The Rotation pointer  specifies the point around which the item rotates.

To rotate a straight line, choose either **Left Point**, **Midpoint**, or **Right Point** from the **Mode** pop-up menu (**Modify** dialog box or **Measurements** palette) to display the **Angle** field. To rotate a Bézier line, display its bounding box by unchecking **Shape (Item → Edit)**. For information about line modes, see Chapter 5, “Line Basics.”




You cannot rotate a box so any part of it ends up outside the pasteboard area.



To view the contents of a box or text path as you rotate, select the **Rotation** tool , click the box or text path, then pause momentarily before you drag. If you drag immediately, you will only see the box or text path outline.

Multiple-selected items behave like a group when you rotate them.

To rotate an anchored box, select the box, enter a value in the Δ field in the **Measurements** palette, and press Return (Mac OS) or Enter (Windows). You cannot rotate an anchored box using the **Rotation** tool .

Mac OS only: You may find that rotating picture boxes containing large pictures takes longer than you expect. If so, quit QuarkXPress and increase the amount of memory allocated to QuarkXPress. If you are unfamiliar with allocating memory, consult the documentation provided with your computer.

SKEWING ITEMS

To skew active items within bounding boxes, choose **Item → Modify** ($\mathbb{H}+M$ on Mac OS, $\text{Ctrl}+M$ on Windows); then click the **Box** tab. Enter a value in the **Skew** field. Positive values slant items to the right; negative values slant them to the left. Click **OK**.



Enter a value in the **Skew** field of the **Modify** dialog box (**Item → Modify → Box** tab) to skew active items within bounding boxes.



You cannot skew straight lines, multiple-selected items, or groups. You can only skew items in bounding boxes (which includes all boxes and any Bézier items).

Chapter 7: Document Layout

Whether you produce one small publication or a hundred large ones, understanding document layout controls will let you achieve more efficient document production and a smoother workflow.

QuarkXPress offers layout controls such as master page construction and modification, templates, spreads, page numbering, columns, and other automated features. These features make it easy to quickly and accurately create professional document layouts.

THE ELEMENTS OF A WEB DOCUMENT

For the first time, QuarkXPress 5.0 lets you create both print documents and Web documents. Web documents introduce some new features, such as rollovers, image maps, meta tags, and forms. Where do you start when building a Web document? Do you want dynamic elements in your Web documents? If you're not sure how to answer these questions, this section may be helpful to you.

WHAT IS AN HTML FILE?

If you've used the Internet, you've probably seen Web pages displayed in a Web browser such as Microsoft Internet Explorer or Netscape Navigator. What you may not know is that the page you see in a Web browser is generated from a text file containing a series of codes.

The technical name for such text files is *HTML files*. HTML stands for HyperText Markup Language. An HTML file consists of the text that makes up a Web page, formatting codes that indicate how that text should be formatted, and additional codes that point to graphics and other interactive elements.

For example, in HTML, you can make a word display in bold by putting a `` tag before that word and a `` tag after it, like this:

HTML makes it easy to create `bold` text.

When a Web browser reads this line in an HTML file, it reads the `` tags and knows to make the word "bold" appear bold on the screen, like this:

HTML makes it easy to create **bold** text.

This is a very simple example of an HTML tag. More complex tags are used to set the background color of a Web page, control where text is placed, and tell the browser to display images.



An HTML file is the exported version of your QuarkXPress Web document.

WHAT IS A WEB DOCUMENT?

A Web document is a special kind of QuarkXPress document that you can use to create HTML files. But a Web document is not an HTML document, because it is not stored in HTML format. To create an HTML version of a Web document, you must *export* the Web document as HTML. To export a Web document, see Chapter 24, “Previewing and Exporting Web Pages.”

When you use QuarkXPress to build your Web pages, you never have to see HTML codes. You can simply design each page the way you want it to look, and then export the page as an HTML file; QuarkXPress automatically converts the page you design into an HTML file.

HOW IS A WEB DOCUMENT DIFFERENT FROM A PRINT DOCUMENT?

A QuarkXPress Web document works a little differently than a QuarkXPress print document, because HTML has certain strengths and limitations that print documents don’t have. For example, trapping doesn’t make any sense for a page designed to be viewed on a monitor, and rollovers don’t make any sense in print documents because you can’t “roll” your cursor over a piece of paper.

There are other differences. In a print document, you can specify exactly where you want a text box to be placed, precisely how big it should be, and what fonts it should use. But attaining that kind of precision is very difficult in a Web document, because HTML was designed to be flexible. For example, the concept of “page size” doesn’t really exist in a Web page, because readers can change the size of their Web browser windows. Also, there’s no way to know whether readers on the Web have the same fonts you have on your computer.

Even when you’re simply formatting text, there are differences between print and Web documents. For example, print documents let you control the kerning (spacing) between two letters with a high degree of precision, but HTML does not support kerning, so kerning is not available in HTML text boxes. HTML text boxes do not support some other QuarkXPress features.

Fortunately, QuarkXPress lets you create raster text boxes, which allow you to preserve print designs in Web documents by converting them to pictures (see below).

RASTER TEXT BOXES

A raster text box is a text box for which the **Convert to Graphic on Export** box is checked (**Item** → **Modify**). When you export a Web document as HTML, raster text boxes are exported as pictures; that means they *don't* change when you view them in a Web browser. So, for example, if you want a particular headline to appear in the Stone Serif font in everyone's Web browser, you can check the **Convert to Graphic on Export** check box for the box containing that headline. The same is true for any box containing text that you want to appear "as is": text on a path, tracked or kerned text, rotated text, you name it.

So why not just export *every* text box as a raster text box? First, having a lot of raster text boxes in your HTML file will increase download time, especially with a slower connection. Users get frustrated with pages that download slowly and may abandon yours altogether.

Second, text in HTML text boxes can be copied, pasted, viewed with a text-only browser, searched in a Web browser, and indexed by Web search engines, but text in raster text boxes cannot be searched, indexed, copied, or pasted as text. Using HTML text boxes as much as possible increases the usability of your page.

Additionally, raster text boxes are exported at monitor resolution (72 dpi, or dots per inch). Headlines look great at 72 dpi, but body text may be unreadable.

You may not want to use raster text boxes for everything. But when you want to make sure users are seeing what you're designing, raster text boxes are indispensable.

HTML TEXT BOXES

HTML text boxes are created and manipulated like text boxes in a print document, with the following differences:

- HTML text boxes must be rectangular. If you draw a nonrectangular text box, it will be converted to a graphic when you export the Web document.
- HTML text boxes cannot be rotated.
- HTML text boxes can contain columns, but the columns will be converted to an HTML table when the Web document is exported.
- You can dynamically resize an HTML text box and its text, but only if you resize it proportionally. You cannot disproportionately resize an HTML text box.
- You cannot use fractional point sizes for text in an HTML text box.

- If items are placed in front of an HTML text box, and the items exceed the area of the HTML box, the HTML text box will act as though the runaround of the items in front were set to **None**, regardless of their actual runaround settings. However, if the items placed in front of the HTML text box fall within the area of the HTML box, the text in the HTML text box will run around the items (assuming the items have a runaround other than **None**).
- You cannot link HTML text boxes across pages.

The following features are not available in HTML text boxes:

- **Forced** or **Justified** alignment
- Hyphenation and justification specifications (H&Js)
- **First Line** indentation
- **Lock to Baseline Grid**
- Tabs
- **First Baseline** and **Inter-Paragraph Max** settings
- **Baseline Shift**
- Kerning and tracking
- **Horizontal** and **Vertical Scale**
- **Outline**, **Shadow**, **Small Caps**, **Superior**, and **Word Underline** type styles
- **Flip Horizontal** and **Flip Vertical**

If you want to use any of these settings in an HTML text box, choose **Item** → **Modify** and check **Convert to Graphic on Export** to convert the HTML text box to a raster box.



For information about HTML text boxes and raster boxes, see “HTML Text Boxes and Raster Text Boxes” in Chapter 9, “Typography.”

HYPERLINKS

You can use hyperlinks to jump to another page, scroll to another part of the same page, or even download a file. (Hyperlinks can also be used in print documents for navigating in an exported PDF file.)

You can create hyperlinks in QuarkXPress using the **Hyperlinks** palette and the image map feature.

To create hyperlinks, see Chapter 20, “Hyperlinks,” and “Working with Image Maps” in Chapter 21, “Interactive Web Elements.”

ROLLOVERS

A rollover is a picture in an HTML page that changes when you move the cursor over it. Rollovers are commonly used as “buttons” that let users link to a different page or download a file.

While visually impressive, rollovers come with some additional overhead. For example, you might want to think twice about using a very large image as a rollover, because large images can take a long time to download over a slow connection (such as a modem). Also, you should be aware that rollovers are not supported by all versions of every Web browser (although they are supported by version 3.x and later of both Microsoft Internet Explorer and Netscape Navigator).

To work with rollovers, see “Working with Rollovers” in Chapter 21, “Interactive Web Elements.”

IMAGE MAPS

An image map is an HTML feature that lets you link to different URLs by clicking on different parts of a picture in a Web page.

If you use image maps, you might want to remember that not all Web browsers display images. Even those that do display images have an option that lets users turn pictures off for faster browsing. Therefore, if you use an image map as the main means of navigating through your site, you might want to also supply regular textual hyperlinks for those users whose browsers aren’t set to show images.

To work with image maps, see “Working with Image Maps” in Chapter 21, “Interactive Web Elements.”

META TAGS

Meta tags contain information about a Web page. They’re not displayed in a Web browser, but adding meta tags to your Web documents can make it easier for search engines to index your pages.

If you’re not sure what meta tags to use for your Web pages, you may want to take a look at the meta tags used by Web sites similar to yours. As mentioned above, you can view the source code for pages on the Web by choosing **View** → **Source** in most browsers.

To work with meta tags, see “Working with Meta Tags” in Chapter 21, “Interactive Web Elements.”

FORMS

HTML forms allow users to join mailing lists, purchase products, and send feedback over the Internet or intranet. Forms can contain text fields, buttons, check boxes, pop-up menus, and lists; users can use these controls to enter text, securely submit passwords, and even upload files.

The most important thing to know about forms is that they can't exist in a void; when you create a form, you must also create a server-based script or application to process the data submitted from that form. Such scripts and applications often, but not always, use the CGI (Common Gateway Interface) protocol, and may be written in languages such as Perl, C, Java, and AppleScript. The protocols and languages you can use depend to some extent on the Web server software and the platform it runs on.

If you would like to use HTML forms as part of your Web site, you will need to use a third-party tool to build the server-side script or application. For information about how to approach this task, talk to your Webmaster.

To work with forms, see Chapter 22, "Forms."

FILES CREATED AT EXPORT

As mentioned before, a Web document doesn't do you much good until you export it — but what happens then?

When you export a Web document, a number of files are produced:

- An HTML file is always created. This is the file that you can open in a Web browser and view as a Web page.
- Picture files are created for all the graphics and raster text boxes in the document. The names of these files are the same as the names of the source pictures wherever possible; where pictures have been pasted into picture boxes rather than imported, default names are used. By default, pictures are exported in JPEG format, but you can override the default settings for any one picture by selecting it and then choosing **Item** → **Modify** → **Export** tab.

To export a Web document as HTML, see Chapter 24, "Previewing and Exporting Web Pages."

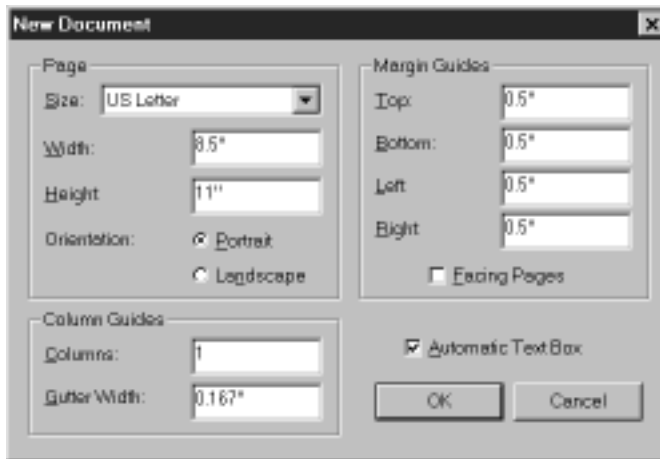
WORKING WITH MASTER PAGES

QuarkXPress lets you create and apply master pages for documents and templates. A master page is a nonprinting page used to format document pages automatically. When you insert a document page, it contains all the items on the master page on which it is based. Master pages typically contain items such as headers, footers, page numbers, and other design elements that are common to a number of document pages.

CREATING THE DEFAULT MASTER PAGE **P**

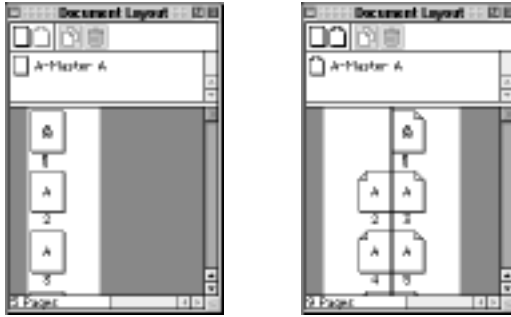
When you create a new document, QuarkXPress automatically creates a master page for it. The original format of the master page and document is determined by the settings you enter in the **New Document** dialog box (**File** → **New** → **Document**). To create the default master page and a new print document:

- 1 Choose **File** → **New** → **Document** (⌘+N on Mac OS, Ctrl+N on Windows).



Specify the format of the default master page and the first page of the document in the **New Document** dialog box (**File** → **New** → **Document**).

- 2 To specify the page size for the document and all its master pages, choose a page size, or enter values in the **Width** and **Height** fields.
- 3 To specify either portrait or landscape orientation, click an **Orientation** icon (Mac OS) or an **Orientation** button (Windows). Portrait orientation is the default.
- 4 To specify nonprinting guides for positioning items, enter values in the **Margin Guides** fields.
- 5 To divide a document along a spine, check **Facing Pages**. When **Facing Pages** is checked, the **Left** and **Right** fields for **Margin Guides** change to **Inside** and **Outside**.
- 6 To create dividers for columns within the **Margin Guides** boundaries, enter values in the **Columns** and **Gutter Width** (space between columns) fields.
- 7 To create an automatic text chain (which is positioned and divided according to the values in the **Margin Guides** and **Column Guides** areas), check **Automatic Text Box** so that text flows automatically from page to page.
- 8 Click **OK**.



The **Document Layout** palette (**View** → **Show Document Layout**) displays a document without facing pages vertically (left), and a vertical spine between pages in a document with facing pages (right). To create a document with facing pages, check **Facing Pages** in the **New Document** dialog box.

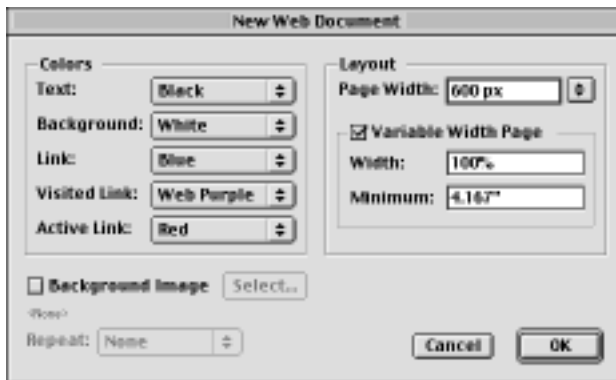


Master items that are commonly included in master pages are headers, footers, sidebars, page numbers, and pictures (such as corporate logos or artwork) that appear throughout the document.

CREATING THE DEFAULT MASTER PAGE W

When you create a new document, QuarkXPress automatically creates a master page for it. The original format of the master page and document is determined by the settings you enter in the **New Web Document** dialog box (**File** → **New** → **Web Document**). To create the default master page and a new Web document:

- 1 Choose **File** → **New** → **Web Document** (⌘+Option+Shift+N on Mac OS, Ctrl+Alt+Shift+N on Windows).



Specify the format of the default master page and the first page of the document in the **New Web Document** dialog box (**File** → **New** → **Web Document**).

- 2 To specify default colors for text, the page background, hyperlinks, visited hyperlinks, and active hyperlinks, choose options from the pop-up menus in the **Colors** area. You can choose an existing color or choose **Other** and then select a new color.
- 3 To specify the position of the page width reference guide, choose an option from the **Page Width** pop-up menu or enter a value in the **Page Width** field.
- 4 To make the page a variable width page, check **Variable Width Page** and then enter a percentage in the **Width** field and a minimum page width, in pixels, in the **Minimum** field.



In a variable width page, variable width text boxes will “stretch” when the reader widens or narrows the browser window, as long as the width of the browser window is greater than the value in the **Minimum** field. (To make a variable width text box, select a text box and choose **Item** → **Modify**. In the **Text** tab, check **Make Variable Width**.)



- 5 To specify a background picture for the page, check **Background Image**, then click **Select** (Mac OS) or **Browse** (Windows) and locate the picture file. Finally, choose an option from the **Repeat** pop-up menu:
 - Choose **Tile** to continually repeat the graphic both horizontally and vertically.
 - Choose **Horizontal** to continually repeat the graphic horizontally, but not vertically.
 - Choose **Vertical** to continually repeat the graphic vertically, but not horizontally.
 - Choose **None** to display the graphic only once, in the upper left corner of the browser window.
- 6 Click **OK**.




Master items that are commonly included in master pages are headers, footers, sidebars, page numbers, and pictures (such as corporate logos or artwork) that appear throughout the document.

CREATING NEW MASTER PAGES **P**

The **Document Layout** palette (**View** → **Show Document Layout**) lets you create up to 127 master pages. The icons along the top of the palette let you create, duplicate, and delete master and document pages in the lower two sections. To create a new master page:



- 1 Click either the blank nonfacing page  or blank facing-page  icon in the top row of the **Document Layout** palette.

The blank facing-page icon  is available only if you checked **Facing Pages** in the **New Document** dialog box (**File** → **New** → **Document**).

- 2 Drag the arrow pointer into the master page area (the center section of the palette); release it when it changes to the  pointer.





Click and drag blank page icons from the top row of the **Document Layout** palette (**View** → **Show Document Layout**) into the master page area in the center section to create new master pages.

- 3 To create a copy of an existing master page, select the master page you want to copy and click the copy page icon  (Mac OS) or  (Windows).

CREATING NEW MASTER PAGES **W**



The **Document Layout** palette (**View** → **Show Document Layout**) lets you create up to 127 master pages. The icons along the top of the palette let you create, duplicate, and delete master and document pages in the lower two sections. To create a new master page:

- 1 Click the blank page icon  on the top row of the **Document Layout** palette.

- 2 Drag the arrow pointer  into the master page area (the center section of the palette); release it when it changes to the  pointer.



Click and drag blank page icons from the top row of the **Document Layout** palette (**View** → **Show Document Layout**) into the master page area in the center to create new master pages.

- 3 To create a copy of an existing master page, select the master page you want to copy and click the copy page icon  (Mac OS) or  (Windows).

NAMING MASTER PAGES



When you create a new master page, QuarkXPress automatically names it (for example, A-Master A or B-Master B). To change the name of a master page, click its name in the **Document Layout** palette and enter a new name.

A master page name is divided into two parts, separated by a hyphen. The first part is restricted to three characters. These characters appear on the document page icons in the **Document Layout** palette. The second part lets you give a master page an identifiable name. For example, you might name one “A-Cover Page.” If you name a master page without a hyphen, QuarkXPress automatically inserts one for you. The full name can contain up to 64 characters.



If you are creating master pages that will be used in more than one publication, save the document containing the master pages as a template. Templates may also include the colors, style sheets, or hyphenation and justification specifications that will be used with the publication.

DELETING A MASTER PAGE

To delete a master page, click its icon in the **Document Layout** palette; then click the delete page icon  (Mac OS) or  (Windows). If the master page is in use, an alert will display. You cannot undo a master page deletion. However, you can revert to a previously saved version of the document.

When you delete a master page, QuarkXPress automatically deletes unmodified master items on document pages that were based on the deleted master page.



Print documents only: When you delete a master page, if the master page contains an automatic text box, and you have not modified the text box on the document pages, you will lose all your text.

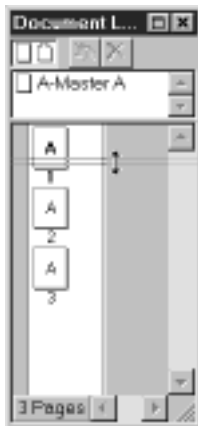
Master page items that are modified (for example, resized or moved) are retained or deleted according to the setting in the **Master Page Items** area in the **General** pane of the **Preferences** dialog box (**Edit** → **Preferences** → **Preferences**). When you choose **Keep Changes**, modified master page items on document pages are not deleted. When you choose **Delete Changes**, both modified and unmodified master page items are deleted.

DISPLAYING MASTER PAGES

You can view a master page from the **Document Layout** palette, the **Page** menu, the go-to-page pop-up menu in the document window, or by using keyboard commands.

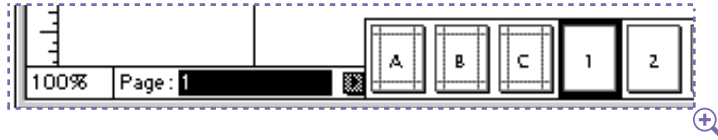
- **Document Layout palette:** Choose **View** → **Show Document Layout** (F10 on Mac OS, F4 on Windows). Double-click the icon of the master page you want to view. When you double-click a master page icon, that page is displayed. To return to a document page, double-click its icon in the **Document Layout** palette.

If a master page icon is not visible in the **Document Layout** palette, scroll through the master page area or drag the palette divider that separates the master page and document page areas.



Click and drag the palette divider down to create more room in the master page area of the **Document Layout** palette (**View** → **Show Document Layout**).

- **Page menu:** Choose **Page** → **Display**. From the **Display** submenu, choose the master page you want to view. To return to the document page, choose **Page** → **Display** → **Document**.
- **Go-to-page pop-up menu:** Click the page pop-up arrow in the lower left corner of the document window to display the go-to-page pop-up menu. Drag to choose master pages (on the left) and document pages (on the right).



Click the page pop-up arrow in the lower left corner of the document window to display page icons for a document; choose a master page to view from the pop-up menu.

- **Extended keyboard:** Press Shift+F10 (Mac OS) or Shift+F4 (Windows) to switch viewing between the document and master pages. Pressing Option+F10 (Mac OS) or Ctrl+Shift+F4 (Windows) displays the next master page, and pressing Option+Shift+F10 (Mac OS) or Ctrl+Shift+F3 (Windows) displays the previous master page in the list.



Print documents only: If you have facing pages selected, and the document view is **Fit in Window**, you might only see the left or right side of the master pages. Press Option (Mac OS) or Ctrl (Windows) while you choose **View** → **Fit in Window** to view the entire spread.

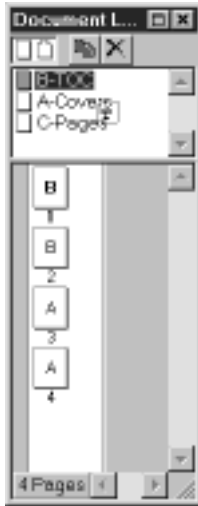
Print documents only: A facing-page master page consists of two pages: a left page and a right page. If changes are not appearing on document pages, make sure you have applied the desired master items to both the left and right master page.

ARRANGING MASTER PAGES

You can rearrange master pages to place more commonly used master pages at the top of the **Document Layout** palette. To rearrange the order in which master page icons display:

- 1 Click the master page icon and drag it up or down within the master page area of the **Document Layout** palette.

- 2 Release the mouse button when the down pointer \blacktriangledown displays in the position where you want the master page.



Drag master pages up and down to rearrange them in the **Document Layout** palette (**View** → **Show Document Layout**).

FORMATTING AND APPLYING MASTER PAGES

You design master pages the same way you design document pages. Once all the contents of a master page are established, you can add pages to a document that is based on those master pages. You can also change the format of a document page by changing the master page applied to it.

FORMATTING A MASTER PAGE

A master item is any item included on a master page. Adding master items is performed the same way as adding items to a document page. To add master items to a master page:

- 1 Display a master page (**Page** → **Display**).
- 2 Create master items (or retrieve the items from a library) that you want to appear on document pages. Text can be added to any box, except the automatic text box on a master page (print documents only).
- 3 Return to a document page. The master item formatting will be applied to all document pages based on that master page.

INSERTING NEW DOCUMENT PAGES BASED ON EXISTING MASTER PAGES **P**

To insert a new document page based on an existing master page using the **Document Layout** palette:

- 1 Click and drag a master page icon from the master page area into the document page area.
- 2 Release the mouse button when the pointer (⌘, ⌘, ⌘, □, □, or □) displays in the position for the new page.

While dragging page icons in the **Document Layout** palette, icons will display when the addition of the pages will affect the position of existing pages: **Force Down** ⌘, **Force Left** ⌘, and **Force Right** ⌘.

When page position won't be affected, three page icons can display. If the document does not have facing pages, the □ icon displays. In a document with facing pages, the left page icon □ and the right page icon □ display, depending on which side of the spine the pages are placed.

INSERTING NEW DOCUMENT PAGES BASED ON EXISTING MASTER PAGES **W**

To insert a new document page based on an existing master page using the **Document Layout** palette:

- 1 Click and drag a master page icon from the master page area into the document page area.
- 2 Release the mouse button when the ⌘ pointer or □ displays in the position for the new page.



APPLYING A DIFFERENT MASTER PAGE TO A DOCUMENT PAGE

To apply a different master page to an existing document page, drag a master page icon on top of a document page icon to format a single page.

To quickly apply a master page to a range of pages, select the pages and press Option (Mac OS) or Alt (Windows) while clicking a master page icon.

- To select a range of sequential pages, click to select the first page, then press Shift while clicking the last page in the range.
- To select a range of nonsequential pages, press ⌘ (Mac OS) or Ctrl (Windows) while clicking each page.



Print documents only: You can use the **Document Setup** dialog box (**File** menu) to change a document without facing pages to a document with facing pages (and vice versa). To change from a document without facing pages to a document with facing pages, choose **File** → **Document Setup** and check **Facing Pages**. Then use the  icon in the **Document Layout** palette to create facing-page master pages. To change a document with facing pages to a nonfacing-page document, first change any facing-page master pages to nonfacing master pages by dragging the  icon on top of them (all formatting on associated document pages will be lost). Then choose **File** → **Document Setup** and uncheck **Facing Pages**.

KEEPING OR DELETING CHANGES TO MASTER ITEMS ON DOCUMENT PAGES

When you apply a new or modified master page to a document page, you can control how the document pages are updated using the **Master Page Items** area in the **General** pane of the **Preferences** dialog box (**Edit** → **Preferences** → **Preferences**).

- To keep master item changes: Choose **Keep Changes** from the **Master Page Items** area. When you choose this, master page items modified on document pages are not deleted. However, the new master page items, including text and picture boxes, may overlay the modified items on the document page. For example, if you modified the size of a corporate logo on a document page, and reapplied the master page that page was based on, you would end up with two logos on that page.
- To delete changes: Choose **Delete Changes** in the **Master Page Items** area. When you choose this, both modified and unmodified master page items are deleted and replaced by the new master page items.

If you add, modify, or delete a master page item on a master page, the changes you make are automatically applied to document pages based on that master page. However, if you edit items on document pages that were placed by a master page, those items will not be updated. For example, you might place a header on a master page, then edit the header text on each document page. If you then change the header text on the master page, the change will not be reflected on associated document pages.

MODIFYING MASTER GUIDES **P**

To modify the margin or column guides for a master page:

- 1 Display a master page in the document window by choosing one from the **Display** submenu (**Page** → **Display**).
- 2 Choose **Page** → **Master Guides**.



Adjust **Margin Guides** or **Column Guides** using the **Master Guides** dialog box (**Page** → **Master Guides**) when a master page is displayed.

- 3 To modify the column guides, enter new values in the **Columns** and **Gutter Width** fields.
- 4 To reposition margin guides, enter new values in the **Top**, **Bottom**, **Left**, and **Right** fields in the **Margin Guides** area.
- 5 Click **OK** to close the **Master Guides** dialog box.
- 6 Choose **Page** → **Display** → **Document** to return to the document.



When **Facing Pages** is checked in the **New Document** dialog box, the **Left** and **Right** fields in the **Margin Guides** area change to **Inside** and **Outside**. The inside margin is along the document's spine; the outside margin is along the outside edges of the left- and right-facing pages.

If the automatic text box touches the margin guides, the automatic text box will be resized when you change the **Master Guides**.

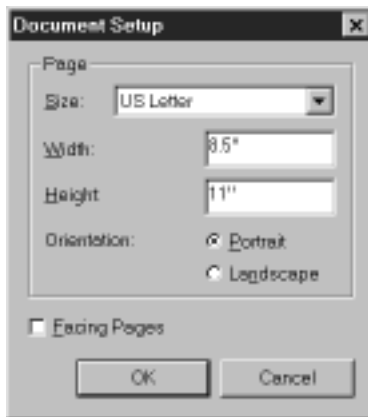
CHANGING PAGE SIZE AND FACING-PAGES STATUS P

*When you create a document, you define the document's size, the position of its margin guides and column guides, whether it is a document with facing pages, and whether it contains an automatic text box. These are document attributes. You can use the **Document Setup** dialog box (**File** menu) to change a document's page size and whether it has facing pages. After you change these document attributes, you may need to reposition items.*

USING DOCUMENT SETUP P

To change document attributes:


- 1 Choose **File** → **Document Setup** (⌘+Option+Shift+P on Mac OS, Ctrl+Alt+Shift+P on Windows). (The **Document Setup** command is not available when a master page is displayed in the document window.)



Adjust a document's page size and whether it has facing pages using the **Document Setup** dialog box (**File** menu).

- 2 To change a document's page size, choose a different predefined page size from the **Page Size** pop-up menu, or enter values in the **Width** or **Height** fields.
- 3 To specify either portrait or landscape orientation, click an **Orientation** icon (Mac OS) or an **Orientation** button (Windows). Portrait orientation is the default.
- 4 To change a document without facing pages to a document with facing pages, check **Facing Pages**. To change a document with facing pages to document without facing pages, uncheck **Facing Pages**.
- 5 Click **OK**.



If **Facing Pages** is checked but unavailable in the **Document Setup** dialog box, the document contains facing-page master pages. To change from a document with facing pages to a document without facing pages, first change any facing-page master pages to nonfacing master pages by dragging the  icon on top of them in the **Document Layout** palette (all formatting on associated document pages will be lost). Then choose **File** → **Document Setup** and uncheck **Facing Pages**.

REPOSITIONING PAGE ITEMS

When you change a document's page size, items retain their position relative to the upper left corner of the page. If you decrease the page size to the point where an item no longer fits entirely within a document page, the item will extend onto the pasteboard. You may need to reposition some page items after resizing a document. You cannot reduce a document's page size to the point that items won't fit on the pasteboard.

SETTING PAGE PROPERTIES

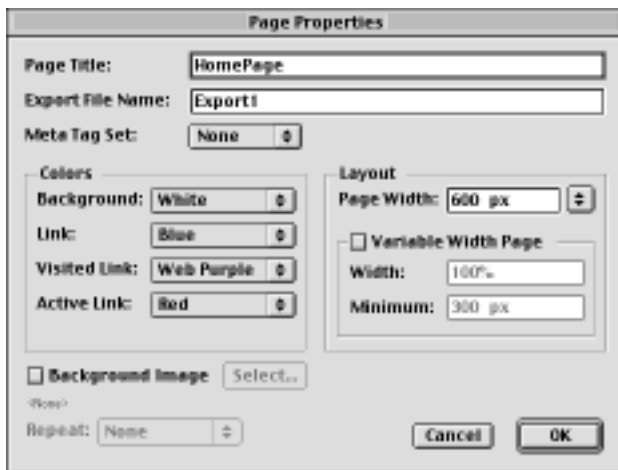
*A QuarkXPress Web document may contain a number of pages, each of which will be exported as a separate HTML file. You can control the attributes of each page, including its title, meta tag set, link colors, width, and background, all from the **Page Properties** dialog box.*



To update the page properties for every page in the active QuarkXPress Web document, choose **Page** → **Display** and select a master page from the list. Then, choose **Page** → **Master Page Properties** and make the desired changes. Changes will be applied to all document pages based on that master page.

To set page properties for the current page of the active QuarkXPress Web document:

- 1 Choose **Page** → **Page Properties**. The **Page Properties** dialog box displays.



Use the **Page Properties** dialog box to set the properties of the current page of the active QuarkXPress Web document.

- 2 To specify the title of the page as it will be displayed in the title bar of a Web browser, enter a title in the **Title** field.
- 3 To specify the name of the page that will be created when the page is exported as HTML, enter a name in the **Export File Name** field.
- 4 To specify a set of meta tags to be exported with the current page, choose an option from the **Meta Tag Set** pop-up menu. To create or import meta tag sets for the current document, see “Working with Meta Tags” in Chapter 21, “Interactive Web Elements.”
- 5 To specify a background color, choose an option from the **Background** pop-up menu.
- 6 To specify the colors of text links, choose colors from the following three menus:
 - Choose a color from the **Link** pop-up menu to specify the color of links to URLs that a user has not yet visited.
 - Choose a color from the **Visited Link** pop-up menu to specify the color of links to URLs that a user has already visited.
 - Choose a color from the **Active Link** pop-up menu to specify the color of links that the user is clicking.
- 7 To specify the position of the page width guide, choose an option from the **Page Width** pop-up menu or enter a value in the **Page Width** field.
- 8 To make the page a variable width page, check **Variable Width Page** and then enter a percentage in the **Width** field and a minimum page width in the **Minimum** field.



In a variable width page, variable width text boxes will “stretch” when the end user widens or narrows the browser window, as long as the width of the browser window is greater than the value in the **Minimum** field. (To make a variable width text box, select a text box and choose **Item** → **Modify**. In the **Text** tab, check **Make Variable Width**.)

- 9 To specify a background picture for the page, first check **Background Image**. Then either enter the path to and name of the picture file in the **Background Image** field, or use the **Select** (Mac OS) or **Browse** (Windows) button to locate the picture file. Choose an option from the **Repeat** pop-up menu:
 - Choose **Tile** to continually repeat the graphic both horizontally and vertically
 - Choose **Horizontal** to continually repeat the graphic horizontally, but not vertically
 - Choose **Vertical** to continually repeat the graphic vertically, but not horizontally
 - Choose **None** to display the graphic only once, in the upper left corner of the browser window
- 10 Click **OK**.

CREATING MULTIPAGE SPREADS

The traditional graphic arts or publishing term “spread” refers to facing pages in a publication such as a book or magazine. Spreads are usually designed so that the layouts of facing pages complement each other. Publications like brochures commonly have layouts based on multiple pages arranged side by side.

In QuarkXPress, the term “spread” refers to any two or more sequential pages arranged horizontally in a document. When you insert pages in a document with facing pages, QuarkXPress automatically arranges them in spreads.






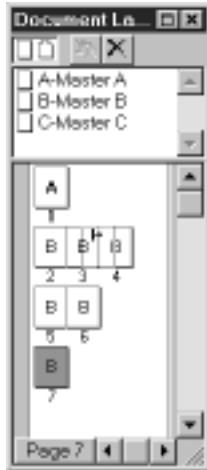
Spreads are not available in Web documents.

CREATING MULTIPAGE SPREADS IN DOCUMENTS WITHOUT FACING PAGES

To create a multipage, nonfacing-page spread:

- 1 Choose **View** → **Show Document Layout** (F10 on Mac OS, F4 on Windows). Using the **Document Layout** palette, you can arrange pages side by side in horizontal rows. You can also arrange single pages one above the other in the palette, or you can create a document that contains both single pages and multipage spreads.

- 2 Click the blank nonfacing page icon or a master page icon and drag the pointer where you want to insert a page. The single-sided pointer  is displayed if the new page will not affect the position of existing pages. If existing pages will be affected, the pointer changes to one of two icons ( or ) , indicating where the existing pages will be forced to move.



Use the **Document Layout** palette to drag blank pages or master page icons and create multipage documents with facing pages. The Force Right pointer  shows that the new page will be placed between pages 3 and 4.

- 3 Release the mouse button when the page is positioned correctly.

CREATING MULTIPAGE SPREADS IN DOCUMENTS WITH FACING PAGES

When you create a new document and check **Facing Pages** in the **New Document** dialog box (**File** → **New** → **Document**), QuarkXPress arranges automatically inserted pages on alternate sides of the spine. The **Document Layout** palette displays a center vertical line between facing pages that indicates the document's spine.

To create a facing-page spread with two or more pages on the same side of the spine for layouts such as foldout sections:

- 1 Choose **View** → **Show Document Layout** (F10 on Mac OS, F4 on Windows).
- 2 To create a facing-page spread, click a blank page or master page icon in the top area of the **Document Layout** palette.

- 3 Drag the pointer to where you want to insert a page. The pointer changes to one of six icons (□, □, □, ⇨, ⇩, or ⇩) depending on the page's placement.

If the ⇨, ⇩, or ⇩ pointer displays when you insert a page, other pages will be rearranged (repositioned, reformatted, and renumbered) to maintain the proper left/right facing-page layout.



Create multipage facing-page spreads by dragging blank page or master page icons into the lower portion of the **Document Layout** palette (**View** → **Show Document Layout**).

- 4 Release the mouse button when the page is positioned correctly.



If you have created a spread, QuarkXPress will attempt to copy the spread when pages are inserted. For example, if pages 3–5 are positioned as a spread and you insert six pages after page 5, QuarkXPress will position the new pages as two three-page spreads of pages 6–8 and 9–11.

REARRANGING PAGES P

When you insert, delete, or move pages in a document with facing pages and the Force Left ⇨, Force Right ⇩, or Force Down ⇩ pointer is displayed, QuarkXPress will reposition and reformat pages, if necessary, to maintain the proper left and right relationship. For example, inserting a single page can move the pages thereafter from left-facing to right-facing, and vice versa, throughout the document. This is called rearranging.

Rearranging begins from the point where pages are inserted, deleted, or moved, and continues through the document until one of three conditions occurs: (1) two or more pages are on the same side of the spine; (2) a single page is in a facing-page spread; or (3) a section start is encountered.



The number of pages you can insert in a spread is limited to the 48" document width. The **Document Layout** palette will prevent you from exceeding the limit.

NUMBERING PAGES AND SECTIONING DOCUMENTS

QuarkXPress lets you automatically number pages. You can also create individually numbered sections within a print document and specify the way pages in each section are numbered.

USING AUTOMATIC PAGE NUMBERING

In QuarkXPress, page numbers can be automatically inserted on document pages by placing a control character on a master page. To insert an automatic page number:

- 1 Display a master page in the document window by choosing one from the **Display** submenu (**Page** → **Display**); then create a text box where you want a page number to appear. Remember, the automatic text box on a master page cannot contain text.
- 2 Press ⌘+3 (Mac OS) or Ctrl+3 (Windows). This enters the Current Page Number character <#>. Document pages based on that master page will display the current page number in the location where you place the Current Page Number character.
- 3 Select the Current Page Number character <#> and specify the desired character attributes.



Print documents only: If you use automatic page numbering in a facing-page layout, QuarkXPress will correctly number your left and right pages as even and odd pages, respectively.

CREATING A DOCUMENT SECTION **P**

A document section is a group of sequentially numbered pages. For example, an appendix could be a section in a document. To specify a document page as the beginning of a section:

- 1 Make sure the desired document page is displayed. The page number area in the lower left corner of the document window indicates the current page.

In the **Document Layout** palette, the number of the current page displays outlined.
- 2 Choose **Page** → **Section**.

- 3 Check **Section Start**; the controls in the **Page Numbering** area become available. The current page becomes the first page of the new section.
- 4 To specify the characters used as a prefix for automatic page numbers, enter up to four characters in the **Prefix** field. For example, you might precede the page numbering in a document's Appendix with App-.
- 5 To specify the beginning number for the section, enter a number in the **Number** field.
- 6 To specify the format used for automatic page numbers in the section, choose one of the options from the **Format** pop-up menu: Arabic numerals **1, 2, 3, 4**; uppercase Roman numerals **I, II, III, IV**; lowercase Roman numerals **i, ii, iii, iv**; uppercase alphabetic **A, B, C, D**; or lowercase alphabetic **a, b, c, d** characters.



Specify the beginning of a document section and the numbering format in the **Section** dialog box (**Page** → **Section**).

- 7 Click **OK** to create the section and format automatic page numbers as specified.



To display the **Section** dialog box, select a page in the **Document Layout** palette; then click the page number area in the bottom left corner.

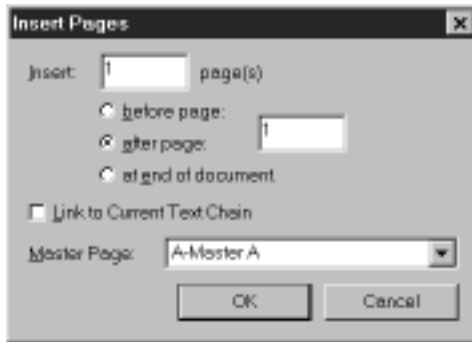
INSERTING, DELETING, AND MOVING PAGES

*QuarkXPress lets you insert, delete, and move document pages by using commands in the **Page** menu or by dragging page icons in the **Document Layout** palette. You can also move pages in **Thumbnails** view.*

INSERTING DOCUMENT PAGES **P**

To insert new document pages:

- 1 Choose **Page** → **Insert**.



Specify the format and placement of inserted pages using the **Insert Pages** dialog box (**Page → Insert**).

- 2 To specify the number of pages to add, enter a value in the **Insert page(s)** field.
- 3 To specify where to place inserted pages, click **before page** or **after page** and enter a page number in the field, or click **at end of document**.
- 4 If you want the inserted pages to be part of the current text chain, click **Link to Current Text Chain**. The **Link to Current Text Chain** option is available only when a text box on the page that precedes the inserted page is active, and you select a master page with an automatic text box.
- 5 Choose a master page from the **Master Page** pop-up menu to apply its formatting to the inserted pages. For information about text chains, see “Inserting Pages for Text Overflow” in “Working with Text Chains” later in this chapter.
- 6 Click **OK** to insert the pages. The maximum number of pages you can insert at one time is 100.

INSERTING DOCUMENT PAGES W

To insert new document pages:

- 1 Choose **Page → Insert**.



Specify the format and placement of inserted pages using the **Insert Pages** dialog box (**Page → Insert**).

- 2 To specify the number of pages to add, enter a value in the **Insert page(s)** field.
- 3 To specify where to place inserted pages, click **before page** or **after page** and enter a page number in the field, or click **at end of document**.
- 4 Choose a master page from the **Master Page** pop-up menu to apply its formatting to the inserted pages.
- 5 Click **OK** to insert the pages. The maximum number of pages you can insert at one time is 100.

DELETING DOCUMENT PAGES

To delete document pages:

- 1 Choose **Page → Delete**.



Delete a page or a range of pages using the **Delete Pages** dialog box (**Page → Delete**).

- 2 To delete a single page, enter the page number in the first field.
To delete a range of pages, enter the first page number in the **Delete page(s)** field. Enter the number of the last page in the range in the **thru** field.
- 3 Click **OK** to delete the pages.



Print documents only: If **Auto Page Insertion** is enabled in the **General** pane of the **Preferences** dialog box (**Edit → Preferences → Preferences**) when you delete pages, QuarkXPress automatically replaces the deleted pages as needed to contain overflow text. The layout of the inserted pages is based on the master page applied to the preceding page in the document.



Print documents only: When QuarkXPress deletes pages that contain text boxes with links to pages that are not being deleted, it will reflow the text from the deleted boxes through the remaining linked boxes.

Print documents only: When you delete pages, remaining pages are automatically renumbered within each section.

Print documents only: If a blank page cannot be deleted, it may be linked to the previous page. Delete all spaces, paragraph returns, or other invisible characters on the blank page and try to delete the blank page again. (To view invisible characters, choose **View → Show Invisibles**.)

MOVING DOCUMENT PAGES

When you move pages, QuarkXPress rennumbers them. For example, if you move page 3 to a position before pages 1 and 2, the original page 3 becomes the new page 1, while the original pages 1 and 2 become pages 2 and 3, respectively. QuarkXPress does not change links between text boxes, so a story in a print document that previously began on page 1 now begins on page 2.

MOVING PAGES USING THE MOVE PAGES DIALOG BOX

To move document pages using the **Move Pages** dialog box:

- 1 Choose **Page** → **Move**.



Use the **Move Pages** dialog box (**Page** → **Move**) to move a page or a range of pages.

- 2 To move a single document page, enter the document page number in the **Move page(s)** field.
To move a range of pages, enter the first number in the **Move page(s)** field. Enter the number of the last page in the range in the **thru** field.
- 3 To specify where to place moved pages, click **before page** or **after page** and enter a page number in the field, or click **to end of document**.
- 4 Click **OK**.



In fields that require you to enter page numbers (for example, the **Insert Pages**, **Delete Pages**, and **Move Pages** dialog boxes), you must enter the complete page number (including any prefix) or an absolute page number.

An absolute page number reflects a page's actual position relative to the first page of a document, regardless of the way the document is numbered or sectioned. To specify an absolute page number in a dialog box, precede the number you enter with a plus (+) sign. For example, to display the first page in a document, enter "+1."

MOVING DOCUMENT PAGES IN THUMBNAILS VIEW

To move document pages in a document by dragging thumbnail representations of those pages:

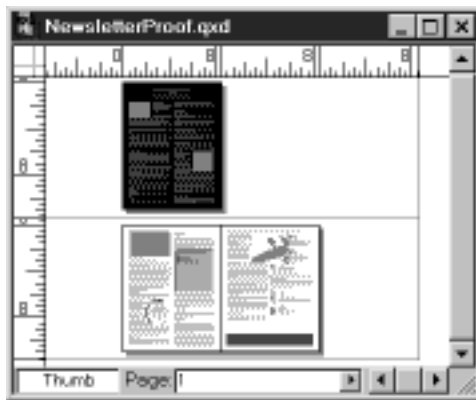
- 1 Choose **View** → **Thumbnails** (Shift+F6); the document window displays a thumbnail view of document pages.

- 2 Click page icons to select them. To move a range of pages, press Shift while clicking the first and last thumbnail page you want to move. To move non-sequential pages, press ⌘ (Mac OS) or Ctrl (Windows) while clicking to select individual pages.
- 3 Drag the thumbnails to new locations. When you drag a thumbnail page to a different location, the pointer indicates where the page will be inserted and the way in which adjoining pages will be affected.
 - *Print documents only:* A page icon pointer (□, □, or □) indicates that inserting the page at that location will not affect existing document pages. The Force Left pointer ◀ indicates that the existing pages in the spread will be forced to the left. The Force Right pointer ▶ indicates that existing pages in the spread will be forced to the right.



Web documents will display only the Force Down ▼ pointer; since Web documents do not allow facing pages or spreads, pages can only be placed above or below existing pages.

- To move a thumbnail page between two spreads, drag the thumbnail and release the mouse button when the Force Down ▼ pointer displays. Spreads that follow the inserted pages are forced down.
- 4 When you are finished moving pages, return the document to a percentage view.



Move a page or range of pages in **Thumbnails** view (**View** → **Thumbnails**).



You can change to **Thumbnails** view by pressing Control+V (Mac OS) or Ctrl+Alt+V (Windows) to access the **view percentage** field, entering “thumb” or “t,” and then pressing **Return** (Mac OS) or **Enter** (Windows).

WORKING WITH TEXT CHAINS


You can control the flow of text through a document by linking text boxes. When you link two or more text boxes, you create a text chain. In QuarkXPress, text contained in a single text chain is called a story. When you add or edit the text in one of the boxes in the chain, the story reflows through the rest of the chain.

You can establish two types of text chains: a single automatic text chain or manual text chains. Manual text chains are often used in magazines, newspapers, or newsletters, where a story jumps among pages. Text in an automatic text chain flows through automatic text boxes, which you can specify when you create a new document or edit a master page. Automatic text chains are useful for documents that contain a single story, such as a book.



Automatic text chains and automatic page insertion are only available in print documents. However, you can establish manual text chains in a Web document. Text boxes in Web documents cannot be linked across pages.



CREATING AUTOMATIC TEXT BOXES FOR A NEW DOCUMENT P

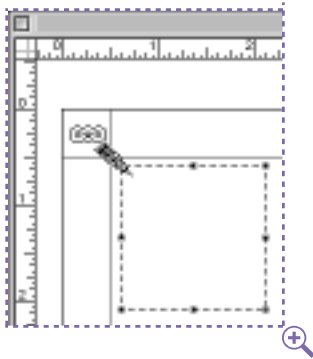
When you create a new document and check **Automatic Text Box**, QuarkXPress creates an automatic text box for the master page and first document page. Automatic text boxes ensure that you can begin typing immediately in a new document and that text will automatically flow into subsequent document pages. The presence of an Intact Chain icon  in the upper left corner of a master page. To establish automatic text flow when creating a document:

- 1 Choose **File** → **New** → **Document** (⌘+N on Mac OS, Ctrl+N on Windows).
- 2 Check **Automatic Text Box**. The size and position of this box is determined by the values in the **Margin Guides** area.
- 3 To specify the size and position of the automatic text box, enter values in the **Margin Guide** fields.
- 4 Enter values in the **Column Guides** area to specify the number of text **Columns** and their **Gutter Width** (space between columns). These settings will be applied to the document's first page, as well as to the master page and the pages based on it.
- 5 Click **OK**.

CREATING AUTOMATIC TEXT BOXES ON MASTER PAGES P

Automatic text boxes ensure that text will automatically flow into subsequent document pages. If the document doesn't already have an automatic text box, you can create one. To create an automatic text box on a master page that doesn't have one:

- 1 Display a master page in the document window by choosing one from the **Display** submenu (**Page** → **Display**).
- 2 Create a text box that will be the automatic text box.
- 3 Select the **Linking** tool .
- 4 Click the **Broken Chain** icon  in the upper left corner of the master page; a marquee (moving dotted line) displays around the icon.




Creating an automatic text box on a master page.

- 5 Click the text box; the text box becomes marqueeed and a Linking Arrow indicates that automatic text flow has been established.

INSERTING PAGES FOR TEXT OVERFLOW

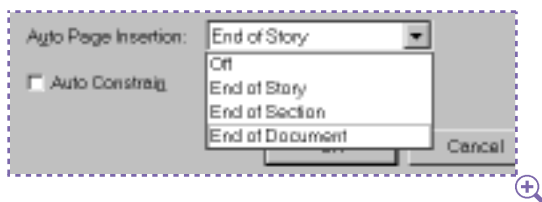
The **Auto Page Insertion** pop-up menu in the **General** pane of the **Preferences** dialog box (**Edit** → **Preferences** → **Preferences** → **General** pane) lets you determine whether pages are automatically inserted, and where they will be placed when you enter or import more text than a text box can display.

Text overflow causes pages to be automatically inserted only if: (1) **Auto Page Insertion** is enabled; (2) the master page has an automatic text chain (as indicated by the Intact Chain icon  in the upper left corner of the master page); (3) the overflow is from the text box defined on the master page as the automatic text box. To enable **Auto Page Insertion**:

- 1 Choose **Edit** → **Preferences** → **Preferences** and click the **General** pane.
- 2 Choose an option from the **Auto Page Insertion** pop-up menu.
 - Choose **End of Story** to automatically place inserted pages right after the linked text box that overflows.
 - Choose **End of Section** to automatically place inserted pages after the last page of the section.

- Choose **End of Document** to automatically place inserted pages after the last page of the document.
- Choose **Off** to disable **Auto Page Insertion**.

3 Click **OK**.

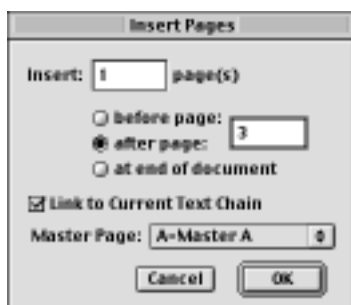


Specify how pages are automatically inserted using the **Auto Page Insertion** pop-up menu in the **General** pane of the **Preferences** dialog box (**Edit** → **Preferences** → **Preferences**).

LINKING PAGES TO AUTOMATIC TEXT CHAINS **P**

When you insert pages in a document, you choose whether they will link with the current text chain. To do so:

- 1 Display the page after which you want to add pages. The page number area in the lower left corner of the document window indicates the current page.
- 2 Select its automatic text box.
- 3 Choose **Page** → **Insert**.




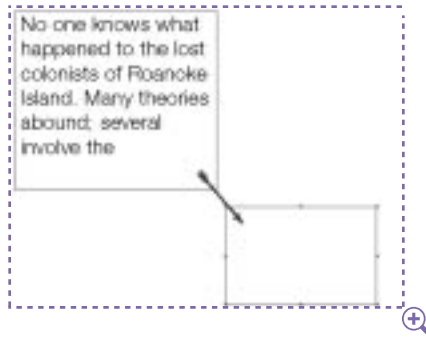
Check **Link to Current Text Chain** in the **Insert Pages** dialog box (**Page** → **Insert**) to flow text into new document pages.


- 4 Check **Link to Current Text Chain**. The **Link to Current Text Chain** option is available only when a text box on the page that precedes the inserted page is active, and you choose a master page with an automatic text box.
- 5 Choose a master page with an automatic text box from the **Master Page** pop-up menu.
- 6 Click **OK**.

ESTABLISHING MANUAL TEXT CHAINS

To link text boxes and create a manual text chain:


- 1 Select the **Linking** tool  to add one text box to a chain.
- 2 Click the text box you want to begin the text chain; it becomes marqueeed.






Link boxes together using the **Linking**  tool. The Linking Arrow indicates that the box on top is linked to the text box below.

- 3 Click the text box you want to be second in the chain. After you do this, the second text box is linked and the **Linking** tool is automatically deselected.





To cut, copy, or paste all the boxes containing a story, select all the boxes at once. To multiple-select text boxes, press Shift while clicking on the boxes with the **Item** tool .


If you press Option (Mac OS) or Alt (Windows) when you select the **Linking** tool , you can add more than one text box to a chain without having to reselect the **Linking** tool  after each link. When you have finished adding boxes to a text chain, deselect the **Linking** tool  by selecting another tool.

BREAKING TEXT BOX LINKS

To break links between text boxes:


- 1 Select the **Unlinking** tool .
- 2 Click a text box that is part of a text chain to display the arrow(s) that indicate links.
- 3 Click the Unlinking pointer  on an arrow's head or tail feathers.

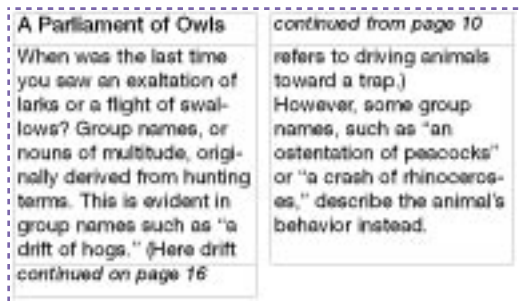


To remove a text box from a text chain of three or more text boxes, and reroute the links around it, select the **Unlinking** tool  and press Shift while clicking the box.

CREATING “CONTINUED” REFERENCES

In newspapers and magazines, you often see “continued on” and “continued from” references where a story jumps from one page to another. These are called jump lines. QuarkXPress can automatically place the correct page number with the “continued on” and “continued from” text in jump lines. When creating a “continued” reference, you need at least two text boxes for each section of the story. One box will contain the story, and the other box will contain the reference text. The reference text can be formatted in any fashion, and can have any wording.

- 1 Create two or more linked text boxes to contain the story.
- 2 Create smaller text boxes to contain “continued on page” and “continued from page” references. Enter the wording you prefer and apply styles to the text.
- 3 Select the **Item** tool ; place these boxes within the story text boxes where the references should go. For example, place the “continued on page” at the bottom of the first text box and “continued from page” at the top of the next text box. The boxes containing “continued on” and “continued from” must touch the text boxes containing the stories. You can also anchor the “continued on” and “continued from” text boxes if you prefer. To anchor a text box, see “Anchoring Boxes and Lines in Text” in Chapter 10, “Graphics in Typography.”



Use a combination of overlapping text boxes and keyboard commands to create “continued on page” and “continued from page” references that update automatically.

- 4 After the “continued on page” reference, enter the Next Box Page Number character by pressing $\text{⌘}+4$ on Mac OS or $\text{Ctrl}+4$ on Windows. The Next Box Page Number character displays the page number of the next linked box.
- 5 After the “continued from page” reference, enter the Previous Box Page Number character by pressing $\text{⌘}+2$ on Mac OS or $\text{Ctrl}+2$ on Windows. The Previous Box Page Number character displays the page number of the previous linked box.
- 6 Move each pair of text boxes to separate pages; the page numbers in the “continued” references will automatically update.



<None> is displayed instead of the page number under the following conditions: (1) If a text box that contains the Previous Box Page Number character or the Next Box Page Number character does not touch the text box with the story, or (2) If a text box that contains the Previous Box Page Number character or the Next Box Page Number character does not touch a linked text box.



When “continued on” and “continued from” references are contained in separate text boxes (grouped within other linked text boxes), editing the text in a story won’t cause the “continued” references to reflow.

If a story jumps to different pages more than once, you can create a chain of “continued” references. For example, if your story starts on page 1, is continued to page 17, and ends on page 18, you’ll need two “continued on” and “continued from” references. To create the additional “continued” references, follow the same steps used to create the initial references.

Grouping the “continued on” and “continued from” boxes with their respective stories may make it easier to move each pair of boxes as a unit. To group the boxes, select the desired boxes and choose **Item** → **Group** (⌘+G on Mac OS, Ctrl+G on Windows). Grouped boxes remain together when moved to a different location in the document.

WORKING WITH COLUMNS

Columns are vertical divisions of a text box in QuarkXPress. You can place columns in a new or existing document. You can also adjust the size of columns and the width between them (the gutter width). Columns are used to divide text boxes for easier reading, as in a magazine or newspaper article.

CREATING COLUMNS FOR NEW DOCUMENTS

When you create a new print document and specify the number of columns, that specification applies to both the default master page and the document pages based on that master page. To specify the number of columns on the default master page and the first page of a new document:

- 1 Choose **File** → **New** → **Document** (⌘+N on Mac OS, Ctrl+N on Windows).
- 2 Enter a value in the **Columns** field.
- 3 Enter a value in the **Gutter Width** field to specify the space between columns.
- 4 Check **Automatic Text Box** to create an automatic text box with the specified number of columns on the document page.
- 5 Click **OK**.



Specify the number of columns on your page in the **Column Guides** area of the **New Document** dialog box (**File** menu). If you check **Automatic Text Box**, the box will be divided into the specified columns. If you do not check **Automatic Text Box**, the page will only show the column guides. The default color for the column guides is blue.

EDITING COLUMNS IN EXISTING DOCUMENTS **P**

You can make global changes to **Column Guides** in existing documents by editing the **Master Guides** for any master page. If you change the columns for an automatic text box that contains text, the text is reflowed automatically. For information about reflow, see “Modifying Master Guides” in the “Formatting and Applying Master Pages” section earlier in this chapter.

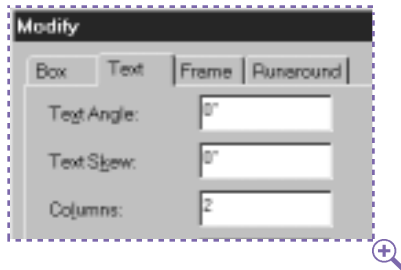
DIVIDING A TEXT BOX INTO COLUMNS

You can change the number of columns in any text box at any time.



An HTML text box with multiple columns will be converted to an HTML table at export.

- 1 Select the text box you want to modify.
- 2 Choose **Item** → **Modify** (⌘+M on Mac OS, Ctrl+M on Windows); then click the **Text** tab.

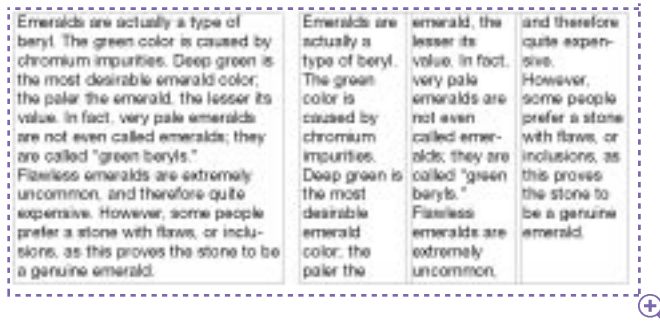


Modify the columns in a text box using the **Text** tab in the **Modify** dialog box (**Item** → **Modify** → **Text** tab).

- 3 Enter a new value in the **Columns** field.
- 4 To modify the amount of space between columns, enter a value in the **Gutter Width** field.
- 5 Click **OK**. Any text in the box will reflow automatically into the new columns.



To force text to flow into the next column, enter the Next Column character \downarrow by pressing Enter (Mac OS) or Keypad Enter (Windows). To force text to flow into the next text box, skipping any columns in between, enter the Next Box character \Downarrow by pressing Shift+Enter (Mac OS) or Shift+Keypad Enter (Windows).



Changing a single-column text box (left) to a multiple-column text box (right) causes the text to reflow automatically.



You can also divide any selected text box on a master page into columns using the **Text** tab of the **Modify** dialog box (**Item** menu) or the **Cols** field in the **Measurements** palette.




COPYING ITEMS AND PAGES BETWEEN DOCUMENTS

*In QuarkXPress, you can copy items and entire pages between documents by dragging them. This is useful if you have similar information in two different documents. To copy items between documents, you simply position two document windows on-screen and drag items from one to the other. To copy pages between print documents, you must be in **Thumbnails** view. The document you are dragging pages from is referred to as the “source document”; the document you are dragging pages to is referred to as the “target document.”*

COPYING ITEMS BETWEEN DOCUMENTS

You can drag any selected items between documents, as long as they fit within the target document's page size and pasteboard.

- 1 Arrange the documents on-screen so part of each document is showing. The documents can be displayed in any view except **Thumbnails**.
- 2 Display the pages containing the items and the pages that the items will be moved to.

- 3 Select the items to be moved from the source document. Select the **Item** tool  and click an item. Or, select the **Item** tool  or the **Content** tool  and press Shift while clicking multiple items.
- 4 Drag the items from the source document to the target document. Position the items in the target document. The items should now appear in both documents.










Copying items between documents is useful when you occasionally need to re-use an item. However, if you need to use an item often, it may be more convenient to store it in a library. To create libraries, see Chapter 16, “Libraries.”

DRAGGING THUMBNAILS

To drag pages between documents, both documents must be open. The target document must have the same page size, or a larger page size, than the source document. If the pages you want to drag are facing pages, the target document must have facing pages. If the source document is a document without facing pages, the target document should not have facing pages either. To drag thumbnails between documents:


- 1 On Mac OS, press Option while choosing **View** → **Windows** → **Tile Documents**. This automatically arranges the documents on-screen and displays them in **Thumbnails** views.

On Windows, Choose **Window** → **Tile Horizontally** or **Tile Vertically** so that both document windows are visible, then display each document as **Thumbnails** (**View** → **Thumbnails**).
- 2 Select any tool and click the pages you want to move in the source document. To move a range of pages, click the first page then press Shift while you click the last page you want to move. To move nonsequential pages, press  (Mac OS) or Ctrl (Windows) while clicking to select individual pages.
- 3 Drag the thumbnails to the target document. When you drag a thumbnail page to a different location, the pointer indicates where the page will be inserted and the way in which adjoining pages will be affected.
 - A page icon pointer (, , or ) indicates that inserting the page at that location will not affect existing document pages. The Force Left pointer  indicates that the existing pages in the spread will be forced to the left. The Force Right pointer  indicates that existing pages in the spread will be forced to the right.
 - To move a thumbnail page between two spreads, drag the thumbnail and release the mouse button when the Force Down  pointer displays. Spreads that follow the inserted pages are forced down.

- 4 When you're finished moving pages, return the document to a percentage view. You cannot edit pages in **Thumbnails** view. If you need to edit pages in a reduced view, change the view percentage to a small size such as 10% or 20%.
- 5 If you dragged thumbnails to recover pages in a damaged document, delete the blank page that was the original page 1 of the target document (**Page** → **Delete**). This page is no longer needed.



When you drag-copy pages between documents in **Thumbnails** view, subsequent pages in the target document are repositioned and renumbered accordingly.

If you drag a page that has linked text boxes, all the text of the story will be added to the new document. The Text Overflow symbol  will display to show that this has occurred.

AFFECTING DOCUMENT DEFAULT SETTINGS AND PREFERENCES

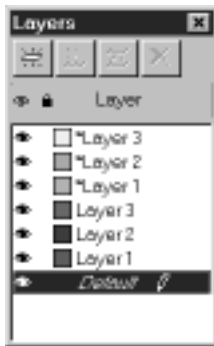
When you drag items and pages between documents, certain default settings and preferences are affected as follows:

- Any style sheets, colors, dashes and stripes, lists, or hyphenation and justification specifications used in any items in the source document are added to the target document.
If any of the source document's specifications have the same name as a specification in the target document, the target document specification is used. (For example, if a color has the same name but is defined differently, the item will change color from the source document to the target document.)
- If the "XPress Preferences" file used in the source document is different from the file used in the target document, text reflow may occur.
- When you drag pages between documents, any master pages used on pages in the source document are added to the target document. If any of the source document's master pages have the same name as a master page in the target document, the master pages from the source document are automatically renamed. If a master page in the source document is identical in layout to a master page in the target document, the master page in the target document is used for any source pages based on the identical source master page.

DRAGGING DOCUMENTS THAT CONTAIN MULTIPLE LAYERS

If you drag a document that contains multiple layers:

- Items on the **Default** layer of the source document are placed on the **Default** layer of the target document. These items are placed in front of all items currently residing in the target document's **Default** layer.
- All other layers move to the top of the **Layers palette** list in the target document.
- If the target document contains the same layer name as the source document, the copied layer has an * (asterisk) symbol placed in front of its name in the target document's **Layers palette**.
- The thumbnail drag functions the same way even when the **Layers palette** is hidden.



Duplicate layer names (shown with an asterisk) that were copied from a source document to a target document.



If an item is dragged from one document to another, the item, as well as the layer it resides in, is copied to the target document.

Chapter 8: Text Basics



Text is an integral part of nearly every publication. Because each publication requires different text-handling strategies, QuarkXPress lets you create and edit text directly in your publications or import text from most popular word processing applications.








In addition to the standard text formatting and editing features, QuarkXPress includes such features as finding and changing text or attributes, spell checking, custom spelling dictionaries, and a font usage utility for making document-wide changes to text.

EDITING TEXT




Using the word processing capabilities built into QuarkXPress, you can create text for your publications without using another application. If you prefer to generate text using a word processing application, you can import the text into a QuarkXPress document. Regardless of which way you create text, you can use QuarkXPress to edit all the text in your publications quickly and efficiently.




USING TOOLS




In QuarkXPress, you enter and import text into active text boxes or text paths using the **Content** tool . Characters are entered at the text insertion point, indicated by the blinking icon .

- To enter text into a text box or text path, select the **Content** tool . Click the text box or text path to activate it. The blinking text insertion point  indicates where text you enter or import is placed.
- To move the text insertion point , click the mouse when the Text Insertion bar  is at the desired location. You can establish a new text insertion point  only within text or at the beginning or end of a paragraph; you cannot move the text insertion point  to another location beyond the last text in the story or path.
- To select text using the mouse, click the mouse when the Text Insertion bar  is at the desired location, then drag to select the text you want and release the mouse button. When a range of text is selected, characters you enter or import replace the selected range.









When the **Content** tool  is selected, the Arrow pointer  changes to the Text Insertion bar  when positioned over an active text box.

Editing text requires moving the text insertion point  within a text box. You can either move the Text Insertion bar  and click to place the text insertion point  where you want it, or you can use keyboard commands. The keyboard commands are explained later in this section.

You can select text using multiple mouse clicks. A double-click selects the word containing the text insertion point ; a triple-click selects the line containing the text insertion point ; four clicks selects the entire paragraph containing the text insertion point ; five clicks selects the entire story.

COPYING, CUTTING, AND PASTING



Copying, cutting, and pasting text is useful for moving text around in a document. To copy, cut, or paste text:

- 1 Select the **Content** tool . Select the text you want, then choose **Edit** → **Copy** (+C on Mac OS, Ctrl+C on Windows) or **Cut** (+X on Mac OS, Ctrl+X on Windows). The text will be placed on the Clipboard.
- 2 To paste text from the Clipboard into your document, select the **Content** tool . Place the text insertion point  where you want the pasted text to begin. Choose **Edit** → **Paste** (+V on Mac OS, Ctrl+V on Windows).



When you cut or copy text, it is stored on the Clipboard until you replace it by cutting or copying another text range or item, or until you shut down your computer.



To delete the character before the text insertion point , press Delete (Mac OS) or Backspace (Windows). To delete the character following the text insertion point , press Shift+Delete (Mac OS) or Delete (Windows). To delete a selected range of text, press Delete (Mac OS) or Backspace (Windows).

To cut, copy, replace, or delete text, you must first select it. You can select text with the mouse or by using keyboard commands. The keyboard commands are explained later in this section.

When you double-click to select a word and cut or copy it, QuarkXPress looks at the context of the word and adds or deletes a space automatically as needed when you paste the word in its new location. This behavior is referred to as **Smart Space**. If you want an accompanying punctuation mark included with the word you're selecting, double-click between the word and its adjacent punctuation.

EDITING WITH DRAG AND DROP TEXT

The **Drag and Drop Text** feature lets you select text and move it with the mouse. You can drag and drop text only within a text chain, not between unlinked text boxes. To drag and drop text:

- 1 Choose **Edit** → **Preferences** → **Preferences**; then click **Interactive** in the list on the left to display the **Interactive** pane. Check the **Drag and Drop Text** check box. Click **OK**.
- 2 Select the text you want to move or copy.
- 3 To move selected text, click within the selected range, drag the pointer to a new location, and release the mouse to drop the text into place.
- 4 To copy and move selected text, press Shift while clicking within the selected range, drag the pointer to a new location, and release the mouse to drop the copied text.



Mac OS only: The Drag and Drop Text feature can be enabled temporarily, even with the preference unchecked. To move selected text, press ⌘+Control while you drag and drop. To copy and move selected text, press ⌘+Control+Shift while you drag and drop.

**KEYBOARD COMMANDS**

FUNCTION	MAC OS COMMAND	WINDOWS COMMAND
Go to previous character	←	←
Go to next character	→	→
Go to previous line	↑	↑
Go to next line	↓	↓
Go to previous word	⌘+←	Ctrl+←
Go to next word	⌘+→	Ctrl+→
Go to beginning of paragraph	⌘+↑	Ctrl+↑
Go to beginning of next paragraph	⌘+↓	Ctrl+↓
Go to beginning of line	⌘+Option+←	Ctrl+Alt+← or Home
Go to end of line	⌘+Option+→	Ctrl+Alt+→ or End
Go to beginning of story	⌘+Option+↑	Ctrl+Alt+↑ or Ctrl+Home
Go to end of story	⌘+Option+↓	Ctrl+Alt+↓ or Ctrl+End
Select all the text in a story	⌘+A	Ctrl+A
Select previous word	⌘+Shift+←	Ctrl+Shift+←



KEYBOARD COMMANDS



FUNCTION	MAC OS COMMAND	WINDOWS COMMAND
Select next word	⌘+Shift+→	Ctrl+Shift+→
Select text to beginning of paragraph	⌘+Shift+↑	Ctrl+Shift+↑
Select text to end of paragraph	⌘+Shift+↓	Ctrl+Shift+↓
Select text to beginning of line	⌘+Option+Shift+←	Ctrl+Alt+Shift+←
Select text to end of line	⌘+Option+Shift+→	Ctrl+Alt+Shift+→
Select text to beginning of story	⌘+Option+Shift+↑	Ctrl+Alt+Shift+↑
Select text to end of story	⌘+Option+Shift+↓	Ctrl+Alt+Shift+↓
Cut	⌘+X	Ctrl+X
Copy	⌘+C	Ctrl+C
Paste	⌘+V	Ctrl+V

IMPORTING AND EXPORTING TEXT

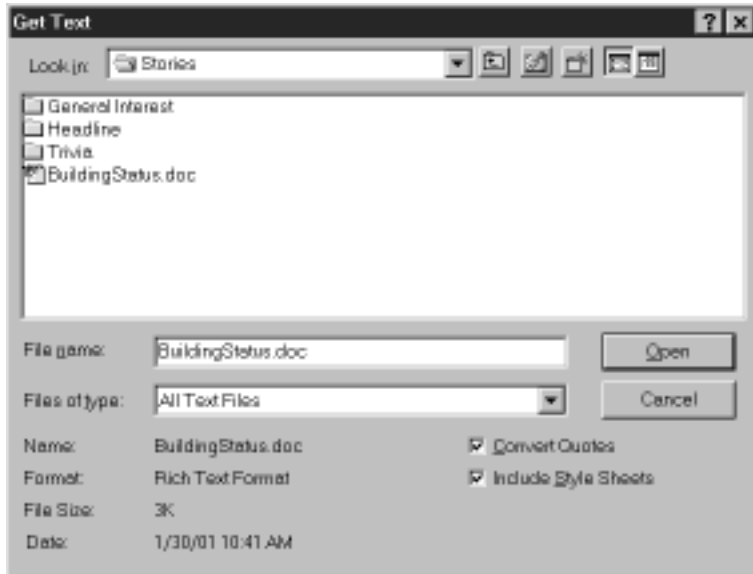
*QuarkXPress lets you export text in HTML format, and import and export text in a variety of file formats: ASCII text, XPress Tags, and formats for popular word processing applications. QuarkXPress includes import/export filters for XPress Tags format and for the leading third-party word processors, such as Microsoft Word and WordPerfect. (For information about XPress Tags, see “XPress Tags” in Chapter 26, “Appendices.”) To use the import/export filters, place them in the same folder as your other XTensions software, and enable them with the **XTensions Manager** dialog box (**Utilities** menu). (For information about XTensions software, see “Using XTensions Software” in Chapter 1, “Customizing QuarkXPress.”)*

IMPORTING TEXT

You can import text in many different formats. If you are importing text from a word processor or in XPress Tags format, make sure the appropriate import/export filter is running. To import text:

- 1 Select the **Content** tool .
- 2 Place the Text Insertion bar  in a text box at the point where you want text to be inserted. If you want imported text to replace a range of text, select the range to be replaced.



- 3 Choose **File** → **Get Text** (⌘+E on Mac OS, Ctrl+E on Windows), or display the context menu for the text box and choose **Get Text**. For information about context menus, see Chapter 2, “Context Menus,” in *A Guide to QuarkXPress: Interface Overview*.



Use the **Get Text** dialog box (**File** menu) to import text files.

- 4 Use the controls in the dialog box to locate the text file you want to import. The **Get Text** dialog box lists ASCII files and files from word processors for which an import/export filter is running.
- 5 Select the text file in the list. When you select a file, the **Type** and **Size** fields (Mac OS) or the **Format** and **File Size** fields (Windows) indicate its format and size.
- 6 Check **Convert Quotes** to convert double hyphens to em dashes, and foot or inch marks to typesetter’s apostrophes and quotation marks, when the text is imported. Foot and inch marks are converted to the quotation marks format you have specified in the **Format** pop-up menu (**Edit** → **Preferences** → **Preferences** → **Interactive** pane → **Quotes** area).
- 7 Check **Include Style Sheets** to import style sheets from a Microsoft Word or WordPerfect file and add them to the document’s list of style sheets. The **Include Style Sheets** feature will also convert XPress Tags code contained in imported ASCII text to formatted text.
- 8 Click **Open**.



If all the imported text does not fit in the text box, the overflow symbol  displays. If **Auto Page Insertion** (**Edit** → **Preferences** → **Preferences** → **General** pane) is enabled, pages are inserted (when you import text into an automatic text box) as necessary to contain the text. 

The import/export filters recognize most of the common formatting functions in documents that were created in word processing applications. However, some word processing features that are not available in QuarkXPress will not be imported.



ASCII text does not contain formatting information. However, the XPress Tags coding system in QuarkXPress makes it possible to include character and paragraph attribute information in ASCII text. You can use any word processing application that can output ASCII text files to generate text with XPress Tags code. Then, when you import the ASCII text, QuarkXPress translates the embedded XPress Tags code and displays formatted text. (For information about XPress Tags, see “XPress Tags” in Chapter 26, “Appendices.”)

You can quickly format imported ASCII text by specifying character and paragraph attributes at the text insertion point  before you import the text file.

If you are using straight apostrophe and quotation marks to represent English foot and inch marks, you may need to replace the curly typesetter's apostrophe and quotation marks with straight quotation marks. Enter Control+Shift+" (Mac OS) or Ctrl+Alt+" (Windows) for an inch mark and Control+' (Mac OS) or Ctrl+' (Windows) for a foot mark.

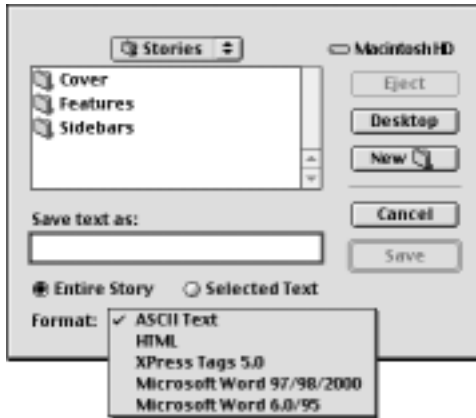
Use the **XTensions Manager** dialog box (**Utilities** menu) to load word processing filters. (For information about XTensions software, see “Using XTensions Software” in Chapter 1, “Customizing QuarkXPress.”)

EXPORTING TEXT

You can save text created with QuarkXPress in file formats that can be opened by word processing applications and other applications. To export text:

- 1 Make sure that the appropriate export filter is active.
- 2 To save all the text contained in a text box or a chain of linked boxes, select the text box (or any of the text boxes in a chain). To save only some of the text in a story, select the range of text you want to save.

- 3 Choose **File** → **Save Text** (⌘+Option+E on Mac OS, Ctrl+Alt+E on Windows), or display the context menu for the text box and choose **Save Text**. If you chose **Save Text** when a range of text was selected, **Selected Text** is active. If you did not select any text, **Entire Story** is active.



Choose **File** → **Save Text** to save selected text or an entire story for exporting, and choose a format for the saved text in the **Format** pop-up menu.

- 4 Choose a file format from the **Format** pop-up menu. The contents of this menu can change depending on which import/export filters are running.
- 5 Enter a name for the file you want to export in the **Save text as** (Mac OS) or **File name** (Windows) field.
- 6 Use the dialog box controls to specify a location for the exported file. Click **Save**.



The QuarkXPress HTML export feature supports the following text attributes:

- All Caps
- Bold
- Font (Typeface) changes
- Italic
- Strike Thru
- Superscript
- Subscript
- Text Alignment (centered, left, or right)
- Text Color
- Underline



Quark, Inc. has made every attempt to ensure that the QuarkXPress import/export filters work with the aforementioned products; however, because of periodic updating by other manufacturers, we cannot warrant compatibility.

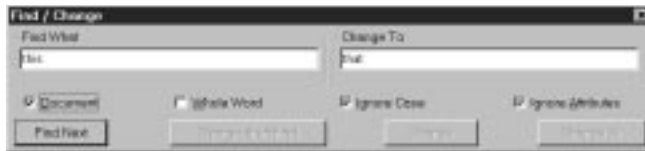
FINDING AND CHANGING TEXT

*QuarkXPress lets you find and change text and character attributes within a single story, on every document page, or on every master page using the **Find/Change** palette ($\mathbb{S}+F$ on Mac OS, $Ctrl+F$ on Windows).*

USING THE FIND/CHANGE FEATURE

You can use the **Find/Change** feature (**Edit** menu) to search for characters, words, or phrases, and to replace the text with other characters, words, or phrases. For example, if you notice that a name is consistently misspelled throughout a lengthy document, you can use **Find/Change** to locate and correct all instances of the misspelled name in a single operation.

- 1 Place the text insertion point ¶ at the location where you want the search to begin.
- 2 Choose **Edit** → **Find/Change** ($\mathbb{S}+F$ on Mac OS, $Ctrl+F$ on Windows) to specify search criteria and to begin a search.
- 3 Enter the text you want to search for in the **Find What** field. You can enter up to 80 characters in this field.



Choose **Edit** → **Find Change** ($\mathbb{S}+F$ on Mac OS, $Ctrl+F$ on Windows) to open the **Find/Change** palette and search and replace text and characters.



To search for a word when you are unsure of its spelling, you can specify a “wild card” character in the **Find What** field by entering $\mathbb{S}+Shift+?$ (Mac OS) or $Ctrl+Shift+?$ (Windows). The character displays as $\backslash?$ in the **Find What** field. For example, the **Find What** entry $Analy\backslash?e$ would find both **Analyze** and **Analyse**. You cannot enter the wild card character in the **Change To** field.

- 4 Enter the text to replace found text in the **Change To** field. You can enter up to 80 characters in this field. To delete occurrences of the text in the **Find What** field, leave the **Change To** field blank and click **Change**.
- 5 Check **Document** to find and change text throughout an entire document; uncheck **Document** to find and change text only in the active text box or story.
Check **Masters** when a master page is displayed to search for and replace text on all master pages.



If **Document** is checked in the **Find/Change** palette, QuarkXPress begins a document search at the text insertion point ¶, and searches all remaining stories of a document through the last page. To search the entire document, press Option (Mac OS) or Alt (Windows) to change the **Find Next** button to **Find First**.

QuarkXPress does not search master pages during a document search. To find and change text or character attributes on master pages, you must first display a master page (**Page** → **Display**), and check **Masters** in the **Find/Change** palette.

If **Document** is unchecked in the **Find/Change** palette and a text box is active, QuarkXPress begins a story search at the text insertion point ¶. To search the entire story, use the keyboard command ⌘+Option+↑ (Mac OS) or Ctrl+Alt+↑ (Windows) to move the text insertion point ¶ to the beginning of the story before finding and changing text. Alternatively, you can press Option (Mac OS) or Alt (Windows) to change the **Find Next** button to **Find First**.

- 6 Check **Whole Word** when you want the text you enter in the **Find What** field to match only when it occurs as an individual word. When **Whole Word** is not checked, QuarkXPress searches for all occurrences of the text in the **Find What** field, even if the characters are part of other words.
- 7 Check **Ignore Case** to search for all uppercase and lowercase variations of the text in the **Find What** field. Uncheck **Ignore Case** to only find exact uppercase and lowercase matches.
- 8 Check **Ignore Attributes** to ignore text attributes. To find and change text attributes, uncheck **Ignore Attributes**. (For information about attributes, see “Finding and Changing Attributes” later in this chapter.)
- 9 Click **Find Next** to begin finding text matching the criteria you enter; the first occurrence of the text in the **Find What** field following the text insertion point ¶ is selected.

10 Click the appropriate button to change the selected text:

- Click **Change**, then **Find** to replace the selected occurrence with the text in the **Change To** field, and then find the next occurrence of the text in the **Find What** field.
- Click **Change** to replace the selected occurrence with the text in the **Change To** field. Click **Find Next** again to find the next occurrence of the text in the **Find What** field.
- Click **Change All** to replace the selected occurrence and all subsequent occurrences of the text in the **Find What** field with the text in the **Change To** field. A dialog box will display the number of instances changed. Click **OK**.



If you press Option (Mac OS) or Alt (Windows), the **Find Next** button changes to **Find First**. If you then click **Find First**, QuarkXPress finds the first instance of the text in the **Find What** field in the story or document.

Mac OS only: Click the zoom box in the upper right corner of the **Find/Change** palette to reduce the palette to half its size and to display more of the document. This gives you a better view of the document while you search for and replace text. Click the zoom box again to expand the palette.

The **Find/Change** controls are in a palette rather than a dialog box, allowing you to edit documents while the palette remains open. Simply click on the active document to make changes and temporarily deactivate the **Find/Change** palette (which will appear gray). To reactivate **Find/Change**, click anywhere on the palette.

Unless you click **Change All**, you can manually edit items found with **Find/Change** at any time. Click the document to make it active when working in the **Find/Change** palette. After you make the edit, click **Find Next** to continue the search from the text insertion point ¶.

USING THE FIND/CHANGE FEATURE WITH LAYERS

If you use the **Find/Change** feature in a document that contains hidden layers, QuarkXPress searches the hidden layers as well as the visible layers. If an instance matching the search criteria is found on a hidden layer, QuarkXPress will display the hidden text box or text path temporarily to allow you to see the selection and to change it.

For more information about hidden layers, see “Displaying and Selecting Layers” in Chapter 15, “Layers.”

FINDING AND CHANGING NONPRINTING CHARACTERS

You can use the **Find/Change** feature to search for and replace many invisible, nonprinting characters, such as Tab, Return, and Enter characters, by pressing special key combinations or by entering a special character combinations. Nonprinting characters are displayed in the **Find What** and **Change To** fields as follows:

TO SEARCH FOR	MAC OS COMMAND	WINDOWS COMMAND	DISPLAYS IN THE FIELD AS
Wild card (find only)	⌘+Shift+?	Ctrl+Shift+?	\?
Tab	\t	\t	\t
New paragraph	⌘+Return	Ctrl+Enter	\p
New line	⌘+Shift+ Return	Ctrl+Shift+ Enter	\n
New column	⌘+Enter	\c	\c
New box	⌘+Shift+ Enter	\b	\b
Previous box page number	⌘+2	Ctrl+2	\2
Current box page number	⌘+3	Ctrl+3	\3
Next box page number	⌘+4	Ctrl+4	\4
Punctuation space	⌘+. (period)	Ctrl+. (period)	\.
Flex space	⌘+Shift+F	Ctrl+Shift+F	\f
Backslash	⌘+\	Ctrl+\	\\

FINDING AND CHANGING ATTRIBUTES

QuarkXPress lets you find and change text and character attributes (font, font size, and type style) within a single story, on every document page, or on every master page.

FINDING AND CHANGING ATTRIBUTES

When you uncheck **Ignore Attributes**, the **Find/Change** palette (**Edit** → **Find/Change**) expands to give you additional search-and-replace criteria. With the expanded palette, you can use the **Find/Change** feature to change text, font, font size, and type style, all at the same time. Or you can change any combination of text or character attributes.

- 1 Place the text insertion point ¶ at the location where you want the search to begin.
- 2 Choose **Edit** → **Find/Change** (⌘+F on Mac OS, Ctrl+F on Windows) to specify search criteria and to begin a search. For information about **Find**

What, Change To, Document, Masters, Whole Word, and Ignore Case controls in the **Find/Change** palette, see the preceding section, “Finding and Changing Text.”

- 3 Uncheck **Ignore Attributes** to display the **Find/Change** character attribute criteria; the palette expands to display the **Text, Style Sheet, Font, Size, Color, and Type Style** fields.



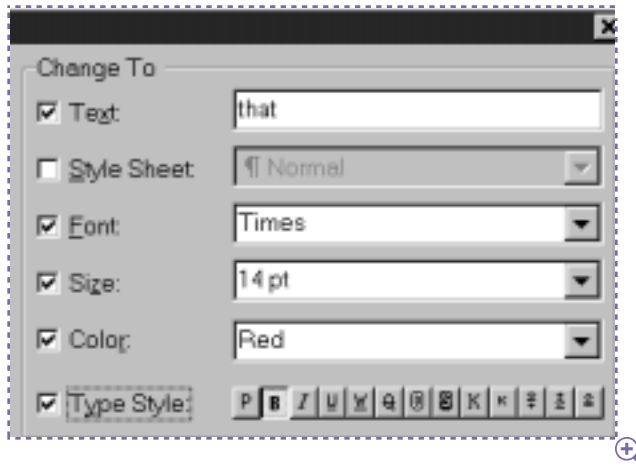
Use the **Find/Change** palette to change character attributes in a document.

- 4 Check **Text** to specify that QuarkXPress should use text as a **Find What** criterion. Enter the text (up to 80 characters) you want to search for in the **Text** field. If you do not check **Text**, the application does not consider text in the search, and the **Text** field is unavailable.
 - Check **Style Sheet**, **Font**, and **Size** to specify that QuarkXPress should use these attributes as **Find What** criteria. Choose the specific paragraph or character style sheet, font, and size. If you do not check a selection, the application does not consider it in the search, and its corresponding pop-up menu is unavailable.
 - Check **Color** to specify that QuarkXPress should use text color as a **Find What** criterion. Choose the text color you want to include in the search. If you do not check **Color**, the application does not consider text color in the search, and the **Color** pop-up menu is unavailable.
 - Check **Type Style** to specify that QuarkXPress should use type style as a **Find What** criterion. Specify the attributes you want to include in the search. If you do not check **Type Style**, the application does not consider type style in the search, and the **Type Style** area is unavailable.

The **Type Style** buttons in the **Find What** area have three states: omitted (white), allowed (gray), and required (black). To omit text of a particular type style from the search, make sure the appropriate type style icon remains deselected (white). To require a type style to be included in the search, click it twice to select it; the icon turns black. To allow (but not require) a type style to be included in the search, click it once; the icon turns gray. Omitted type styles must be absent to cause a match; required type styles must be present to cause a match. If a type style is allowed, it does not matter if the attribute is present.

- 5 Check **Text** in the **Change To** area to replace text in the **Find What** area with different text. Enter the replacement text (up to 80 characters) in the **Text** field. If you do not check **Text**, the application does not replace text in the **Find What** area with new text, and the **Text** field is unavailable.

To delete all instances of the text, check **Text** but do not enter anything in the field.



Use the **Change To** area of the **Find/Change** palette to change found attributes.

- Check **Style Sheet**, **Font**, and **Size** in the **Change To** area to replace these attributes with new attributes. Choose a specific paragraph or character style sheet, font, and size from the pop-up menus. If you do not check a selection, the application does not replace the found selection with a new selection, and the selection's pop-up menu is unavailable.
- Check **Color** in the **Change To** area to replace the found text color with a different color. Choose the color from the pop-up menu. If you do not check **Color**, the application does not replace the found text color with a new color, and the **Color** pop-up menu is unavailable.
- Check **Type Style** in the **Change To** area to replace the found type style with a different type style. Click the attributes you want to include as replacement type styles. If you do not check **Type Style**, the application does not replace the found type style with a new one, and the **Type Style** area is unavailable.

The **Change To Type Style** buttons have three states: deselected (white), allowed (gray), and required (black). Leave a button deselected if you want to strip that attribute from found text. To allow a type style to remain unchanged in found text, click once on a button to select it; the icon turns gray. To apply a style to found text, click twice on a button to select it; the icon turns black.

- 6 QuarkXPress replaces occurrences of text or attributes that meet **Find What** criteria with the text or attributes you specify as **Change To** criteria when you click **Change, then Find**; **Change**; or **Change All** during a search.
- 7 Click **Find Next** to begin searching for and replacing text or character attributes using the criteria you enter. The first occurrence of the text in the **Find What** area following the insertion point is selected.
- 8 Click **Change, then Find** to replace the selected occurrence with the text or attributes in the **Change To** area and then find the next occurrence.
 - Click **Change** to replace the selected occurrence with the text or attributes in the **Change To** area. Click **Find Next** again to find the next occurrence.
 - Click **Change All** to replace the selected occurrence and all subsequent occurrences of the text or attributes in the **Find What** area with the text or attributes in the **Change To** area. An alert will display the number of instances replaced. Click **OK**.



Unchecking **Ignore Attributes** allows multiple options. For example, you could use the **Find/Change** feature to convert occurrences of the word “bike” in 18-point Helvetica Bold to “Bicycle” in 24-point Futura Extra Bold. To do so, use the fields in the expanded **Find/Change** palette to define the text and character attributes that you want QuarkXPress to search for and replace.

The **Font** pop-up menu in the **Find What** area lists only those fonts used in the document. The **Font** pop-up menu in the **Change To** area lists all fonts available to your system.

The following type styles are mutually exclusive: **Underline** and **Word Underline**, **Small Caps** and **All Caps**, and **Superscript** and **Subscript**. Checking one option unchecks the other. For example, the same text cannot be both superscript and subscript.

Clicking the **Plain** button in either the **Find What** or **Change To** side of the **Find/Change** palette unchecks all other type styles.

You can manually edit occurrences found with **Find/Change** at any time. Click the document to activate it and edit the text as necessary. After you make a change, choose **Find/Change** again and click **Find Next** to continue the search from the text insertion point ¶.

CHANGING FONTS IN A DOCUMENT

Because knowing which fonts are specified is important when you print, QuarkXPress includes features that let you list and change all the fonts used in a document. The **Collect For Output** (**File** menu) report lists the font usage information, which is useful when you take your document to a service provider for printing.

The **Fonts** tab in the **Usage** dialog box (**Utilities** menu) lists all the screen fonts and style variations used on document pages or master pages, allowing you to ensure that the necessary PostScript fonts are available to print the document correctly. The **Fonts** tab also lets you find and change all occurrences of a font. When you use this feature, QuarkXPress scrolls through the document to display the first occurrence of the font; you can then replace all occurrences of that font with another.

CHANGING FONTS

To display the fonts used in a document and selectively make document-wide font changes:

- 1 Choose **Utilities** → **Usage** → **Fonts** tab.

To display the fonts used on a master page and selectively make font changes, choose **Utilities** → **Usage** → **Fonts** tab when viewing a master page.



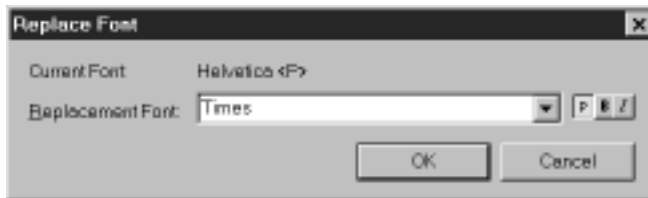
Use the **Fonts** tab (**Utilities** → **Usage**) to replace fonts.

- 2 Choose a font from the list. All fonts in the document, including the font specified at the text insertion point ¶ of an empty text box, are listed in the **Fonts** tab.

To select multiple fonts, press ⌘ (Mac OS) or Ctrl (Windows) while you click each font name. To select a consecutive range of fonts, click the first font name and press Shift while you click the last font name in the range.

- 3 Check **More Information** to display the font characteristics of the selected font. This information includes the font's PostScript name, file name, type, and version.

- 4 Click **Show First** to display the first instance of the font in the document or master page. Click **Show Next** to display the next instance of the font.
- 5 Click **Replace** to replace the specified font with another font. Choose a font from the **Replacement Font** pop-up menu. To replace the font or fonts selected in the **Current Font** field list with a plain, bold, or italic version of the font selected in the **Replacement Font** field, click the appropriate type style button; you can simultaneously select bold and italic. Click **OK**.



Choose a replacement font from the **Replace Font** dialog box to change fonts within a document.

- 6 An alert displays. If you want to replace all instances of the font with the replacement font, click **OK**. The font will be replaced throughout the document or master pages, depending on which is specified.
- 7 Repeat steps 2–6 to replace other fonts within the document or master page. Click **Done** (Mac OS) or **Close** (Windows) when you finish making modifications



If a font is listed in the **Fonts** tab (**Utilities** → **Usage**) as *<Name of Font>* preceded by a negative number, the system you are using does not have that font installed. When this occurs, you can install the necessary font and reopen the document, or you can use the **Usage** feature to locate occurrences of the font and apply a different font.

You may see “missing fonts” or “unknown” messages listed in the **Fonts** tab (**Utilities** → **Usage**). These messages occasionally display when you work with documents across platforms because the system you are using may not recognize the same font from the other platform, even when the font has the same name. To correct this, simply replace the missing or unknown font with the same font on the system you are using.

When using an Encapsulated PostScript (EPS) picture containing fonts, QuarkXPress requires both screen and printer fonts (if you are using Type 1 fonts) or the TrueType font to create the high-resolution output of text contained in the picture. However, the **Usage** dialog box does not list fonts contained in imported EPS pictures; if you are not sure what fonts are used in an EPS picture, open the picture in its original application to check font usage.



Mac OS only: Whenever a font used in a document is not available on the printer when printing, a low-resolution version of the font is generated from its screen information and will be used to represent the characters.

If you open a document that contains characters for which your system does not have a screen font with the same name or I.D. number, an alert displays. QuarkXPress uses the default system font to display the characters of the missing font. You can replace the missing font when the alert displays.



If a font is listed as **<unknown>** in the **Fonts** list (**Utilities** → **Usage** → **Font** tab), QuarkXPress is unable to identify that font.

Mac OS only: If the font I.D. number of the font specified in the word processing document is the same as the I.D. number of a font installed on your computer's system, QuarkXPress will apply the font installed on your computer to all occurrences of the text with that font I.D. number. If the font I.D. number of the font specified in the word processing document is not associated with a font installed on your computer, QuarkXPress will use the default system font to display the characters of the missing font. You can use the **Usage** feature to locate occurrences of an **<unknown>** font and replace it with the font you want to use.

CHECKING SPELLING

QuarkXPress lets you check the spelling of a single word, a selection of text, an active story, an entire document, or the text on master pages.

CHECKING SPELLING

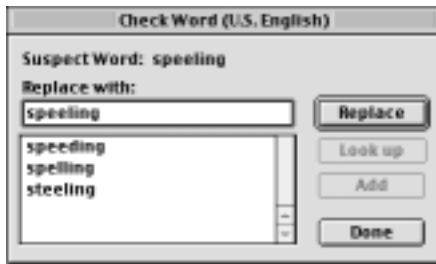
To check spelling, a copy of the appropriate dictionary file (included with your QuarkXPress application) must be available in the same folder as the QuarkXPress application. When you open an auxiliary dictionary for use with a document, QuarkXPress uses the words it contains in addition to the words in the application dictionary when it checks spelling. (For information about creating and using auxiliary dictionaries, see "Using Auxiliary Dictionaries" later in this chapter.)

CHECKING THE SPELLING OF A WORD

To check the spelling of a word:

- 1 Place the text insertion point  within or immediately next to the word.


- 2 Choose **Utilities** → **Check Spelling** → **Word** (⌘+L on Mac OS, Ctrl+W on Windows).

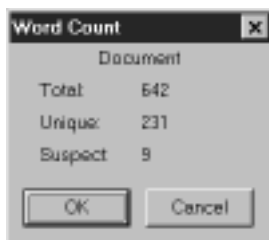


Choose **Utilities** → **Check Spelling** → **Word** to display the **Check Word** dialog box.

- 3 In the **Check Word** dialog box, enter the correct spelling in the **Replace with** field or click **Look up** to check the dictionary file and an open auxiliary dictionary for words similar to the suspect word.
- 4 To add the word to the open auxiliary dictionary and close the **Check Word** dialog box, click **Add**. The **Add** button is active when an auxiliary dictionary is open for use with the document.
- 5 Click **Replace** to replace the suspect word with the text in the **Replace with** field, or click **Done** (Mac OS) or **Close** (Windows) to cancel the spell check.

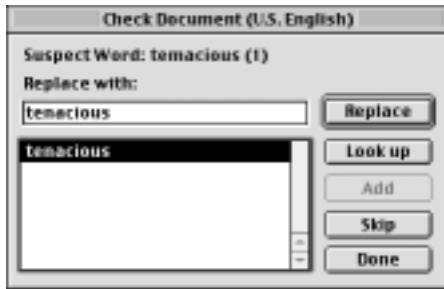
CHECKING THE SPELLING OF A SELECTION OF TEXT, A STORY, OR A DOCUMENT

- 1 To check the spelling of a:
 - Selection of text: Using the **Content** tool , select one or more characters, words, or paragraphs. Choose **Utilities** → **Check Spelling** → **Selection** (⌘+L on Mac OS, Ctrl+W on Windows).
 - Story: Activate a text box. Choose **Utilities** → **Check Spelling** → **Story** (⌘+Option+L on Mac OS, Ctrl+Alt+W on Windows).
 - Document: Choose **Utilities** → **Check Spelling** → **Document** (⌘+Option+Shift+L on Mac OS, Ctrl+Alt+Shift+W on Windows).



Choose **Utilities** → **Check Spelling** → **Selection**, **Story**, or **Document** to display the **Word Count** dialog box.

- 2 The **Word Count** dialog box displays three fields: **Total**, **Unique**, and **Suspect**. The **Total** field displays the number of words checked; the **Unique** field displays the number of different words; and the **Suspect** field displays the number of words that cannot be found in either the QuarkXPress dictionary or the open auxiliary dictionary. Click **OK** in the **Word Count** dialog box to proceed with the spell check.
- 3 Use the **Check Selection**, **Check Story**, or **Check Document** dialog box to view the suspect words and selectively replace them with words from a dictionary or words that you enter.



Look up, skip, add, or replace words in the **Check Selection**, **Check Story** or **Check Document** dialog box.

- The **Suspect Word** field displays the suspect words one at a time, in the order in which they were found. The number of times the word is used in the document is displayed in parentheses after the suspect word.
- Enter the correctly spelled word in the **Replace with** field to replace the suspect word, then click **Replace**. QuarkXPress replaces the current suspect word with the word you enter, then displays the next suspect word in the **Suspect Word** field. When all the suspect words have been displayed, the dialog box closes.



When you click **Replace**, QuarkXPress replaces all instances of the suspect word.

- Click **Look up** to check the dictionary file and an open auxiliary dictionary for words similar to the current suspect word. QuarkXPress lists similar words in the dialog box. Click the correctly spelled word in the list to enter it in the **Replace with** field.

If QuarkXPress is unable to locate any similar words in the dictionary file or an open auxiliary dictionary when you click **Look up**, the message “No similar words found” displays. Proper names and words in other languages often cause this message to display.

- Click **Add** to add the current suspect word to the open auxiliary dictionary. The **Add** button is active when an auxiliary dictionary is open for use with the document.
- Click **Skip** to proceed to the next suspect word without changing the spelling of the current one.
- Click **Done** (Mac OS) or **Close** (Windows) to stop the spell check and keep any changes already made.



You can spell check master pages by displaying a master page and choosing **Utilities → Check Spelling → Masters**.

To obtain the word count for a document, choose **Utilities → Check Spelling → Document**. The **Word Count** dialog box displays; the **Total** field displays the total word count for the document. Click **Cancel** to return to the document window.



KEYBOARD COMMANDS

START SPELL CHECK	MAC OS COMMAND	WINDOWS COMMAND
Check Word/Selection	⌘+L	Ctrl+W
Check Story	⌘+Option+L	Ctrl+Alt+W
Check Document	⌘+Option+Shift+L	Ctrl+Alt+Shift+W
CHECK SPELLING DIALOG BOX BUTTON	MAC OS COMMAND	WINDOWS COMMAND
Look up	⌘+L	Alt+L
Skip	⌘+S	Alt+S
Add	⌘+A	Alt+A

CHECKING SPELLING WITH LAYERS

When spell checking a document or story, QuarkXPress searches all layers in the document or selected story for misspellings. If questionable spelling is encountered on a hidden layer, QuarkXPress will display the hidden text box or text path temporarily, to allow you to determine if the word needs to be replaced.

For more information about hidden layers, see “Displaying and Selecting Layers” in Chapter 15, “Layers.”

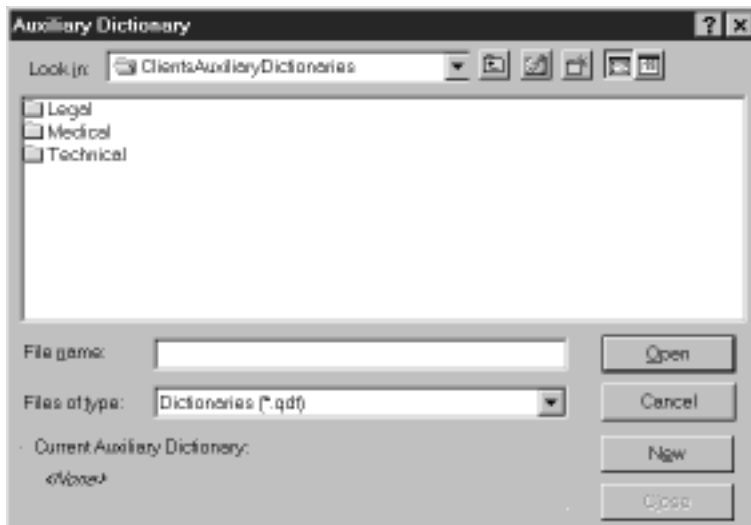
USING AUXILIARY DICTIONARIES

Some documents contain specialized words that are not in the dictionary file that installs with QuarkXPress. If you need to use such words, you can create your own auxiliary dictionaries for the specialized words. Auxiliary dictionaries augment the QuarkXPress dictionary file and make spell checking faster because fewer suspect words are identified. When you open an auxiliary dictionary for use with an active document, QuarkXPress uses the words in the auxiliary dictionary in addition to the 120,000 words contained in the QuarkXPress dictionary file. You can make copies of auxiliary dictionaries and exchange them with other QuarkXPress users.

CREATING, OPENING, AND CLOSING AUXILIARY DICTIONARIES

To create, open, or close an auxiliary dictionary:

- 1 Choose **Utilities** → **Auxiliary Dictionary**.
 - **New:** Enter a name for the dictionary you create in the **New Auxiliary Dictionary** (Mac OS) or **File Name** (Windows) field. Use the dialog box controls to select the volume and folder in which you want to save the auxiliary dictionary. Click **New**.
 - **Open:** Use the controls in the dialog box to locate the dictionary you want to open. Select the dictionary and click **Open**.
 - **Close:** Click **Close** to close an auxiliary dictionary. When no dictionary is open for use, the **Current Auxiliary Dictionary** field displays <None> and the **Close** button is not available.



Create auxiliary dictionaries for unique words (**Utilities** → **Auxiliary Dictionary** → **New**).



Only one auxiliary dictionary at a time can be open for use with a document. However, the same dictionary can be used with any number of documents.

If you open an auxiliary dictionary when no document is open, the dictionary you open becomes the default auxiliary dictionary for all subsequently created documents.

If an auxiliary dictionary is opened for use with a document, it remains associated with that document (even if you save the document to another disk) until you click **Close** in the **Auxiliary Dictionary** dialog box or until you open a different auxiliary dictionary.

Auxiliary dictionaries are saved as separate files on your hard drive. The path to the auxiliary dictionary is saved with the document. If you move an open auxiliary dictionary to another folder or volume, QuarkXPress will be unable to find it. To check the spelling of a document associated with a missing auxiliary dictionary, choose **Utilities** → **Auxiliary Dictionary**, then locate and open the auxiliary dictionary. If you cannot locate the auxiliary dictionary, click **Close**.

ADDING WORDS TO AUXILIARY DICTIONARIES

The **Edit Auxiliary** feature is available when an auxiliary dictionary is open for use with the active document or when a default auxiliary dictionary is open. To add words to an open auxiliary dictionary:

- 1 Choose **Utilities** → **Edit Auxiliary**.
- 2 Enter the new words you want in the field below the list; click **Add** after each word you enter to add it to the dictionary.
- 3 Click **Save** when you have finished adding words.



To add words to an open auxiliary dictionary while you are checking the spelling of a document (**Utilities** → **Check Spelling**), click **Add** in the **Check Word**, **Check Story**, or **Check Document** dialog box. Pressing Option+Shift (Mac OS) or Alt+Shift (Windows) while you click **Done** (Mac OS) or **Close** (Windows) adds all suspect words found to the open auxiliary dictionary. The **Add** button is available when an auxiliary dictionary is open for use with the active document.

Typography

In text, as in speech, words can be whispered or screamed. Typography is the art of making the appearance of your text convey the tone or meaning of the content. When the eye and the mind are engaged in your text, you have achieved typographic success.

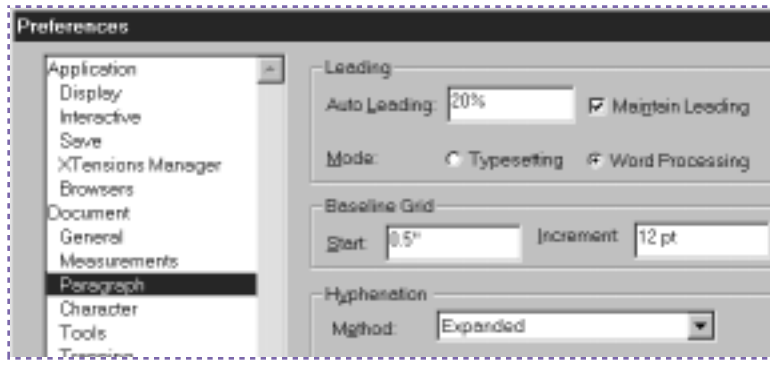
QuarkXPress lets you control the tone of your text by letting you adjust every facet of typography, including typefaces, type styles, leading, and spacing. With these precise controls, you can make your words roar or murmur.

CONFIRMING TYPOGRAPHIC PREFERENCES

*Typographic preferences affect the way the text flows in a document. If you change these preferences later in the publishing process, you may face text reflow, so plan ahead. When you create a new document, confirm that the typographic preferences meet your needs before you start working with text. Some of these preferences include customizable type styles, leading control, ligature control, and baseline grid settings. The preferences that affect typography are in the **Character** and **Paragraph** panes of the **Preferences** dialog box (**Edit** → **Preferences** → **Preferences**). For detailed information about the controls in these panes, see Chapter 4, “Edit Menu,” in “A Guide to QuarkXPress: Interface Overview.”*

To confirm typographic preferences:

- 1** Create or open the document for which you want to confirm typographic settings. If you want to configure typographic settings for all subsequently created documents, make sure *no* documents are open.
- 2** Choose **Edit** → **Preferences** → **Preferences**. The **Preferences** dialog box displays.



Use the **Preferences** dialog box (**Edit** → **Preferences** → **Preferences**) to confirm **Paragraph** and **Character** settings before you start formatting text.

- 3 Click **Paragraph** in the list on the left and confirm that the paragraph settings are the way you want them. Check and change any of the settings to suit your document, and catch your reader's attention. In particular, pay attention to the following settings:
 - **Leading:** If you are using auto leading, be sure to confirm the value in the **Auto Leading** field. Unless you are trying to match the line spacing of a document that originated in a word processing application, choose **Typesetting** for the **Leading** mode. To keep line spacing consistent when lines of text touch the bottom of obstructing items, such as picture boxes, check **Maintain Leading**.
 - **Baseline Grid:** If you are planning to lock paragraphs to a baseline grid to ensure that lines align from column to column, check the settings in the **Baseline Grid** area. The value in the **Start** field specifies the distance from the top of a page to the first line in the grid. The value in the **Increment** field determines the space between lines in the grid.
- 4 The **Hyphenation Method** pop-up menu lets you specify the method QuarkXPress uses to automatically hyphenate paragraphs when there is no corresponding entry found in your Hyphenation Exceptions dictionary. The setting you choose affects only paragraphs for which **Auto Hyphenation** (**Edit** → **H&Js**) is enabled.
 - Choose **Standard** to hyphenate using the algorithm built into versions of QuarkXPress prior to 3.1. Documents created in versions of QuarkXPress prior to 3.1 default to **Standard** when they are opened in version 3.1 or later.
 - The **Enhanced** lets you hyphenate using the algorithm built into QuarkXPress as of version 3.1.

- The **Expanded** uses the same algorithm as the **Enhanced** option but checks any built-in hyphenation dictionaries before resorting to the algorithm. This is the default method for documents created in this version of QuarkXPress.
- 5 Click **Character** in the list on the left and confirm that the character settings are the way you want them. Check and change any of the settings to suit your document, and catch your reader's attention. In particular, pay attention to the following settings:
- **Superscript, Subscript, Small Caps, and Superior** type styles: You can customize these type styles on a document-wide basis. Note that superscript and subscript characters may cause uneven line spacing in paragraphs that use auto leading.
 - *Mac OS only:* **Ligatures**: If you want to use the ligatures for “fi” and “fl” that are contained in many Mac OS fonts, check **Ligatures**. You can specify a tracking or kerning value above which characters are not combined into ligatures in the **Break Above** field. For example, in a widely spaced headline, you might not want a ligature. To prevent instances of “ffi” and “ffl” (as in “office” and “ruffle”) from being combined into ligatures, check **Not “ffi” or “ffl.”**



Documents created in previous versions of QuarkXPress maintain their hyphenation method (**Standard** or **Enhanced**) when opened in a newer version. If you choose **Expanded** for these documents, text reflow may occur.

- 6 After confirming all the preferences, click **OK**.



If you use the same preferences frequently (for example, if you always check **Ligatures**), specify typographic preferences when no documents are open. The new setting will apply to all new documents.

APPLYING CHARACTER ATTRIBUTES P

QuarkXPress gives you precise control over type, letting you apply styles to text on a character-by-character basis. Each character can have almost any combination of the styles available, including font, size, type style, and color. Styles for text, referred to as character attributes, are applied to selected text, or at the text insertion point ¶ to affect text entered thereafter.


CHOOSING A FONT

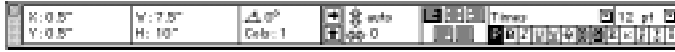
QuarkXPress has access to all the fonts currently installed and available on your system. You can apply a font choice to selected text or at the text insertion point ¶ using any of the following options:

STYLE MENU

Choose **Style** → **Font** and choose a font from the submenu.

MEASUREMENTS PALETTE

Click the arrow  next to the current font name and choose a font from the list. You can also select the current font name in the field, enter the first few characters of the font name until it is recognized, and press Return (Mac OS) or Enter (Windows).



Choose a font for selected text from the right side of the **Measurements** palette.


**KEYBOARD COMMANDS**

You can change fonts quickly while you are typing by pressing $\text{⌘}+\text{Option}+\text{Shift}+\text{M}$ (Mac OS) or $\text{Ctrl}+\text{Alt}+\text{Shift}+\text{M}$ (Windows) to jump directly to the font field in the **Measurements** palette. Enter the first few characters of the font name until it is recognized, press Return (Mac OS) or Enter (Windows), then continue typing. To choose the next font in the pop-up menu, press $\text{Option}+\text{F9}$ (Mac OS) or $\text{Ctrl}+\text{F9}$ (Windows). For the previous font, press $\text{Option}+\text{Shift}+\text{F9}$ (Mac OS) or $\text{Ctrl}+\text{Shift}+\text{F9}$ (Windows).



You can group character and paragraph attributes as a style sheet. Using style sheets helps streamline production and maintain consistent formatting. For information about using style sheets, see “Working with Style Sheets” later in this chapter.


CHOOSING A SIZE

QuarkXPress lets you use font sizes from 2 to 720 points. You can apply a font size to selected text or at the text insertion point  using any of the following options:

STYLE MENU

Choose **Style** → **Size** and choose a point size from the submenu. Alternately, choose **Other** ($\text{⌘}+\text{Shift}+\backslash$ on Mac OS, $\text{Ctrl}+\text{Shift}+\backslash$ on Windows) and enter a value in the **Size** field. Click **OK**.

MEASUREMENTS PALETTE

Click the arrow  next to the current font size to display a list of point sizes; choose a size from the list. You can also select the current font size in the field, enter a new point size, and press Return (Mac OS) or Enter (Windows).



Choose a size for selected text from the right side of the **Measurements** palette.



KEYBOARD COMMANDS

QuarkXPress increases or decreases font sizes according to the following preset range: 7, 9, 10, 12, 14, 18, 24, 36, 48, 60, 72, 96, 120, 144, 168, and 192 points.

CHANGE IN FONT SIZE	MAC OS COMMAND	WINDOWS COMMAND
Increase 1 pt	⌘+Option+ Shift+>	Ctrl+Alt+ Shift+>
Decrease 1 pt	⌘+Option+ Shift+<	Ctrl+Alt+ Shift+<
Increase in preset range	⌘+Shift+>	Ctrl+Shift+>
Decrease in preset range	⌘+Shift+<	Ctrl+Shift+<



You can resize all the text in a box by pressing modifier keys while dragging a text box handle.

Press ⌘ (Mac OS) or Ctrl (Windows) to resize the box, point size, auto leading, and text scaling in proportion to the box dimensions.

Press ⌘+Option+Shift (Mac OS) or Ctrl+Alt+Shift (Windows) to resize the box, point size, auto leading, and text scaling in proportion to the original box dimensions.

You cannot use modifier keys to resize text when resizing a linked text box.

CHOOSING TYPE STYLES

Type styles can be applied in almost any combination, such as ***Bold Italic Underline***. You can apply type styles to selected text or at the text insertion point ¶ using any of the following options:

STYLE MENU

Choose **Style** → **Type Style** and choose a type style from the submenu. To apply additional styles, choose the **Type Style** submenu again and make additional choices.

CHARACTER ATTRIBUTES DIALOG BOX

Choose **Style** → **Character** (⌘+Shift+D on Mac OS, Ctrl+Shift+D on Windows) and click check boxes in the **Type Style** area to specify styles.



KEYBOARD COMMANDS

Click one or more type style icons in the **Measurements** palette or press the appropriate keyboard commands.

TYPE STYLE	MAC OS COMMAND	WINDOWS COMMAND
Plain	⌘+Shift+P	Ctrl+Shift+P
Bold	⌘+Shift+B	Ctrl+Shift+B
Italic	⌘+Shift+I	Ctrl+Shift+I
Underline	⌘+Shift+U	Ctrl+Shift+U
Word Underline	⌘+Shift+W	Ctrl+Shift+W
Strike Thru	⌘+Shift+ /	Ctrl+Shift+ /
Outline	⌘+Shift+O	Ctrl+Shift+O
Shadow	⌘+Shift+S	Ctrl+Shift+S
All Caps	⌘+Shift+K	Ctrl+Shift+K
Small Caps	⌘+Shift+H	Ctrl+Shift+H
Superscript	⌘+Shift+ +	Ctrl+Shift+0
Subscript	⌘+Shift+ -	Ctrl+Shift+9
Superior	⌘+Shift+V	Ctrl+Shift+V

* Not available in HTML text boxes.



Some type styles are mutually exclusive and cannot be combined: **Underline** and **Word Underline**, **Small Caps** and **All Caps**, and **Superscript** and **Subscript**.



To remove a type style from selected text, choose the **Type Style** submenu option again, click the **Measurements** palette icon again, or press the keyboard command again. To remove all styles from selected text, choose **Plain**. You can also uncheck style options in the **Type Style** area in the **Character Attributes** dialog box (**Style** → **Character**).

You can customize the **Superscript**, **Subscript**, **Small Caps**, and **Superior** type styles for a document using the **Character** pane in the **Preferences** dialog box (**Edit** → **Preferences** → **Preferences** → **Document** → **Character** pane). For example, you can make **Small Caps** characters taller or specify that **Subscript** characters drop lower.



CHOOSING A COLOR AND SHADE

QuarkXPress lists all the colors defined for a document — default colors, colors created in the **Colors** dialog box (**Edit** menu), and spot colors imported with EPS picture files. You can apply a color and shade to selected text or at the text insertion point ¶ using any of the following options:

STYLE MENU

Choose **Style** → **Color** and choose a color from the submenu. Choose **Style** → **Shade** and choose a percentage value from the submenu. Or, choose **Style** → **Shade** → **Other** and enter a value in the **Shade** field of the **Character Attributes** dialog box (**Style** → **Character**). Click **OK**.

COLORS PALETTE

Choose **View** → **Show Colors** (F12). Click the text icon , then click one of the colors listed. Click the **Shade** pop-up arrow  next to the current shade percentage to display a list of values; choose a percentage from the list. You can also select the current shade value in the field, enter a new value, and press **Return** (Mac OS) or **Enter** (Windows).



The text icon  and the shade percentage pop-up menu at the top of the **Colors** palette let you choose a color and shade for selected text.



To create reverse type, use light text in a text box with a dark background. You can also position reverse type within a rule above or a rule below. For information about anchored rules, see “Creating Rules Above and Below Paragraphs” in Chapter 10, “Graphics in Typography.”

APPLYING HORIZONTAL OR VERTICAL SCALE

QuarkXPress lets you condense or expand characters so they are narrower or wider, and taller or shorter than specified in the original font. You can apply horizontal/vertical scaling to selected text or at the text insertion point ¶ using any of the following options:

STYLE MENU

Choose **Style** → **Horizontal/Vertical Scale**. Choose **Horizontal** or **Vertical** from the **Scale** pop-up menu and enter a value in the field. Click **OK**.

**KEYBOARD COMMANDS**

The keyboard commands work for both horizontal or vertical scaling. If a range of text is selected that has both horizontal and vertical scaling applied, the keyboard commands will increase or decrease the text accordingly.

CHANGE IN SCALE	MAC OS COMMAND	WINDOWS COMMAND
Condense 5%	⌘+[Ctrl+[
Expand 5%	⌘+]	Ctrl+]
Condense 1%	⌘+Option+[Ctrl+Alt+[
Expand 1%	⌘+Option+]	Ctrl+Alt+]



This example shows 30-point type scaled 150% vertically (at left), normal (middle), and 150% horizontally (at right).



You cannot apply horizontal and vertical scaling values simultaneously. When you apply vertical scaling to horizontally scaled text, the text reverts to a horizontal scale of 100%. When you apply horizontal scaling to vertically scaled text, the text reverts to a vertical scale of 100%.



Overscaling characters can have an undesirable effect on the font design. You may want to print samples of scaled text to ensure that none of the strokes are too thick or too thin.

CHANGING TEXT BASELINES

QuarkXPress lets you place characters above or below their baseline without affecting paragraph spacing. A positive value raises the text; a negative value lowers the text. You can apply baseline shift to selected text or at the text insertion point I , using any of the following options:

STYLE MENU

Choose **Style** → **Baseline Shift** and enter a value in the **Baseline Shift** field. Click **OK**.



KEYBOARD COMMANDS

Keyboard commands let you shift characters up or down one point.

SHIFT CHARACTERS	MAC OS COMMAND	WINDOWS COMMAND
Down 1 pt	⌘+Option+ Shift+ -	Ctrl+Alt+ Shift+9
Up 1 pt	⌘+Option+ Shift+ +	Ctrl+Alt+ Shift+0



This example shows 24-point type; the Q has a baseline shift value of - 10 points, the X a value of 10 points.

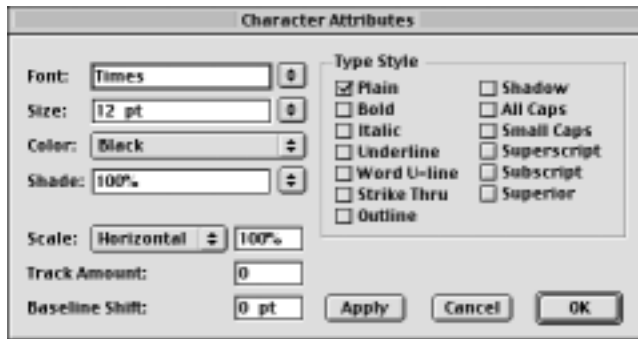


When you change the size of characters that have a baseline shift applied, the baseline shift value is automatically increased or decreased proportionally.

APPLYING MULTIPLE CHARACTER ATTRIBUTES

You can view and edit all character attributes at one time using the **Character Attributes** dialog box. This dialog box combines many **Style** menu commands and indicates the style of selected text or new text entered at the text insertion point ¶. To quickly specify multiple character attributes:

- 1 Choose **Style** → **Character** (⌘+Shift+D on Mac OS, Ctrl+Shift+D on Windows).



Use the **Character Attributes** dialog box (**Style** menu) to apply multiple character attributes in one step.

- 2 Choose a font from the **Font** pop-up menu. You can also select the current font name in the field and enter the first few characters of the new font name until it is recognized.
- 3 Choose a point size from the **Size** pop-up menu. You can also select the current font size in the field and enter a new point size.
- 4 Choose a color from the **Color** pop-up menu.
- 5 Choose a color percentage from the **Shade** pop-up menu. You can also select the current shade and enter a new percentage value.
- 6 Choose **Horizontal** or **Vertical** from the **Scale** pop-up menu and enter a percentage value in the **Scale** field. (Not available in HTML text boxes.)
- 7 Enter a value in the **Track Amount** field. (Not available in HTML text boxes.)

If no text is selected, the **Track Amount** field is replaced by the **Kern Amount** field. However, only the current character pair can be kerned. (The current character pair is the pair the text insertion point ¶ is placed between.) The **Kern Amount** field is unavailable if the text insertion point ¶ is at the beginning of a paragraph. For information about kerning and tracking, see “Specifying Kerning and Tracking” later in this chapter.
- 8 Enter a value in the **Baseline Shift** field. (Not available in HTML text boxes.)
- 9 Use the check boxes in the **Type Style** area to apply and remove type styles. To remove all type styles, check **Plain**.
- 10 When you are finished specifying character attributes, click **OK**.



Blank fields and gray check boxes in the **Character Attributes** dialog box indicate that multiple styles are applied to selected text. For example, if the **Font** field is blank, then more than one font is applied to the selected text.



If you enter a value in a blank field in the **Character Attributes** dialog box, that value will be applied to all the selected text. If you check or uncheck a gray check box, that style setting will be applied to or removed from all selected text.

SPECIFYING KERNING AND TRACKING

Kerning is the adjustment of space between character pairs. Because of their shapes, certain character pairs look better when kerned. QuarkXPress can perform kerning automatically, and you can also use manual kerning controls to specify additional kerning between characters. Tracking lets you adjust the space between selected characters and words for copyfitting and typographic effects.

KERNING TEXT

Kerning lets you adjust the amount of space between two characters. Kerning values are expressed as $\frac{1}{200}$ of an em space. The em space used for kerning increments is determined by the **Standard Em Space** setting in the **Character** pane of the **Preferences** dialog box (**Edit** → **Preferences** → **Preference** → **Document**). Check **Standard Em Space** for an em space that is equivalent to the point size of the text (for example, 24-point text has a 24-point em space). Uncheck **Standard Em Space** to use the QuarkXPress defined em space, which is the width of two zeros in a given font. A standard em space is generally smaller than a QuarkXPress em space.



This example shows the effect of -20 ($-\frac{20}{200}$ em) kerning between the “L” and the “a” on the left, no kerning in the middle, and $+20$ ($\frac{20}{200}$ em) kerning on the right.

Because kerning is expressed as a fraction of an em space relative to the font and size of the characters, rather than as an absolute value, kerning adjustments applied to a character pair will remain proportional if you later change the font size of the kerned characters.

A positive kerning value increases the amount of space between characters; a negative value decreases it. When text is selected, the **Kern** command is replaced by **Track** in the **Style** menu. **Kern** is not available when the text insertion point ¶ immediately precedes the first character in a paragraph. Place the Text Insertion bar ¶ between the two characters you want to kern, then use any of the following options to apply kerning.

STYLE MENU

Choose **Style** → **Kern** and enter a value in the **Kern Amount** field. Click **OK**.

MEASUREMENTS PALETTE

Select the kerning field, enter a new value, and press Return (Mac OS) or Enter (Windows). Alternately, click the kerning icons ⇄ to increase or decrease kerning in $\frac{1}{20}$ -em increments. Press Option (Mac OS) or Alt (Windows) and click the icons to kern in $\frac{1}{200}$ -em increments.



To adjust kerning when the text insertion point  is between two characters, click the kerning icons  in the **Measurements** palette.



KEYBOARD COMMANDS

Keyboard commands let you increase and decrease kerning values in $\frac{1}{20}$ -em and $\frac{1}{200}$ -em increments.

CHANGE IN KERNING	MAC OS COMMAND	WINDOWS COMMAND
Decrease $\frac{1}{20}$ -em	⌘+Shift+{	Ctrl+Shift+{
Increase $\frac{1}{20}$ -em	⌘+Shift+}	Ctrl+Shift+}
Decrease $\frac{1}{200}$ -em	⌘+Option+Shift+}	Ctrl+Alt+Shift+}
Increase $\frac{1}{200}$ -em	⌘+Option+Shift+{	Ctrl+Alt+Shift+{



For detailed kerning work, increase your view scale to **400%** or **800%**. Then, check the kerning at **Actual Size** within the context of the entire layout. Be sure to confirm the kerning on printed output as well.

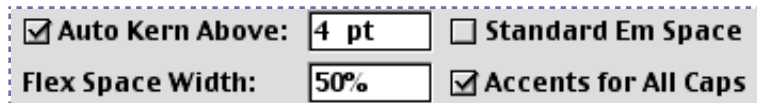


Kerning is not available in HTML text boxes.

KERNING AUTOMATICALLY

You can specify that QuarkXPress automatically kern text above a specific point size by using the kerning tables built into most fonts and any kerning tables you have edited with the Kern-Track Editor (**Utilities** menu). To specify automatic kerning for the active document:

- 1 Choose **Edit** → **Preferences** → **Preferences**, then click **Character** in the list on the left to display the **Character** pane.



Specify automatic kerning using the **Auto Kern Above** check box and field in the **Character** pane of the **Preferences** dialog box (**Edit** → **Preferences** → **Preferences**).

- 2 Check **Auto Kern Above**.

- 3 To specify the point size above which text will be automatically kerned, enter a value in the field.
- 4 Click **OK**.



When **Auto Kern Above** is checked in the **Character** pane of the **Preferences** dialog box (**Edit** → **Preferences** → **Preferences**), auto kerning is applied in addition to manual kerning if the point size is larger than the value specified. Manual kerning is always applied whether the check box is checked or not.

Why should you use the **Auto Kern Above** feature? Because it does a lot of detailed kerning work for you, and it does so according to the font designer's specifications. In general, use automatic kerning and set **Auto Kern Above** to 2 or 4 points so that all text is automatically kerned.

EDITING KERNING TABLES

When QuarkXPress performs automatic kerning, the program uses kerning information that is built into the font. This information is stored in the font's kerning table. A kerning table contains a number of character pairs — “*Ta*,” for example — and an associated kerning value for each pair in the table. When QuarkXPress displays characters on-screen and prints them, it uses the font's kerning table information.

Editing a font's kerning table reduces the need for extensive manual kerning. To edit a font's kerning table, use the Kern-Track Editor QuarkXTensions software included with QuarkXPress. For information about kerning controls available through the Kern-Track Editor, see Chapter 9, “Utilities Menu,” in *A Guide to QuarkXPress: Interface Overview*.

TRACKING TEXT

Tracking lets you adjust the space between selected characters and words for copyfitting and special typographic effects. Tracking values are expressed as $\frac{1}{200}$ of an em space. The em space used for tracking increments is determined by the **Standard Em Space** setting in the **Character** pane of the **Preferences** dialog box (**Edit** → **Preferences** → **Preferences**). Check **Standard Em Space** for an em space that is equivalent to the point size of the text (for example, 24-point text has a 24-point em space). Uncheck **Standard Em Space** to use the QuarkXPress defined em space, which is the width of two zeros in a given font. A standard em space is generally smaller than a QuarkXPress em space.



This example shows 36-point type tracked +20 ($\frac{20}{200}$ em) left, and -20 ($-\frac{20}{200}$ em) right.

A positive tracking value increases the space to the right of each character; a negative value decreases it. When no text is selected, **Track** is replaced by **Kern** in the **Style** menu. Select the text you want to track, then use any of the following options to apply tracking:

STYLE MENU

Choose **Style** → **Track** and enter a value in the **Track Amount** field. Click **OK**.

MEASUREMENTS PALETTE AND KEYBOARD COMMANDS

Select the tracking field, enter a new value, and press Return (Mac OS) or Enter (Windows). Alternately, click the tracking icons ∞ to increase or decrease tracking in $\frac{1}{20}$ -em increments. Press Option (Mac OS) or Alt (Windows) and click the icons to track in $\frac{1}{200}$ -em increments.



Click the tracking icons ∞ in the **Measurements** palette to adjust the tracking of selected text.



KEYBOARD COMMANDS

Keyboard commands let you increase and decrease Tracking values in $\frac{1}{20}$ -em and $\frac{1}{200}$ -em increments.

CHANGE IN TRACKING	MAC OS COMMAND	WINDOWS COMMAND
Decrease $\frac{1}{20}$ -em	⌘+Shift+{	Ctrl+Shift+{
Increase $\frac{1}{20}$ -em	⌘+Shift+}	Ctrl+Shift+}
Decrease $\frac{1}{200}$ -em	⌘+Option+ Shift+{	Ctrl+Alt+ Shift+{
Increase $\frac{1}{200}$ -em	⌘+Option+ Shift+}	Ctrl+Alt+ Shift+}



Tracking is commonly used for copyfitting — for example, negative tracking is often used to pull in a word. However, too much tracking can interfere with design and readability. When you are using tracking for copyfitting, consider these guidelines: track whole paragraphs rather than one line or one word; establish guidelines for tracking (for example from +3 to -3); and make sure vertically adjacent paragraphs have similar tracking applied. These are general rules; appropriate tracking values depend on the design, font, column width, and other factors.

EDITING TRACKING TABLES

If you are applying tracking to most of your text, you can save time by editing the font's tracking tables. To edit a font's tracking table, use the Kern-Track Editor QuarkXTensions software included with QuarkXPress. For information about tracking controls available through the Kern-Track Editor, see Chapter 9, "Utilities Menu," in *A Guide to QuarkXPress: Interface Overview*.

APPLYING PARAGRAPH ATTRIBUTES

*QuarkXPress gives you precise control over the spacing of text by specifying paragraph attributes such as alignment, indents, leading, and tab settings. Paragraph attributes are applied to the selected paragraph (the paragraph containing the text insertion point ¶) or to a range of selected paragraphs through the **Paragraph Attributes** dialog box (**Style** → **Formats**). Some paragraph attributes can also be applied using the **Measurements** palette.*

To apply attributes to selected paragraphs:

- 1 Choose **Style** → **Formats** (⌘+Shift+F on Mac OS, Ctrl+Shift+F on Windows).
- 2 Change any of the settings in the **Formats** and **Tabs** tabs. For information about specific controls in the **Paragraph Attributes** dialog box, see Chapter 5, "Style Menu," in *A Guide to QuarkXPress: Interface Overview*, and the remainder of this chapter.
 - You can enter values in fields using any QuarkXPress supported measurement system. When you enter a value without specifying a measurement system, QuarkXPress uses the default measurement system chosen in the **Horizontal Measure** or **Vertical Measure** pop-up menu in the **Measurements** pane of the **Preferences** dialog box (**Edit** → **Preferences** → **Preferences**). Leading always displays in points.
 - A blank field in the **Paragraph Attributes** dialog box or the **Measurements** palette indicates that more than one value is specified for the selected paragraphs.
- 3 If you want to see the effect of the changes, click **Apply**.
- 4 Click **OK**.



You can specify paragraph formats when creating style sheets. This lets you quickly apply a number of formats at one time. When you modify the paragraph attributes of a style sheet, all the paragraphs to which that style sheet has been applied are automatically updated to reflect the modifications.



You can copy any applied paragraph formats from one paragraph to other paragraphs in the same box or text chain. To copy applied paragraph formats, select the paragraph or range of paragraphs that you want to change, then press Option+Shift (Mac OS) or Alt+Shift (Windows) while clicking anywhere in the paragraph with the formats you want to copy. Copying paragraph formats in this way will not change any character attributes.

To use rules in text, see “Creating Rules Above and Below Paragraphs” in Chapter 10, “Graphics in Typography.”

SPECIFYING ALIGNMENT AND INDENTATIONS

*QuarkXPress lets you specify how paragraphs are spaced horizontally in a column or text box using alignment and indentation controls. Alignment and indentations are both measured from the **Text Inset** specified in the **Text** tab of the **Modify** dialog box (**Item** menu). The **Text Inset** value affects the four sides of a text box; it does not affect the inner columns of a text box.*

ALIGNMENTS

QuarkXPress includes five paragraph alignments: **Left**, **Centered**, **Right**, **Justified**, and **Forced**.

- **Left:** Aligns selected paragraphs with the left indentation, or flush left.
- **Centered:** Aligns selected paragraphs between left and right indentations.
- **Right:** Aligns selected paragraphs with the right indentation, or flush right.
- **Justified:** Aligns selected paragraphs with both the left and right indentations. Space is added or removed between characters or words to extend from the left indentation to the right indentation, except for the last line.
- **Forced:** Aligns all lines between the left and right indentations, like the **Justified** option, but includes the last line.

SPECIFYING ALIGNMENT

You can specify the alignment of selected paragraphs using any of the following options:

STYLE MENU

Choose **Style** → **Alignment** and choose an alignment from the submenu. Alternately, choose **Style** → **Formats** (⌘+Shift+F on Mac OS, Ctrl+Shift+F on Windows). Choose an option from the **Alignment** pop-up menu. Click **OK**.



KEYBOARD COMMANDS

Click an alignment icon in the **Measurements** palette or press the appropriate keyboard command.

ALIGNMENT	ICON	MAC OS COMMAND	WINDOWS COMMAND
Left		⌘+Shift+L	Ctrl+Shift+L
Centered		⌘+Shift+C	Ctrl+Shift+C
Right		⌘+Shift+R	Ctrl+Shift+R
Justified*		⌘+Shift+J	Ctrl+Shift+J
Forced*		⌘+Option+Shift+J	Ctrl+Alt+Shift+J

*Not available in HTML text boxes.



To specify that a single word alone on a line in a justified paragraph should extend from the left indentation to the right indentation, check **Single Word Justify** (**Edit** → **H&Js** → **Edit**) for the hyphenation and justification specification that is applied to that paragraph. **Single Word Justify** does not apply when the single word on the line is the last line of a paragraph. (This option is not available in HTML text boxes.)

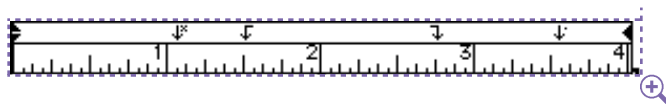
The last line of a justified paragraph is justified *only* when text falls within the paragraph's **Flush Zone** (**Edit** → **H&Js** → **Edit**). To justify all lines in a paragraph, no matter how short the last line, choose **Forced** (**Style** → **Formats**).

SPECIFYING INDENTATIONS

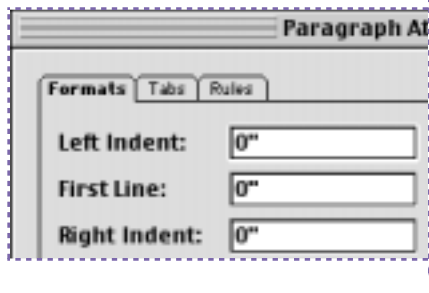
You can indent paragraphs from the left and right edges of a box or column, and specify a unique indentation for the first line of a paragraph. To specify indents for selected paragraphs:

- 1 Choose **Style** → **Formats** (⌘+Shift+F on Mac OS, Ctrl+Shift+F on Windows).

A ruler displays above the column containing the first selected paragraph. The ruler contains triangular icons for specifying paragraph indentations. Drag the icons to change the indentations: left , first line , and right . When a paragraph in a rotated or skewed text box is selected, the ruler only displays within the dialog box.



Choosing **Style** → **Formats** displays a ruler above the column containing the first selected paragraph.



To specify indents, enter values in the **Left Indent**, **First Line**, and **Right Indent** fields in the **Formats** tab of the **Paragraph Attributes** dialog box (**Style** → **Formats**).

- 2 To specify how far a paragraph is indented from the left edge of a box or column, enter a value in the **Left Indent** field.
- 3 To specify how far the first line of a paragraph is indented from the **Left Indent** value, enter a value in the **First Line** field.

First Line indentation is relative to the **Left Indent** applied to a paragraph. For example, if you specify a **Left Indent** of .5", and a **First Line** indentation of .5", the first line will begin 1" from the left edge of the text box.

- 4 To specify how far a paragraph is indented from the right edge of a box or column, enter a value in the **Right Indent** field. Click **OK**.



To create a hanging indentation, specify a positive **Left Indent** and a negative **First Line** indentation or drag the indentation icons on the column ruler. Use the **Apply** button in the **Formats** tab of the **Paragraph Attributes** dialog box (**Style** → **Formats**) to experiment with the hanging indentation.

In addition to setting hanging indents as a paragraph attribute, you can enter a special character that forces the indenting of all lines of text from that point to the next paragraph return. Press ⌘+\\ (Mac OS) or Ctrl+\\ (Windows) to enter a special Indent Here character. (The Indent Here character is an invisible character; to view invisible characters, choose **View** → **Show Invisibles** (⌘+I on Mac OS, Ctrl+I on Windows).)

SPECIFYING LEADING AND PARAGRAPH SPACING

*QuarkXPress gives you precise control over the space between lines in paragraphs and the space between paragraphs. Leading is a measure of line spacing — the distance between text baselines in paragraphs. When you specify a leading value, it is applied to all lines in selected paragraphs. **Space Before** and **Space After** controls let you specify the amount of space before and after selected paragraphs. Leading and space before or after can both be specified in style sheets.*

METHODS FOR SPECIFYING LEADING

QuarkXPress lets you specify leading by three methods: absolute leading, incremental auto leading, and percentage-based auto leading. Default auto leading may be either incremental or percentage-based.

ABSOLUTE LEADING

Absolute leading sets the distance between baselines of text to a specific value, regardless of the size of characters on the lines. For example, if you specify an absolute leading value of 16 points for a paragraph, all baselines will be spaced 16 points apart. When specifying absolute leading, use a value that is the total vertical distance you want between text baselines.

INCREMENTAL AUTO LEADING

Incremental auto leading combines a base amount of auto leading with an absolute value specified in the **Leading** field (**Style** menu). Incremental leading values must be preceded by a plus (+) or minus (–) sign.

DEFAULT AUTO LEADING

Entering the word “auto” or a “0” in the **Leading** field (**Style** menu) tells QuarkXPress to use the value in the **Auto Leading** field of the **Preferences** dialog box (**Edit** → **Preferences** → **Preferences** → **Paragraph** pane) to decide whether percentage-based or incremental auto leading occurs. The default — percentage-based — takes the base amount of auto leading and adds to it a fixed percentage of the largest font size on the upper line to determine the total amount of leading between an auto-led line and the line above it. The default value for percentage-based auto leading is 20%.



If fonts or font sizes are mixed and matched, an auto-leaded paragraph may have a different amount of space between each line. Auto leading starts with a base amount of leading, which QuarkXPress determines by looking at the user-specified font size, then calculating the ascent and descent values of the fonts in each line of text. (Ascent and descent values are built into the fonts by the font designer.)



The **Paragraph** pane of the **Preferences** dialog box (**Edit** → **Preferences** → **Preferences**) contains radio buttons that let you set leading in **Typesetting** mode or **Word Processing** mode. In **Typesetting** mode, leading is measured from baseline to baseline. In **Word Processing** mode, leading is measured from the ascent of a line to the ascent of the next line. **Typesetting** mode is the default (and is the preferred method of measuring leading). **Word Processing** mode is included to provide compatibility with the leading methods of some word processing programs.

SPECIFYING LEADING

You can specify the leading of selected paragraphs using any of the following options:

STYLE MENU

Choose **Style** → **Leading** (⌘+Shift+E on Mac OS, Ctrl+Shift+E on Windows). Enter an absolute leading value, an incremental leading value (preceded by a plus or minus sign), or “auto” in the **Leading** field. Click **OK**.

MEASUREMENTS PALETTE

Select the leading field, enter an absolute leading value, an incremental leading value (preceded by a plus or minus sign), or the word “auto” in the leading field. Or, click the leading icons ⌘ to increase or decrease leading in 1–point increments.



Specify leading for selected paragraphs in the leading field of the **Measurements** palette.

**KEYBOARD COMMANDS**

Press the appropriate keyboard command.

LEADING CHANGE	MAC OS COMMAND	WINDOWS COMMAND
Decrease 1 point	⌘+Shift+;	Ctrl+Shift+;
Decrease .1 point	⌘+Option+ Shift+;	Ctrl+Alt+Shift+;
Increase 1 point	⌘+Shift+'	Ctrl+Alt+Shift+'
Increase .1 point	⌘+Option+ Shift+'	Ctrl+Alt+ Shift+'



When you use the leading icons or keyboard commands to adjust auto-ledged paragraphs, QuarkXPress first converts the auto leading value to the closest absolute value (based on the largest font size in the paragraph). QuarkXPress then adds or subtracts the amount you specify by using the leading icons or keyboard commands. For example, a paragraph of 10-point text with 20% auto leading applied is converted to 12 points of absolute leading. Then, pressing ⌘+Shift+' (Mac OS) or Ctrl+Shift+' (Windows) reduces the absolute leading to 11 points.



The default measurement unit for leading is points; however, you can specify leading values using any of the measurement systems that QuarkXPress supports. The value entered is always converted to points for display.

SPECIFYING SPACE BEFORE AND AFTER PARAGRAPHS

QuarkXPress lets you specify an absolute amount of space to place before and after a paragraph. The alternative, adding space by entering paragraph returns, can result in inconsistent line spacing.

To specify the amount of space between selected paragraphs, choose **Style → Formats** (⌘+Shift+F on Mac OS, Ctrl+Shift+F on Windows). Enter values in the **Space Before** or **Space After** fields. The sum of the values in the **Space Before** and **Space After** fields determines the total space between the selected paragraphs. Click **OK**.



The **Space Before** feature does not place space before the first paragraph in a column or text box. To control the space at the top of a column or text box, use the controls in the **First Baseline** area of the **Text** tab in the **Modify** dialog box (**Item** menu).



The typesetting term *set solid* refers to lines of text that have no additional space between lines. For example, 10-point type with 10-point leading is set solid. When you apply a leading value of +0, lines of text are set solid no matter what fonts or font sizes they contain.

SETTING TABS

*Tabs let you position text consistently. Use tabs when you want to create columnar data, or to move text more than a single word space. QuarkXPress has six kinds of tab stops: **Left** [↵], **Center** [↴], **Right** [↶], **Decimal** [↵], **Comma** [↵], and **Align On** [↵]. Tabs are paragraph attributes, and can be specified in style sheets. If you do not set custom tabs, QuarkXPress sets default left-aligned tabs every half-inch.*

SETTING TAB STOPS

You can control how text aligns on a tab stop. Most tabs used in text have left alignment, but you may want to use centered or right alignment in tables. When creating tables or columns, aligning text on characters is useful for keeping text and numbers aligned properly. You can align tabs on a decimal point, comma, or any character. To set tabs for selected paragraph(s):

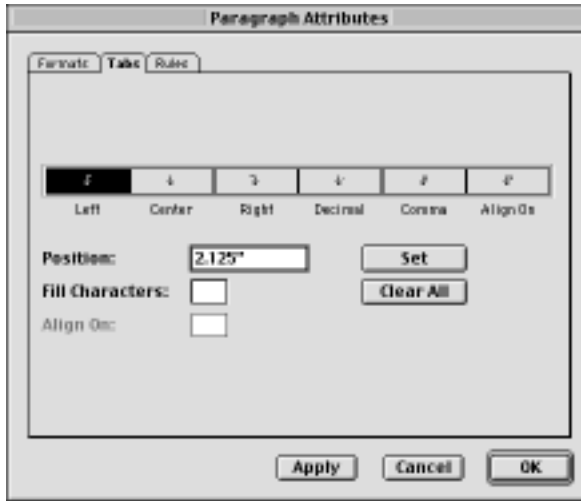
- 1 Choose **Style** → **Tabs** (⌘+Shift+T on Mac OS, Ctrl+Shift+T on Windows).

A ruler displays above the column containing the first selected paragraph. The ruler is useful for previewing and modifying tabs in the selected paragraphs.

Because of document or screen size restrictions, both ends of the tab ruler may not be visible. To view either end of the ruler, drag a tab stop indicator to the left or the right end; the ruler and page will scroll to display the hidden portion. When a paragraph in a rotated or skewed text box is selected, the ruler only displays within the **Tabs** tab of the **Paragraph Attributes** dialog box.



To view tab characters on-screen, choose **View** → **Show Invisibles**. Tabs are displayed as → arrows.



Specify tabs using the icons and fields in the **Tabs** tab of the **Paragraph Attributes** dialog box (Style → Formats).

Day	Date	Item	Units	Total
Monday	3/10	Books	1000	\$15,349.03
Monday	3/10	Magazines	930	\$3,401.23
Monday	3/10	Stationery	4500	\$4,007.69



A ruler displays above the column containing the first selected paragraph. The example shows, from left to right, an **Align On** tab stop (aligned on the slash), a **Left** tab stop, a **Right** tab stop, and a **Decimal** tab stop.

- Click a tab icon to specify the tab alignment, then drag it into position on the tab ruler.
 - Left** ^L aligns text flush left on the tab stop.
 - Center** ^C aligns text centrally on that tab stop.
 - Right** ^R aligns text flush right on the tab stop.
 - Decimal** ^D aligns text on a decimal point (period).
 - Comma** ^C aligns text on a first comma.
 - Align On** ^A aligns text on any character you specify. When you select this tab, the **Align On** field displays. Select the existing entry, and enter the character to align on.

You can also click the tab icon, enter a value in the **Position** field, and click **Set**. When you click **Set**, it deselects the current tab selection in the ruler.

- 3 To insert fill characters (characters that alternate to fill the space between text and tab stops, as in a table of contents), enter up to two characters or spaces in the **Fill Character** field. Click **OK**.



If you choose **Decimal** or **Comma** alignment, the tab will align on one of those characters, or on the first nonnumeric character following a numeral. This lets you correctly align columns containing numbers in parentheses.



You can create a series of tabs that are a consistent distance apart from each other — incremental tabs — by using mathematical operators in the **Position** field. Place the first tab, click **Set**, then add the distance to it in the **Position** field. For example, if you have a tab at p9, you can create another tab 9 picas away by selecting the tab at p9 and clicking **Set**. Then enter “+p9” after the “p9” in the **Position** field **p9+p9**. Click **Set** again. You can add (+), subtract (-), multiply (*), and divide (/) values in any QuarkXPress fields.

If you repeatedly use the same set of specifications to align tabular material in a document, you may want to create a style sheet with the appropriate character attributes, paragraph attributes, tab settings, and rules. This will save you the work of reconstructing similarly formatted material.

MODIFYING AND DELETING TABS

As your text and design change, you may need to modify and delete tabs. To modify tabs in selected paragraphs:

- 1 Choose **Style** → **Tabs** (⌘+Shift+T on Mac OS, Ctrl+Shift+T on Windows).
- 2 Click a tab icon (¶, ¶, ¶, ¶, ¶, or ¶) on the ruler to select it. Information about the tab displays in the fields.
 - To modify a tab’s alignment, click another tab icon in the dialog box. If you click **Align On**, enter a character in the **Align On** field.
 - To modify a tab’s position, drag it on the ruler or enter a new value in the **Position** field.
 - To modify a tab’s fill character, select the **Fill Character** field and enter up to two new characters.
 - To delete a tab, drag it off the ruler.
 - To delete all tabs, click **Clear All**, or press Option (Mac OS) or Alt (Windows) while clicking on the tab ruler.
- 3 Click **OK**.



When you delete tabs, existing tabs in the document revert to the default spacing of .5" apart.



Press Option+Tab (Mac OS) or Shift+Tab (Windows) to create a right-indent tab, which lets you align characters flush with the right indentation. A right-indent tab overrides all other tabs for the paragraph. This tab is useful, for example, when you want to place an end of story icon.

The **Normal** print paragraph style sheet is automatically applied when you start typing in a new text box. By default, tab spaces are .5" apart. You can edit the **Normal** style sheet for a specific document, or you can edit it when no documents are open so the changes apply to all new documents.

CONTROLLING WIDOW AND ORPHAN LINES ¶

QuarkXPress lets you control two kinds of typographically undesirable lines known as widows and orphans. Traditionally, a widow is defined as the last line of a paragraph that falls at the top of a column. An orphan is the first line of a paragraph that falls at the bottom of a column.

*Using the **Keep Lines Together** feature, you can choose not to break paragraphs, so that if all the lines in a paragraph do not fit in a column or on a page, the whole paragraph will flow to the top of the next column or page. Alternately, you can specify the number of lines that must be left at the bottom of a column or box, and at the top of the following column or box, when a paragraph is broken. Using the **Keep with Next ¶** feature, you can keep a paragraph together with the paragraph that follows it. This lets you keep a subhead together with the paragraph that follows it, or keep other lines of text that logically go together from being separated.*

KEEP WITH NEXT ¶

The **Keep with Next ¶** feature forces a one-line paragraph to flow with the paragraph that follows it. If the paragraph is longer than one line, the last line will flow with the next paragraph (unless you also specify **Keep Lines Together** for the paragraph). This prevents a subhead from remaining at the bottom of a column when its associated paragraph flows to the top of the next column. To specify **Keep with Next ¶**:

- 1 Select the paragraph that you want to stay with the next paragraph.
- 2 Choose **Style → Formats** (⌘+Shift+F on Mac OS, Ctrl+Shift+F on Windows).
- 3 Check **Keep with Next ¶**. Click OK.



You can select multiple paragraphs and specify **Keep with Next ¶**, if they are all one line paragraphs, or used with **Keep Lines Together**. However, if you try to keep more paragraphs together than will fit in a column, you will end up with text overflow.

KEEPING LINES TOGETHER

The **Keep Lines Together** feature specifies whether lines in paragraphs flow together or are separated when they reach the bottoms of columns. This can prevent the first line of a paragraph from remaining at the bottom of a column or the last line from flowing to the top of a column. To specify **Keep Lines Together** for selected paragraphs:

- 1 Choose **Style → Formats** (⌘+Shift+F on Mac OS, Ctrl+Shift+F on Windows).
- 2 Check **Keep Lines Together**, and click one of the following options:

- Click **All Lines in ¶** to keep all the lines of a paragraph in the same column or box, rather than breaking at the bottom. The paragraph is treated as an indivisible unit.
- Click **Start** and enter a value in the **Start** field to specify the number of lines to keep together at the bottom of a column or box when a paragraph must be broken. Enter a value in the **End** field to specify the number of lines to keep together at the top of a column or box when a paragraph must be broken.

The default value of “2” for both the **Start** and **End** fields prevents single lines from occurring at either the bottom or top of a column, thus avoiding widows and orphans.

- 3 Click **OK**.



Generally, you will specify **Keep with Next ¶** for your headline and subhead style sheets. If you have two-line headlines and subheads, you may want to specify **Keep Lines Together**, with **All Lines in ¶** checked. Then, you will probably specify **Keep Lines Together** (usually with **Start** and **End** parameters) for your body text style sheets.

If you apply either the **Keep Lines Together** or **Keep with Next ¶** option to paragraphs and the column that contains the paragraphs is obstructed by an item that divides the column or text box into two parts, QuarkXPress will flow the lines of text around the obstruction to maintain the **Keep Lines Together** and **Keep with Next ¶** specifications.

A single paragraph that is too large to fit in a single column or box will result in text overflow, and the Text Overflow icon  displays at the bottom of the text box.

CONTROLLING HYPHENATION AND JUSTIFICATION P

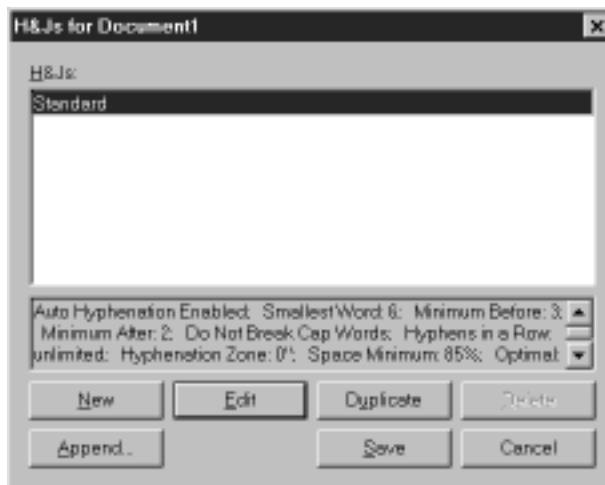
QuarkXPress lets you group hyphenation rules and justification settings as a single specification that you can apply to paragraphs. You can create a number of hyphenation and justification specifications for a single document. Because hyphenation and justification specifications are a paragraph attribute, you can apply different sets of hyphenation rules and justification settings to paragraphs with different needs. You can edit a hyphenation and justification specification after it has been applied to paragraphs. When you edit a hyphenation and justification specification, paragraphs to which it is applied are reflowed according to the modified hyphenation rules and justification settings.

QuarkXPress also lets you control hyphenation by creating lists of hyphenation exceptions. Using the **Hyphenation Exceptions** feature, you can prevent certain words from being hyphenated or require that they only be hyphenated between certain syllables.

CREATING HYPHENATION AND JUSTIFICATION SPECIFICATIONS

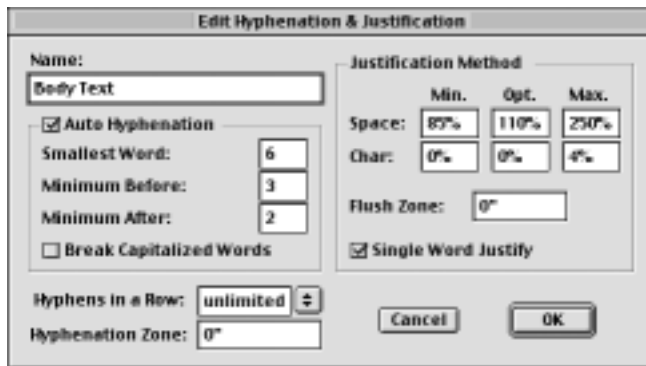
QuarkXPress provides a default hyphenation and justification specification called **Standard**. **Standard** is the default hyphenation and justification specification specified for the **Normal** paragraph style sheet and for all newly created paragraph style sheets. To create additional hyphenation and justification specifications:

- 1 Choose **Edit** → **H&Js** (⌘+Option+H on Mac OS, Ctrl+Shift+F11 on Windows).



Create new hyphenation and justification specifications in the **H&Js** dialog box (**Edit** menu).

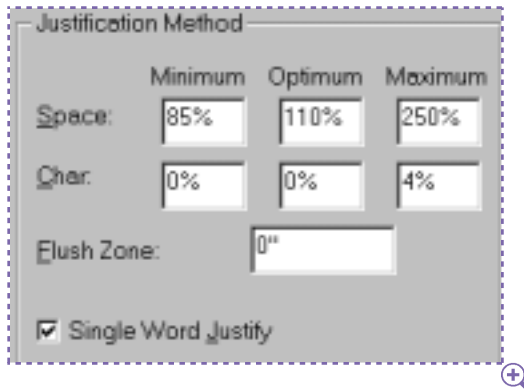
2 Click New.



Set hyphenation and justification specifications in the **Edit Hyphenation & Justification** dialog box.

- 3 Enter a descriptive name for the hyphenation and justification specification in the **Name** field. For example, you might name it “body copy.”
- 4 Check **Auto Hyphenation** to have QuarkXPress automatically hyphenate paragraphs to the specifications set in this area:
 - **Smallest Word:** Enter a value from 3 to 20 to specify the minimum number of characters a word must contain to be hyphenated.
 - **Minimum Before:** Enter a value from 1 to 6 to specify the smallest number of characters that must precede an automatic hyphen.
 - **Minimum After:** Enter a value from 2 to 8 to specify the smallest number of characters that must follow an automatic hyphen.
 - **Break Capitalized Words:** Check this to enable hyphenation for words that start with an uppercase character (for example, proper nouns and the first words of sentences).
- 5 Enter a value in the **Hyphens in a Row** field to specify the maximum number of consecutive lines that can end in manually or automatically hyphenated words. If you do not want to limit the number of consecutive lines that end with a hyphen, choose **Unlimited** from the pop-up menu.
- 6 Enter a value in the **Hyphenation Zone** field to specify the area within which hyphenation (automatic or manual) can occur. The **Hyphenation Zone** is measured from the right indentation to the end of a line of text. **Hyphenation Zone** values apply only to nonjustified paragraphs.
 - When you specify a **Hyphenation Zone** greater than 0", QuarkXPress hyphenates a word only when: (1) the previous word ends before the **Hyphenation Zone** and (2) an acceptable hyphenation point falls within the **Hyphenation Zone**. **Hyphenation Zone** values apply only to nonjustified text.

- A **Hyphenation Zone** value of 0" means that there is no **Hyphenation Zone**. In this case, QuarkXPress either hyphenates a word according to the other hyphenation criteria or wraps it to the next line if it will not fit completely on the line.
- 7 Enter values in the **Justification Method** area to specify how words and characters are spaced. The values in the **Min.** (Mac OS) or **Minimum (Windows)** and **Max.** (Mac OS) or **Maximum (Windows)** fields apply to paragraphs with **Justified** or **Forced** alignment (**Style** → **Alignment**). The values in the **Opt.** (Mac OS) or **Optimum (Windows)** fields apply to all paragraphs, regardless of their alignment.



The **Justification Method** area allows you to specify the justification method.

- **Min. Space (Mac OS) or Minimum Space (Windows):** Enter a value in this field to specify the minimum amount of space between words in justified paragraphs.
- **Opt. Space (Mac OS) or Optimum Space (Windows):** Enter a value in this field to specify the optimum amount of space between words in justified and nonjustified paragraphs.
- **Max. Space (Mac OS) or Maximum Space (Windows):** Enter a value in this field to specify the maximum amount of space between words in justified paragraphs.
- **Min. Char (Mac OS) or Minimum Char (Windows):** Enter a value in this field to specify the minimum amount of space between characters in justified paragraphs.
- **Opt. Char (Mac OS) or Optimum Char (Windows):** Enter a value in this field to specify the optimum amount of space between characters in justified and nonjustified paragraphs.
- **Max. Char (Mac OS) or Maximum Char (Windows):** Enter a value in this field to specify the maximum amount of space between characters in justified paragraphs.

The values in the **Minimum**, **Optimum**, and **Maximum Space** fields in the **Justification Method** area are expressed as a percentage of the normal space width in a font. The width of spaces in justified text will vary according to these values.

The values in the **Minimum**, **Optimum**, and **Maximum Character** fields are expressed as a percentage of the width of an en space that can be added or removed between characters. The intercharacter spacing of characters other than spaces within justified text will be adjusted to these values.

- 8 Enter a value in the **Flush Zone** field to specify the area within which the last word in the last line of a justified paragraph must fall in order to be justified. If you enter 1", the last line of a paragraph to which the hyphenation and justification specification is applied must extend to within 1" of the right indentation to be justified.
- 9 Check **Single Word Justify** to specify that a single word on a line in a justified paragraph should extend from the left indentation to the right indentation. If **Single Word Justify** is unchecked, a single word on a line will be left-aligned.
- 10 Click **OK**; then click **Save** in the **H&Js** dialog box.



When you find a word that does not hyphenate the way you prefer, you can add it to your list of hyphenation exceptions (**Utilities** → **Hyphenation Exceptions**).



QuarkXPress lets you adjust word and character spacing in a number of ways. Hyphenation and justification specifications, local kerning and tracking, kerning tables, and customized tracking tables can combine to affect overall word and character spacing.

In addition to hyphenating text automatically, you can control line breaks and text flow by inserting manual, or discretionary hyphens (⌘+- [hyphen] on Mac OS, Ctrl+- [hyphen] on Windows). Discretionary hyphens are inserted only when words are broken at the ends of lines.

As is true with words in general, the **Hyphens in a Row** and **Hyphenation Zone** values specified for a paragraph's hyphenation and justification specification also affect the way QuarkXPress hyphenates words in which you have entered discretionary hyphens. If hyphenating a word at a discretionary hyphenation point would violate one of these rules, the word will not be hyphenated.

Use **Forced** alignment (**Style** → **Alignment**) to justify the last line of a paragraph even if it does not fall within the **Flush Zone** specified for the paragraph's hyphenation and justification specification. The last line must have a paragraph return after it for this to work. **Forced** alignment also overrides the **Single Word Justify** setting.

APPLYING HYPHENATION AND JUSTIFICATION SPECIFICATIONS

Each paragraph in QuarkXPress has a hyphenation and justification specification associated with it, because each print paragraph style sheet specifies a hyphenation and justification specification. Usually you will specify a hyphenation and justification specification that is appropriate to the information in the paragraph — for example, the hyphenation and justification specification applied to body text may hyphenate text automatically, while the hyphenation and justification specification applied to headlines may prevent hyphenation.

To change the hyphenation and justification specification applied to selected paragraphs, choose **Style** → **Formats** (⌘+Shift+F on Mac OS, Ctrl+Shift+F on Windows). Choose an option from the **H&J** pop-up menu and click **OK**.

EDITING, DUPLICATING, AND DELETING HYPHENATION AND JUSTIFICATION SPECIFICATIONS

The **H&Js** dialog box (**Edit** menu) lets you edit, duplicate, and delete a document's hyphenation and justification specifications. Select a hyphenation and justification specification in the list and click one of these buttons:

- **Edit** opens the hyphenation and justification specification so you can modify it.
- **Duplicate** creates a copy of the hyphenation and justification specification that you can rename and modify.
- **Delete** removes the hyphenation and justification specification from the list and lets you choose a replacement specification for all instances of the deleted specification.

After you modify the hyphenation and justification specifications used in a document, the text will reflow accordingly.



If you create or edit hyphenation and justification specifications with no documents open, the changes affect all new documents. If you create or edit hyphenation and justification specifications with a document open, the changes affect the active document. If you make the same changes to the Standard hyphenation and justification specification often, you may want to edit it with no documents open.

To compare two existing hyphenation and justification specifications, choose **Edit** → **H&Js**. Shift-click to select two consecutive items or ⌘+click (Mac OS) or Ctrl+click (Windows) to select two nonconsecutive items. Press ⌘ (Mac OS) or Ctrl (Windows) to change the **Append** button to **Compare**. Click **Compare** to display a summary of each component; the differences display in bold. You can also compare two hyphenation and justification specifications in the **Description** field of the **File** → **Append** dialog.

APPENDING HYPHENATION AND JUSTIFICATION SPECIFICATIONS

Using the **Append** feature, you can import hyphenation and justification specification settings from other documents rather than recreating them.

- 1 Choose **Edit** → **H&Js** (⌘+Option+H on Mac OS, Ctrl+Shift+F11 on Windows).
- 2 Click **Append**.
- 3 Locate and select the document to append hyphenation and justification specifications from; click **Open**.
- 4 The **Available** column lists all the hyphenation and justification specifications in the source document. Select the hyphenation and justification specifications you want to import into the active document and double-click them, or click the arrow icon ➡ to move them to the **Include** column, or click **Include All**.

To select one hyphenation and justification specification, click it. To select consecutive hyphenation and justification specifications, press Shift while you click the first and last items in the range. To select nonconsecutive hyphenation and justification specifications, press ⌘ (Mac OS) or Ctrl (Windows) while you click each one.



Select hyphenation and justification specifications in the **Available** column to append to the active document.

- 5 Click **OK**; then click **Save** to close the dialog box.

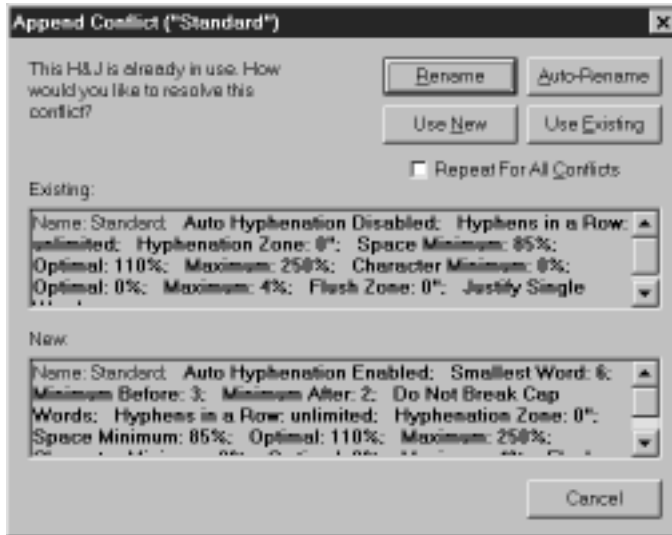


If a hyphenation and justification specification from the source document has the same name as a hyphenation and justification specification in the target document, but is defined differently, the **Append Conflict** dialog box displays. See the next section for information about resolving these types of conflicts.

RESOLVING HYPHENATION AND JUSTIFICATION

SPECIFICATION CONFLICTS

The **Append Conflict** dialog box provides options for handling imported hyphenation and justification specifications that have the same name, but different specifications, as existing hyphenation and justification specifications. The **Existing** and **New** lists display descriptions of the hyphenation and justification specifications to help you make decisions on handling the conflict.



Use the buttons in the **Append Conflict** dialog box to resolve name conflicts when appending hyphenation and justification specifications.

- **Rename:** Click **Rename** to display a dialog box that lets you rename the hyphenation and justification specification. Enter a new name and click **OK**.
- **Auto-Rename:** Click **Auto-Rename** to have QuarkXPress place an asterisk in front of the appended specification's name.
- **Use New:** Click **Use New** to have the appended hyphenation and justification specification overwrite the existing specification.
- **Use Existing:** Click **Use Existing** to prevent the appended specification from replacing the existing specification; the existing hyphenation and justification specification remains unchanged in the document.

If you want all hyphenation and justification specifications with conflicting names to be handled the same way, check **Repeat For All Conflicts**. For example, if you want to rename all conflicting hyphenation and justification specifications, check **Repeat for All Conflicts**, then click **Rename**. This check box applies to the current document only.



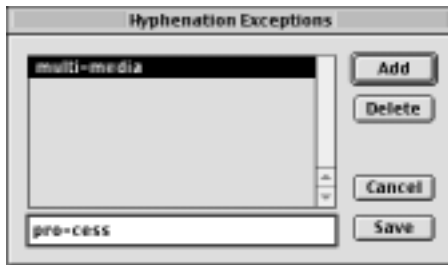
If you want to import style sheets, colors, dashes and stripes styles, and lists along with hyphenation and justification specifications, choose **File → Append**. The **Append** dialog box lets you selectively import items such as style sheets and colors from another document.

The **Description** list in the **Append H&Js** dialog box lists all the attributes applied to the selected hyphenation and justification specification, so you can determine which specification to append.

SPECIFYING HYPHENATION EXCEPTIONS

If you prefer certain words hyphenate in certain ways, you can specify that hyphenation in a list of “hyphenation exceptions.” You can even specify that certain words do not hyphenate at all. To create a list of hyphenation exceptions for the active document:

- 1 Choose **Utilities → Hyphenation Exceptions**.



Create a list of hyphenation exceptions by entering words and hyphens in the **Hyphenation Exceptions** dialog box (**Utilities** menu).

- 2 Enter a word in the field with hyphens to represent the preferred hyphenation. You cannot enter spaces or other punctuation.

For example, enter “mul-ti-me-dia” to allow hyphenation between any of those syllables, enter “multi-media” to allow hyphenation between “multi” and “media,” and enter “multimedia” to prevent automatic hyphenation.
- 3 Click **Add**.
- 4 Enter any variations of the word, with hyphens, that you want to hyphenate the same way. For example, enter “pro=cess” and “pro=cesses” to specify that the singular and plural forms hyphenate the same way.
- 5 When you are finished adding words and variations of words, click **Save**.



For information about how hyphenation exceptions are stored in the “XPress Preferences” file, see “Saving QuarkXPress Preferences” in Chapter 1, “Customizing QuarkXPress.”



You can prevent a word from being hyphenated by entering a discretionary hyphen (⌘+- [hyphen] on Mac OS, Ctrl+- [hyphen] on Windows) immediately before it or by entering the word in your **Hyphenation Exceptions** list (**Utilities** menu). To prevent the hyphenation of a compound word, add a discretionary hyphen immediately before the words. The compound word will then only break at the hyphen.

To display suggested syllable breaks for a word, place the Text Insertion bar ¶ within or to the right of the word and choose **Utilities** → **Suggested Hyphenation**. The **Suggested Hyphenation** dialog box displays the hyphenated word based on the hyphenation and justification specification applied to the paragraph, your list of hyphenation exceptions, the QuarkXPress hyphenation dictionary, and the QuarkXPress hyphenation algorithm.

To specify that a compound word can only be hyphenated at the hyphen, you can add both words to the list of hyphenation exceptions without hyphens. For example, if you want to prevent “context-sensitive” from breaking in the middle of the word “context” rather than after the hyphen, add both “context” and “sensitive” to your hyphenation exceptions with no hyphens.

WORKING WITH STYLE SHEETS P

A style sheet is a group of paragraph attributes, character attributes, or both that can be applied to selected paragraphs and characters in one step. Use style sheets to change unformatted text into headlines, subheadings, captions, body copy, etc. Using style sheets to apply a number of character and paragraph attributes at one time reduces layout time and helps maintain typographic consistency.

CREATING PARAGRAPH STYLE SHEETS

A paragraph style sheet controls all paragraph attributes and character attributes of the selected paragraph. Paragraph style sheets get their character attributes from their associated character style sheet. To create a new paragraph style sheet:

- 1 Choose **Edit** → **Style Sheets** (Shift+F11). The **Style Sheet** list displays the style sheets currently defined for the document (or the default list of style sheets if no documents are open).




Create a new paragraph style sheet in the **Style Sheets** dialog box.

When you create a new style sheet with no documents open, that style sheet becomes part of the default style sheet list and is included in all subsequently created documents. When you create a style sheet with a document open, that style sheet is included only in the active document's style sheet list.

The **Show** pop-up menu lets you display the type of style sheets shown in the list. You can choose **All Style Sheets**, **Paragraph Style Sheets**, **Character Style Sheets**, **Style Sheets in Use**, and **Style Sheets not Used**.

2 Click the **New** button and choose **Paragraph**.

- **Name:** Enter a name in this field, or QuarkXPress will use a default "New Style Sheet" name.
- **Keyboard Equivalent:** To define a keyboard command for the style sheet, enter one in the **Keyboard Equivalent** field. You can enter any combination of ⌘, Option, Shift, or Control (Mac OS), or Ctrl or Ctrl+Alt (Windows), along with a function or keypad key.

If you define a keyboard equivalent for a style sheet with a key sequence that also defines a QuarkXPress command, the style sheet command will override the QuarkXPress command when the **Content** tool  is selected and a text box is active.

- **Based on:** To base the attributes of a new style sheet on an existing one, click the **Based on** pop-up menu and choose a style sheet from the list.

- **Next Style:** To select a transition from one paragraph style sheet to another after typing a carriage return, choose a paragraph style sheet from the **Next Style** pop-up menu. The default setting keeps the same style sheet applied.

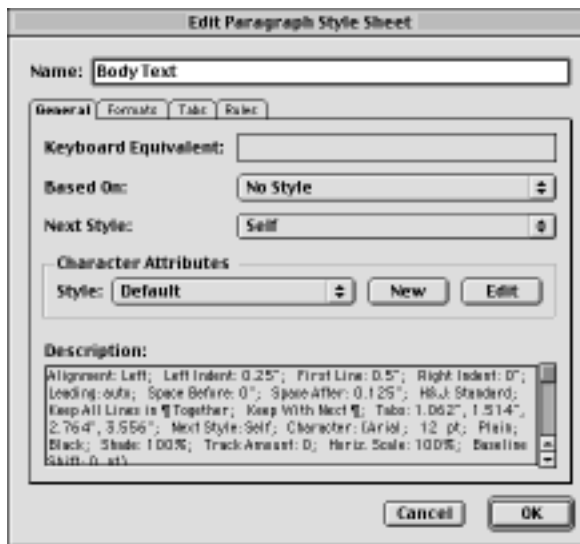
Applying a paragraph style sheet with a **Next Style** defined does not apply the **Next Style** to subsequent paragraphs that are already typed. The **Next Style** applies only to text typed after pressing Return (Mac OS) or Enter (Windows).

- **Style:** To associate a character style sheet with the paragraph style sheet, choose an option from the **Style** pop-up menu in the **Character Attributes** area. To create a character style sheet, see “Creating Print Character Style Sheets” later in this chapter.



If you use the **Based on** pop-up menu in the **Edit Paragraph Style Sheet** dialog box to base a style sheet on an existing one, changes you make to the original style sheet are automatically applied to those based on it.

- 3 Choose any of the next three tabs: **Formats**, **Tabs**, or **Rules** to specify those attributes or properties for your paragraph style sheet.



Specify a paragraph style sheet’s attributes in the **Edit Paragraph Style Sheet** dialog box.

- **Formats:** Click the **Formats** tab to specify the style sheet's paragraph formats. For specific information about the controls in this dialog box, see "Applying Paragraph Attributes" in this chapter.
 - **Tabs:** Click **Tabs** to specify the style sheet's tab stops. For specific information about the controls in this dialog box, see "Setting Tabs" in this chapter.
 - **Rules:** Click **Rules** to specify lines that flow with text. To anchor a rule, see "Creating Rules Above and Below Paragraphs" in Chapter 10, "Graphics in Typography."
- 4 Click **OK** to return to the **Style Sheets** dialog box; then click **Save** to save the style sheet for the document. After you save a paragraph style sheet, it is listed in the **Paragraph Style Sheet** submenu (**Style** menu) and also in the **Style Sheets** palette.



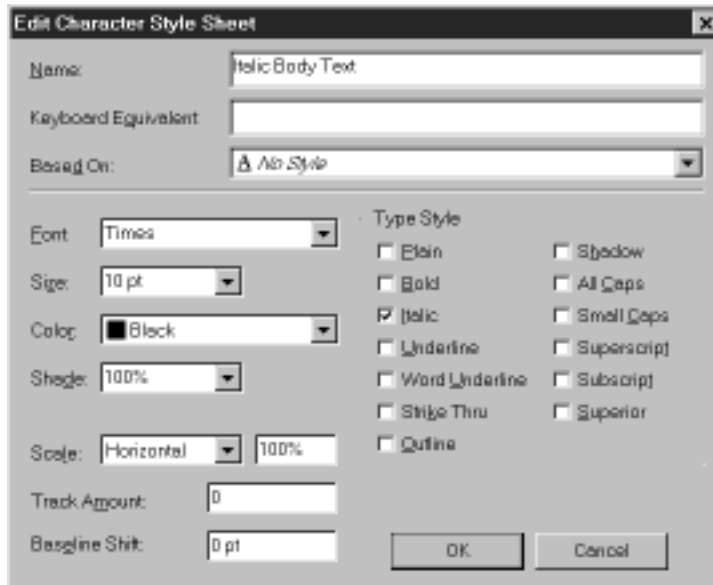
To create a new paragraph style sheet based on formatted text, first select or place the Text Insertion bar ¶ within a paragraph that contains the format attributes that you want in your paragraph style sheet. Choose **Edit → Style Sheets** to display the **Style Sheets** dialog box. Choose **New → Paragraph** and enter a name in the **Name** field. Click **Save**. Then apply the new style sheet to the paragraph.

CREATING CHARACTER STYLE SHEETS

Each paragraph style sheet contains a character style sheet, which defines the default character attributes (font, type style, etc.) for the paragraph style sheet. Character style sheets can also be created independently of paragraph style sheets to apply local formatting to text. For example, on this page the numbers are formatted to be bold, purple, and use the font Helvetica 75, while the rest of the text is another style. The three-step process of applying all the attributes to the numbers is condensed to one step with a character style sheet. To create a new character style sheet:

- 1 Choose **Edit → Style Sheets** (Shift+F11). The **Style Sheets** list displays the style sheets currently defined for the document (or the default list of style sheets if no documents are open).
 - 2 Click the **New** button and choose **Character**. The **Edit Character Style Sheet** dialog box displays the character attributes at the position of the text insertion point ¶, or the attributes of the first character of selected text. If no text is selected, it displays the attributes of the default character style sheet.
- **Name:** Enter a name in this field, or QuarkXPress will use the default "New Style Sheet" name.

- **Keyboard Equivalent:** To define a keyboard command for the style sheet, enter one in the **Keyboard Equivalent** field. You can enter any combination of ⌘, Option, Shift, or Control (Mac OS), or Ctrl or Ctrl+Alt (Windows), along with a function or keypad key.
- **Based On:** To base the attributes of a new style sheet on an existing one, click the **Based On** pop-up menu and choose a style sheet from the list.
- **Character Attributes:** Choose character attributes from the lower section of the **Edit Character Style Sheet** dialog box. For information about character attributes, see “Applying Character Attributes” earlier in this chapter.



The **Edit Character Style Sheet** dialog box (**Edit** → **Style Sheets**) allows you to create print character style sheets.

- 3 Click **OK** to return to the **Style Sheets** dialog box; then click **Save** to save the character style sheet for the document. After you save a character style sheet, it is listed in the **Character Style Sheet** submenu (**Style** menu) and also in the **Style Sheets** palette.



You can open the **Style Sheets** dialog box by pressing ⌘ (Mac OS) or Ctrl+Shift (Windows) while you click a style sheet name in the **Style Sheets** palette.

If you press Control (Mac OS) while you click a style sheet name, or right-click or Ctrl+click (Windows) a style sheet name, the context menu displays. If you choose **Edit**, **Duplicate**, or **New**, the **Edit Paragraph Style Sheet** or **Edit Character Style Sheet** dialog box displays for the selected style sheet. If you choose **Delete**, an alert dialog box will display if that style sheet is applied in the document. Choose a replacement style sheet from the dialog box's pop-up menu.

When you copy and paste text from one QuarkXPress document (the source) to another (the target), any paragraph or character style sheets associated with the text are added to the target document. If the style sheet names match existing names in the target document, the text will maintain the source document's attributes, and a plus sign (+) may display next to the style sheet name in the **Style Sheets** palette.

If you select multiple paragraphs that have multiple character and paragraph style sheets applied, the **Style Sheets** palette will display those style sheet's paragraph and character icons in gray.

ASSOCIATING CHARACTER STYLE SHEETS WITH PARAGRAPH STYLE SHEETS

To specify the default character attributes for the paragraph, you associate a character style sheet with a paragraph style sheet. To do so:

- 1 Choose **Edit** → **Style Sheets** (Shift+F11) and choose an option from the **Show** pop-up menu.
- 2 Select a paragraph style sheet in the **Style Sheets** list and click **Edit**.
- 3 Select a character style sheet from the **Style** pop-up menu to associate with the paragraph style sheet.
- 4 Click **OK**, and then click **Save** in the **Style Sheets** dialog box. All text will be updated and may reflow for paragraph style sheets with the newly associated character style sheet.

APPLYING PARAGRAPH STYLE SHEETS

You can apply paragraph style sheets to any selected paragraphs. A selected paragraph is a paragraph that contains the text insertion point ¶ or selected text. You can apply a paragraph style sheet three ways:

- **Style Sheet** submenu: Choose **Style** → **Paragraph Style Sheet**. Select a style sheet from the submenu. The paragraph style sheet will be applied to the paragraph.

- **Style Sheets** palette: Choose **View** → **Show Style Sheets** (F11). Click the paragraph style sheet name in the **Style Sheets** palette.
- Keyboard command: Enter the keyboard command displayed next to the style sheet name in the **Style Sheets** palette. Keyboard equivalents are assigned in the **Edit Paragraph Style Sheet** dialog box (**Edit** → **Style Sheets** → [select style sheet] → **Edit** button).



The **Style Sheets** palette allows you to apply paragraph (upper) and character (lower) style sheets.



When local paragraph or character attributes exist in selected text, a plus sign displays next to the style sheet name in the **Style Sheets** palette. To remove local attributes, select **No Style** and reselect the style sheet, or press Option (Mac OS) or Alt (Windows) while clicking the style sheet name.

APPLYING CHARACTER STYLE SHEETS

You can apply a character style sheet to any selected text or at the text insertion point ¶. You can apply a character style sheet three ways:

- **Style Sheet** submenu: Choose **Style** → **Character Style Sheet**. Select a character style sheet from the submenu. The character style sheet will be applied to the text.
- **Style Sheets** palette: Choose **View** → **Show Style Sheets** (F11). Click the character style sheet name in the **Style Sheets** palette.
- Keyboard command: Enter the keyboard command displayed next to the style sheet name in the **Style Sheets** palette. Keyboard equivalents are assigned in the **Edit Character Style Sheet** dialog box.



When you apply a style sheet to a paragraph that has **No Style** applied to it, local paragraph and character attributes are replaced by those specified in the style sheet you apply.

If you want to remove local formatting as you apply a new style sheet, press Option (Mac OS) or Alt (Windows) as you click the style sheet name in the **Style Sheets** palette.

EDITING, DUPLICATING, AND DELETING STYLE SHEETS

The **Style Sheets** dialog box (**Edit** menu) lets you edit, duplicate, and delete a document's paragraph and character style sheets. Select a paragraph or character style sheet in the list and click one of these buttons:

- **Edit** opens the style sheet so you can modify it.
- **Duplicate** creates a copy of the style sheet that you can rename and modify.
- **Delete** removes the style sheet from the list and lets you choose a replacement style sheet for all instances of the deleted style sheet, if it is used in the current document.

After you modify the style sheets used in a document, the text will update accordingly.



To delete unused style sheets in your document, you can choose **Edit → Style Sheets** and choose **All Unused Style Sheets** from the **Show** pop-up menu. Then you can select the style sheets in the list and click **Delete**.

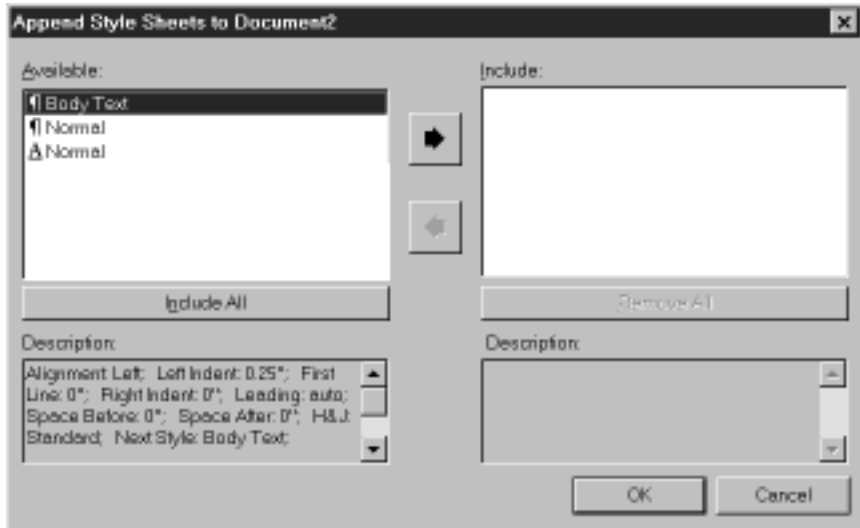
To compare two existing style sheets, choose **Edit → Style Sheets**. Shift-click to select two consecutive items or ⌘+click (Mac OS) or Ctrl+click (Windows) to select two nonconsecutive items. Press Option (Mac OS) or Alt (Windows) to change the **Append** button to **Compare**. Click **Compare** to display a summary of each component; the differences display in bold. You can also compare two style sheets in the **Description** field of the **File → Append** dialog box.

APPENDING STYLE SHEETS

Using the **Append** feature, you can import paragraph and character style sheets from other documents rather than recreating them.

- 1 Choose **Edit → Style Sheets** (Shift+F11).
- 2 Click **Append**.
- 3 Locate and select the document with the style sheets you want to append (the source document), then click **Open**.
- 4 The **Available** column of the **Append Style Sheets** dialog box lists all the character and paragraph style sheets from the source document. Select the style sheets you want to import into the active document and double-click them, or click the arrow button ➤ to move them to the **Including** column. Or, click **Include All**. The **Description** lists display all attributes associated with selected style sheets.

To select one style sheet, click it. To select consecutive style sheets, press Shift while you click press Shift while you click the first and last items in the range. To select nonconsecutive style sheets, press ⌘ (Mac OS) or Ctrl (Windows) while you click each one.



In the **Available** column, select paragraph and character style sheets to append to the active document. Press ⌘ (Mac OS) or Ctrl (Windows) to select nonconsecutive style sheets.

- 5 Click **OK**. An alert warns you that appended style sheets and lists will include all embedded style sheets, hyphenation and justification specifications, colors, and dashes and stripes, and ask you want to append. Click **OK**, then click **Save** to close the **Style Sheets** dialog box.



If a style sheet from the source document has the same name as a style sheet in the target document, but is defined differently, the **Append Conflict** dialog box displays. See the next section for information about resolving style sheet name conflicts.

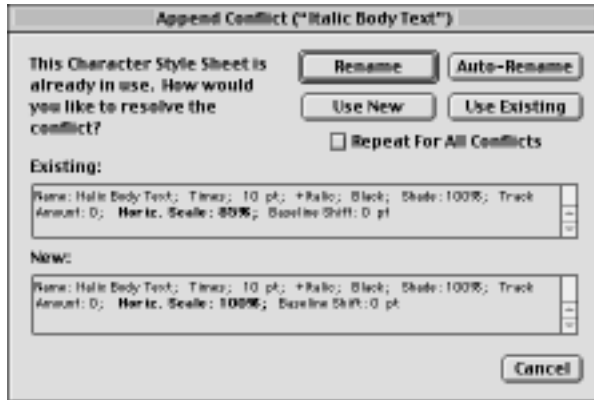
If you append a style sheet with keyboard equivalent that is already used by a style sheet in the active document, the appended style sheet will not have a keyboard equivalent. You can assign a new one using the **Edit Style Sheet** dialog box. (**Edit** → **Style Sheets** → [select style sheet] → **Edit** button)



You can also access the **Append** dialog box from the **File** menu (**File** → **Append**).

RESOLVING STYLE SHEET CONFLICTS

The **Append Conflict** dialog box provides options for handling imported style sheets that have the same name, but different specifications, as existing style sheets. The **Existing** and **New** lists display descriptions of the style sheets to help you make decisions on how to handle the conflict.



Use the buttons in the **Append Conflict** dialog box to resolve name conflicts when appending style sheets.

- **Rename:** Click **Rename** to display a dialog box that lets you rename the style sheet. Enter a new name for the style sheet and click **OK**.
- **Auto-Rename:** Click **Auto-Rename** to have QuarkXPress place an asterisk in front of the appended style sheet's name.
- **Use New:** Click **Use New** to have the appended style sheet overwrite the existing style sheet.
- **Use Existing:** Click **Use Existing** to prevent the appended style sheet from replacing the existing style sheet; the existing style sheet remains unchanged in the document.

If you want all style sheets with conflicting names to be handled the same way, check **Repeat For All Conflicts**. For example, if you want to rename all conflicting style sheets, check **Repeat for All Conflicts**, then click **Rename**. This check box applies to the current document only.



You can define style sheets in ASCII text using XPress Tag codes. When you import an ASCII text file with a style sheet defined by XPress Tag codes, QuarkXPress imports the style sheets, including the attributes and formats specified by XPress Tag codes, to the document. For information about XPress Tags, see “XPress Tags” in Chapter 26, “Appendices”.

POSITIONING TEXT IN TEXT BOXES P

*A text baseline is the invisible line on which most characters sit. In QuarkXPress, you can lock text baselines to an invisible, underlying horizontal grid (shown with **View** → **Show Baseline Grid**). Locking paragraphs to the baseline grid lets you align baselines from column to column and from box to box, across a page and across spreads. You can also align text vertically within text boxes, specify the space between vertically justified paragraphs, and choose the distance that the characters are inset from the inside edge of a text box.*

SPECIFYING THE BASELINE GRID

To define a document's underlying baseline grid:

- 1 Choose **Edit** → **Preferences** → **Preferences**; then click **Paragraph** in the list on the left (⌘+Option+Y on Mac OS, Ctrl+Alt+Y on Windows).
- 2 Enter a value between 0" and 13.889" in the **Start** field of the **Baseline Grid** area to specify how far down from the top of the page you want to place the first line of the grid.
- 3 Enter a value in the **Increment** field to specify the vertical distance between the grid lines.
- 4 Click **OK**.

LOCKING PARAGRAPHS TO THE BASELINE GRID

To lock selected paragraphs to the grid you defined in the **Preferences** dialog box (**Edit** → **Preferences** → **Preferences** → **Paragraph** pane):

- 1 Choose **Style** → **Formats** (⌘+Shift+F on Mac OS, Ctrl+Shift+F on Windows).
- 2 Check **Lock to Baseline Grid**.
 - Lines in paragraphs that are locked to the baseline grid are spaced in multiples of the grid's **Increment** value in the **Preferences** dialog box (**Edit** → **Preferences** → **Preferences** → **Paragraph** pane).
 - To lock paragraphs to the grid without disrupting the line spacing in your document, specify a grid **Increment** value equal to (or a multiple of) the leading of the paragraphs you plan to lock to the grid. For example, if your body copy is set on 12 points of leading, enter an **Increment** value of 12 pt.
- 3 Click **OK**.



If a paragraph's leading is greater than the baseline grid **Increment** value specified in the **Preferences** dialog box (**Edit** → **Preferences** → **Preferences** → **Paragraph** pane), each line of text will lock to the next available grid increment. For example, on a 12-point grid, lines in paragraphs with 13 points of leading will lock to every other grid line, resulting in 24 points of space between baselines.

WORKING WITH THE FIRST BASELINE

You can specify where the first baseline of text is positioned, in relation to the top inside edge of the text box, by using controls in the **Text** tab of the **Modify** dialog box (**Item** → **Modify**).

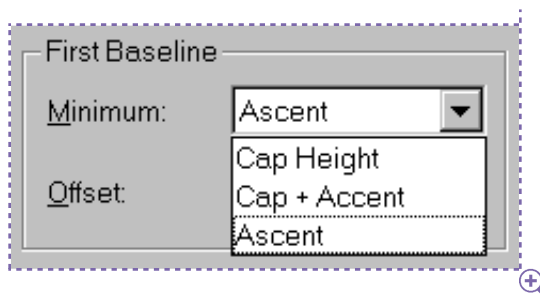
The **First Baseline** area lets you specify the minimum distance between the text inset at the top edge of a text box and the first text baseline. The **Minimum** pop-up menu provides three options for specifying this distance. You can specify that the first line be positioned based on the tallest character's cap height, on the tallest character's cap height plus the vertical space needed for an accent mark, or on the tallest character's ascent.

When positioning the first line of text in a box, QuarkXPress uses whichever is larger — the **Offset** distance (as measured from the top inside edge of a text box) or the **Minimum** pop-up menu setting you choose (as measured from the box's text inset).

SPECIFYING THE FIRST BASELINE FOR TEXT BOXES

To specify the first baseline position for an active text box:

- 1 Choose **Item** → **Modify** (⌘+M on Mac OS, Ctrl+M on Windows); then click the **Text** tab.



Specify the **First Baseline** in the **Text** tab of the **Modify** dialog box (**Item** → **Modify**).

- 2 To specify the distance between the first text baseline in the box and the top inside edge of the box, enter a value in the **Offset** field.
- 3 To specify the minimum distance between the first text baseline in an active text box and the **text inset** at the top edge of a text box, choose an option from the **Minimum** pop-up menu.
 - **Cap Height** is equal to the height of a zero (0) in the font of the largest character on the first line of text.
 - **Cap + Accent** is equal to the height of a zero (0) in the font of the largest character on the first line of text plus the extra vertical space needed for an accent mark over an uppercase character in that font.
 - **Ascent** is equal to the height of the ascenders (as specified by the font designer) in the font of the largest character on the first line of text.
- 4 To preview your changes before making them permanent, press the **Apply** button; then click **OK**.

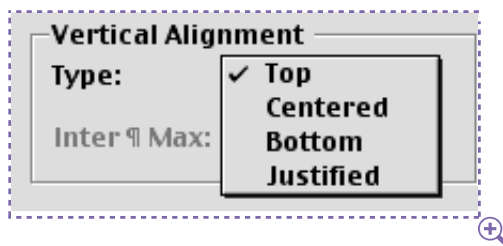


When you choose **Centered** as the **Vertical Alignment option**, lines of text are centered between the **First Baseline** position and the bottom of the text box. When you choose **Bottom**, the top baseline cannot be closer to the top of the box than the **First Baseline** position you specify. When you choose **Justified**, the first line of text is positioned at the **First Baseline**, the last line is positioned at the bottom of the box, and the remaining lines are justified between them.

ALIGNING TEXT VERTICALLY

QuarkXPress gives you four options for positioning lines of text vertically within text boxes: **Top**, **Centered**, **Bottom**, and **Justified**. To align text vertically in an active text box with one of these four options:

- 1 Choose **Item** → **Modify** (⌘+M on Mac OS, Ctrl+M on Windows); then click the **Text** tab.



Specify vertical alignment for text in the **Text** tab of the **Modify** dialog box.

- 2 To specify the alignment you want, choose one of the four alignment options from the **Type** pop-up menu in the **Vertical Alignment** area: **Top**, **Centered**, **Bottom**, or **Justified**.
 - **Top:** In top-aligned text boxes, lines of text are positioned in the box with the top of the first line positioned as specified in the **First Baseline** area. The box is filled from top to bottom as text is entered.
 - **Centered:** In center-aligned text boxes, lines of text are centered between the **First Baseline**'s ascent and the bottom of the text box. The box is filled from the center as text is entered.
 - **Bottom:** In bottom-aligned text boxes, lines of text are positioned with the last line flush with the bottom of the box. The box is filled from bottom to top as text is entered.
 - **Justified:** In justified text boxes, lines of text are positioned in the box with the first line positioned as specified in the **First Baseline** area, the last line flush with text inset at the bottom of the box, and the remaining lines justified between. When vertically justifying text, you can specify the maximum vertical distance that QuarkXPress will place between paragraphs.
- 3 Click **OK**.



The **Centered**, **Bottom**, and **Justified** alignment options are only intended for rectangular text areas, and can be disrupted by obstructing items.

SPECIFYING INTER ¶ MAX VALUE

The **Inter ¶ Max** field lets you specify the amount of space QuarkXPress can insert between vertically justified paragraphs. This field is available only when **Justified** is selected in the **Type** pop-up menu. To specify this for selected paragraphs:

- 1 Choose **Item** → **Modify** (⌘+M on Mac OS, Ctrl+M on Windows); then click the **Text** tab.
- 2 Choose **Justified** from the **Type** pop-up menu.
- 3 To specify the maximum amount of space QuarkXPress can insert between vertically justified paragraphs, enter a value in the **Inter ¶ Max** field.
 - If vertically justified paragraphs are spaced as far apart as the **Inter ¶ Max** field allows and text still does not extend from the top of the box to the bottom, QuarkXPress will override the leading values and insert an equal amount of additional space between lines.
 - QuarkXPress can insert additional space between paragraphs up to the **Inter ¶ Max** value when vertically justifying text. If the **Inter ¶ Max** value is not sufficient to vertically justify the lines in a column of text, QuarkXPress

distributes the remaining space evenly between the lines of text, including the space between the last line of one paragraph and the first line of the paragraph below it.

- If you enter 0 (zero) in the **Inter ¶ Max** field, QuarkXPress distributes space evenly between lines and paragraphs when vertically justifying lines of text.

4 Click **OK**.



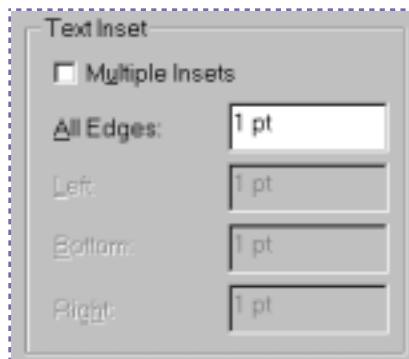
The **Inter ¶ Max** value is a measurement of the amount of space that can be inserted between paragraphs to justify the box. If this space is not large enough to justify, then (and only then) should you add space between all lines (including between paragraphs).

SPECIFYING TEXT INSET

Text inset lets you specify the distance that characters are *inset* from the inside edge of a text box. You can specify that text be inset the same distance from all four sides of the active box, or you can specify a different inset for each side.

To specify the text inset for an active text box:

- 1 Choose **Item** → **Modify** (⌘+M on Mac OS, Ctrl+M on Windows); then click the **Text** tab.
- 2 To specify the same inset for all four sides, leave **Multiple Insets** unchecked and then enter a number in the **All Edges** field.



To specify a single text inset for all four sides of the active text box, leave **Multiple Insets** unchecked in the **Text** tab of the **Modify** dialog box.

- 3 To specify different insets for the four sides, check **Multiple Insets** and then enter numbers in the **Top**, **Left**, **Bottom**, and **Right** fields.
- 4 Click **OK**.

PRINCIPLES OF WEB TYPOGRAPHY

Web typography is just as challenging, if not more so, than print typography. Not only do you have to choose appealing page layout, you have to consider font availability, download speeds, and monitor sizes. Should you create text boxes that only use HTML-supported features? Should you use a standard QuarkXPress box and convert it to a graphic?

Fortunately, QuarkXPress lets you create Web documents with text boxes that use only HTML-supported features as well as text boxes that use standard QuarkXPress typographic features, so you can combine them to meet your needs. This section discusses the principles of Web typography and how to balance HTML and raster text boxes, which are text boxes that will be converted to graphics when you export your Web document. (To create Web documents, see Chapter 3, “Document Basics,” or Chapter 7, “Document Layout.”)

PRINT AND WEB DOCUMENT CONSIDERATIONS

When you’re designing for print, you have some advantages that you don’t have on the Web. Since typefaces are displayed the way they were designed, instead of being approximated at 72 dpi, you can rest assured that people are seeing the fonts you intended them to see. You can take advantage of advanced features such as kerning, tracking, and automatic hyphenation. Printed text is easier to read than text on a screen, so articles can be longer. Pictures can have an astonishing degree of detail and realism without taking a long time to download. You can also lay out pages with absolute precision.

On the other hand, HTML has some advantages of its own. Text can be enlarged or reduced to fit the preferences of the reader, and windows can be made wider or narrower to accommodate different-sized monitors. Dynamic elements such as rollovers make Web pages more interactive, and hyperlinks make it easy for readers to get additional information about a product or concept at the click of a button. Because text is stored in electronic format, you can use search software to find key phrases quickly and easily. And where the print on a page is stuck to that page, the content of a Web page can be displayed on a wide variety of devices, from desktop to palmtop, and even on appliances and cellular phones.

CONTROLLING THE APPEARANCE OF WEB DOCUMENTS

Even with these advantages, when you’re creating Web documents, fonts become an even greater concern. Not only are typefaces approximated at 72 dpi, but if readers don’t have the fonts you used, they probably won’t be seeing the page as you designed it. Since you are unable to control which fonts each reader has, you have to find a solution.

For instance, you can use whatever fonts you want and accept the fact that they will probably be substituted, and that different viewers would see different versions of your Web page. However, you likely want some degree of control

over the appearance of your Web pages, especially if it is important to maintain a corporate identity or a look that is familiar and reassuring to your audience. So why not just turn all your text boxes into raster text boxes (pictures)? That way, the fonts would no longer be an issue, and your page would look the same to everyone.

Turning all your text boxes into raster text boxes would indeed maintain the look of your page, but it would also dramatically increase the download time for the viewer. If you already have a page with many pictures, the download time will be increased even further. If viewers have to wait too long to download your page, chances are that they'll give up in frustration.

To maintain some control over the look of your page and an acceptable download time, you'll probably have to make some design compromises. One approach would be to turn page headers and some navigational links (text you click on to load a new page) into raster text boxes, and use a "standard" font for the rest of the text. A standard font is one that most users have, such as Times, Helvetica, Arial, or Courier. If you choose a nonstandard font, it is more likely that your reader won't have it, and your page will not display as you envisioned it.

Maybe this solution doesn't meet your needs — it might be more important to you that your company name is in a certain font, or that certain paragraphs of text use standard QuarkXPress typography. You might need to use text on a path or in a Bézier box. The important thing is that you choose carefully which items you turn into raster text boxes

FIXED AND VARIABLE PAGE WIDTHS

Of course, you need to know the page size you'll be using before you start adding any boxes at all. What page size to use depends on a number of factors. Again, you generally have no control over the size of your audience's monitors, making it more difficult to decide on a page size.

You can choose a fixed page size, such as 800x600 pixels. The advantage is that page elements are always in the same place. The disadvantage is that if the viewer's monitor or browser window is too small (or too large), viewers will spend a lot of time scrolling or resizing the page, and design elements may be cut off or hidden.

If you choose a variable width page size, you can create a page with HTML text boxes that resize based on the width of the user's browser window. This is useful when you don't know what size the viewer's monitor or browser window will be, but means that HTML text boxes will change size, which might be undesirable for your design.

TESTING YOUR WEB DOCUMENTS


Once you choose which items you want to convert to raster text boxes, you can export your page and test it in different browsers. If it's possible, testing it on different computers and at different download speeds will give you a good idea of what most of your viewers are going to encounter. This is an excellent opportunity to make adjustments to reach a happy medium. For instance, if your page downloads too slowly using a 28K modem, but at a reasonable speed using a 50K modem, maybe you can change a few raster text boxes to HTML text boxes, or reduce the number of pictures in the page. Or if you realize that some important text looks fine on a computer with that font installed, but horrible on a computer without that font, you can turn that HTML text box into a raster text box. (For information about HTML text boxes and raster text boxes, including limitations of HTML text boxes, see "HTML Text Boxes and Raster Text Boxes" in this chapter.)

Since Web typography is largely a matter of judgment, these suggestions are not meant to be rigid rules, but factors to take into consideration when designing and creating your Web documents.

HTML TEXT BOXES AND RASTER TEXT BOXES

HTML text boxes are the default text box type in a Web document. HTML text boxes must be rectangular (or square). Any other shape of text box will automatically be changed to a raster text box. (To create text boxes, see Chapter 4, "Box Basics.")

*Raster text boxes are HTML text boxes that will be converted to a picture when you export your Web document as HTML. Raster text boxes allow you to use formatting that is not supported by HTML, but they also increase the size of your page and the page's download time. To convert an HTML text box to a raster text box, choose **Item** → **Modify** and check **Convert to Graphic on Export**. (To make the HTML text box a variable width box, check **Make Variable Width** in the **Text** tab.)*

You can format text in an HTML text box using the same controls and techniques as for text boxes in a print document. (For information about those controls and techniques, see the preceding  sections in this chapter). However, the following features are not available in HTML text boxes:

- **Forced or Justified** alignment
- Hyphenation and justification specifications (H&Js)
- **Lock to Baseline Grid**
- Tabs
- **First Baseline** and **Inter-Paragraph Max** settings
- **Baseline Shift**
- Kerning and tracking

- **Horizontal and Vertical Scale**
- **Outline, Shadow, Small Caps, Superior, and Word Underline** type styles
- **Flip Horizontal and Flip Vertical**
- **Text Angle**

If you want to use any of these settings in an HTML text box, choose **Item** → **Modify** and check **Convert to Graphic on Export** to convert the HTML text box to a raster box.

QUARKXPRESS FEATURES NOT SUPPORTED BY HTML

The **Edit Style Sheets** dialog box (**Edit** menu) will display an asterisk next to any settings in that dialog box that are not available for an HTML text box; however, this does *not* mean that only features marked with an asterisk are not supported by HTML. There are other QuarkXPress features that are not supported by HTML:

- HTML text boxes cannot be rotated. If you want to rotate a text box, select the text box, choose **Item** → **Modify** and check **Convert to Graphic on Export**.
- HTML text boxes can contain columns, but the columns will be converted to an HTML table when the Web document is exported.
- You can dynamically resize an HTML text box and its text, but only if you resize it proportionally. You cannot disproportionately resize an HTML text box.
- You cannot use fractional point sizes for text in an HTML text box.
- If items are placed in front of an HTML text box, and the items exceed the area of the HTML box, the HTML text box will act as though the runaround of the items in front were set to **None**, regardless of their actual runaround settings. However, if the items placed in front of the HTML text box fall within the area of the HTML box, the text in the HTML text box will run around the items (assuming the items have a runaround other than **None**). The runaround will be based on the bounding boxes of the items rather than the items themselves; for example, if the item's runaround is set to **Same as Clipping**, the text will not run around the clipping path.
- You cannot link HTML text boxes across pages.
- Lines, Bézier and freehand boxes, or any boxes that are not rectangular, will be converted to raster boxes.
- All text paths will be automatically converted to raster boxes.
- Skewed text is not supported in an HTML text box, but is allowed in a raster box.
- If the following characters are entered in an HTML text box, they will be converted to standard spaces when the document is exported: nonbreaking spaces, em, en and flex spaces; punctuation spaces and tabs.
- The following characters cannot be entered in an HTML text box: Indent Here, discretionary hyphen, nonbreaking hyphen, discretionary new line.

Chapter 10: Graphics in Typography


If you think text is just words, think again. Although text can be used by itself, it can also be used with graphics, or even as a graphic element. For example, you can wrap body text around and through graphics, or curve a headline on an invisible path. In cases like these, the frontier between graphics and typography blurs. This chapter will help you conquer that frontier.

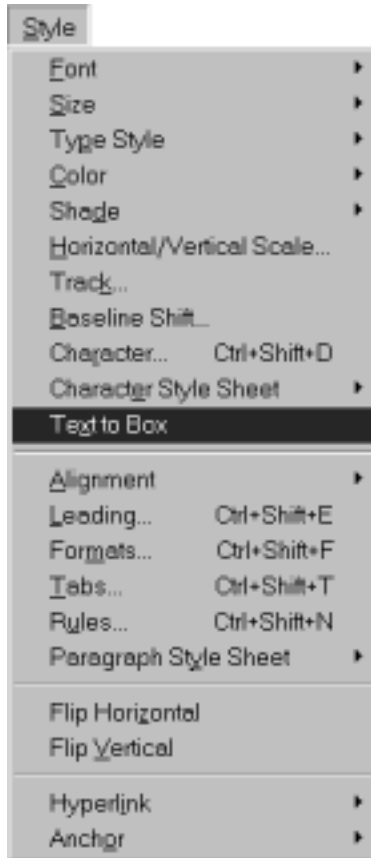
QuarkXPress lets you control the interaction between text and graphics to an exacting degree. You can stick to the basics, such as adjusting runaround or converting text to boxes, or try more advanced effects such as text paths and text-shaped picture boxes. Whenever you need your text to be more than mere words, QuarkXPress has the tools you need.

CONVERTING TEXT TO BOXES

*You can convert a character or group of characters into a Bézier picture box using the **Text to Box** command (**Style** menu). After you convert text to a Bézier picture box, you can apply blends and import pictures into it, and it can be manipulated like any other Bézier item.*

CONVERTING TEXT TO BOXES

To convert text to a Bézier picture box, select an individual character or a line of text with the **Content** tool  and choose **Style** → **Text to Box**. A single Bézier picture box, shaped like the selected characters, is created.



Use the **Text to Box** command (**Style** menu) when a single character or line of text is selected to create a text-shaped Bézier picture box.



On Mac OS, the **Text to Box** command can convert Type 1 fonts with Adobe Type Manager (ATM) installed. On Windows, the **Text to Box** command can convert Type 1 fonts installed through ATM. On Mac OS and Windows, the **Text to Box** command can convert TrueType fonts into a Bézier picture box.



By default, the **Text to Box** command creates an unanchored Bézier picture box. To replace the selected text with an anchored Bézier picture box, press Option (Mac OS) or Alt (Windows) before choosing **Style** → **Text to Box**.

The **Text to Box** conversion looks best with 36-point or larger display type, but it works with smaller text, too.



The **Text to Box** conversion results in a Bézier outline of the selected text. However, not all font *attributes* are included in the outline. For example, if you have shadowed or underlined text, the outline will not include those attributes. The only attributes an outline will include are bold and italics.

QuarkXPress

QuarkXPress

QuarkXPress

Create an unanchored Bézier picture box in the shape of the text using the **Text to Box** command (**Style** menu). The box can be filled with color, blends, pictures, or text. You can also manipulate and reshape the picture box, just as with other Bézier items.

Sunset

Import a picture into a text-shaped Bézier picture box.



For information about moving or reshaping Bézier boxes, as well as coloring, framing, or resizing boxes, see Chapter 4, “Box Basics.”



If you want to fill your Bézier picture box with text, or simply with color, choose **Item** → **Content**; then choose either **Text** or **None**. To convert it back into a picture box again, choose **Picture** from the **Content** submenu. Any contents will be lost in the conversion.

To create individual Bézier boxes out of each letter from a converted range of selected text, choose **Item** → **Split** → **Outside Paths**. To create individual Bézier boxes from each *shape* within a single, complex text box, choose **Item** → **Split** → **All Paths**. To split boxes, see “Merging and Splitting Boxes” in Chapter 4, “Box Basics.”

RUNNING TEXT AROUND ITEMS



The QuarkXPress text runaround feature lets you control the way text runs behind, around, or within items and pictures. You can specify text to run around the actual item, or you can create custom runaround paths and then manually modify them.



Create custom runaround paths, like the one above, using QuarkXPress runaround options. To run text around all sides of an item, first select the text box and check **Run Text Around All Sides** in the **Text** tab (**Item** → **Modify**).

RUNNING TEXT AROUND ALL SIDES OF AN ITEM P

Text runaround defaults to running around three sides of an item. To force text to run around all sides of an item:

- 1 Select a text box with either the **Content** tool  or the **Item** tool .
- 2 Choose **Item** → **Modify** (⌘+M on Mac OS, Ctrl+M on Windows); then click the **Text** tab.
- 3 Check **Run Text Around All Sides** to run the text around all sides of an obstructing item. Click **OK**.



Uncheck **Run Text Around All Sides** (**Item** → **Modify** → **Text** tab) and text only runs around three sides of an item (left). When checked, text runs around all sides of an item (right).



This feature is labeled **P**. However, you *can* use it in a Web document, as long as it is applied to text in a box for which the **Convert to Graphic on Export** check box is checked.

Whether text runs around three sides or all sides of an item is determined by the text box, and not by the items that obstruct the text. This is the only runaround control in QuarkXPress that acts on the text box itself. All other QuarkXPress runaround controls act on the item(s) placed in front of the text box.

When a line of text falls immediately below an obstruction in a column or box, you can place the baseline of a line of text according to its applied leading value by checking **Maintain Leading** (**Edit** → **Preferences** → **Preferences** → **Paragraph** pane). When **Maintain Leading** is unchecked, the ascent of the line will abut the bottom of the item or any applied **Outset** value.

The **Runaround** tab (**Item** menu) is not available for groups or multiple-selected items.

RUNNING TEXT AROUND LINES AND TEXT PATHS

To specify text runaround for lines and text paths in front of a text box, first select the line or text path; then choose **Item** → **Runaround** (⌘+T on Mac OS, Ctrl+T on Windows). Choose an option from the **Type** pop-up menu:

- Choose **None** to run text behind an active line or text path.
- Choose **Item** to run text around an active line or text path. If you have an active text path, the text will only run around the *path*, not the text on the path. Modifying any aspect of the line or text path will automatically update the runaround area.
- Choose **Manual** to run text around an active line or text path. Choosing **Manual** makes the **Runaround** path available for editing. You can move or rotate the line or text path, but if you modify other aspects of the line or text path, the runaround will not update (as it does when **Item** is chosen). You must manually update the runaround path. To update the runaround path, see “Fine-tuning the runaround path” later in this chapter.

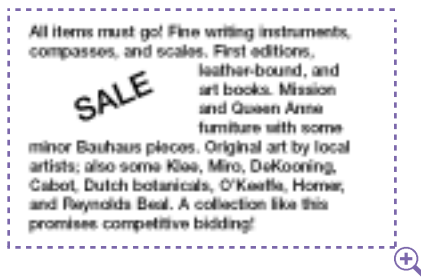
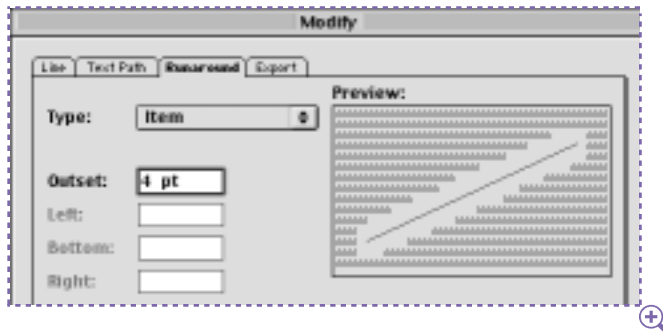
They are best viewed in a rural area, far from city lights. A fair quantity can be seen from Lookout Mountain, but the best viewing was near Coal Creek Canyon.

They are best viewed in a rural area, far from city lights. A fair quantity can be seen from Lookout Mountain, but the best viewing was near Coal Creek Canyon.

Choose **Item** → **Runaround**; then choose **Item** from the **Type** pop-up menu to run text around an active text path. The text runs around the path, not the text on the path (left). To run text around the text on a path, select **Manual** from the **Type** pop-up menu, and then edit the path (right).

HTML does not support the rotation of pictures, and browsers currently only support two types of pictures: GIF and JPEG. To accommodate these limitations, QuarkXPress re-creates a rotated or nonrectangular item as a picture with a rectangular, nonrotated bounding box. Therefore, text in an HTML text box runs around the bounding box of a non-rectangular or rotated foreground object.

If, on the other hand, the foreground object is rectangular and has not been rotated, text in an HTML text box runs around the edges of the foreground object itself rather than around the bounding box. **W**



A text path with an **Item** runaround of 4 pts (above) will create an HTML runaround that is four points outside the rectangular “canvas area” of the text path (below).



You can specify a runaround **Outset** value when either **Item** or **Manual** is chosen from the **Type** pop-up menu. Positive values result in runaround that is further from the original setting, negative values decrease the amount of item displayed.



When the background box is an HTML text box, its text will run around the foreground object only if the bounding box of the foreground object is completely contained within the boundaries of the background box. **W**



If you have specified a content of **None** for a box (**Item** → **Content**), and want to specify a runaround, treat the box as you would a text box.

To set default runaround specifications for an item creation tool, choose **Edit** → **Preferences** → **Preferences**, and click **Tools** in the list on the left. Select a specific tool, click **Modify**, and set its default values for **Runaround**.

RUNNING TEXT AROUND TEXT BOXES

To specify text runaround for a text box in front of another text box, first select the front text box; then choose **Item** → **Runaround** (⌘+T on Mac OS, Ctrl+T on Windows). Choose an option from the **Type** pop-up menu:

- Choose **None** to run text behind an active text box.
- Choose **Item** to run text around an active text box. If the text box is rectangular, enter values in the **Top**, **Left**, **Bottom**, and **Right** fields to outset or inset the runaround area. If the text box is not rectangular, a single **Outset** field is provided. Modifying any aspect of the text box will automatically update the runaround area.

The river is wider at that point, so use caution when crossing it. Just past the fallen tree, you may see cyclamen. Remember that most wildflowers are protected by law, and it may be illegal to pick them. If you find a particular flower compelling, take a picture instead—it will last longer and won't land you in jail. Visit the area in fall to see the breathtaking view of the aspen grove, and



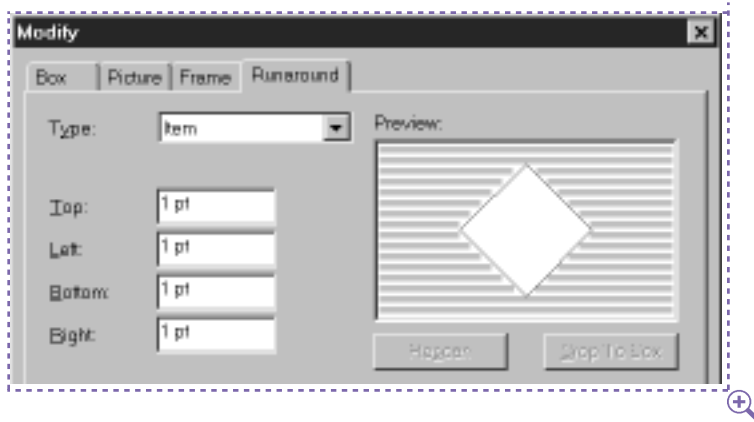
The river is wider at that point, so use caution when crossing it. Just past the fallen tree, you may see cyclamen. Remember that most wildflowers are protected by law, and it may be illegal to pick them. If you find a particular flower compelling, take a picture instead—it will last longer and won't land you in jail. Visit the area in fall to see the breathtaking view of the aspen grove, and



Choose **None** from the **Type** submenu (**Item** → **Runaround**) to run text behind a text box (left), or choose **Item** to run text around a text box (right).

HTML does not support the rotation of pictures, and browsers currently only support two types of pictures: GIF and JPEG. To accommodate these limitations, QuarkXPress re-creates a rotated or nonrectangular item as a picture with a rectangular, nonrotated bounding box. Therefore, text in an HTML text box runs around the bounding box of a non-rectangular or rotated foreground object.

If, on the other hand, the foreground object is rectangular and has not been rotated, text in an HTML text box runs around the edges of the foreground object itself rather than around the bounding box. **W**



A rotated foreground text box with an **Item** runaround of 1 pt (above) will create an HTML runaround that is one point outside the rectangular “canvas area” of the rotated text box (below).



When the background box is an HTML text box, its text will run around the foreground object only if the bounding box of the foreground object is completely contained within the boundaries of the background box. **W**



Runaround paths force text to abut and run around the “included” areas of a path. Runaround paths tell QuarkXPress where to wrap text, and clipping paths tell QuarkXPress which parts of your picture are visible. You are not limited to using the same settings for runaround and clipping paths. You can even use different clipping paths or alpha channels for your clipping and runaround settings. To work with clipping paths, see “Creating and Editing Clipping Paths” in Chapter 11, “Pictures.”

RUNNING TEXT AROUND PICTURE BOXES

To specify text runaround for picture boxes in front of a text box, first select the picture box; then choose **Item** → **Runaround** (⌘+T on Mac OS, Ctrl+T on Windows). Choose an option from the **Type** pop-up menu:

- Choose **None** to run text behind an active picture box.
- Choose **Item** to run text around the picture box. If the picture box is rectangular, enter values in the **Top**, **Left**, **Bottom**, and **Right** fields to outset or inset the runaround area. If the picture box is not rectangular, a single **Outset** field is provided. Modifying any aspect of the picture box will automatically update the runaround area.

Pears are native to Europe, except for the Chinese and pear, which is a different species. Pear trees can grow up to 30 feet tall and make good trees. Pear trees can be used as ornamental trees. The fruit of the pear is juicy and fleshy. Pear fruit color ranges from green and yellow to red and brown. Pears can be eaten fresh or canned and are a good source of B-complex vitamins.



Choose **Item** → **Runaround**; then choose **Item** from the **Type** pop-up menu to run text around the picture box.

- Choose **Auto Image** to create a clipping and runaround path in one step. This clipping path, which is based on nonwhite areas in the picture file, is created from the high-resolution image and uses Bézier curves. Text will wrap around this path automatically. Because **Auto Image** runaround creates a noneditable clipping path and runaround shape, **Item** → **Edit** → **Clipping** will be disabled. **P**

- Choose **Picture Bounds** to run text around the rectangular “canvas area” of the imported picture file. This includes any white background areas saved with your original picture file. Enter values in the **Top**, **Left**, **Bottom**, and **Right** fields to determine the outset or inset of the text from the picture’s boundaries. Negative values result in an inset, positive values in an outset. **P**



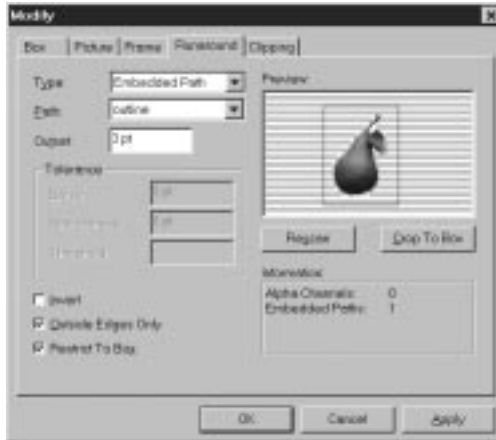
Pears are native to Europe, except for the Chinese sand pear, which is a different species. Pear trees can grow up to 30 feet and make ornamental (Pear trees grow as standard.) The fruit of the pear is and tender, juicy. Pear color varies from green to red and brown. Pears can be eaten fresh or canned and are a good source of B-complex vitamins.

View the **Preview** area (**Item** → **Runaround**) to see how text runs around the picture bounds (the larger outline, left). The picture’s frame is showing in the picture at right, but the larger white space surrounding the picture is the “canvas-area” of the picture bounds.



The magenta path in the **Preview** area (**Item** → **Runaround**) represents the runaround path, and the blue outline represents the item. To change these default colors, choose **Edit** → **Preferences** → **Preferences**; then click **Display** in the list on the left to show the **Display** pane. Double-click either the **Grid** color or the **Margin** color to change the runaround path or item outline colors, respectively.

- Choose **Embedded Path** to run text around a path that has been embedded in an image. Choose an embedded path from the **Path** pop-up menu if the picture file contains more than one embedded path. **P**



Pears are native to Europe, except for the Chinese sand pear, which is a different species. Pear trees can grow up to 30 feet and make good ornamental trees. (Pear trees can be grown as standards or dwarf.) The fruit of the pear is juicy and tender. Pear fruit varies in color from green and yellow and brown. Pears can be eaten fresh or cooked and are a good source of B-complex vitamins.

View an embedded path in the **Preview** area by choosing **Embedded Path** from the **Type** pop-up menu (left). Embedded paths often outline the picture's subject, which causes text to run flush around the subject (right).

- Choose **Alpha Channel** to run text around an alpha channel that has been embedded in an image. Choose an alpha channel from the **Alpha** pop-up menu if the picture file contains more than one embedded alpha channel. **P**

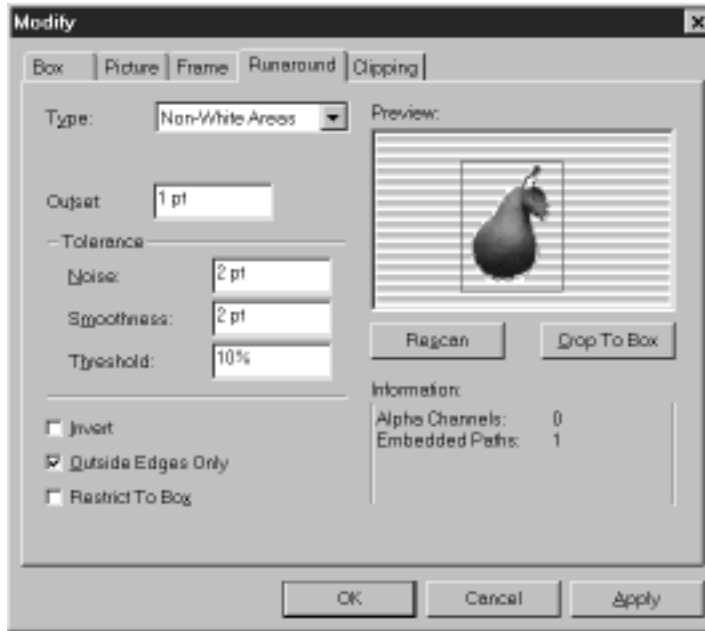


Image editing applications are capable of embedding paths and alpha channels in an image. If a picture storing this information is imported into a QuarkXPress document, you can access the path and channel information using the **Runaround** tab in the **Modify** dialog box (**Item** menu). QuarkXPress can scan the paths and channels and create a QuarkXPress text runaround path based on the information.

Alpha channels are saved in image editing applications. They are selections (not paths) that are created as 8-bit masks. An alpha channel masks or hides unwanted portions of an image, and the mask is used to define the text runaround area. QuarkXPress can use embedded alpha channel information to define a clipping path, but does not support the partial transparency that an 8-bit mask can contain.

The **Information** area in the **Runaround** tab contains statistics on the number of **Alpha Channels** and **Embedded Paths** included with the original picture file.

- Choose **Non-White Areas** to create a runaround path based on the picture's subject. Depending on the value in the **Threshold** field, the runaround path will outline a dark figure within a larger white or near-white background (or vice versa). **P**



Run text around a dark image that contains a light background by choosing **Non-White Areas** from the **Type** pop-up menu (**Item** → **Runaround**).

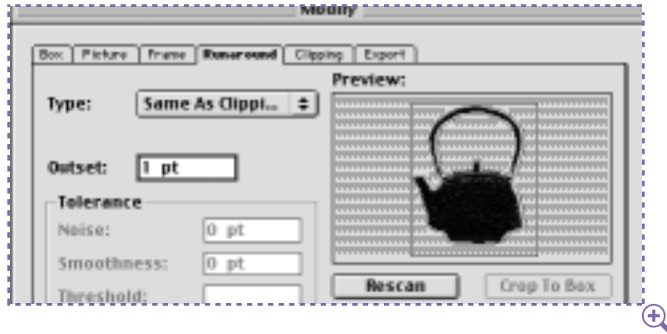


The **Non-White Areas** option works best when the unwanted parts of the image are much lighter than the image itself (or vice versa). If you are using a grayscale or color image that has a similar tonal value throughout the picture, QuarkXPress will have a difficult time reading the subject's outline, and will not be able to create a very accurate runaround path.

- Choose **Same As Clipping** to set the text runaround path to the clipping path selected in the **Clipping** tab (**Item** menu).

HTML does not support the rotation of pictures, and browsers currently only support two types of pictures: GIF and JPEG. To accommodate these limitations, QuarkXPress re-creates a rotated or nonrectangular item as a picture with a rectangular, nonrotated bounding box. Therefore, text in an HTML text box runs around the bounding box of a non-rectangular or rotated foreground object.

If, on the other hand, the foreground object is rectangular and has not been rotated, text in an HTML text box runs around the edges of the foreground object itself rather than around the bounding box. **W**



A non-rectangular picture with a **Same As Clipping** runaround of 1 pt (above) will create an HTML runaround that is one point outside the rectangular “canvas area” of the rotated text box (below).

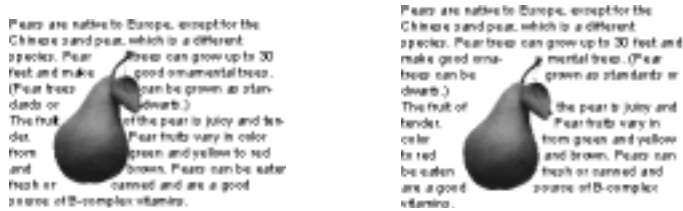


When the background box is an HTML text box, its text will run around the foreground object only if the bounding box of the foreground object is completely contained within the boundaries of the background box. **W**

FINE-TUNING THE RUNAROUND PATH

When **Auto Image**, **Embedded Path**, **Alpha Channel**, **Non-White Areas**, or **Same As Clipping** is chosen in the **Type** pop-up menu (**Item** → **Runaround**), various fields become available that let you manipulate the runaround path. Enter values in the fields to modify the path.

- 1 Enter values in the **Outset** field to change the size of the runaround path. Positive values result in a runaround path that is further from the original setting, negative values decrease the amount of image included in the runaround path.



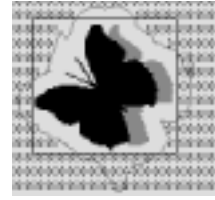
Enter values in the **Outset** field to outset or inset the runaround path (**Item** → **Runaround**). For example, a 0-point outset results in text running flush around the subject (left), while a 10-point outset results in a larger runaround path.

- 2 Enter values in the **Noise** field to identify which paths should be deleted and which paths should be included when creating the runaround path (see the accompanying tip). The **Noise** field specifies the smallest allowable closed path. Any closed path smaller than the noise value will be deleted. Noise values are useful for cleaning up runaround paths and making them easier to output.



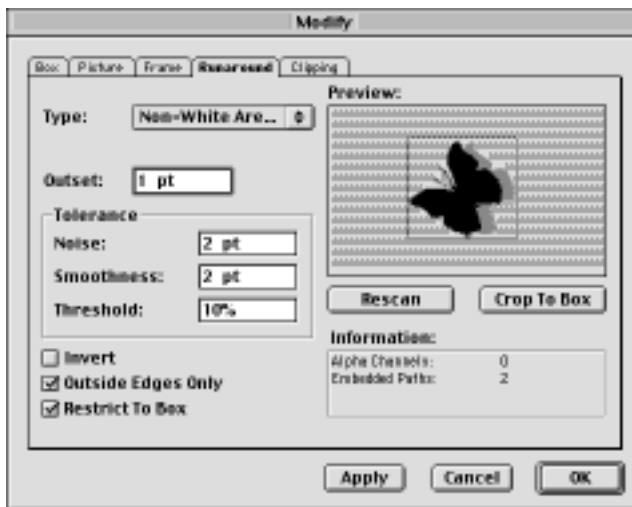
A runaround path is capable of containing many *paths*. For example, if you have a picture of two bagels and a scattering of crumbs (and your **Runaround** tab settings are set to render this scenario), a QuarkXPress runaround path could show two magenta paths around the two bagels, two magenta paths around the bagel holes, and a plethora of tiny magenta paths around the crumbs. All of these paths are considered to be *one* runaround path. To delete the tiny crumb paths, enter a value in the **Noise** field that corresponds to their diameters (such as “5 pt”), and any path in the graphic that is narrower than 5 points will be removed.

- 3 Enter values in the **Smoothness** field to specify runaround path accuracy. A lower value creates a more complex path with a greater number of points. A higher value creates a less accurate path. This is similar to the flatness setting in many image editing applications.



View the runaround path in the **Preview** area (**Item** → **Runaround**) to see what the **Smoothness** tolerance looks like at different values. At 2 points (left), many points are used to describe the runaround path; at 8 points (center), fewer points are used, but the shape is still described relatively accurately; at 15 points (right), the shape loses its smoothness altogether. However, the text runs almost exactly the same around the “smooth” path as it does around the “rough” path. Text runaround can be completed much faster using the “rough” path because it is less complex.

- 4 Enter a value in the **Threshold** field to specify how QuarkXPress determines dark pixels from light pixels. The **Threshold** option uses the picture to generate a runaround path. When **Non-White Areas** or **Auto Image** is chosen, any pixel shaded below the **Threshold** value is excluded from the runaround area, and any pixel above it is included. The reverse is true for alpha channels.



Enter values in the **Threshold** field (**Item** → **Runaround**) to determine where the runaround path will affect text.



Threshold is only available for **Non-White Areas**, **Auto Image**, and **Alpha Channel**. (You can alter the **Threshold** value when an alpha channel is selected because alpha channels can be grayscale. They have gray pixels and nonwhite areas that can be interpreted by a threshold tolerance.)



The **Threshold** value determines how “white” is defined. All pixels defined as “white” are excluded. For example, if the **Threshold** value is 20%, and a pixel’s gray value is below or at 20%, the pixel will be considered “white” and excluded from the runaround path.

To update any changes in the **Preview** area, click **Apply**, select a new field, or press Tab. Pressing Tab also moves you through the fields.

CREATING SPECIAL EFFECTS

Various options in the **Runaround** tab (**Item** menu) let you specify whether text runs inside, outside, or through a picture; whether text runs around a picture box (even when an image is jutting out from its box); and whether text runaround is cropped to the box. To create special effects:

- 1 Check **Invert** to make the outer regions of the runaround path part of the interior and the inner regions part of the exterior. Uncheck **Invert** to return the path to its previous state.

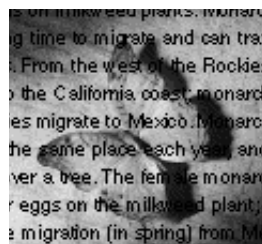
e monarc on buterfly is a milkweed buterfly, meaning it feeds
ed plants. Monarch butterflies take a long time to migrate an
vel incredi- ble distanc
:west of the Rockies, m
grate to the California c
north of the Rock
narchs Monarchs t
grate to Mexico. t
up at the same place each year, and r
tely cover a tree. The female monar
s after lay- eggs on the
ed plant; eggs are la
: migration (in spring) I
xioo and California.



Checking **Invert** (**Item** → **Runaround**) allows text to run into an area that it used to run around.



Click **Rescan** (**Item** → **Runaround**) to rebuild the runaround path from scratch based on the **Runaround** dialog box settings. Clicking **Rescan** undoes **Crop to Box**.



To create a “see-through” effect, you can send an item to the back by using the **Send to Back** command (**Item** menu), and then setting the text box background color to *None*.

- 2 Check **Outside Edges Only** to make QuarkXPress select only the outer edges of the runaround path. Uncheck **Outside Edges Only** to include paths that define holes.

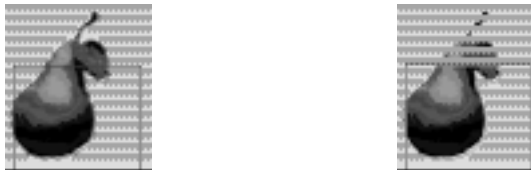


Check **Outside Edges Only** (**Item** → **Runaround**) when you want to use only the outer edges of the runaround path (left). Create unusual text flow by unchecking **Outside Edges Only** (right).



The **Outside Edges Only** check box determines whether QuarkXPress allows holes within a path. For example, if checked, QuarkXPress will create one path for a picture of a bagel (one for the outside edges of the bagel). Text runs around the entire bagel. Uncheck **Outside Edges Only** and the bagel hole path becomes visible, too. Text can run around the bagel *and* in the hole.

- 3 Check **Restrict to Box** to restrain the text runaround to the picture box. Uncheck **Restrict to Box** to make the text run around portions of the magenta runaround path that fall outside the box.
- 4 Click **Crop to Box** to ignore portions of a runaround path that fall outside the current box borders.



Crop the runaround path to the box by clicking **Crop to Box** (**Item** → **Runaround**) (right).

- 5 Click **Apply** (⌘+A on Mac OS, Alt+A on Windows) to preview your changes; then click **OK**.

EDITING RUNAROUND PATHS

If a runaround path requires further adjustment, you can check **Runaround** (**Item** → **Edit**) to access and manipulate the runaround path. For visual distinction and ease in editing, the runaround path displays as a magenta outline.

Select the picture box and choose **Item** → **Edit**. Check **Runaround** to access and manipulate the runaround path's points, curve handles, and line segments. Edit the path as you would any Bézier object.



Choose **Item** → **Edit** → **Runaround** to access and manipulate the runaround path.



Choose **Item** → **Edit** and check **Runaround** to access the runaround path.



Runaround path editing is available when **Picture Bounds**, **Embedded Paths**, **Alpha Channels**, or **Non-White Areas** is chosen in the **Type** pop-up menu (**Item** → **Runaround**).



For information about editing Bézier shapes, as well as Bézier terminology, see “Reshaping Boxes” in Chapter 4, “Box Basics.”

You can disable screen redraw and save time when editing a runaround path by pressing the space bar when editing. Release the space bar to redraw the screen and reflow text.

A QuarkXPress runaround path generated using the **Runaround** tab (**Item** menu) is based on the high-resolution picture file. Manually editing the runaround path requires the user to work with the low-resolution preview as the only guide, so accuracy is not as foolproof.

CREATING TEXT PATHS

You can create text paths by using one of the four text path tools. After you have created a text path, you can manipulate the way text rides the path, the attributes of the text (font, color, size, etc.), and the shape and style attributes of the path.



In a Web document, a text path will export as a graphic.

CREATING TEXT PATHS


Select a text path creation tool from the **Tools** palette and move the Crosshair pointer + to any position on the page; then click and drag, or click and create points, to draw the text path. Create text paths using the following tools:


- The **Line Text Path** tool  creates straight text paths at any angle.

A straight text path

Create straight text paths at any angle using the **Line Text Path** tool .




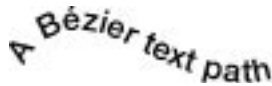
You can constrain a text path created with the **Line Text Path** tool  to 0°, 45°, or 90° angles by pressing Shift while you draw or resize the text path.

- The **Orthogonal Text Path** tool  creates straight horizontal or vertical text paths.


An orthogonal text path

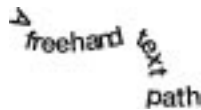
Create straight text paths at right angles using the **Orthogonal Text Path** tool .

- The **Bézier Text Path** tool  creates text paths with curved and straight line segments. Click to establish straight line segments; click and drag to establish curved line segments. To end the text path, double-click while creating the last point, or select a tool from the **Tools** palette.

 A Bézier text path

Use the **Bézier Text Path** tool  to manually plot points while creating the path.

- The **Freehand Text Path** tool  creates freehand text paths with curved line segments. Click and drag in a continuous motion to draw a freehand path. Release the mouse when you are finished drawing the path.

 freehand text path

Create freehand text paths by clicking and dragging in a continuous motion.





Text paths, as items, are treated exactly the same as lines. You can create, resize, reshape, move, and apply line styles (preset or custom) to text paths just as you would to lines. To create lines, see Chapter 5, “Line Basics.”

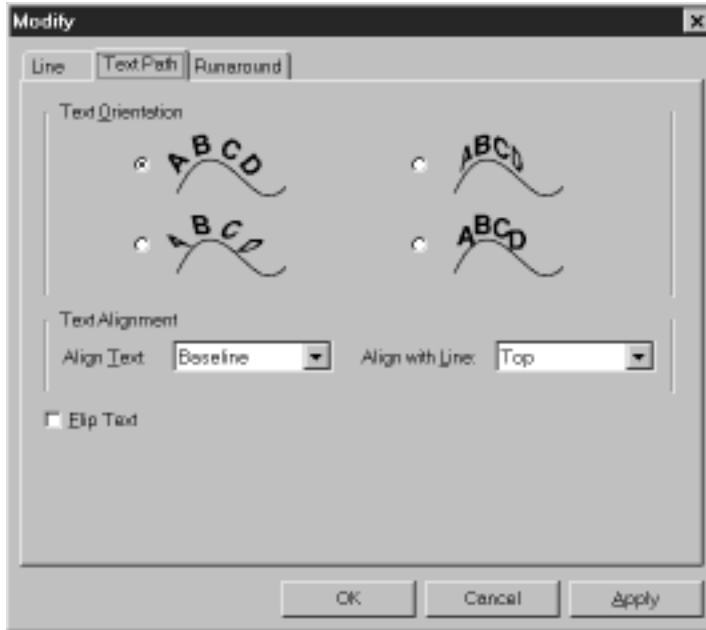


You can preset the preferences for text path creation tools by either double-clicking a tool in the **Tools** palette, or using the controls in the **Tools** panes (**Edit** → **Preferences** → **Preferences**). You can preset **Style**, **Arrowheads**, **Width**, **Color**, **Shade**, and **Runaround** attributes of the text paths you create.

CONTROLLING TEXT ORIENTATION AND POSITION

To control the way text rides the path, select the text path with either the **Item** tool  or the **Content** tool  and:

- 1 Choose **Item** → **Modify** (**⌘+M** on Mac OS, **Ctrl+M** on Windows); then click the **Text Path** tab.



Choose **Item** → **Modify**; then click the **Text Path** tab to control the way text is oriented on its path.

2 Click a button in the **Text Orientation** area to choose how the text should ride the path:

- The upper-left button is the default. Characters are rotated, but not skewed, to sit at the angle determined by the path.

Text Orientation

Rotate text on its path by clicking the upper-left button.

- The upper-right button produces a 3-D effect. Characters are rotated and skewed, and sometimes flipped, to produce the effect.

Text Orientation

Create a ribbon-like effect by clicking the upper-right button.

- The lower-right button produces a stair-step appearance. Characters are neither rotated nor skewed.

Text Orientation

Create a stair-step effect by clicking the lower-right button.

- The lower-left button produces a warped appearance. Characters are skewed but not rotated.

Text Orientation

Create this effect by clicking the lower-left button.



When you select a text path with the **Content** tool , the **Measurements** palette displays text information; when you select a text path with the **Item** tool , the **Measurements** palette displays line information.

- 3 Choose an option from the **Align Text** pop-up menu to determine which part of a font is used to position characters on the path. (The following examples of font orientation are positioned on top of the path as determined by the **Align with Line** pop-up menu. See the next page for more information about the **Align with Line** pop-up menu.)
 - The **Ascent** option uses the font's ascenders as the place where the text intersects the path.

ABC ybx

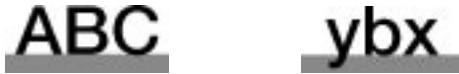
Choose **Ascent** from the **Align Text** pop-up menu (**Item** → **Modify** → **Text Path** tab) to place a font's ascenders on the path.

- The **Center** option uses the center of the font's x-height as the place where the text intersects the path.

ABC ybx

Choose **Center** from the **Align Text** pop-up menu (**Item** → **Modify** → **Text Path** tab) to place a font's center on the path.

- The **Baseline** option uses the font’s baseline as the place where the text intersects the path.



Choose **Baseline** from the **Align Text** pop-up menu (**Item** → **Modify** → **Text Path**) to place a font’s baseline on the path.

- The **Descent** option uses the font’s descenders as the place where the text intersects the path.



Choose **Descent** from the **Align Text** pop-up menu (**Item** → **Modify** → **Text Path**) to place a font’s descenders on the path.


- 4 Choose an option from the **Align with Line** pop-up menu to determine path orientation. Choose from **Top**, **Center**, or **Bottom**.



Choose **Top** to position the font on top of the path (left), **Center** to position the font in the middle of the path (center), and **Bottom** to position the font on the bottom of the path (right).



Depending on the line width of the path, the **Top**, **Center**, or **Bottom** path orientation may make quite a visual difference.

You can flip a text path horizontally by choosing **Style** → **Flip Text**, by checking **Flip Text** in the **Text Path** tab (**Item** → **Modify**), or by clicking  in the **Measurements** palette. The **Flip Text** command does not produce a true flip, but instead, places the text on the opposite side of the path, upside-down. This is especially useful for circular text paths.

- 5 Click **Apply** (⌘+A on Mac OS, Alt+A on Windows) to preview your changes; then click **OK**.



You can apply styles to text on paths the same way you apply styles to regular text. Choose from different fonts, sizes, colors, shades, etc. To style text on a path, see “Applying Character Attributes” in Chapter 9, “Typography.”

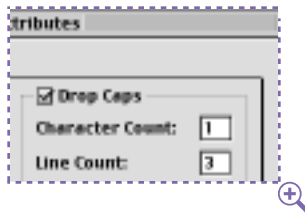
CREATING INITIAL CAPS

The first letter in this sentence is an initial cap — the first letter of a paragraph that is enlarged and embellished to draw readers into a paragraph. You can specify automatic drop caps, create your own initial cap effects, and use imported graphics as initial caps.

SPECIFYING AUTOMATIC DROP CAPS

Drop caps are initial caps that hang two or more lines below the first line of a paragraph (like this one). The QuarkXPress automatic drop caps feature enlarges the drop cap characters and runs the paragraph around the drop caps automatically. The typeface and styles match the rest of the paragraph. To specify drop caps for a selected paragraph:

- 1 Choose **Style** → **Formats** (⌘+Shift+F on Mac OS, Ctrl+Shift+F on Windows).



Use the **Drop Caps** area in the **Paragraph Attributes** dialog box to specify automatic drop caps (**Style** → **Formats**).

- 2 Check **Drop Caps**.
- 3 To specify how many characters drop, enter a value from 1 to 127 in the **Character Count** field.
- 4 To specify the number of lines the characters are dropped, enter a value from 2 to 16 in the **Line Count** field.
- 5 Click **Apply** (⌘+A on Mac OS, Ctrl+A on Windows) to preview your changes; then click **OK**.



Drop caps are measured by percentage rather than by points. When you select a drop cap, the default size is 100%.

The baseline of an automatic drop cap is aligned with the baseline of the line specified in the **Line Count** field. If a drop cap character has a descender (a stroke that extends below the baseline), the character may obstruct lines of text below it.



To hang dropped characters to the left of a paragraph, enter the Indent Here character by pressing ⌘+\ (Mac OS) or Ctrl+\ (Windows) after the last drop cap.

The trees shook
in the wind,
rustling like ball
gowns. Snow
whirled, settling
on the roof.

Enter an Indent Here character (⌘+\ on Mac OS, Ctrl+\ on Windows) after a drop cap to hang a dropped character to the left of a paragraph.

To embellish automatic drop caps, select the characters in the paragraph and apply local styles as usual. You can reposition automatic drop caps vertically using baseline shift and horizontally using kerning.

CREATING RAISED INITIAL CAPS

Raised initial caps rise above the first line of a paragraph (like this one). They are created by locally formatting characters at the beginning of a paragraph using the full range of QuarkXPress styles including fonts, type styles, and colors. To create raised initial caps:

- 1 Select the characters you want to raise.
- 2 To resize the characters, choose **Style** → **Size**; choose a font size from the submenu, or choose **Other** and enter a font size in the field; then click **OK**.
- 3 To format the characters, use the **Style** menu commands such as **Font**, **Type Style**, and **Color**.
- 4 To edit the space between the raised initial cap and the following character, place the Text Insertion bar ¶ between the characters and choose **Style** → **Kern**. Enter an amount, and click **OK**.



To prevent uneven line spacing between paragraphs with raised initial caps, use absolute leading rather than relative leading. To specify leading, see “Specifying Leading and Paragraph Spacing” in Chapter 9, “Typography.”

CREATING INITIAL CAPS USING ANCHORED BOXES

Using anchored text boxes lets you modify the attributes of the anchored box as well as the initial cap characters. The initial cap in this paragraph is an anchored text box with a linear background blend. Anchored picture boxes let you import graphics as initial caps. For step-by-step anchoring instructions, see “Anchoring Boxes and Lines in Text” later in this chapter.




You can create a raised initial cap by converting a character to an anchored Bézier picture box. Just select the character and press Option (Mac OS) or Alt (Windows) before choosing **Style → Text to Box**.

You can use frames, blends, and shaded backgrounds to embellish anchored boxes that contain initial caps. You can also resize anchored boxes to make them fit smoothly with the other characters.

CREATING RULES ABOVE AND BELOW PARAGRAPHS

Rules are frequently used above or below text to set off paragraphs, to indicate related information, or just to add a graphic flair to page design. QuarkXPress lets you specify rules as a paragraph attribute, which means you can place a rule above and/or below selected paragraphs. With a range of paragraphs selected, the rules you specify are placed between each paragraph in the range. When you apply rules above and/or below text, they become part of the paragraph, so text reflow makes the rules move with the text and keep their position.



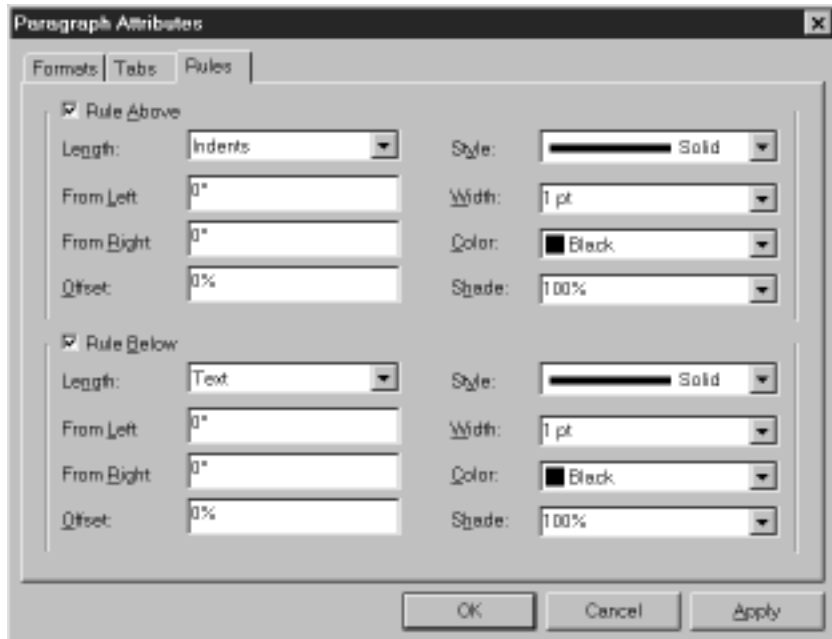
When you apply a rule above or below using the **Solid 3-D** style, the rule is exported as an <HR> tag. If you apply a rule above or below using the **Solid** style, the rule is exported as a GIF image. 

SPECIFYING RULES ABOVE AND/OR BELOW PARAGRAPHS

The **Rules** tab of the **Paragraph Attributes** dialog box (**Style → Rules**) lets you specify the position, size, and style of paragraph rules. To specify paragraph rules for selected paragraphs:

- 1 Choose **Style → Rules** (⌘+Shift+N on Mac OS, Ctrl+Shift+N on Windows).

- 2 Check **Rule Above** to specify a rule above the first line of selected paragraphs. Check **Rule Below** to specify a rule below the last line of selected paragraphs.



Check **Rule Above** or **Rule Below** in the **Paragraph Attributes** dialog box (**Style** → **Rules**) to specify horizontal rules that flow above or below selected paragraphs.

- 3 Choose an option from the **Length** pop-up menu to specify the initial length of the rule.
 - The **Indents** option specifies a rule that extends from the paragraph's **Left Indent** to its **Right Indent**, as specified in the **Formats** tab (**Style** menu).
 - The **Text** option specifies a rule that is the same length as the first line of text in the paragraph (rule above) or the last line of text in the paragraph (rule below).
- 4 Enter values in the **From Left** and **From Right** fields to indent the rule further. **From Left** values move a rule's left end-point. A positive number will move the end-point right; a negative number will move it left. **From Right** values move a rule's right end-point. A positive number will move the end-point left; a negative number will move it right.

- 5 Enter an absolute value or a percentage in the **Offset** field to specify the amount of space between a rule and the paragraph to which it is attached.
 - In the **Rule Above** area, an absolute **Offset** value places space between the bottom of the rule and the baseline of the first line of the paragraph. A percentage **Offset** value is measured up from the top of the ascenders in the paragraph's first line of text, to the bottom of the rule.
 - In the **Rule Below** area, an absolute **Offset** value places space between the top of the rule and the baseline of the last line of the paragraph. A percentage **Offset** value is measured down from the bottom of the descenders in the paragraph's last line of text, to the top of the rule.
- 6 Choose an option from the **Style** pop-up menu to specify a line style for the rule.
- 7 Choose an option from the **Width** pop-up menu, or enter a value in the field to specify a width. The printed width of a hairline rule is .125 point on an imageretter. Laser printers print a wider hairline.
- 8 Choose an option from the **Color** pop-up menu to specify a color.
- 9 Choose an option from the **Shade** pop-up menu, or enter a value in the field to specify a shade.
- 10 Click **Apply** (⌘+A on Mac OS, Ctrl+A on Windows) to preview your changes; then click **OK**.



When a rule with a percentage **Offset** value is between two paragraphs separated by the end of a column, the rule is not placed. You can prevent two paragraphs from separating at the end of a column by checking **Keep Lines Together** in the **Formats** tab of the **Paragraph Attributes** dialog box (**Style** → **Formats**).

Specify paragraph rules as a style sheet attribute to ensure consistent formatting among paragraphs.

You can use a rule above or rule below to create reverse type that flows with text. Color the text a light color or white, then create a rule above or below with a negative absolute offset value. Click **Apply** to check the placement of the rule.

REMOVING RULES

To remove rules from selected paragraphs, choose **Style** → **Rules**. Uncheck **Rule Above** and **Rule Below**, and click **OK**.

ANCHORING BOXES AND LINES IN TEXT





QuarkXPress lets you paste boxes and lines of any shape in text, which makes them act like characters and flow with text. This is especially helpful when text reflows, because anchored items reflow like other characters in the text. If items are not anchored and text reflows, they become displaced, and can end up overlapping text.

A is for Apple

Anchor boxes in text so they act like characters and flow with text.

ANCHORING BOXES AND LINES IN TEXT

When you anchor an item, it behaves like a character flowing in text. To anchor an item:

- 1 Select the **Item** tool , then select the item you want to anchor.
- 2 Choose **Edit** → **Cut** (⌘+X on Mac OS, Ctrl+X on Windows) or **Copy** (⌘+C on Mac OS, Ctrl+C on Windows) to temporarily place the item on the Clipboard.
- 3 Select the **Content** tool  and place the Text Insertion bar  where you want to anchor the item.
- 4 Choose **Edit** → **Paste** (⌘+V on Mac OS, Ctrl+V on Windows) to anchor the item at the text insertion point .
- 5 Adjust the leading of the paragraph containing the anchored item as necessary to accommodate the anchored item (**Style** → **Leading**).



Adjust the leading in paragraphs with anchored boxes so the boxes do not overlap the text.



You cannot anchor a box or line within another anchored text box.




In paragraphs with auto leading, lines of text are spaced according to the largest character on each line. An anchored item that is larger than the characters in a line may cause inconsistent line spacing in the paragraph.

You can import a picture into an anchored picture box, import or create text in an anchored text box, or change the content of the box by choosing an option from the **Content** submenu (**Item** menu). Modify the anchored box and its content as necessary.


You can anchor a group. To group items, see “Grouping Items” in Chapter 6, “Manipulating Items.”

Using the **Style** → **Text to Box** command, you can create a complex, text-shaped Bézier picture box from selected text. To anchor the box into a paragraph, press Option (Mac OS) or Alt (Windows) before choosing **Style** → **Text to Box**.



CREATING A DROP OR RAISED CAP EFFECT

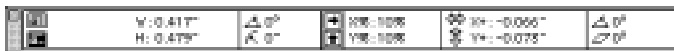
To control how anchored items are positioned in surrounding text, select an anchored item with either the **Content** tool  or the **Item** tool  and:

- **Item** menu: Choose **Item** → **Modify** → **Box** tab. In the **Align with Text** area, click **Ascent** for a drop cap or **Baseline** for a raised cap. If you click **Baseline**, enter a value in the **Offset** field to raise or lower the anchored item, then click **OK**.

P is for  **Pear** **P** is for  **Pear**

Specify whether anchored boxes align with either the ascent (left) or the baseline (right) of a text line.

- **Measurements** palette: Click  to align the anchored item with the ascent of the text line. Click  to align the item with the baseline.



Click the  or  icons to quickly align anchored items with either the ascent or baseline of a text line.



To “hang” an anchored item to the left of indented text, enter an Indent Here character by pressing $\mathbb{A}+\backslash$ (Mac OS) or $\text{Ctrl}+\backslash$ (Windows) after the anchored item. Lines of text are indented from the position of the Indent Here character.



RESIZING AND RESHAPING ANCHORED BOXES AND LINES

Anchored items can be resized and reshaped like any other item. For specific information about resizing and reshaping items, see Chapter 4, “Box Basics” and Chapter 5, “Line Basics.”


**B is for Butterfly**

Resize anchored boxes using the Resizing pointer .



CUTTING, COPYING, PASTING, AND DELETING ANCHORED BOXES AND LINES

To cut or copy an anchored item, select the item as you would any text character and choose **Edit** → **Cut** (⌘+X on Mac OS, Ctrl+X on Windows) or **Edit** → **Copy** (⌘+C on Mac OS, Ctrl+C on Windows). To paste the anchored item elsewhere, place the Text Insertion bar  in a different location and choose **Edit** → **Paste** (⌘+V on Mac OS, Ctrl+V on Windows). To delete an anchored item, select it, or insert the Text Insertion bar  after it, and press Delete (Mac OS) or Backspace (Windows).



If you paste an item when the **Item** tool  is selected, the item will not be anchored to text; it will just be pasted normally on the page.

UNANCHORING BOXES AND LINES

To unanchor an item, select it with the **Item** tool  and choose **Item** → **Duplicate** to create an unanchored copy of the item — the duplicated item will be placed on the page according to the settings in the **Step & Repeat** dialog box (**Item** menu). Then delete the anchored item from the text by selecting it with the **Content** tool  and pressing Delete (Mac OS) or Backspace (Windows).

Chapter 11: Pictures

If ten people read the words, “A person with mysterious eyes and an enigmatic smile gazes at you,” they would imagine ten different faces. However, if they read the words, “Mona Lisa,” they would all think of the same specific image. Pictures are a powerful tool of communication, conveying information that words alone cannot.

QuarkXPress lets you import pictures from image-editing or other graphic applications. Once a picture has been imported, you can modify it by altering its position, changing its size, skewing it, and more. You can even use QuarkXPress or embedded clipping paths to remove the background of the image. With these picture-handling capabilities, you can make your documents more effective and memorable.

UNDERSTANDING PICTURE FILE FORMATS

Pictures are created in many ways. They are scanned, created with digital cameras, captured from video, read from CD-ROMs — even created from scratch in certain applications. Once created, they can be stored in literally dozens of different formats.

QuarkXPress lets you import pictures in a variety of file formats. However, QuarkXPress can only manipulate files stored in certain formats.

UNDERSTANDING BITMAP AND OBJECT-ORIENTED PICTURES

Picture files come in two fundamental varieties: bitmap and object-oriented. Bitmap pictures are a grid of grayscale or color pixels that make up an image. Object-oriented pictures use X and Y coordinates to describe lines, curves, type, shading, and rotation angle (in other words, a mathematical description of how to draw an picture). Both types of picture files can be saved in a variety of formats.



You can often see the difference between a bitmap picture (left), and an object-oriented picture (right). Bitmap pictures can look blocky or pixelated while object-oriented pictures always look smooth.

BITMAP PICTURES

Bitmap pictures (sometimes called raster file format) are made up of individual pixels (tiny dots). The pixels line up to form a grid that is blended by the eye into a single image. All scanned pictures are bitmap pictures. Bitmap pictures can be stored in a number of different color modes, with different bit depths.

Color mode describes the way colors are represented in a file; *bit depth* is the number of bits used to represent each pixel. Bit depth helps determine a picture's tone, color, and detail. The simplest color mode is 1-bit (also known as "line art" or "black-and-white"). In this mode, one bit is used to describe each pixel. If a bit is on, the pixel is black; if the bit is off, the pixel is white. More complex images, such as photographs, have depth because they contain multiple-bit pixels that can describe many levels of gray or color.

For example, in grayscale mode, eight bits are used to describe each pixel (bit depth = 8). This means that each pixel can be represented as a number between 0 and 255 (in binary 00000000–11111111). When a grayscale picture is displayed, the range of numbers between 0 and 255 is translated into a range of grays from 100% black to 0 black (white). Thus, each pixel in such an image can be one of 256 different shades of gray. Even though 256 levels of gray are more than the eye can perceive, including this many grays allows accurate tone reproduction and quality detail, given a high-quality output device.

Dimension describes the physical size of a picture (for example, 3" × 5"). The dimensions of a picture file are determined by the application that creates it, and dimensions are stored in the picture file.

Resolution is the number of pixels (dots) per inch in a picture. Resolution is dependent on dimension. In other words, if you change a picture's dimensions, you change its resolution too. For example, consider a 72 dpi picture that's 1" × 1". If you scale that picture to 200% in QuarkXPress, its effective resolution drops to 36 dpi, because the pixels are enlarged.

Pixel depth describes how much information each pixel contains. The simplest bitmap images are 1-bit black-and-white images, like ink sketches. These 1-bit images are flat (without depth).



1-bit pictures are often flat (left), while multiple-bit images show contours using many levels of gray (right).



Bitmap images print best if they are kept at their original size (100%) or if they are only slightly reduced. Enlarging a bitmap picture or saving it at a low dpi may make it appear blocky or pixelated.

OBJECT-ORIENTED PICTURES

Object-oriented pictures contain information that describes how to draw the position and attributes of geometric objects. You can then shrink, enlarge, stretch, and rotate these pictures without worrying about how they will look — object-oriented pictures look smooth, no matter what their scaled size may be.



Object-oriented pictures are sometimes referred to as vector file format because they use vector (distance and direction) information to describe a shape.

UNDERSTANDING FILE TYPES

File type refers to how picture information is formatted. Is it formatted as an EPS (Encapsulated PostScript) file? A TIFF (Tagged Image File Format) file? Dozens of graphic file formats exist, and each offers variations on how bitmap or object-oriented images are saved and can be manipulated. The following is a list of common file formats, including their main features:

- *DCS 2.0 (Desktop Color Separations)*: an EPS saved as a single file that can include process plates (cyan, magenta, yellow, black) as well as spot plates and a master image. A DCS 2.0 file is pre-separated, so it prints faster than a standard EPS. The master image is used for composite printing. A DCS 2.0 file can contain bitmap and object-oriented information. The DCS 2.0 format supports bitmap, spot, and CMYK color models. DCS 1.0 — also known as “five-file format” — contains five separate files: cyan, magenta, yellow, and black plate files, as well as a master file.
- *EPS (Encapsulated PostScript)*: can contain bitmap and object-oriented information. It supports bitmap, grayscale, RGB, CMYK, spot, and indexed color models. EPS allows inclusion of embedded paths, as well as inclusion of low resolution previews for screen display and non-PostScript printing. It also allows inclusion of OPI comments.

Some EPS files don't have a preview, in which case a gray area will fill the picture box, instead of an image. “PostScript Picture” and the file's name will display in the center of the gray box. The picture will still print to a PostScript output device. If you want to, you can go back to the original application and save the picture with a preview.

- *GIF (Graphics Interchange Format)*: originally developed by CompuServe to transfer graphic files between computer systems. Now a popular graphic file format for Web documents. GIF supports bitmap information up to 256 colors only.
- *JPEG (developed by Joint Photographic Experts Group)*: “lossy” compression format that allows extreme compression. This popular format for graphic files can be transmitted over the Internet due to extreme compression and its ability to support 24-bit color. JPEGs contain only bitmap information. They may also require QuickTime system extension for decoding images. This format supports grayscale, RGB, and CMYK color models.

Lossy compression is a method in which there is some loss of data and possibly some degradation of quality. Lossy compression often produces smaller file sizes and faster rendering than lossless compression.

- *PhotoCD*: proprietary Kodak format, designed for storage on CD-ROMs. This format contains only bitmap information and supports grayscale, RGB, and LAB color models.
- *PICT*: a Mac OS format based on the original QuickDraw drawing routines. PICTs contain bitmap and object-oriented information. Their bit depth is limited to one bit per pixel, but each pixel can be one of eight colors (using QuickDraw commands).
- *PNG (Portable Network Graphics)*: a bitmap file format that supports both indexed color and continuous tone color, with lossless or lossy compression. PNG is supported only by newer Web browsers.
- *TIFF (Tagged Image File Format)*: allows lossless compression if the source application supports it. TIFFs can also allow JPEG compression. TIFFs can contain bitmap and object-oriented information and support bitmap, grayscale, RGB, CMYK, and indexed color models. This format allows inclusion of embedded paths and alpha channels, as well as inclusion of OPI comments.
- *WMF (Windows Metafile)*: a Windows file format that can contain both bitmap and object-oriented information.

When a Windows Metafile picture is imported into QuarkXPress on Mac OS, it is converted to a PICT.

MODIFIABLE PICTURE FILE FORMATS

The availability of the commands in the **Style** menu for pictures varies depending on the file format of the selected picture.

TYPE	COLOR	SHADE	NEGATIVE	CONTRAST	HALFTONE
EPS/DCS	no	no	no	no	no
GIF	†	†	yes	yes	no
JPEG (*.JPG)					
Grayscale	yes	yes	yes	yes	yes
Color	†	†	yes	yes	no
PhotoCD	no	no	yes	yes	no
PICT (*.PCT)					
1-bit	yes	yes	no	no	yes
Grayscale	yes	yes	yes	yes	yes
Color	no	no	no	no	no
PNG	†	†	yes	yes	no
TIFF (*.TIF)					
1-bit	yes	yes	yes	no	yes
Grayscale	yes	yes	yes	yes	yes
Color	†	†	yes	yes	no
Windows bitmap (*.BMP)/PCX					
1-bit	yes	yes	yes	no	yes
Grayscale	yes	yes	yes	yes	yes
Color	†	†	yes	yes	no
WMF	no	no	no	no	no

† Adjustable through the **Picture Contrast Specifications** dialog box (**Style** → **Contrast**).

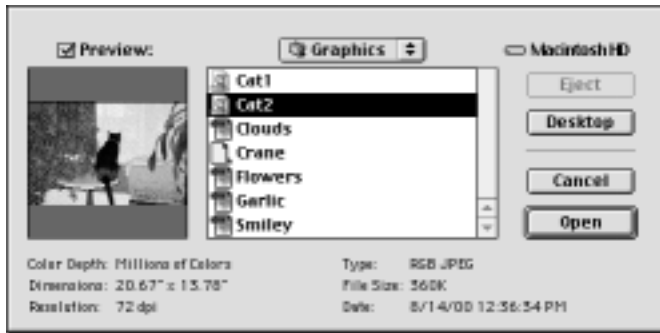
IMPORTING PICTURES

*In QuarkXPress, you can import a picture into an active picture box by using the **Get Picture** feature (**File** menu), or by pasting a picture from the Clipboard. You can also import a picture by choosing **Get Picture** from the context menu. For information about context menus, see Chapter 2, “Context Menus,” in “A Guide to QuarkXPress: Interface Overview.”*

IMPORTING PICTURES

To import a picture into an active picture box:

- 1 Choose **File** → **Get Picture** (⌘+E on Mac OS, Ctrl+E on Windows).



Choose **File** → **Get Picture** to select a picture for import.

- 2 Use the controls in the dialog box to locate and select the picture you want to import. If available, check **Preview** to display the picture before it is imported.
- 3 To import the selected picture, click **Open** (or double-click the picture's name in the list).

When you import a picture, the image is imported at full size, with the origin (upper left corner) in the upper left corner of the picture box's bounding box.

You may need to resize or reposition a picture after you import it to make it fit properly within its box. If a picture box appears empty after you import a picture, you can press ⌘+Option+Shift+F (Mac OS) or Ctrl+Alt+Shift+F (Windows) to proportionally fit the picture into the box. For other methods of resizing pictures, see “Resizing Pictures” in the “Manipulating Pictures” section later in this chapter.



To import a PhotoCD or PCX file, or a TIFF with LZW compression, you must have the appropriate XTensions software running.

When the Quark CMS or OPI QuarkXTensions software modules are running, additional tabs are added to the **Get Picture** dialog box. For information about the **Color Management** tab, see “Using Color Management” in Chapter 12, “Color.” For information about the **OPI** tab, see the documentation for the OPI QuarkXTensions software on the QuarkXPress CD-ROM.



QuarkXPress automatically displays a low-resolution 72 dpi preview of each imported TIFF file. This is done to keep file size down and screen redraw rate up. Usually, the screen redraw rate is fast enough to facilitate productivity, but if an image is too large, reducing the resolution of its screen preview can help. To create a 36 dpi preview of the imported file, press Shift while you click **Open** in the **Get Picture** dialog box. This does not affect the original high-resolution picture.


CONVERTING COLOR AND GRAYSCALE IMAGES UPON IMPORT

To import a grayscale TIFF as line art (black and white), press ⌘ (Mac OS) or Ctrl (Windows) while clicking **Open** in the **Get Picture** dialog box. When QuarkXPress converts a grayscale image to one bit (line art), a 50 percent threshold is used; shades of gray below the threshold are converted to white, and shades of gray above the threshold are converted to black.


To import a line art TIFF as a grayscale picture, press Option (Mac OS) or Alt (Windows) while clicking **Open** in the **Get Picture** dialog box.

To import a color TIFF as a grayscale picture, press ⌘ (Mac OS) or Ctrl (Windows) while clicking **Open** in the **Get Picture** dialog box. When QuarkXPress converts a color picture to grayscale, it uses each pixel's RGB or CMYK values to determine the pixel's luminance, then converts that luminance value to a gray value.

PASTING PICTURES

Mac OS and Windows have a storage area called the Clipboard, where you can temporarily store cut and copied information, including pictures. You can paste pictures into your QuarkXPress document by selecting a picture box with the **Content** tool  and choosing **Edit** → **Paste** (⌘+V on Mac OS, Ctrl+V on Windows). The picture from the Clipboard will be pasted into the picture box.

Windows only: If you want more control over how the object is pasted into your document, use the **Paste Special** command in the **Edit** menu. The **Paste Special** command lets you choose how the object will be pasted into your document by using the Microsoft Windows Object Linking and Embedding (OLE) function.

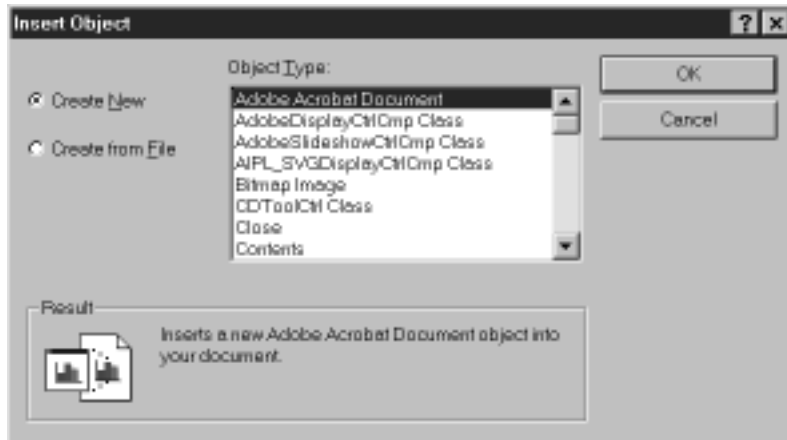
OLE enables a server application to provide an object to a client application. Using a server application, such as an illustration application, you can copy a picture to the Clipboard as an object. You can then paste, paste and embed, or paste and link the object into the client application (in this case, QuarkXPress). If you want to edit the embedded or linked object later, all you have to do is double-click it with the **Content** tool  and the object's server application launches so you can edit the object. For information about embedding and linking objects, see Chapter 4, "Edit Menu," in *A Guide to QuarkXPress: Interface Overview*.



To reduce screen redraw time, check **Greek Pictures** (**Edit** → **Preferences** → **Preferences** → **General** pane). All of your picture boxes will display as gray boxes (unless they are selected), which will save time as you move through your document.

INSERT OBJECT — WINDOWS ONLY

The **Insert Object** command is a function of Microsoft Windows Object Linking and Embedding (OLE) that lets you use the **Insert Object** dialog box (**Edit** menu) to create an object using a server application or retrieve an existing file.



When **Create New** is selected, use the **Insert Object** dialog box (**Edit** menu) to create an object using a server application (top), or to insert an existing file when **Create from File** is selected (bottom).

- When **Create New** is selected, the **Object Type** list displays all the available server application object types. Select one and view the **Result** field for summary information about how the object will be inserted. Click **OK** to launch the server application and create an object to place in the picture box. When you do this, QuarkXPress instantly applies the changes you make in the server application to the picture box. When you are done, choose **Close** → **Return to <QuarkXPress Document Name>** from the **File** menu in the server application. If you plan to link the object later, make sure you save the file in the server application before you exit.
- When **Create from File** is selected, the **File** field displays allowing you to enter the specific location of a file to insert. If you do not know the exact location and file name of the object you want to insert, click the **Browse** button to search

for the file. Check **Link** to link the object, otherwise it will be automatically embedded. The **Result** field displays summary information about how the file will be inserted.

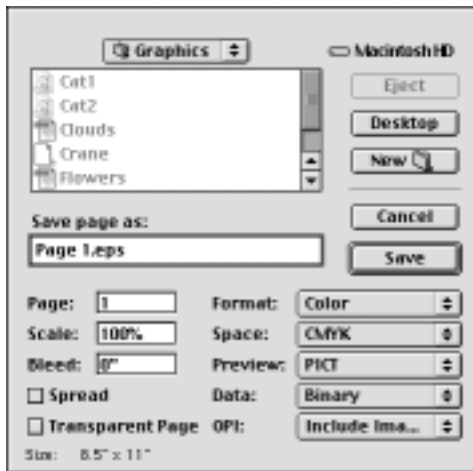


When you use the **Create New** option, the object you are about to create cannot be linked and will therefore be automatically embedded. This is because a linked object must have a source file, and since no source file exists yet, linking is not possible. Therefore, if you create a new object and want to link it, first create and save the object using the **Create New** option, then re-insert the object in the picture box using the **Create from File** option.

SAVING A PAGE AS AN EPS FILE

QuarkXPress lets you save individual document pages — including all the text and graphics — as EPS files. For instance, you can use pages saved as EPS files when you need to scale a QuarkXPress page up or down for an ad or other publication. These EPS files can be imported into other QuarkXPress documents or opened in other applications.

- 1 Choose **File** → **Save Page as EPS** (⌘+Option+Shift+S on Mac OS, Ctrl+Alt+Shift+S on Windows). The fields in the lower half of the dialog box specify how to export the page.

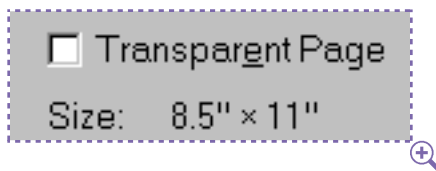


Use the **Save Page as EPS** dialog box (**File** menu) to export a QuarkXPress page as an EPS file. You can then import your QuarkXPress page as a picture into a QuarkXPress document or other applications.

- 2 Enter a page number in the **Page** field to specify the page you want to save as an EPS file. You must enter the complete page number, including any prefix,

or an absolute page number. An absolute page number reflects a page's actual position relative to the first page of a document, regardless of how the document is sectioned. To specify an absolute page number in the **Page** field, precede the number you enter with a plus (+) sign. For example, to display the first page in a document, enter "+1."

- 3 Enter a percentage value in the **Scale** field to specify the dimensions of your EPS image.
- 4 Enter a value in the **Bleed** field to "expand" the EPS file's boundaries. For example, entering a value of .25" will include .25" of any items that are .25" outside the page boundaries. If the items extend more than .25" beyond the page boundaries, only the first .25" will be included in the EPS.
- 5 Check **Spread** to generate an EPS of the entire spread where the specified page is located.
- 6 Check **Transparent Page** to make the page area transparent (the way QuarkXPress 3.x and earlier worked). If **Transparent Page** is unchecked, everything within the EPS file's bounding box will be opaque (the way QuarkXPress 4.x worked).

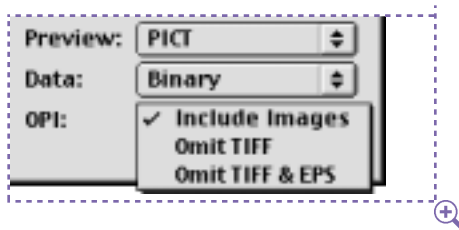


Use the **Transparent Page** check box (**File** → **Save Page as EPS**) to create a transparent EPS.

- 8 Choose a format from the **Format** pop-up menu. You can choose from four options: **Color**, **B&W**, **DCS**, and **DCS 2.0**.
- 9 From the **Space** pop-up menu, choose the color space in which the EPS will be exported. You can choose either **CMYK** or **RGB**. If you choose **RGB**, an alert dialog box will display to remind you that the resulting RGB EPS cannot be process separated.
- 10 Choose an option from the **Preview** pop-up menu to create a preview. On Mac OS, you can choose **PICT** or **TIFF** to create a screen preview, or choose **None** to exclude the preview. On Windows, you can choose **TIFF** to create a screen preview of the EPS file, or choose **None** to exclude the preview.
- 11 If your page contains bitmap (raster) data, choose an option from the **Data** pop-up menu to control how the data is included in the EPS. Choose from **Binary**, **ASCII**, or **Clean 8-bit**. (For an explanation of the options in the

Data pop-up menu, see “Specifying Printing: The Print Dialog Box Tabs” in Chapter 23, “Output.”

- 12 Click the **OPI** pop-up menu if the page contains bitmap data in **TIFF** or **EPS** file format. Choose among **Include Images**, **Omit TIFF**, and **Omit TIFF & EPS**.
 - Choose **Include Images** to include all imported TIFF and EPS pictures in the exported EPS file.
 - Choose **Omit TIFF** to replace all TIFF pictures with OPI comments that can be read by an OPI server. The TIFF itself is not described in the PostScript.
 - Choose **Omit TIFF & EPS** to replace all TIFF and EPS pictures with OPI comments that can be read by an OPI server.



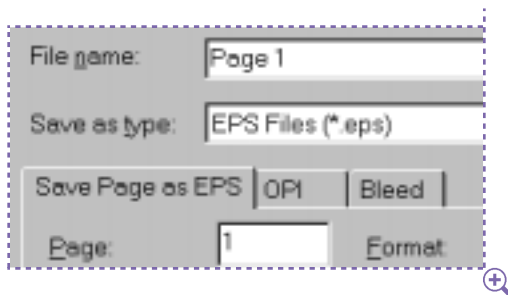
Choose an option from the **OPI** pop-up menu (**File** → **Save Page as EPS**) to specify whether or not to include EPS and TIFF data in your QuarkXPress EPS page.

- 13 Once you have specified the information for your EPS file, name the file, and click **Save**. On Windows, QuarkXPress automatically selects the appropriate extension for EPS files (*.eps) in the **Save as type** field.



The only trapping information that QuarkXPress honors in an EPS file is its overprint settings. This includes pages exported as EPS files from QuarkXPress.

When the Quark CMS, OPI, or Custom Bleeds QuarkXTensions modules are running, additional tabs are added to the **Save Page as EPS** dialog box.



When the Quark CMS, Custom Bleeds, or OPI QuarkXTensions modules are running, additional tabs are added to the Save Page as EPS dialog box.



For information about the **Profiles** tab, see “Using Color Management” in Chapter 12, “Color.” For information about the **OPI** tab, see the documentation for the OPI QuarkXTensions software on the QuarkXPress CD-ROM. For information about the **Bleeds** tab, see the documentation for the Custom Bleeds QuarkXTensions software on the QuarkXPress CD-ROM.

MANIPULATING PICTURES

Once you have imported a picture into a picture box, you can manipulate it by moving, resizing, scaling, skewing, coloring, and flipping it.


MOVING PICTURES

Move pictures inside their picture boxes using:

- The **Item** menu: Choose **Item** → **Modify** (⌘+M on Mac OS, Ctrl+M on Windows); then click the **Picture** tab. Enter values in the **Offset Across** field to move the picture left or right, and the **Offset Down** field to move the picture up or down. Click **OK**.



Use the **Offset Across** and **Offset Down** fields (**Item** → **Modify** → **Picture** tab) to specify a picture's position within a picture box, relative to the box's origin.

- The **Tools** palette: With the **Content** tool  selected, click the picture and move it around inside the picture box.
- The **Measurements** palette: Enter values in the **X+** field to move the picture left or right, and the **Y+** field to move the picture up or down.

You can also click the ⇨ and ⇩ arrows (Mac OS) or the ⬇️ arrows (Windows) in the **Measurements** palette to move the picture in 1-point increments. Press Option while using the ⇨ and ⇩ arrows (Mac OS), or press Alt while using the ⬇️ arrows (Windows) to move the picture in .1-point increments.



Enter values in the **X+** and **Y+** fields or click the ⇨ and ⇩ arrows in the **Measurements** palette to move a picture inside its picture box.



KEYBOARD COMMANDS

AUTOMATIC MOVING FEATURES	MAC OS COMMAND	WINDOWS COMMAND
Center pictures	⌘+Shift+M	Ctrl+Shift+M
Nudge pictures in 1-point increments	arrow keys	arrow keys
Nudge pictures in .1-point increments	Option+ arrow keys	Alt+arrow keys

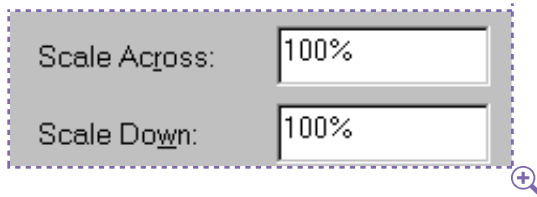


If the **Item** tool ⇨ is selected when you are using the arrows in the **Measurements** palette or the arrow keys on the keyboard, the picture *box* will move instead of the picture within the box.

RESIZING PICTURES

You can scale pictures to make them larger or smaller using:

- The **Item** menu: Choose **Item** → **Modify** (⌘+M on Mac OS, Ctrl+M on Windows); then click the **Picture** tab. Enter values in the **Scale Across** and **Scale Down** fields to resize the picture. Click **OK**.



Use the **Scale Across** and **Scale Down** fields (**Item** → **Modify** → **Picture** tab) to enlarge or reduce the size of a picture.

- The **Style** menu: Select the picture and choose an option from the **Style** menu. The **Center Picture** option (⌘+Shift+M on Mac OS, Ctrl+Shift+M on Windows) centers the picture in the box, but does not actually resize it. The **Fit Picture to Box** option (⌘+Shift+F on Mac OS, Ctrl+Shift+F on Windows) rescales the picture so it fits in the box, but does not resize the picture proportionally. This option may distort the picture. The **Fit Picture to Box (Proportionally)** option (⌘+Option+Shift+F on Mac OS, Ctrl+Alt+Shift+F on Windows) rescales the picture proportionally so it fits in the box. The **Fit Box to Picture** option resizes the *box* to the size of the picture; the picture is not resized at all.
- The **Measurements** palette: Enter values in the **X%** and **Y%** fields to resize the picture, and press Return (Mac OS) or Enter (Windows).



Enter values in the **X%** and **Y%** fields in the **Measurements** palette to scale a picture.



Press ⌘ (Mac OS) or Ctrl (Windows) while manually resizing a picture box to resize the picture and the box simultaneously. Press ⌘+Option+Shift (Mac OS) or Ctrl+Alt+Shift (Windows) to resize the picture and the picture box proportionally.

After importing a picture into a box, you can choose **Fit Box to Picture** and **Fit Picture to Box** from the context menu. For information about context menus, see Chapter 2, “Context Menus,” in *A Guide to QuarkXPress: Interface Overview*.



KEYBOARD COMMANDS

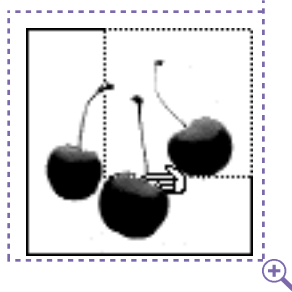
AUTO PICTURE RESIZE	MAC OS COMMAND	WINDOWS COMMAND
Fit to picture box	⌘+Shift+F	Ctrl+Shift+F
Fit to picture box proportionally	⌘+Option+Shift+F	Ctrl+Alt+Shift+F
Decrease size by 5%	⌘+Option+Shift+<	Ctrl+Alt+Shift+<
Increase size by 5%	⌘+Option+Shift+>	Ctrl+Alt+Shift+>



If you have rotated or skewed a picture before using the keyboard commands, the pictures may not seem to resize correctly.

CROPPING PICTURES

If you only want a portion of your image to appear, you can manually crop it by adjusting the size of the picture box. To resize a picture box, see “Resizing Boxes” in Chapter 4, “Box Basics.”



Manually crop pictures by resizing the picture box to show only the desired portion of a picture.

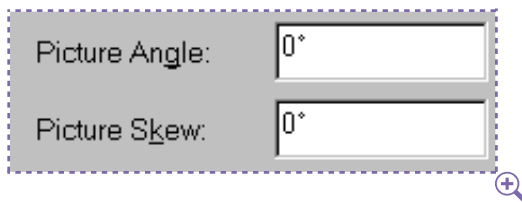


When a picture is cropped using QuarkXPress, the whole picture (including the cropped part) is sent to the output device. This may slow down your output, even though only the cropped part is printed. Therefore, for increased speed at output, use an image editing application to crop pictures.

ROTATING AND SKEWING PICTURES

Rotating a picture sets it at a different angle within the box, while skewing a picture applies a slanted look to it. You can rotate or skew a picture using:

- The **Item** menu: Choose **Item** → **Modify** (⌘+M on Mac OS, Ctrl+M on Windows); then click the **Picture** tab. To rotate a picture, enter a value in the **Picture Angle** field. To skew a picture, enter a value in the **Picture Skew** field. Click **OK**.



Use the **Picture Angle** and **Picture Skew** fields (**Item** → **Modify** → **Picture** tab) to specify a picture’s rotation and skew within a picture box.

- The **Measurements** palette: Enter values in the Δ or \angle fields to rotate or skew a picture, and press Return (Mac OS) or Enter (Windows).



Use the Δ and \angle fields in the **Measurements** palette to rotate or skew a picture.




Select the **Rotation** tool \curvearrowright from the **Tools** palette to manually rotate both the picture box *and* the image.

When you rotate a picture box in QuarkXPress, the image rotates too. To straighten the picture, rotate the picture back by the same degree amount. For example, if you rotate a picture box by 30°, enter a value of -30° in either the Δ field in the **Measurements** palette or in the **Picture Angle** field in the **Picture** tab (**Item** → **Modify**).

COLORING AND SHADING PICTURES

You can apply color and shade values to the shadows and middle tones of black-and-white and grayscale pictures. You can apply color and shade to pictures using:

- The **Style** menu: Choose **Style** → **Color** and choose a color from the submenu. Choose **Style** → **Shade** and choose a percentage from the submenu, or choose **Other** and enter a value in the **Shade** field. Click **OK**.
- The **Item** menu: Choose **Item** → **Modify**; then click the **Picture** tab. Choose a color from the **Color** pop-up menu. Choose a shade from the **Shade** pop-up menu, and click **OK**.
- The **Colors** palette: Choose **View** → **Show Colors** (F12). Click the picture icon \boxtimes , then click one of the colors in the list. Click the arrow \boxminus next to the current shade value to display a list of percentage values; choose a percentage from the list. You can also select the shade value in the field, enter a new value, and press Return (Mac OS) or Enter (Windows).

When the picture icon  is selected in the **Colors** palette, you can drag and drop colors from the palette by clicking one of the color swatches in the color list and dragging the color swatch over a picture box. As soon as the color swatch is positioned over a box, the picture will fill with the new color. Drop the swatch to apply the color.



This grayscale picture has had color applied to it.



FLIPPING PICTURES

You can flip the contents of a picture box from left to right, and from top to bottom using:

- The **Style** menu: Choose **Style** → **Flip Horizontal** to flip the contents of a picture box from left to right. Choose **Style** → **Flip Vertical** to flip the contents of a picture box from top to bottom.



You can flip a picture (left) from left to right by choosing **Style** → **Flip Horizontal** (center), and from top to bottom by choosing **Style** → **Flip Vertical** (right).

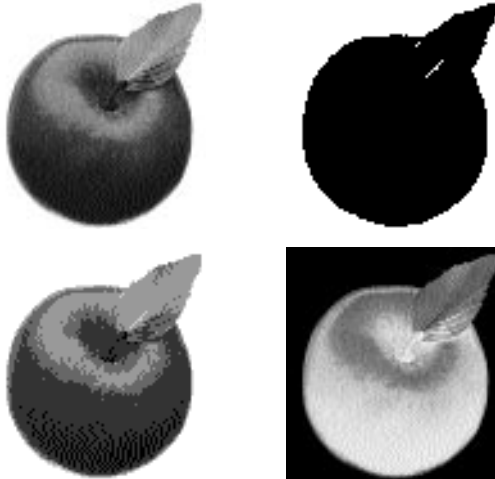
- The **Measurements** palette: Click the horizontal flip icon  to flip a picture from left to right. Click the vertical flip icon  to flip the picture from top to bottom.



Flip pictures by clicking the flip icons in the **Measurements** palette.

APPLYING CONTRAST TO PICTURES

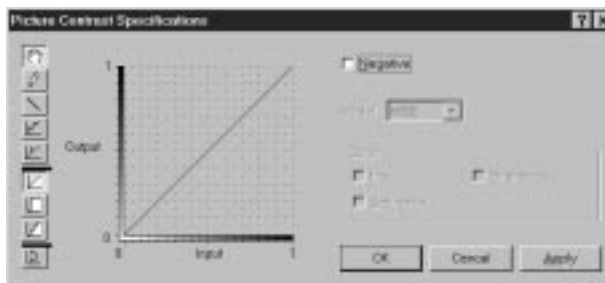
Contrast manipulation lets you change the way a picture displays on-screen and at output. In particular, contrast describes tone reproduction — the relationship between the highlights, middle tones, and shadows of a picture. You can create your own contrast using the **Picture Contrast Specifications** dialog box.



Select a normal picture (upper left) and choose **Style** → **Contrast**. In the **Picture Contrast Specifications** dialog box, click the **High Contrast** tool  (upper right), the **Posterized Contrast** tool  (lower left), or the **Negative** check box (lower right).

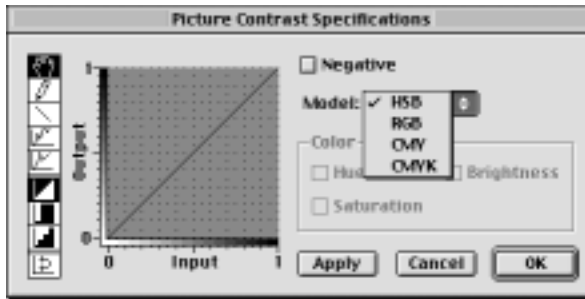
In QuarkXPress, a picture's contrast displays as a line on a graph in the **Picture Contrast Specifications** dialog box (**Style** → **Contrast**). This line is referred to as a *curve*. The graph represents a picture's contrast by plotting input (original contrast) versus output (displayed contrast). The curve represents the picture's *modified* tone curve. Any change to this curve affects the picture's tone. To modify a picture's contrast:

- 1 Choose **Style** → **Contrast** (⌘+Shift+C on Mac OS, Ctrl+Shift+O on Windows).



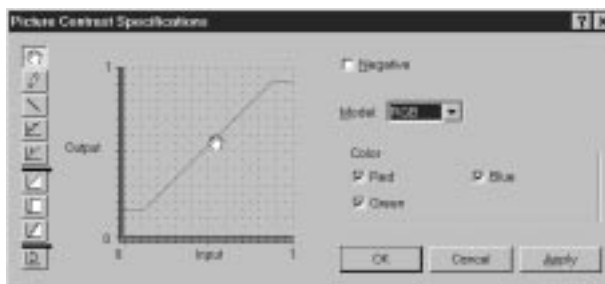
The **Picture Contrast Specifications** dialog box (**Style** → **Contrast**) displays a 45° line from 0 to 1 when a grayscale picture is set at its normal contrast.

- 2 If you have a color picture selected, choose the **HSB**, **RGB**, **CMY**, or **CMYK** color model from the **Model** pop-up menu to determine which color components you want to manipulate.



Choose **HSB**, **RGB**, **CMY**, or **CMYK** from the **Model** pop-up menu when a color picture is selected. Once a model is chosen, you can manipulate its components (**Style** → **Contrast**).

- 3 The color components for the selected model will become available in the **Color** area. For example, if you choose the **CMYK** model, **Cyan**, **Magenta**, **Yellow**, and **Black** check boxes display in the **Color** area. To modify one or more color components, check them in the **Color** area.
- 4 Use any of the nine contrast modification tools to modify the selected curve or curves in various ways. If the picture is grayscale, one curve is available for manipulation. If a color picture is selected, you can choose to manipulate from one to four curves at a time. For example, if **CMYK** is chosen from the **Model** pop-up menu, you can manipulate any combination of the **Cyan**, **Magenta**, **Yellow**, and **Black** curves, simply by checking the channels you want to manipulate.
- ☞ The **Hand** tool lets you move entire curves on the contrast graph. When you move a curve against one of the graph's edges and release the mouse button, it flattens out. Constrain a curve's movements to horizontal or vertical by pressing **Shift** while dragging the curve.



Use the **Hand** tool ☞ to adjust the selected contrast curve to where you want it (**Style** → **Contrast**).

- ✎ The **Pencil** tool lets you redraw or make freehand adjustments to curves. Constrain modifications to 0°, 45°, or 90° by pressing Shift while using the **Pencil** tool.
 - ↘ The **Line** tool lets you make linear adjustments to curves. Constrain modifications to 0°, 45°, or 90° by pressing Shift while using the **Line** tool.
 - ⌘ The **Posterizer** tool places handles at the 10% increment marks on the horizontal axis. Increase or decrease the input-to-output relationship in tonal range increments of 10% by dragging the handles up or down.
 - ⌘ The **Spike** tool places handles at the 10% increments marked on the horizontal axis. Drag the handles up and down to create spikes.
 - ⬇ The **Normal Contrast** tool resets curves to the unmodified contrast position (a 45° line).
 - The **High Contrast** tool applies a high contrast shape to curves, making the picture look like line art.
 - ▣ The **Posterized Contrast** tool applies a posterized shape to curves.
 - ↔ The **Inversion** tool flips selected curves horizontally. Clicking the **Inversion** tool produces a negative of curves selected on the graph. The **Inversion** tool does not necessarily create a true negative of the overall current picture contrast. It simply inverts any changes you have made to curves.
- 5 Check **Negative** to create a negative of the picture's current contrast. If you have made changes to contrast curves using the **Picture Contrast Specifications** dialog box, these changes are made before **Negative** is applied. Checking **Negative** has the same effect as choosing **Negative** from the **Style** menu.
 - 6 Click **Apply** (⌘+A on Mac OS, Alt+A on Windows) to preview your changes. Then click **OK**.



Contrast controls are not available for some picture types, such as 1-bit images and EPS files. However, if you can't adjust a color picture's contrast, check your **Application Preferences** (**Edit** → **Preferences** → **Preferences** → **Display** pane). Color TIFFs should be set to **8-bit** when a picture is imported; otherwise the contrast controls will be inaccessible for that picture. To solve this problem, set **Color TIFFs** to **8-bit** and reimport the picture.

Contrast modifications affect only the way QuarkXPress displays and prints an imported picture; the original picture file is unaffected.

APPLYING CUSTOM HALFTONE SCREENS TO PICTURES

*A halftone is a reproduction of a continuous tone photograph, traditionally created by photographing the picture through a crossline or contact screen that contains a grid pattern. Gradations of tone are simulated using dots or other shapes of varying sizes. The **Picture Halftone Specifications** dialog box controls let you specify a screen's frequency in lines per inch, angle, and pattern.*



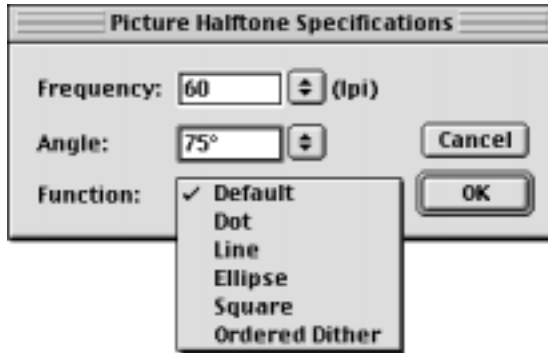
Use the **Picture Halftone Specifications** dialog box (**Style** → **Halftone**) to apply a custom halftone screen. This grayscale picture has a **Frequency** of 25 lpi, an **Angle** of 90°, and its **Function** (dot shape) is set to **Ellipse**.

To reproduce an image, a halftone screen pattern is repeated at a constant angle and frequency. The screen angle defines the angle at which rows of the screen pattern are placed. The line frequency determines how many rows of the selected screen pattern are printed per inch. To apply a custom halftone screen, select an grayscale picture and:

- 1 Choose **Style** → **Halftone** (⌘+Shift+H on Mac OS, Ctrl+Shift+H on Windows).
- 2 To specify the number of lines of the selected screen pattern that will be printed per inch, choose an option from the **Frequency** pop-up menu or enter a value in the **Frequency** field.

Specifying line frequency depends on a number of factors, including the resolution of the printer and the type of paper you plan to use. In general, the higher the resolution of your output device and the glossier the paper stock you use, the finer your halftone screen (more lines per inch) can be.

- 3 To specify the angle at which lines of the screen pattern are placed, choose an option from the **Angle** pop-up menu or enter a value in the **Angle** field.



Specify line **Frequency**, **Angle**, and **Function** using the **Picture Halftone Specifications** dialog box (**Style** → **Halftone**).

- 4 Choose the available dot shape types from the **Function** pop-up menu: **Default**, **Dot**, **Line**, **Ellipse**, **Square**, or **Ordered Dither**.
 - The **Default** option uses the setting specified in the **Output** tab of the **Print** dialog box (**File** → **Print**).
 - The **Dot** option uses a round spot to create the halftone screen. This pattern is used in most output.
 - The **Line** option uses straight lines to create the halftone screen. The width of the line varies depending on your **Frequency** setting. (The **Line** function is not the same as the line frequency.)
 - The **Ellipse** option uses an oval spot to create the halftone screen.
 - The **Square** option uses a square spot to create the halftone screen. This function may look best at very low screen frequencies.
 - The **Ordered Dither** option is a pattern optimized for printing to a laser printer or when you are producing multiple copies by photocopying rather than by printing.
- 5 Click **OK**.



Halftone screens will not display on your monitor. To see the effects of your custom halftone screen, print the picture.

CREATING AND EDITING CLIPPING PATHS

Clipping paths tell QuarkXPress which parts of a picture should be displayed, and which parts should be treated as transparent. This is especially useful when you are attempting to isolate the picture's subject from its surrounding background in the original picture file. QuarkXPress can create clipping paths from scratch, or it can use embedded path and alpha channel information to create clipping paths.

CLIPPING PATH BASICS



The picture at left shows the picture with all of its data. The picture at right shows how a clipping path can be used to crop unwanted data.

A clipping path is any closed Bézier shape that defines a region (or regions) that should be treated as visible, and a region (or regions) that should be treated as invisible.

Clipping paths tell QuarkXPress which parts of a picture should be considered visible, and runaround paths tell QuarkXPress where to wrap text. You are not limited to using the same settings for your runaround and clipping paths. You can even use different clipping paths or alpha channels for your clipping and runaround settings. To change runaround, see “Running Text Around Items” in Chapter 10, “Graphics in Typography.”

Clipping paths created by QuarkXPress are based on the high-resolution picture file, and are stored with your QuarkXPress document.

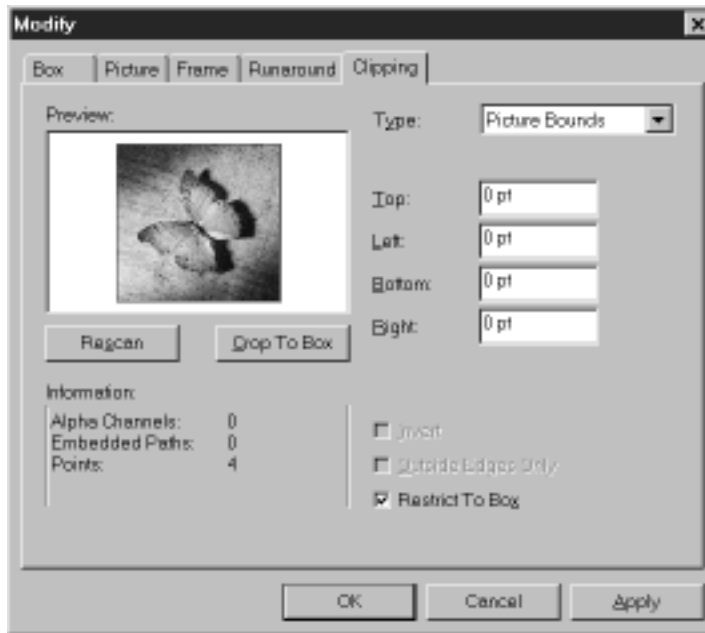
CREATING CLIPPING PATHS

To create or assign a clipping path:

- 1 Choose **Item** → **Clipping** (⌘+Option+T on Mac OS, Ctrl+Alt+T on Windows). The green path in the **Preview** area (**Item** → **Clipping**) corresponds to the clipping path, and the blue outline corresponds to the picture box. (To change these default colors, choose **Edit** → **Preferences** → **Preferences**; then click the **Display** pane. Double-click either the **Ruler** color or the **Margin** color to change the clipping path or picture box outline colors, respectively.)

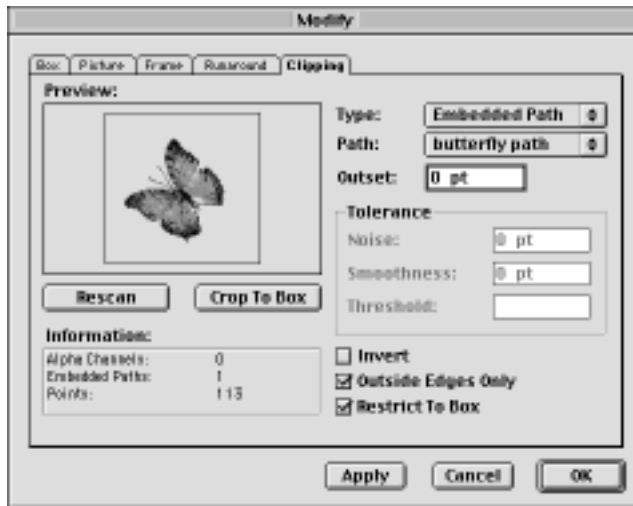
Choose an option from the **Type** pop-up menu:

- Choose **Item** to crop an image to the picture box. Choosing **Item** does not create a clipping path, it simply crops the picture to its picture box.
- Choose **Picture Bounds** to clip a picture around the rectangular “canvas area” of the imported picture file. This includes any white background areas saved with the original picture file. Enter values in the **Top**, **Left**, **Bottom**, and **Right** fields to determine the outset of the clipping path from the picture’s boundaries. Positive values increase the outset, negative values decrease the outset.



Choose **Picture Bounds** from the **Type** pop-up menu (**Item** → **Clipping**) to use the picture’s canvas area for a clipping path.

- Choose **Embedded Path** to clip a picture around a path already embedded in the picture file. Choose a path from the **Path** pop-up menu if the picture file contains more than one embedded path.



Choose **Embedded Path** from the **Type** pop-up menu (**Item** → **Clipping**), then choose a particular path from the **Path** pop-up menu. QuarkXPress will read the embedded path information and generate a clipping path.

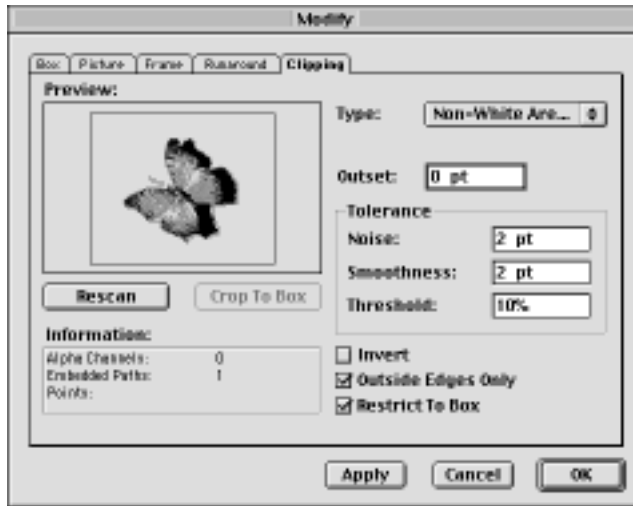
- Choose **Alpha Channel** to clip a picture around an alpha channel already embedded in a picture file. Choose an alpha channel from the **Alpha** pop-up menu if the picture file contains more than one embedded alpha channel.

Alpha channels are saved in image editing applications. They are selections (not paths) that are created as 8-bit masks. (A mask is a black-and-white or grayscale image used to indicate which parts of another image are visible and which parts are transparent.)

Image editing applications are capable of embedding paths and alpha channels in an image. If a picture storing this information is imported into QuarkXPress, you can access the path and channel information using the **Clipping** tab in the **Modify** dialog box (**Item** menu). QuarkXPress can use embedded alpha channel information to define a clipping path, but does not support the partial transparency that an 8-bit mask can contain.

TIFFs can have embedded paths and alpha channels. EPS, BMP, JPEG, PCX, and PICT files can only have embedded paths.

- Choose **Non-White Areas** to create a QuarkXPress clipping path based on the picture's subject. Depending on the image and the value in the **Threshold** field, the clipping path will outline a nonwhite figure within a larger white or near-white image (or vice versa).



Choose **Non-White Areas** from the **Type** pop-up menu (**Item** → **Clipping**), to create a clipping path that outlines the picture's subject and ignores the background (right).

Non-White Areas works best when the unwanted parts of the image are much lighter than the subject itself (or vice versa). If you are using a grayscale or color image that has a similar tonal value throughout the picture, QuarkXPress will have a difficult time reading the subject's outline, and won't be able to create a very accurate clipping path.



To update any changes in the **Preview** area in the **Clipping** tab, click **Apply**, select a new field, or press Tab. Repeatedly pressing Tab will also move you through the fields.

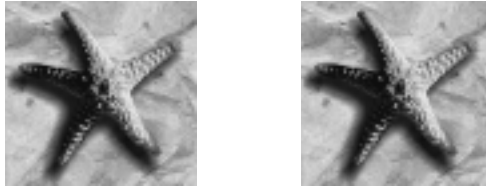
Click **Rescan** to rebuild the clipping path from scratch based on the **Clipping** dialog box settings. Clicking **Rescan** undoes **Crop to Box**.

The **Information** area in the **Clipping** tab contains statistics on the number of **Alpha Channels** and **Embedded Paths** included in the original picture file, as well as the number of **Points** that make up the QuarkXPress clipping path.

MANIPULATING CLIPPING PATHS

When **Embedded Path**, **Alpha Channel**, or **Non-White Areas** is chosen in the **Type** pop-up menu, various fields become available that let you manipulate the clipping path.

- 1 To change the size of the clipping path, enter values in the **Outset** field. Positive values move the clipping path further from the original setting, negative values decrease the amount of image included in the clipping path.



Enter values in the **Outset** field (**Item** → **Clipping**) to describe the distance that the clipping path is outset from the clipped image. At 0 pt (left), the clipping path is not inset or outset. At 10 pt (right), the clipping path is outset by 10 points.



To reduce or eliminate stray pixels that appear at the edge of an image, try using a small negative value in the **Outset** field, such as -.5 pt.

- 2 To identify and delete paths around stray pixels when creating the clipping path, enter values in the **Noise** field. For example, if you set the **Noise** value to 5 points, any paths in the picture that are less than 5 points will be removed. This is useful for removing unwanted pixels (specifically by deleting small paths around the pixels) in the background of an image.



The image at left shows some small extraneous path areas. Those small path areas can be ignored by entering a higher value in the **Noise** field (**Item** → **Clipping**) (right).

A clipping path does not necessarily enclose just one item. For example, if you have a picture of two bagels and a scattering of crumbs (and your **Clipping** tab settings are set to render this scenario), a QuarkXPress clipping path could show two green paths around the two bagels, two green paths around the bagel holes, and a plethora of tiny green paths around the crumbs. All of these paths are considered to be one clipping path. To delete the tiny crumb paths, enter a value in the **Noise** field that corresponds to their diameters (such as 5 points), and any path in the picture that is less than 5 points in diameter will be removed.

- 3 To specify clipping path accuracy, enter values in the **Smoothness** field. When you enter a low value, such as 0, in the **Smoothness** field, a very accurate but quite complex path will be generated. Because of its complexity and the number of points involved, it may use a lot of memory and cause problems during output. A higher value creates a less accurate path.



Use the **Smoothness** value (**Item** → **Clipping**) to determine how smooth or rough a path is. At 0 pt (left), many points describe the path; at 2 pt (center), fewer points are used, but the shape is still described relatively accurately; at 20 pt (right), the path loses its cohesiveness altogether.



The **Points** field in the **Information** area records the number of points that make up the QuarkXPress clipping path.

- 4 To specify how QuarkXPress distinguishes dark pixels from light pixels, enter values in the **Threshold** field. When **Non-White Areas** is chosen, any pixel shaded below the **Threshold** value is excluded from the clipping area, and any pixel above it is included. The reverse is true for alpha channels.

The **Threshold** value determines how white is defined. All pixels defined as “white” are excluded from the path. For example, if the **Threshold** value is 20%, and a pixel’s gray value is below or at 20%, the pixel will be considered “white” and excluded from the clipping path.



Enter values in the **Threshold** field (**Item** → **Clipping**) to define where to place the clipping path. At 0 (left), nothing is defined as white, so everything is included in the clipping path. At 10% (center), everything lighter than 10% gray is defined as white, and is ignored (the rest is included in the clipping path). At 75% (right), everything lighter than 75% gray is defined as white, which means that only the very dark areas are included in the clipping path.



The **Threshold** field is only available for the **Non-White Areas** and **Alpha Channel** options. (You can alter the **Threshold** value when an alpha channel is selected because alpha channels are grayscale. Grayscale alpha channels consist of pixels that vary in gray value, so a threshold can be used to determine which pixels fall inside the clipping path and which ones fall outside the clipping path.)

CREATING SPECIAL EFFECTS

Various options in the **Clipping** tab let you invert a clipping path or specify whether a picture is clipped using outside edges only, or whether the picture is contained within its box. To create special effects, select a picture and:

- 1 To make visible regions transparent and transparent regions visible, check **Invert**.



Use the **Invert** option to display previously transparent areas and exclude previously visible areas.

- 2 To determine whether or not QuarkXPress allows holes within a path, check **Outside Edges Only** to select only the outer edges of the clipping path. Uncheck **Outside Edges Only** to include paths that define holes.



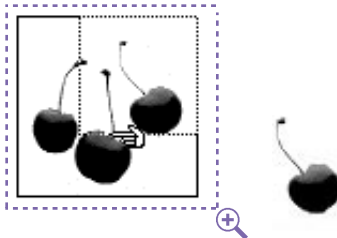
Check **Outside Edges Only** (**Item**→ **Clipping**) to generate outer path edges only, like the outline of the butterfly (left). Uncheck **Outside Edges Only** to generate all of the inner path information, like the butterfly's wing pattern (right).

- 3 Check **Restrict to Picture Box** to crop the picture to the edges of the picture box. Uncheck **Restrict to Picture Box** to allow the image to extend beyond the picture box boundaries.



The **Restrict to Picture Box** option (**Item**→ **Clipping**) contains an image within the picture box (left). Uncheck **Restrict to Picture Box** to display an image outside of the picture box (right).

- 4 To remove portions of the clipping path that fall outside the box borders, click **Crop to Box**.



Position an unwanted portion of an image outside the picture box (left), then click **Crop to Box** to display only the desired portion (right). When you move the image, the cropped part is not visible.

- 5 Click **Apply** (⌘+A on Mac OS, Alt+A on Windows) to preview your changes; then click **OK**.

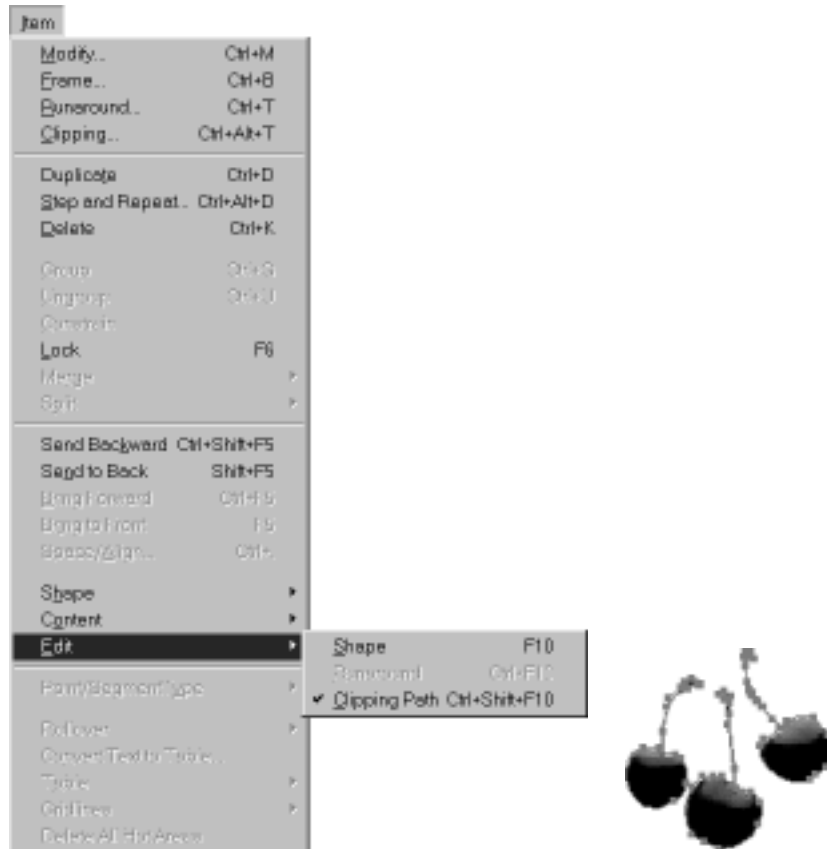


When you color a picture box, the clipping path is positioned in front of the colored box. You can create interesting effects by checking **Invert** in the **Clipping** tab — the clipped image will be filled with the background color.

EDITING CLIPPING PATHS

You can manually adjust a QuarkXPress clipping path. If you do so, you are using the low-resolution preview as your guide, so accuracy is not as great. You cannot manually adjust an embedded clipping path (one not created by QuarkXPress).

Select the picture and choose **Item** → **Edit**. Then check **Clipping Path** to access and manipulate the clipping path’s points, curve handles, and line segments. The clipping path displays as a green outline. Edit the path the same way you would any Bézier object. For information about editing Bézier boxes, see “Reshaping Boxes” in Chapter 4, “Box Basics.”



Choose **Item** → **Edit** and check **Clipping Path** to access the clipping path’s Bézier outline.



When **Item** is chosen in the **Type** pop-up menu (**Item** → **Clipping**), you cannot edit a clipping path using Bézier points.

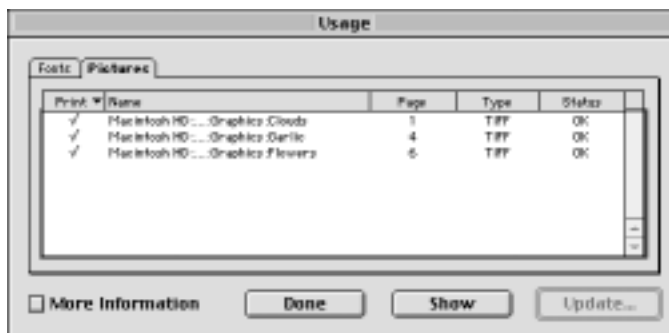
LISTING AND UPDATING PICTURES

The **Usage** feature (**Utilities** menu) lets you keep track of all your imported pictures. The **Usage** dialog box lists the pictures in a document, shows their status, and lets you update picture that have been modified, moved, or renamed.

VERIFYING STATUS AND UPDATING PICTURES

QuarkXPress does not include high-resolution information with the pictures (except for PICT images) you import using **File** → **Get Picture** command. Instead, the application maintains a path to picture files and retrieves the high-resolution information it needs when printing. To check picture status and update pictures in your document:

- 1 Choose **Utilities** → **Usage**; then click the **Pictures** tab. A list displays the imported pictures in the document, as well as their status.
 - If a picture is checked in the **Print** column, it will print.
 - The **Name** column displays the file name, and indicates a brief path to the picture file. *Windows only*: Picture boxes with embedded and linked objects are named “embedded object” and “linked object” with no path displayed.
 - The **Page** column indicates the page on which the picture appears in the active document. If the picture is located on the pasteboard, a dagger † (Mac OS) or the characters “PB” (Windows) display next to the number indicating the page near the picture.
 - The **Type** column indicates the type of file format.
 - The **Status** column indicates the state of the picture. A status of **OK** indicates that QuarkXPress knows the location of the picture file and that it has not been modified. A status of **Modified** indicates that the picture file’s Last Modified date and time is different from when you imported it. Usually this is because the picture has been changed (for example, you changed the color mode). A status of **Missing** indicates that QuarkXPress cannot find the picture file or that its file name is different.



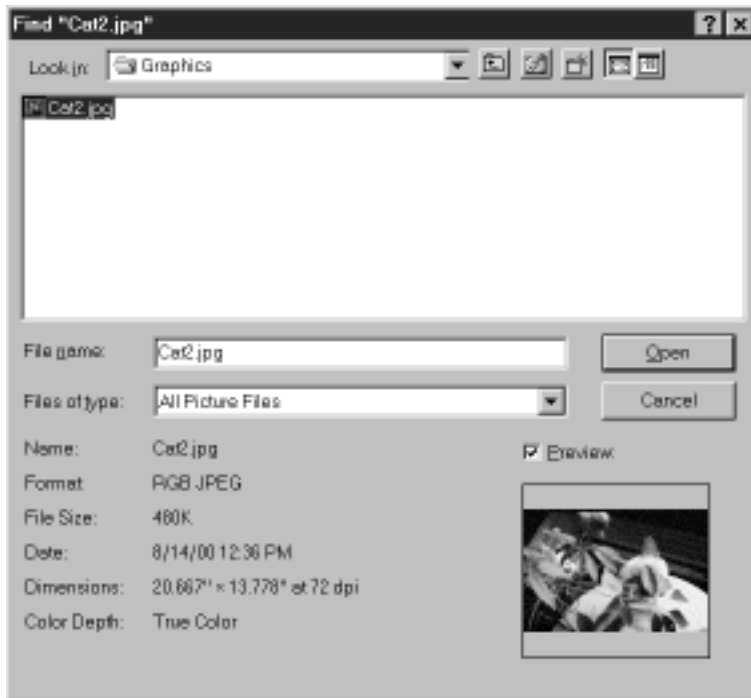
Use the **Usage** dialog box (**Utilities** menu) to keep track of the pictures in an active document, and to find or update any missing picture files.

- 2 Check **More Information** to display the full path to the picture file, as well as the file's size.



If a picture was imported using XTensions software that is later disabled, the words “No XTension” display in the **Status** column of the **Usage** dialog box (**Utilities** → **Usage** → **Pictures** tab). The **More Information** area displays the message: “The XTensions module that imported this picture is not available; a low resolution version of the picture will be printed.” To resolve this problem, use the QuarkXPress XTensions Manager (**Utilities** menu) to enable the appropriate XTensions software or filter. If the XTensions software is distributed with QuarkXPress and was deleted or never installed, drag-copy the files from the CD-ROM to your “XTension” folder and relaunch QuarkXPress.

- 3 To locate a missing picture file, select it and click **Update**; the **Find** dialog box lets you preview picture files so you can locate and choose the appropriate file. If QuarkXPress finds other missing files in the same folder, an alert dialog box lets you update all of them simultaneously. Click **Open** to recreate the path from the document to the picture.



Click **Update** (**Utilities** → **Usage**) to access the **Find** dialog box. You can locate a missing picture and recreate its path.

- 4 To update a modified picture file, click **Update**; every instance of the modified picture used in the document will be updated. When you use the **Update** option in the **Usage** dialog box (**Utilities** → **Usage**), the picture's offset, rotation, and other modifications are remembered. If you reimport using the **Get Picture** dialog box, any modifications are lost.

Windows only: To update a linked object, use the **Links** command in the **Edit** menu. The **Usage** dialog box should only be used to manipulate pictures that were brought into the document using the **Get Picture** command or dragged from the Windows desktop or Windows Explorer. For information about updating links, see Chapter 4, "Edit Menu," in *A Guide to QuarkXPress: Interface Overview*.

- 5 Click **Show Me** to locate and view a picture in your document.
- 6 Check **Print** if you want to print a picture; uncheck **Print** if you want to suppress printing. If QuarkXPress cannot find your pictures when you are ready to print, you will be asked to update their status.

To prevent a picture box from printing, select the box; choose **Item** → **Modify** → **Box** tab; then check **Suppress Printout**. To prevent only the picture in the box from printing, check **Suppress Picture Printout** in the **Picture** tab.

- 7 Click **Done** (Mac OS) or **Close** (Windows) to close the dialog box.



If you modify a picture file (using another application) after you import it, you should update the image using the **Usage** dialog box. If you choose not to update a modified picture, QuarkXPress prints the picture using the modified file, even though it displays the original preview in the document.



If you move or change the name of a picture file after the picture has been imported using the **Get Picture** command in the **File** menu, QuarkXPress loses the path from the document to the picture file. You can use the **Usage** dialog box to recreate the path.

You can use **Auto Picture Import** to check high-resolution pictures when you open a document (although this feature can greatly slow down the time it takes to open a document). The application checks for changes in a high-resolution data file's name, modification date, and location. The **Auto Picture Import** area (**Edit** → **Preferences** → **Preferences** → **General** pane) offers three options: **Off**, **On**, and **Verify**. Choosing **Off** disables automatic picture importing. Choosing **On** automatically reimports modified pictures when you open the document. Choosing **Verify** lets you control which pictures are updated.

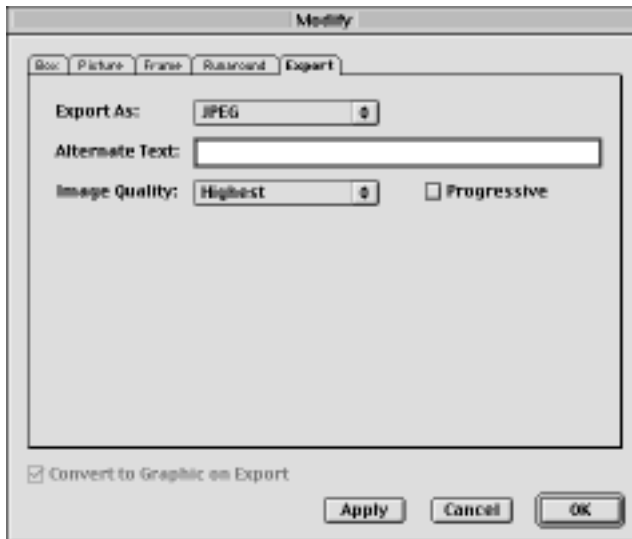
CONFIGURING PICTURE EXPORT OPTIONS

Print documents generally use picture files in formats such as TIFF, BMP, and EPS. However, HTML pages generally use picture files in formats such as JPEG, GIF, and PNG. Fortunately, QuarkXPress can automatically change the file format of your graphics when you export a Web document as HTML. So regardless of what format a picture was in when you imported it, you can rest assured that it's in the right format when you export the Web document as an HTML page.

CONFIGURING EXPORT OPTIONS FOR PICTURES AND GRAPHIC TEXT BOXES

The format you use for exported pictures and raster text boxes depends on the pictures you're exporting. (A raster text box is a text box that you have chosen to convert to a graphic.) Bitmap pictures (such as scanned photos) generally look best when exported in JPEG format. Object-oriented pictures (such as raster text boxes and EPS files created in Adobe Illustrator) often look best when exported in GIF format. To specify a default export format for the selected picture:

- 1 Choose **Item** → **Modify**. The **Modify** dialog box displays.
- 2 Click **Export** to display the **Export** tab.
- 3 If the active object is a text box, click **Convert to Graphic on Export** to export it as a graphic. The **Convert to Graphic on Export** option is not available if you have selected a picture box.



Use the options in the **Export** tab of the **Modify** dialog box (**Item** menu) to specify the export format of the selected picture.

- 4 From the **Export As** pop-up menu, choose **GIF**, **JPEG**, or **PNG** to export the selected object in that format.



The PNG filter must be loaded for QuarkXPress to export pictures in PNG format from a Web document.

- 5 Enter alternate text (if desired) in the **Alternate Text** field. Text in the **Alternate Text** field will display as a pop-up window when the arrow pointer is moved over the graphic. If the graphics cannot be downloaded, the alternate text displays in its place. By default, the file name will display in the **Alternate Text** field.
- 6 If you have chosen **JPEG**, choose a quality level from the **Image Quality** pop-up menu. You can choose **Highest**, **High**, **Medium**, **Low**, or **Lowest**. Lower-quality images are more compressed; they will load faster but will not look as good. Higher-quality images are less compressed and will take longer to download, but will look better.

Check **Progressive** if you want the object to display quickly at a low resolution, followed by the gradual download of the full-resolution image.

- 7 If you have chosen **GIF** format, choose a color palette from the **Color Palette** pop-up menu:

- Choosing **Web-safe** will create a graphic that displays colors identically on both Mac OS and Windows Web browsers.
- Choosing **Adaptive** will create a graphic with high color fidelity, but that graphic will display properly only if the monitor it is viewed on supports 16-bit color or higher.
- Choosing **Windows** will create a graphic optimized for the Windows color palette. Use this option if only Windows users will be viewing the graphic.
- Choosing **Mac OS** will create a graphic optimized for the Mac OS color palette. Use this option if only Mac OS users will be viewing the graphic.

Check **Interlacing** if you want the GIF to display quickly at a low resolution, followed by the gradual download of the full-resolution image. Check **Use Dithering** if you want to smooth the edges between different colors (for a less pixelated appearance).

- 8 If you have chosen **PNG**, choose **True color** if you want the exported PNG to use 24-bit color. (For an explanation of bits and bit depth, see “Understanding Picture File Formats” earlier in this chapter.)

If you do not want to use 24-bit color, choose **Indexed color**. An indexed color picture assigns the pixels in the picture an index number, which corresponds to a value in a look-up table that is part of the picture file. Applications reading indexed color images read the look-up table to see what defines a particular

color, and use those values to display the color. Indexed images tend to be smaller because only the relevant color information needs to be stored and read.

After checking **Indexed color**, choose a color palette from the **Palette** pop-up menu:

- Choosing **Web-safe** will create a graphic that displays colors identically on both Mac OS and Windows Web browsers.
- Choosing **Adaptive** will create a graphic with high color fidelity, but that graphic will display properly only if the monitor it is viewed on supports 16-bit color or higher.
- Choosing **Windows** will create a graphic optimized for the Windows color palette. Use this option if only Windows users will be viewing the graphic.
- Choosing **Mac OS** will create a graphic optimized for the Mac OS color palette. Use this option if only Mac OS users will be viewing the graphic.

Then, check **Use Interlacing** if you want the PNG to display quickly at low resolution, followed by a gradual download of the full-resolution image. Check **Use Dithering** if you want to smooth the edges between different colors (for a less pixelated appearance).

- 9 Click **OK**. When the Web document is exported, the settings will be applied to the selected object.

Chapter 12: Color

While the eye perceives color, the brain classifies it, identifying it in such terms as warm, cold, vivid, dull, tranquil, or exciting. For instance, most people perceive red as a warm color, suggesting energy and movement, and blue as a cool color, suggesting calm and stillness. Understanding these typical perceptions will help you use color to reinforce your message, draw the eye, or make a statement.

QuarkXPress lets you create custom colors, choose colors from several standardized color matching systems, and edit colors. You can also apply color and shade to text, items, and boxes. No matter how you choose to use color, your documents will be enhanced and enlivened.

UNDERSTANDING SPOT AND PROCESS COLORS

The final output method for your document often dictates whether you should use spot or process colors. While some print devices can output QuarkXPress documents in full color, final production for many publishing environments takes the form of color separation plates reproduced on-press using color inks.

QUARKXPRESS SEPARATION PLATES

You can specify two types of color in a QuarkXPress document: spot color and process color. When you print a document page that contains spot colors, QuarkXPress outputs all characters, pictures, and items of a given spot color on the same spot color separation plate. When a document contains items to which you have applied a process color, QuarkXPress separates the color into the appropriate number of process ink components, and prints a process separation plate of each ink component for every page in your document. If, for example, your document pages contain items to which a single spot color has been applied as well as items to which you have applied four-color process colors, QuarkXPress will print five separation plates for each page that contains the colors: the cyan, magenta, yellow, and black process separation plates, plus another plate that contains page elements to which the spot color is applied.

PRESS PLATES P

To reproduce color on-press, commercial printers create a press plate from each of the QuarkXPress spot color and process ink separations. Color ink is used to transfer the image from the press plate to the paper. For example, cyan ink is used to print the page image contained on the cyan press plate; magenta ink is used to print the page image contained on the magenta plate, and so on. A *four-color job* requires four press plates, each printing a different ink color to create the final full-color page.

SPECIFYING MATCHING SYSTEM COLORS

*Selecting colors from a color matching system can be helpful when communicating with a commercial printer about the colors in your document. QuarkXPress lets you select colors from the following color models: PANTONE Hexachrome®, the PANTONE MATCHING SYSTEM®, the TRUMATCH™ color system, the FOCOLTONE™ color system, DIC™, and TOYO™. The **Edit Color** dialog box (**Edit** → **Colors** → **New**) lets you display and select colors from any of these color matching systems. Colors from the color matching systems are primarily used in documents that are designed for printed output.*

TRUMATCH AND FOCOLTONE

The TRUMATCH and FOCOLTONE color systems were designed to achieve predictable four-color results when they are output using the standard set of SWOP (Specifications for Web-Offset Publications) process inks. Because the colors are predefined, you can be assured that the final printed color will closely match the color as printed in the corresponding color swatchbook (subject to variations in paper color, ink purity, and other variables). Swatchbooks for these matching systems are available in coated and uncoated paper editions.

PANTONE

The PANTONE MATCHING SYSTEM was designed to specify spot colors. The PANTONE MATCHING SYSTEM prints each color on its own plate when you print separations. Because inks in PANTONE colors are standardized, cataloged, and premixed, you are assured of accurate color for your final output. If you want to specify PANTONE colors for process-color separation, the PANTONE ProSim color model allows you to simulate many PANTONE spot colors using four-color process separations (CMYK) and view the PANTONE process simulation on your color monitor. Use the PANTONE Color Formula Guide for accurate PANTONE-identified solid color standards for coated and uncoated paper stock.

The PANTONE Process Color System® is designed to reproduce colors using four standard PANTONE process inks. This matching system allows you to choose from more than 3,000 color combinations, which are arranged chromatically. Use the PANTONE Process Color Guide for accurate PANTONE-identified color standards for coated paper stock.

The PANTONE Hexachrome color system is designed to reproduce colors using six unique PANTONE process inks. This matching system allows you to choose from more than 2,000 ultra high-fidelity colors, which are arranged chromatically. Use the PANTONE Hexachrome Color Selector for accurate PANTONE Hexachrome-identified color standards for coated and uncoated paper stock.

DIC AND TOYO

DIC and TOYO are spot color matching systems used primarily in Japan.

SPECIFYING A MATCHING SYSTEM COLOR

After choosing a color matching system, you can change a spot color to a process color by unchecking **Spot Color** in the **Edit Color** dialog box (**Edit** → **Colors** → **New**), or display the context menu for that color in the **Colors** palette, and choose **Make Process**.

To change a process color to a spot color, check **Spot Color** in the **Edit Color** dialog box (**Edit** → **Colors** → **New**), or display the context menu for that color in the **Colors** palette, and choose **Make Spot**.



QuarkXPress lets you choose from many different standardized color matching systems to create your colors. If there are some matching systems you never use, remove those unneeded files from the “Color” folder within your QuarkXPress application folder. Keep the unused matching systems in another folder.

For information about using the **Colors** palette context menu, see Chapter 2, “Context Menus,” in *A Guide to QuarkXPress: Interface Overview*.

UNDERSTANDING WEB-SAFE COLORS

There are 216 colors that are considered “safe” to use in a Web page, meaning that they are the colors most likely to display the same on Mac OS and Windows, and in different Web browsers. These colors are supported by the 256-color system palettes of both Mac OS and Windows. You can use whatever colors you want in a Web document, but if you want to be sure that your end users see the same colors in your Web page that you do, you might want to consider using Web-safe colors only.

The term “Web-safe color” refers to a palette of 216 colors that are common to most operating systems and browser applications. These colors display consistently to people viewing a Web page, regardless of what monitor color depth and browser application they are using.

As you design a Web document, consider the people who will view your Web page. If you aren’t sure what monitor color depths or browser applications your audience will be using, or if you think your audience may be using monitors that can only display 256 colors, you might consider Web-safe colors for text, background colors, other large areas of solid color, and for certain pictures. Creating a page with Web-safe colors lets you see what your audience will potentially see, so you can design the page accordingly.

CREATING WEB-SAFE COLORS

You can create Web-safe colors in QuarkXPress by choosing options from the **Web Safe** and **Web Named Colors** models in the **Edit Color** dialog box (**Edit** → **Colors**). For more information about the **Edit Color** dialog box, see the “Creating and Editing Colors” section of this chapter.





If you’re concerned about your Web page colors displaying correctly on your readers’ computers, you can check your chosen colors by reducing your monitor display to 256 colors in the Monitors control panel (Mac OS) or the Display Properties control panel (Windows). Also, be sure to check the Web page preview in the Web browsers your readers are most likely to use. For more information about Web page preview, see Chapter 24, “Previewing and Exporting Web Pages.”

CREATING AND EDITING COLORS

*QuarkXPress automatically adds default colors, such as RGB and CMYK, to the **Colors** palette. However, many designs use other colors. To use other colors, you'll need to create new colors or edit existing colors. You create and edit colors using the **Colors** dialog box, which allows you to create colors using color wheels, numeric fields, or color matching systems.*

THE COLORS PALETTE

When you open a new print document, its **Colors** palette (**View** → **Show Colors**) contains all the colors in the application's **Colors** dialog box (**Edit** → **Colors**). When you open a new Web document, its **Colors** palette contains all the colors in the application's **Colors** dialog box, and 16 named Web-safe colors. QuarkXPress indicates whether a color is a spot color or process color by displaying either a spot color icon  or a process color icon  to the right of each color name. For more information about the **Colors** palette, see Chapter 1, "Palettes," in *A Guide to QuarkXPress: Interface Overview*.



The **Colors** palette (**View** → **Show Colors**) lets you apply color to any item.

THE COLORS PALETTE CONTEXT MENU

The **Colors** palette context menu displays when you invoke the context menu by pressing the appropriate key shortcut and clicking a color name (Mac OS), or right-clicking a color name (Windows), in the **Colors** palette. Using the context menu for the **Colors** palette, you can create a new color; edit, duplicate, or delete the selected color; or change the selected color from spot to process, or vice-versa. For information about context menus, see Chapter 2, "Context Menus," in *A Guide to QuarkXPress: Interface Overview*.



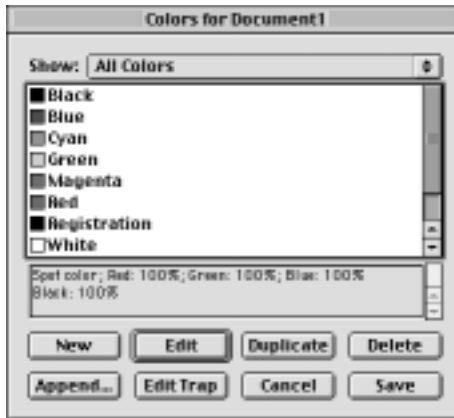
The **Colors** palette context menu lets you quickly create, edit, duplicate, and delete colors.

WORKING WITH COLORS

The colors you have created for a particular document and many default application colors can be edited easily in QuarkXPress. You can use the **Colors** dialog box (**Edit** → **Colors**) to create, edit, duplicate, or delete a color; to append colors from another QuarkXPress document; or to globally change all document items of one color to another color. You can also use the **Colors** dialog box to specify trapping relationships between different colors for documents that will be output to separation plates.



To open the **Colors** dialog box (**Edit** → **Colors**) from the **Colors** palette, press ⌘ (Mac OS) or Ctrl (Windows) while you click a color name.



The **Colors** dialog box (**Edit** → **Colors**) lets you create, edit, duplicate, delete, append, and specify trapping for colors in an open document.

To specify which colors display in the **Colors** dialog box, choose an option from the **Show** pop-up menu.

- Choose **All Colors** to display all the colors available to the document. When no document is open, only the default colors for all documents display.
- Choose **Spot Colors** to display only spot colors, which appear on their own, separate separation plate.
- Choose **Process Colors** to display only process colors, including High Fidelity (HiFi) color.
- Choose **Multi-Ink Colors** to display only those colors that you have built from other process and spot inks using the **Multi-Ink Color** option in the **Model** pop-up menu of the **Edit Color** dialog box.
- Choose **Colors In Use** to display only those colors that are applied somewhere in the active document.
- Choose **Colors Not Used** to display only those colors that are unused in the active document.

The **Colors** dialog box contains two lists: the top displays a list of colors according to the choice you make in the **Show** pop-up menu, and the bottom displays the ink composition of the selected color. When no documents are open, the list displays all default colors. When a document is active, the list only displays colors for the active document.

The **Colors** dialog box includes the following colors by default:

- **Red, Green, and Blue:** You can edit these colors or delete them from the default color list.
- **Cyan, Magenta, Yellow, Black, and White:** You cannot edit or delete these colors.
- **Registration:** You can edit the color Registration, but you cannot delete it.



You should apply the color Registration to lines when creating your own registration or crop marks. Text, pictures, or items to which Registration has been applied will print on all separation plates. **P**

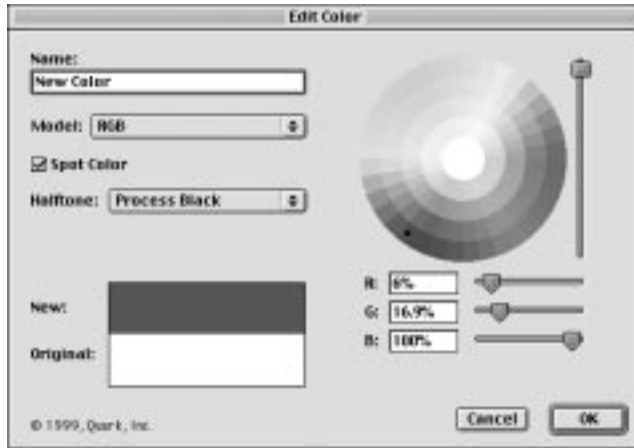
CREATING A NEW COLOR

QuarkXPress lets you choose from several color models and from a number of color matching systems when you create new colors for a selected document. If you have colors you use frequently, you can create new colors for the default color list in your QuarkXPress application when no documents are open. You can create up to 1,000 default or document-specific colors. To create a new color:

- 1 Choose **Edit** → **Colors** to display the **Colors** dialog box, and then click **New** to display the **Edit Color** dialog box. If a document is open, you can also display

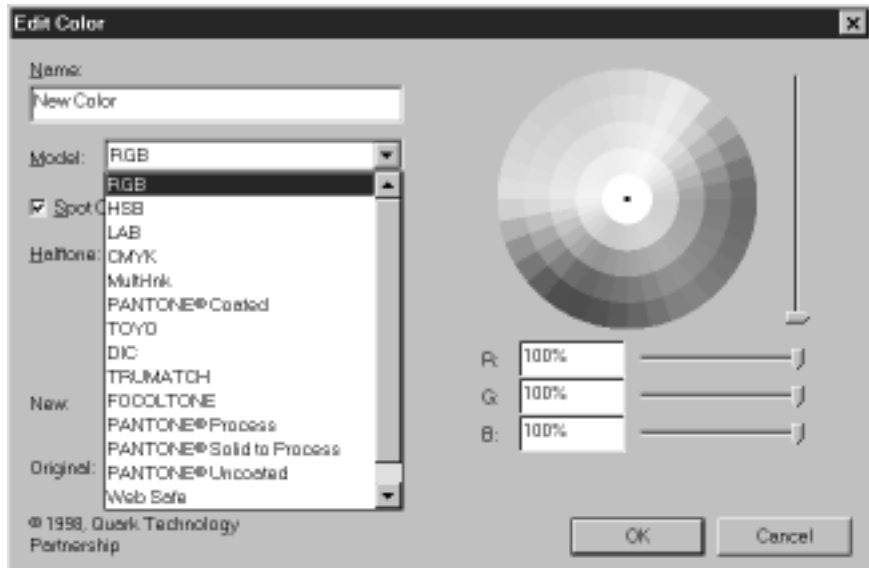
the context menu for the **Colors** palette and choose **New**. When you choose the **New** command, QuarkXPress automatically opens the **Edit Color** dialog box for you.

Colors created when no documents are open are default colors that are included with all subsequently created documents; colors created when a document is open are specific to that document only.



The **Edit Color** dialog box (**Edit** → **Colors** → **New**) contains controls that let you create spot or process separation colors.

- 2 To name your new color, enter a name in the **Name** field.
- 3 To specify the color model for your new color, choose an option from the **Model** pop-up menu. For creating and editing colors in your documents, QuarkXPress lets you choose the color model that is right for you: RGB (red-green-blue), HSB (hue-saturation-brightness), LAB, CMYK (cyan-magenta-yellow-black), Multi-Ink, Web Safe, Web Named Colors, and PANTONE Hexachrome (cyan-magenta-yellow-black-orange-green) . You can also choose from one of the following standard color matching systems: the PANTONE MATCHING SYSTEM, the TRUMATCH color system, the FOCOLTONE color system, DIC, and TOYO.



The **Model** pop-up menu lets you choose from several color models and from a number of color matching systems to create and edit colors.

If you choose **RGB**, **HSB**, **LAB**, or **CMYK** you can use the color wheel to pick a color, or you can enter values in the numeric color component fields to specify a color.

- To create a custom color using percentages of red, green, and blue, choose **RGB** from the **Model** pop-up menu. Create the color by entering percentage values in the **R**, **G**, and **B** fields, by using the sliders, or by clicking and dragging to select a color from the color wheel. Release the mouse button when the color you want displays in the **New** area.

RGB, an additive color system, is most often used with slide recorders or color video monitors, and also works well for Web pages. Red, green, and blue light is mixed to represent colors on a video screen.

- To create a color using hue, saturation, and brightness (HSB), choose **HSB** from the **Model** pop-up menu. Enter a degree value in the **H** field, and percentage values in the **S** and **B** fields, use the sliders, or click and drag to select a color from the color wheel. Release the mouse button when the color you want displays in the **New** area.

HSB is a color model used by artists, because it resembles the manner in which they mix colors. Hue describes color pigment; saturation measures the amount of color pigment; and brightness measures the amount of black in a color.

- To create a color using **LAB**, choose **LAB** from the **Model** pop-up menu. The LAB color model, also referred to as LAB color space, is a standard three-dimensional model for representing colors. Colors are specified by a luminance coordinate (**L**) and two chrominance coordinates (**A** for green-red), and (**B** for blue-yellow). In the **LAB** color space, equal distances represent color differences of roughly equal visual magnitudes. Enter a percentage value in the **L** field, and numerical values ranging from -120 to 120 in the **A** and **B** fields, use the sliders, or click and drag to select a color from the color wheel. Release the mouse button when the color you want displays in the **New** area.

LAB, or CIELAB, is a color space designed to be independent of differing interpretations imposed by monitor or printer manufacturers. The LAB model used in QuarkXPress uses the “D50 illuminant” to be consistent with most usage.

- To create a color based on tint percentages of existing process or spot inks, choose **Multi-Ink** from the **Model** pop-up menu. Choose whether you are using **CMYK** or **Hexachrome** process inks in the **Process Inks** pop-up menu, and then use the **Ink** list and **Shade** pop-up menu in the color selection window to adjust ink percentages until the color you want displays in the **New** area.



Before using the **Multi-Ink** color model, consult with your commercial printer to ensure that the colors you plan to create can be reproduced on-press.


- To create a CMYK color, choose **CMYK** from the **Model** pop-up menu. Create the color by entering percentage values in the **C**, **M**, **Y**, and **K** fields, use the sliders, or click and drag to select a color from the color wheel. Release the mouse button when the color you want is displayed in the **New** area.

CMYK is a subtractive color model used by professional printers to reproduce colors by combining cyan, magenta, yellow, and black inks on a press.


- To select a Web-safe color using its hexadecimal value, choose **Web Safe** from the **Model** pop-up menu. For example, you might select “#003399” for a dark blue color using the **Web Safe** model.

Web-safe colors are used for color consistency in Web documents. For information about Web-safe colors, see “Understanding Web-Safe Colors” in this chapter.

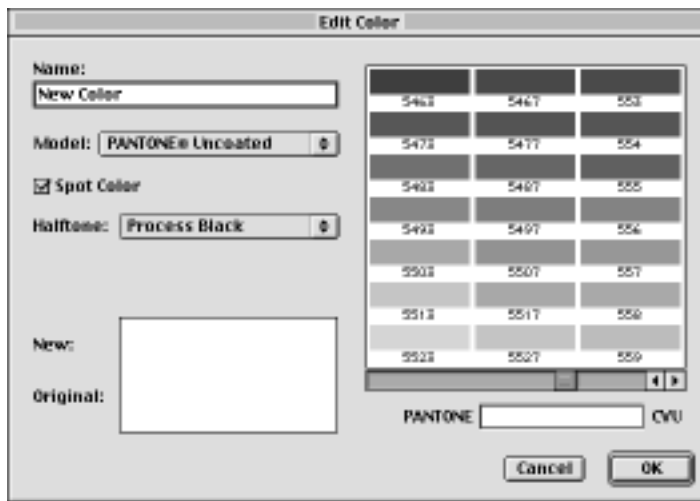
- To select a Web-safe color using its assigned color name — for example, “Dark-Blue” — choose **Web Named Colors** from the **Model** pop-up menu.

Web-safe colors are used for color consistency in Web documents. For more information about Web-safe colors, see “Understanding Web-Safe Colors” in this chapter. 



Web Safe and Web Named Colors are two distinct color models, with different colors included in their libraries. Not all Web-safe colors are included in the **Web Named Colors** palette. 

- To select a color from a color matching system and add it to your color list, choose one of the standardized color matching systems from the **Model** pop-up menu. When you choose a color matching system model, the appropriate color matching system selector displays in the **Edit Color** dialog box. Select a color either by entering its number in the name field below the color swatch, or by scrolling to the color and clicking the color swatch in the color selector window. The color name is automatically entered in the **Name** field for you.



The **Edit Color** dialog box (**Edit** → **Colors** → **New**) also lets you select colors from many standardized color matching systems.

- 4 To adjust the brightness (the amount of black) of a color when using the **HSB**, **RGB**, **LAB**, or **CMYK** color models, use the vertical slider to the right of the color wheel. Dragging the slider up increases brightness; dragging it down decreases brightness.

- 5 To specify the color you create as a spot color, regardless of the model you use to create it, check the **Spot Color** check box. Uncheck this box to specify it as a process color.

QuarkXPress prints items to which you apply a spot color as an individual ink separation plate; items to which you apply a process color are printed on each of the process ink separation plates. For specific information about separations, see Chapter 23, “Output.” **P**

- 6 To specify the halftoning that will be used when you print a separation plate that contains a screen for a spot color, choose an option from the **Halftone** pop-up menu. Choose **Process Black** to specify a screen angle of 45°. Choose **Process Yellow** to specify a screen angle of 90°. Choose **Process Magenta** to specify a screen angle of 75°. Choose **Process Cyan** to specify a screen angle of 105°. When specifying one of the halftone options, all the halftoning components (frequency, angle, and function) are adopted. **P**
- 7 Use the **New** area to see the color as you create it.
- 8 To add the color you created to the **Colors** list, click **OK** to return to the **Colors** dialog box or the **Colors** palette.
- 9 If clicking **OK** returns you to the **Colors** dialog box, click **Save** to add the new color to the **Colors** list.



QuarkXPress lets you choose from many different standardized color matching systems to create your colors. If there are some matching systems you never use, remove those unneeded files from the “Color” folder within your QuarkXPress application folder. Keep the unused matching systems in another folder.

EDITING A COLOR

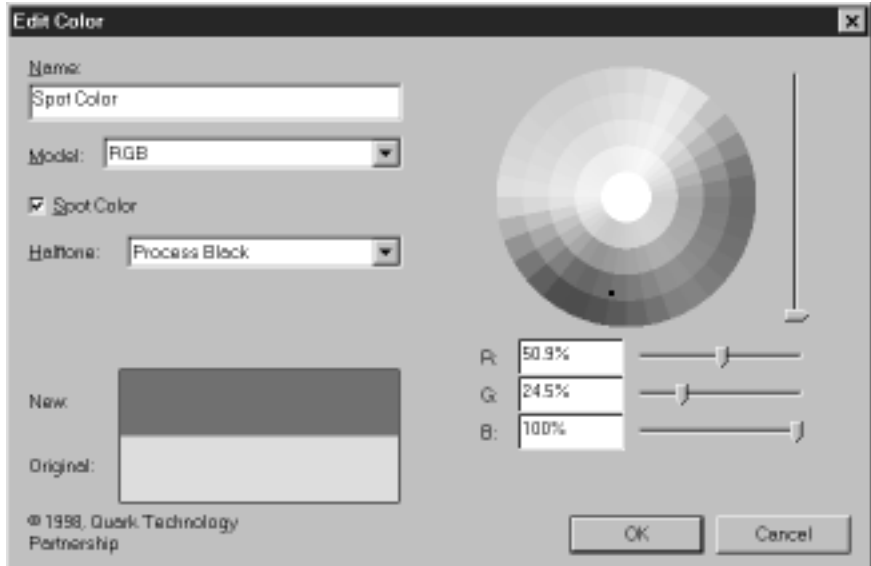
To edit an existing color:

- 1 Choose **Edit** → **Colors**, select the color you want to edit in the **Colors** list, then click **Edit** to display the **Edit Color** dialog box. You can also double-click the color you want to edit in the **Colors** list to display the **Edit Color** dialog box.

If a document is open, you can display the **Colors** palette context menu for the color and choose **Edit <color name>**. When you use the context menu to access the **Edit** command, QuarkXPress automatically opens the **Edit Color** dialog box for you.

- 2 To change the name of the color, enter a new name in the **Name** field.
- 3 To change the color model, choose a different color model from the **Model** pop-up menu. You may need to scroll through the new model's colors in the color selection area to find one that most closely resembles the color you want.
- 4 To print process separation plates for a color, regardless of the color model upon which it is based, uncheck **Spot Color**. **P**
- 5 To change the halftoning of a spot color, choose a new option from the **Halftone** pop-up menu. Choose **Process Black** to specify a screen angle of 45°. Choose **Process Yellow** to specify a screen angle of 90°. Choose **Process Magenta** to specify a screen angle of 75°. Choose **Process Cyan** to specify a screen angle of 105°. When specifying one of the halftone options, all the halftoning components (frequency, angle, and function) are adopted. **P**
- 6 Use the controls on the right side of the dialog box to adjust the color:
 - Use the color wheel, scroll bars, and numeric fields to adjust the values for an RGB, HSB, LAB, or CMYK color
 - Use the **Ink** list and **Shade** column to adjust ink percentages for a Multi-Ink color
 - Click the new color in the color swatch, or enter the new color number in the name field below the color swatch, to choose a new color from a Web-safe color model or a standardized color matching system model.
- 7 When editing the color, you can compare the edited and original colors as they display in the **New** and **Original** areas of the dialog box. These areas display colors picked from the color wheel, colors specified by the numeric fields and scroll bars, and colors chosen from a Web-safe color model color selector or a standardized color matching system color selector.
 - The **New** field displays the edited version of the existing color.
 - The **Original** area displays the existing color before you began editing it. Refer to the **New** area for comparison as you make modifications to the existing color. For example, if you are trying to match an RGB color to swatches from a standardized color matching system, compare the existing color in the **Original** area to the new selection in the **New** area to get the closest match possible.
- 8 Click **OK** to return to the **Colors** dialog box or the **Colors** palette.

- 9 If clicking **OK** returns you to the **Colors** dialog box, click **Save** to save the color changes.



The **Edit Color** dialog box (**Edit** → **Colors** → **Edit**) contains controls that let you change the properties of a color.



To compare two existing colors, choose **Edit** → **Colors**. Shift+click to select two consecutive colors, or ⌘+click (Mac OS) or Ctrl+click (Windows) to select two nonconsecutive colors. Press Option (Mac OS) or Alt (Windows) to change the **Append** button to **Compare**. Click **Compare** to display a summary of each component; the differences display in bold.

DUPLICATING A COLOR

To duplicate an existing color:

- 1 Choose **Edit** → **Colors**, select the color you want to duplicate from the **Colors** list, then click **Duplicate** to display the **Edit Color** dialog box for the duplicate color.

If a document is open, you can also display the context menu for the color in the **Colors** palette, and choose **Duplicate** <color name> to display the **Edit Color** dialog box. When you use the context menu to access the **Duplicate** command, QuarkXPress automatically opens the **Edit Color** dialog box.

- 2 QuarkXPress automatically enters a name for the duplicate color in the **Name** field. To change this name, enter a new name in the **Name** field.
- 3 Click **OK** to return to the **Colors** dialog box or the **Colors** palette.
- 4 If clicking **OK** returns you to the **Colors** dialog box, click **Save** to save the duplicate color.

DELETING A COLOR

While you cannot delete some of the default colors, you can delete **Red**, **Green**, and **Blue** from the **Colors** list, along with any new or duplicate colors you have created. To remove a color from the color list:

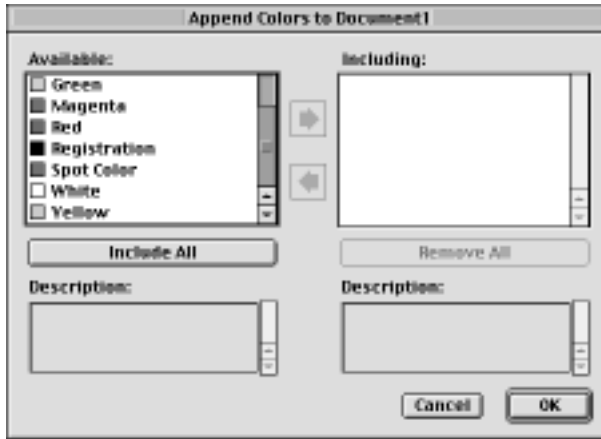
- 1 Choose **Edit** → **Colors**, select the color you want to remove from the **Colors** list, and then click **Delete**. If a document is open, you can also display the context menu for the color in the **Colors** palette, and choose **Delete <color name>**.
- 2 If you try to delete a color that is used in the active document, an alert lets you choose a replacement color. Choose a replacement color from the **Replace with** pop-up menu, and then click **OK** to return to the **Colors** dialog box or the **Colors** palette.
- 3 If QuarkXPress returns you to the **Colors** dialog box after clicking **Delete**, click **Save** to save the color deletion.

IMPORTING COLORS FROM ANOTHER DOCUMENT

QuarkXPress lets you append colors from another document using the **Colors** dialog box (**Edit** → **Colors**) or the **Append** command (**File** → **Append**). To append colors using the **Colors** dialog box:

- 1 Choose **Edit** → **Colors** to display the **Colors** dialog box, and then click **Append** to display the **Append Colors** dialog box.
- 2 Use the controls in the **Append Colors** dialog box to locate and select the document with the colors you want to append, and then click **Open** to display the **Append** dialog box.
- 3 In the **Available** list, select each color you want to append from the source document by double-clicking it. To append all colors from the source document, click **Include All**.

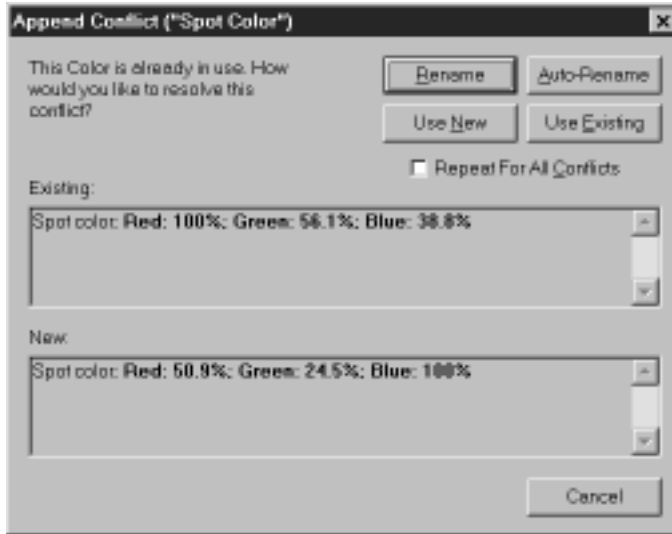
Each color you select displays in the **Including** list (Mac OS) or the **Include** list (Windows). If you decide you do not want to append some of the colors in the **Including** list (Mac OS) or the **Include** list (Windows), simply double-click each unwanted color to remove it from the list, or click **Remove All** to remove all colors from the list.



Use the **Append** dialog box to indicate which colors you want to append to the target color list.

- 4 When all colors you want to append display in the **Including** list (Mac OS) or the **Include** list (Windows), click **OK**.
- 5 If the source document contains a color with the same name as a color in the target color list, but the two colors have different properties, the **Append Conflict** dialog box displays:
 - If you want to append the color and give it a new name, click **Rename** to open the **Rename Color** dialog box; then enter a name in the **New Name** field and click **OK**. QuarkXPress appends the color and assigns it the new name; the existing color in the target color list remains unchanged.
 - If you want QuarkXPress to append the color and automatically assign a new name to it, click **Auto-Rename**. QuarkXPress appends the color and places an asterisk at the beginning of the color name; the existing color in the target color list remains unchanged.

- If you want to replace the existing color in the target color list with the color from the source document, click **Use New**.
- If you want to keep the existing color in the target color list and do not want to append the color from the source document, click **Use Existing**. QuarkXPress ignores the color in the source document and does not append it to the target color list.



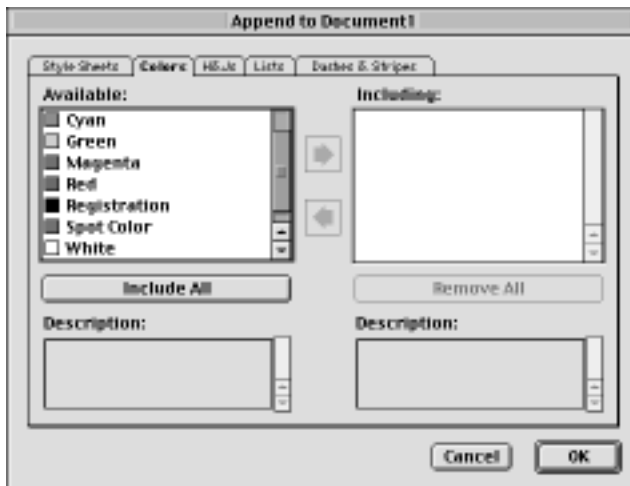
Use the **Append Conflict** dialog box to indicate what QuarkXPress should do when appending a color with the same name, but with different properties, as a color in the target color list.

- 6 Click **Save** to save the appended colors and close the **Colors** dialog box.

To append colors using the **Append** command (**File** menu):

- 1 Choose **File** → **Append** to display the **Append** dialog box.
- 2 Use the controls in the **Append** dialog box to locate and select the document with the colors you want to append.
- 3 Click **Open** to display the **Append to** dialog box, and then click the **Colors** tab.
- 4 In the **Available** list, select each color you want to append from the source document by double-clicking it. To append all colors from the source document, click **Include All**.

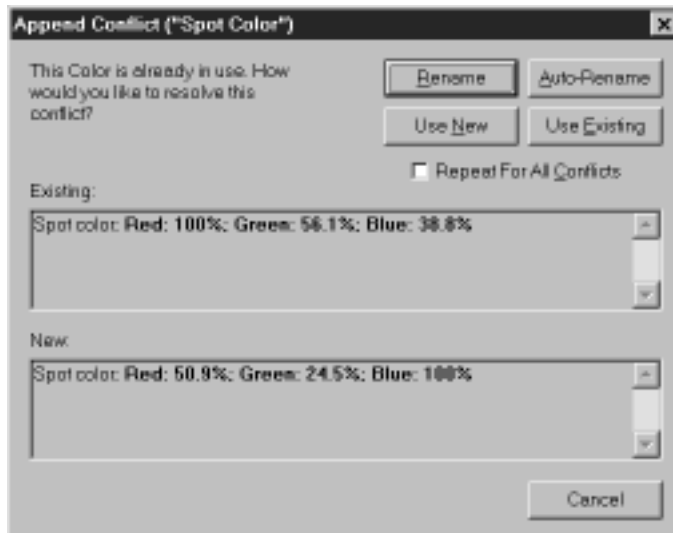
Each color you select displays in the **Including** list (Mac OS) or the **Include** list (Windows). If you decide you do not want to append some of the colors in the **Including** list (Mac OS) or the **Include** list (Windows), simply double-click each unwanted color to remove it from the list, or click **Remove All** to remove all colors from the list.



Use the **Colors** tab of the **Append** dialog box to indicate which colors you want to append to the target color list.

- 5 When all colors you want to append display in the **Including** list (Mac OS) or the **Include** list (Windows), click **OK**.
- 6 If the source document contains a color with the same name as a color in the target color list, the **Append Conflict** dialog box displays:
 - If you want to append the color and give it a new name, click **Rename** to open the **Rename Color** dialog box; then enter a name in the **New Name** field and click **OK**. QuarkXPress appends the color and assigns it the new name; the existing color in the target color list remains unchanged.
 - If you want QuarkXPress to append the color and automatically assign a new name to it, click **Auto-Rename**. QuarkXPress appends the color and places an asterisk at the beginning of the color name; the existing color in the target color list remains unchanged.
 - If you want to replace the existing color in the target color list with the color from the source document, click **Use New**.

- If you want to keep the existing color in the target color list and do not want to append the color from the source document, click **Use Existing**. QuarkXPress ignores the color in the source document and does not append it to the target color list.



Use the **Append Conflict** dialog box to indicate what QuarkXPress should do when appending a color with the same name, but with different properties, as a color in the target color list.



When you use standard colors in almost every document you create, you can ensure that those colors are always available using one of the following methods: (1) When no documents are open, create and add them to your application default color list using the **Edit** → **Colors** command and clicking **New**; (2) When no documents are open, import all colors from the color list of another document using the **Append** button in the **Default Colors** dialog box (**Edit** → **Colors**) or using the **Append** command (**File** → **Append**).

SPECIFYING COLOR-SPECIFIC TRAPPING VALUES **P**

You can specify trapping values for any item color relative to any background color using the **Trap Specifications** dialog box (**Edit** → **Colors** → **Edit Trap**). You can enter default color-specific trapping values for QuarkXPress, or color-specific trapping values for individual documents. For information about color-specific trapping, see Chapter 13, “Trapping.”

CHANGING ALL INSTANCES OF ONE COLOR TO ANOTHER COLOR

To globally change all items of one color to another color, either edit the color you want to change to the desired color or:

- 1 Choose **Edit** → **Colors** to display the **Colors** dialog box.
- 2 Select the name of a color that you want to delete; then click **Delete**. An alert displays asking if you want to delete the color and replace it with another color wherever it is used in the document.



This alert lets you globally change all items and text of one color to another color.

- 3 Choose the new color for the items and text from the **Replace with** pop-up menu.
- 4 Click **OK** to apply the new color and close the alert dialog box, then click **Save**. When you return to the document, all the items and text to which the deleted color was applied will display in the color you chose in the **Replace with** pop-up menu.



When you are globally changing all items and text from one color to another, remember to save your work before you do so. That way, if you accidentally change everything to the wrong color, you can simply choose **File** → **Revert to Saved** to undo the error without losing any of your other work.

APPLYING COLOR, SHADE, AND BLENDS

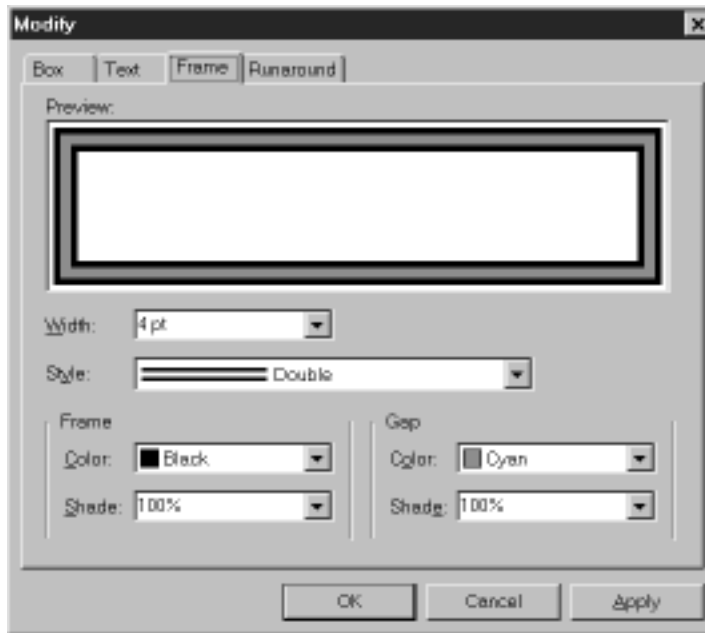
*You can apply color and shade to boxes, frames, pictures, text, and lines in a variety of ways to suit your working style in QuarkXPress. To apply colors and shades to boxes, frames, and pictures, you can use the **Box** and **Frame** tabs of the **Modify** dialog box (**Item** → **Modify**), or you can use the **Colors** palette (**View** → **Show Colors**). If you want to create many boxes with the same color and shade, you can set tool preferences so the color and shade are added automatically to every box you draw with the tool (**Edit** → **Preferences** → **Preferences** → **Tools** pane).*

USING THE MODIFY DIALOG BOX TO APPLY COLORS

To apply colors using the **Modify** dialog box:

- 1 Select a box; then choose **Item** → **Modify** → **Box** tab.

- 2 Choose a color for the box from the **Color** pop-up menu in the **Box** area.
- 3 To specify a shade for the chosen color, choose a value from the **Shade** pop-up menu or enter a value from 0 to 100% in .1% increments in the **Shade** field.
- 4 To specify a frame and frame color for an active box, choose the **Frame** tab (**Item** → **Modify**).



The **Frame** tab (**Item** → **Modify** → **Frame** tab) lets you specify attributes for box frames.

- To specify a line width for the frame, choose a value from the **Width** pop-up menu, or enter a value in .001-point increments in the **Width** field. The maximum width you can enter depends on the box size.
- To specify a frame style, choose a style from the **Style** pop-up menu. If you choose a style that allows a **Gap** color (as shown above), additional fields will become available in the **Gap** area.
- To specify a frame color, choose a color from the **Color** pop-up menu in the **Frame** area.
- To specify a shade for the frame color, choose a value from the **Shade** pop-up menu or enter a value from 0 to 100% in .1% increments in the **Shade** field.
- To specify a gap color, choose a color from the **Color** pop-up menu in the **Gap** area. **Gap** color is an additional color you can apply between stripes or dashes when using certain line styles.
- To specify a shade for the gap color, choose a value from the **Shade** pop-up menu or enter a value from 0 to 100% in .1% increments in the **Shade** field.

- Click the **Apply** button in the **Modify** dialog box to apply attributes to a selected item and to preview them without closing the **Modify** dialog box.

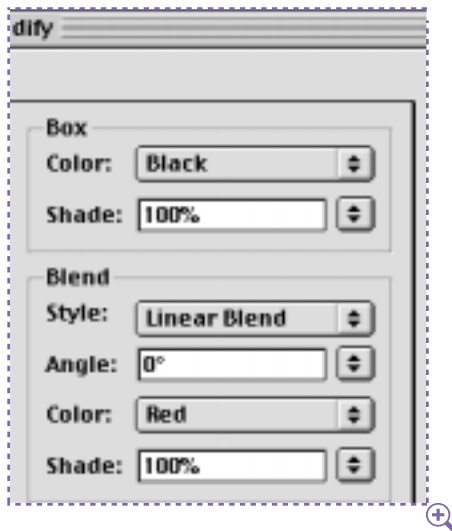


For HTML text boxes, only the **Solid** and the **Solid 3-D** frames are available. However, all frames are available for a raster box. To convert an HTML text box to a raster box, choose **Item** → **Modify** and check **Convert to Graphic on Export**. **W**

If you are using Web-safe colors, make sure all shade values for boxes and frames are set to 100%. When a different percentage of a color is applied, the color is no longer in a Web-safe color palette. **W**

- 5 To specify a blend of the box background color and a second color, choose the **Box** tab (**Item** → **Modify**), then:

- To specify a blend style, choose a style from the **Style** pop-up menu in the **Blend** area. When you do so, additional fields for specifying a blend become available.
- To specify an angle for the blend, select a value from the **Angle** pop-up menu, or enter a custom value from 0° to 360° in the **Angle** field.
- To specify a second color for the blend, choose a color from the **Color** pop-up menu.
- To specify a shade for the second color, choose a value from the **Shade** pop-up menu or enter a value from 0 to 100% in .1% increments in the **Shade** field.



The fields in the **Box** and **Blend** areas of the **Box** tab let you specify background colors, shades, and blends.

- Click **OK** to view the frame and blend for the active box.



You can also specify blends and background screen tints using the **Colors** palette (**View** → **Show Colors**). For more information about applying colors using the **Colors** palette, see “Using the **Colors** palette to apply colors” and “Using the **Colors** palette to create blends” in this chapter.

You can make a box transparent by choosing a background color of *None* from the **Color** pop-up menu in the **Box** tab (**Item** → **Modify**), or by selecting *None* in the **Colors** palette. When a box is transparent, you can see items behind it. You should only use *None* when something behind the box must show through. If nothing behind a box must show through, use a background color of White.

You can apply color to the dark areas of black-and-white bitmap and grayscale pictures by choosing the **Color** command (**Style** → **Color**) when a picture box containing a picture in one of these formats is active.

USING THE COLORS PALETTE TO APPLY COLORS

The **Colors** palette lets you specify a background color, frame color, and a blend of two colors as the background for a box. To use the **Colors** palette to add color, shade, and blends to boxes:

- Select a box; then choose **View** → **Show Colors** (F12) to display the **Colors** palette if the palette is not already displayed.




The **Colors** palette lets you add background colors, frame colors, and blends to boxes.


- 2 Click the background icon  at the top of the palette; then click the color you want to apply.

You can specify a shade for the selected color either by choosing a value from the shade pop-up menu at the top right corner of the **Colors** palette, or by entering a value from 0 to 100% in .1% increments in the field next to the shade pop-up menu.



If you are using Web-safe colors, make sure all shade values for boxes and frames are set to 100%. When a different percentage of a color is applied, the color is no longer in a Web-safe color palette. 

To apply a color to box frames using the **Colors** palette:


- 1 Activate a box with a frame; then choose **View** → **Show Colors** (F12) to display the **Colors** palette if the palette is not already displayed.
- 2 Click the frame icon  at the top of the palette; then click the color you want to apply.

You can specify a shade for the selected color either by choosing a value from the shade pop-up menu at the top right corner of the **Colors** palette, or by entering a value from 0 to 100% in .1% increments in the field next to the shade pop-up menu.

USING THE COLORS PALETTE TO CREATE BLENDS

A blend in QuarkXPress is a transition from one color to another. You can specify the two blend colors, their shades, the pattern in which they blend, and the angle at which they blend relative to the box. A blend can contain any two colors available in a document.

To create a blend of two colors in an active box using the **Colors** palette:

- 1 Activate a box; then choose **View** → **Show Colors** (F12) to display the **Colors** palette if the palette is not already displayed.
- 2 To apply color to the background of the active box, click the background icon  in the **Colors** palette. When this icon is selected, the fill-type pop-up menu is displayed in the palette. This menu lets you specify whether you want to apply a **Solid** color, or a blend of two colors to the background of the active box.
- 3 To create a blend, choose a blend option from the fill-type pop-up menu. Choosing these options activates the controls that let you specify the two colors for the blend and the angle at which they blend relative to the box.
- 4 To specify the first color in the blend, click the #1 button, choose a color from the list, and specify the shade you want in the field in the upper right of the

palette (by choosing a value from the pop-up menu or entering a value from 0 to 100% in increments as fine as .1%).

By default, the background color and shade specified for a box in the **Box** tab (**Item** → **Modify**) will be reported as the #1 color in a blend in the **Colors** palette. Similarly, the #1 color specified for a box background using the **Colors** palette will be reported as the background color in the box specifications dialog boxes.

- 5 To specify the second color in the blend, click the #2 button, choose a color from the list, and specify a shade if you wish.
- 6 To specify the angle at which the two colors blend, enter a value in the angle field from -360° to 360° in increments as fine as $.001^{\circ}$.



As soon as you choose a blend type, QuarkXPress displays the blend in the box. By default, the #1 color is the current box background color. In most cases, the #2 color defaults to White; if the #1 color is White or *None*, the #2 color defaults to Black.

The **Accurate Blends** check box in the **General** pane of the **Preferences** dialog box (**Edit** → **Preferences** → **Preferences**) lets you control the display of two-color blends on a monitor that is set to 256 colors. To display blends with minimal banding and with the most accurate colors possible, but somewhat slowly, check **Accurate Blends**. For faster display of blends, uncheck **Accurate Blends**. This option is checked by default.

You can apply background blends to groups that consist of boxes only.



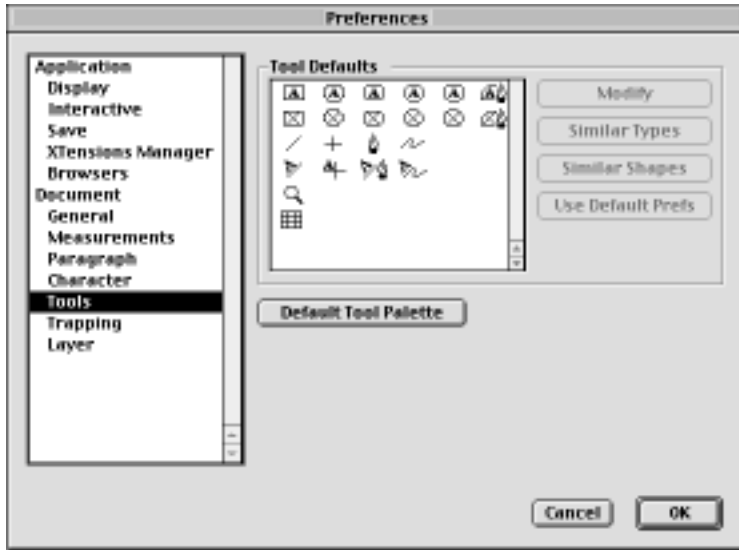
Items, text, and pictures placed in front of a blend will trap to the **Indeterminate** color if their relationship happens to cause conflicting trapping values. For information about indeterminate trapping, see Chapter 13, “Trapping.” **P**

You can create a gradation of a single color by using white as one of the two colors or by specifying a 0 shade of any color as the second color.

SPECIFYING COLOR IN TOOL PREFERENCES

QuarkXPress lets you apply color and shade to picture and text boxes automatically as you draw them. To automatically add color and shade as you draw a box:

- 1 Double-click any of the box tools in the **Tools** palette to display the **Tools** pane in the **Preferences** dialog box. The box tool you double-clicked will be automatically selected for you in the tools list. You can also edit the tool preferences by choosing **Edit** → **Preferences** → **Preferences** → **Tools** pane.



The **Tools** pane of the **Preferences** dialog box lets you specify default preferences for any tool.

- 2 Click **Modify** to display the **Modify** dialog box.
- 3 Click **Box** to display the **Box** tab.
- 4 Choose a box color in the **Color** pop-up menu.
- 5 Choose a shade percentage in the **Shade** pop-up menu, or enter a shade percentage in the **Shade** field.
- 6 Click **OK** to close the **Modify** dialog box and return to the **Preferences** dialog box.
- 7 Click **OK** to close the **Preferences** dialog box and return to the document. Every box you draw with the modified tool will automatically apply your color and shade specifications to the box.

APPLYING COLOR AND SHADE TO TEXT

You can apply color and shade to text four ways: (1) You can apply color and shade using the **Style** → **Color** and **Style** → **Shade** commands. (2) You can use the **Colors** palette (**View** → **Show Colors**). (3) You can use the **Character Style Sheet** command (**Style** → **Character Style Sheet**) to apply color and shade to selected text using character style sheets you have created. (4) You can use the **Character Attributes** dialog box (**Style** → **Character**).

To use menu commands to add color and shade to text:

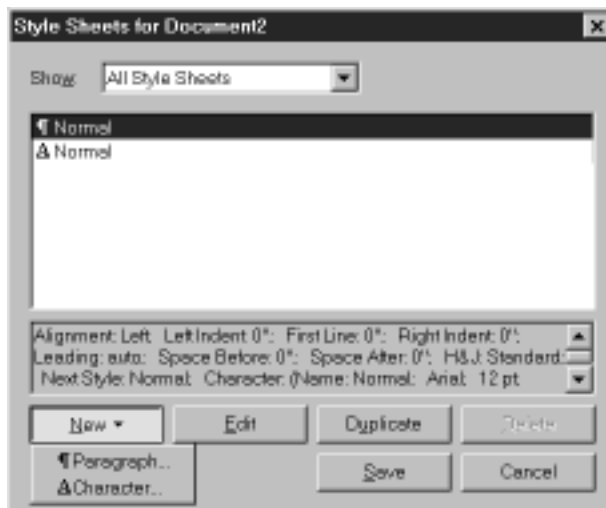
- 1 Select some text in an active document; then choose **Style** → **Color** and choose the color you want to apply from the **Color** submenu.
- 2 Choose **Style** → **Shade** and choose the shade percentage you want to apply to the colored text from the **Shade** submenu; or choose **Other** from the **Shade** submenu to display the **Character Attributes** dialog box, and enter a custom shade percentage in the **Shade** field.

To use the **Colors** palette to add color and shade to text:

- 1 Select some text in an active document; then choose **View** → **Show Colors** (F12) to display the **Colors** palette.
- 2 Click the color you want to apply in the palette. You can specify a shade for the selected color either by choosing a value from the shade pop-up menu or by entering a value from 0 to 100% in .1% increments in the shade field in the top right corner of the **Colors** palette.

To use character style sheets to add color and shade to text:

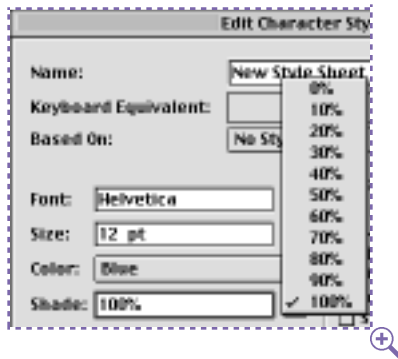
- 1 To create a character style sheet, choose **Edit** → **Style Sheets** to display the **Style Sheets** dialog box.



The **New** button pop-up menu lets you create new character style sheets.

- 2 Click **New** and choose **Character** from the **New** button pop-up menu to display the **Edit Character Style Sheet** dialog box.
- 3 Enter a name for the new style sheet in the **Name** field.
- 4 Choose a text color from the **Color** pop-up menu.

- Choose a shade percentage from the **Shade** pop-up menu, or enter a shade percentage from 0 to 100% in the **Shade** field.

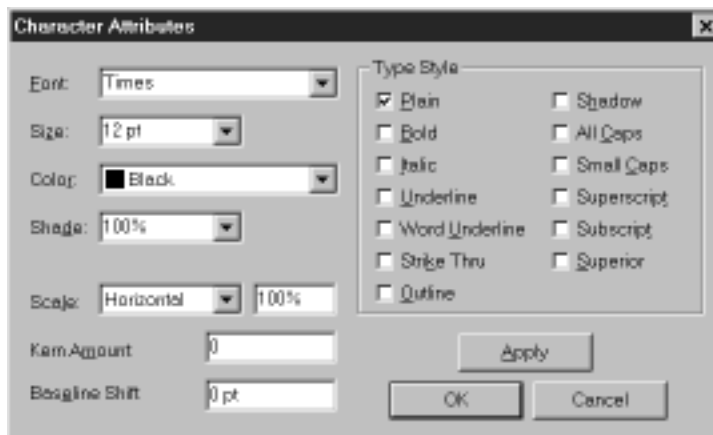


The **Shade** pop-up menu lets you specify shades you can apply to text using character style sheets.

- Click **OK** to return to the **Style Sheets** dialog box.
- Click **Save** to save your style sheet and return to the document.
- Select some text in an active document; then apply the style sheet by choosing it from the **Character Style Sheet** submenu (**Style** → **Character Style Sheet** → <Style Sheet Name>).

To use the **Character Attributes** dialog box to add color and shade:

- Select some text in an active document; then choose **Style** → **Character** to display the **Character Attributes** dialog box.



The **Character Attributes** (**Style** → **Character**) dialog box.

- 2 Choose a color from the **Color** pop-up menu.
- 3 Choose a shade percentage from the **Shade** pop-up menu, or enter a screen tint percentage from 0 to 100% in the **Shade** field; then click **OK**.



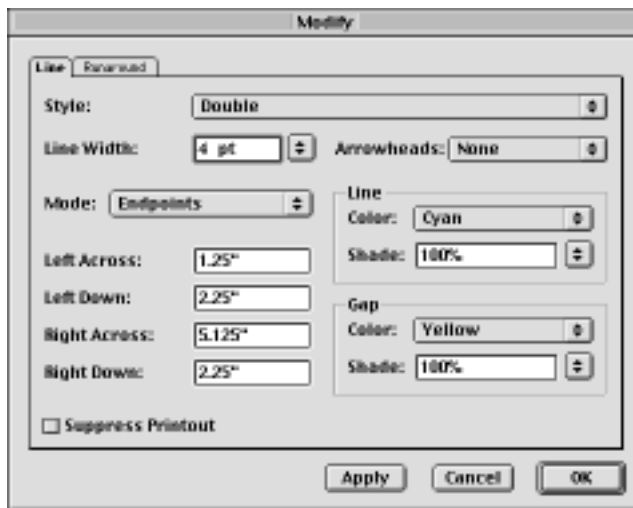
You can apply a color and shade to grouped or multiple-selected text boxes, picture boxes, and lines in one step: select the items then double-click them or choose **Item** → **Modify** to open the **Group** tab (**Item** → **Modify**).

You can create reverse type by applying a light color or shade value to characters and specifying a relatively dark background color and shade for the text box.

APPLYING COLOR AND SHADE TO LINES

Three methods are available to apply color and shade to lines: (1) You can use the **Line** tab (**Item** → **Modify**). (2) You can use the **Colors** palette (**View** → **Show Colors**). (3) You can apply color and shade using the **Style** → **Color** and **Style** → **Shade** commands. To use the **Line** tab to add color and shade to a line:

- 1 Select a line; then choose **Item** → **Modify** → **Line** tab.



The **Line** tab (**Item** → **Modify**) lets you specify attributes for a line.

- To specify a line style, choose a style from the **Style** pop-up menu. If you choose a style that allows a **Gap** color (as shown above), additional fields will become available in the **Gap** area.
- To specify a line width, choose a value from the **Line Width** pop-up menu, or enter a value between 0 and 864 points in .001-point increments in the **Line Width** field.

- To specify a line color, choose a color from the **Color** pop-up menu in the **Line** area.
- To specify a shade for the line color, choose a value from the **Shade** pop-up menu or enter a value from 0 to 100% in .1% increments in the **Shade** field.
- To specify a gap color, choose a color from the **Color** pop-up menu in the **Gap** area. A **Gap** color is an additional color you can apply between stripes or dashes when using certain line and frame styles.
- To specify a shade for the gap color, choose a value from the **Shade** pop-up menu in the **Gap** area or enter a value from 0 to 100% in .1% increments in the **Shade** field.

2 Click **OK** to save the line color change.

To use the **Colors** palette to add color and shade to a line:

- 1 Select a line, click \backslash at the top of the palette, and then click the color you want to apply.
- 2 You can specify a shade for the selected color either by choosing a value from the shade pop-up menu or by entering a value from 0 to 100% in .1% increments in the shade field at the top right corner of the **Colors** palette.

To use menu bar commands to add color and shade to a line:

- 1 If the line was drawn with a line tool, select a line using the **Item** tool $\text{⌘}+I$ or **Content** tool $\text{⌘}+T$; if the line was drawn with a text path tool, select the line using the **Item** tool $\text{⌘}+I$.
- 2 Choose **Style** → **Color** and choose the color you want to apply from the **Color** submenu.
- 3 Choose **Style** → **Shade** and choose the shade percentage you want to apply from the **Shade** submenu, or choose **Other** to enter a custom shade percentage in the **Shade** field.

USING COLOR MANAGEMENT **P**

Managing color in the design process is like managing the translation of a story repeated by different storytellers. The challenge: staying true to the original version while accounting for differing levels of story-telling abilities.

With color, the original version (from a photograph, for example) often contains a wider range of color than the final output can represent. Yet with the color management built into Quark CMS QuarkXTensions software, you can ensure consistent color from your monitor, proofing device, and final output. QuarkXPress for Mac OS ties into ColorSync™ from Apple, Inc. QuarkXPress for Windows can take advantage of various proprietary system-level color management systems, including Kodak Color Management.

UNDERSTANDING COLOR MANAGEMENT **P**

DEVICE-DEPENDENT COLOR

Throughout the color reproduction process, the colors you see depend on the devices that create or project them. Each color printing device, scanner, and monitor is capable of displaying or producing a specific range of colors, called a *gamut* or *color gamut*. Each device has a different color gamut, and therefore has its own way of assigning meaning to a color, called *rendering*. For example, a monitor renders red using particular colored phosphors. A different monitor might use different phosphors to define red, thereby displaying a slightly different color. When that same color is printed, yet another red may be output.

Device-dependent colors can present problems for rendering color because each device interprets color values differently.

CREATING DEVICE-INDEPENDENT COLOR

A color management system such as Quark CMS must define colors so they display or output consistently across all devices; this is called *device-independent color*. The International Color Consortium (ICC) is an organization that has provided a standard for characterizing device gamuts in a device-independent environment. Following the ICC standards, manufacturers and software developers create profiles for specific devices. Called ICC profiles, these files on your computer provide the basis for effective color management. The color management system relies on the profiles to account for the different color spaces used for measuring color. The basic color management formula requires a *source profile* and a *destination profile*.

QuarkXPress includes ICC profiles, and as manufacturers update hardware, more ICC profiles become available. If you really want to increase your control over the color devices in your workflow, you can also create your own profiles. The following vendors can help you create profiles for your devices:

- AGFA ColorTune
- CHROMiX at www.chromix.com
- ColorBlind from ColorSolutions, Inc. at www.color.com
- GretagMacBeth
- Imation at www.imation.com
- KODAK
- MonacoPROFILER at www.monacosys.com
- ProfileCity at www.profilecity.com
- XRite ColorShop

ICC profiles are much like PostScript Printer Description (PPD) files because they are created for specific devices. However, the ICC profiles (and color management in general) are designed with the assumption that the devices are properly calibrated. If you want color management to work for you, take

the time to adjust your monitor, scanner, and output devices according to design specifications.

UNDERSTANDING RENDERING INTENTS

Quark CMS relies on system-level color engine files, called Color Management Modules (CMM), to translate colors from a source profile gamut to a destination profile gamut. A rendering intent tells the CMM what color properties it should preserve when it performs this translation. Quark CMS lets you choose from the following rendering intents:

- **Perceptual** scales all the colors in the source gamut so that they all fit within the destination gamut.
- **Relative Colorimetric** retains colors that are in both the source gamut and the destination gamut. The only source colors that are changed are those that are not within the destination gamut.
- **Saturation** considers the saturation of source colors, and changes them to colors with the same relative saturation in the destination gamut.
- **Absolute Colorimetric** retains colors that are in both the source gamut and the destination gamut. Colors that are outside the destination gamut are adjusted in relation to how they would look when printed on white paper.

INSTALLING QUARK CMS COMPONENTS

Before you use Quark CMS, you must install the Quark CMS QuarkXTensions software to provide the color management user interface in QuarkXPress, as well as ICC profiles to identify different devices you use in your workflow (monitors, composite printers, and separation devices). Additionally, the system-level color management requires ColorSync files on Mac OS, or proprietary color management files on Windows.

INSTALLING QUARK CMS

The Quark CMS QuarkXTensions software can be enabled or disabled like other XTensions software. To enable Quark CMS, you can manually move the “Quark CMS” file into the “XTension” folder within your QuarkXPress application folder. To disable color management, you can move the “Quark CMS” file to the “XTension Disabled” folder within your QuarkXPress application folder (or anywhere other than the “XTension” folder). You can also enable or disable Quark CMS through the **XTensions Manager** dialog box (**Utilities** → **XTensions Manager**).



Before Quark CMS can become active with QuarkXPress, you must enable color management in the **Color Management Preferences** dialog box. For information about this dialog box, see “Setting Color Management Preferences” later in this section.

INSTALLING PROFILES

The QuarkXPress installer includes ColorSync profiles (Mac OS) and color management profiles (Windows). If you don't install these color profiles when you first install QuarkXPress, you can run the installer again. Also, you can install other profiles provided by manufacturers, and if you have device profiling tools, you can make profiles of your own. For information about device profiling, see "Creating device-independent color" earlier in this section.

- On Mac OS 8.6 or later, the "ColorSync Profiles" folder is at the root level of the "System Folder." On Mac OS 8.5.1, the "ColorSync Profiles" folder is in the "Preferences" folder within the "System Folder."
- On Windows 95, Windows 98, and Windows ME, ICC profiles are stored in the "Windows" folder (C:\WINDOWS\SYSTEM\COLOR).
- On Windows 2000 and Windows NT, ICC profiles are stored in the "Windows" folder (C:\WINNT\SYSTEM32\COLOR).

INSTALLING AUXILIARY PROFILES

With QuarkXPress, you can also designate a separate folder for auxiliary profiles. You may want to create separate folders for specific clients or for various color management projects that require dissimilar profiles. To create an auxiliary profiles folder:

- 1 With Quark CMS loaded, open QuarkXPress and then choose **Utilities** → **Profile Manager** to display the **Profile Manager** dialog box.
- 2 Click **Select** (Mac OS) or **Browse** (Windows) to specify a separate folder for storing other ICC profiles.
- 3 Click **OK** to close the **Profile Manager** dialog box.

INSTALLING SYSTEM-LEVEL COLOR MANAGEMENT FILES

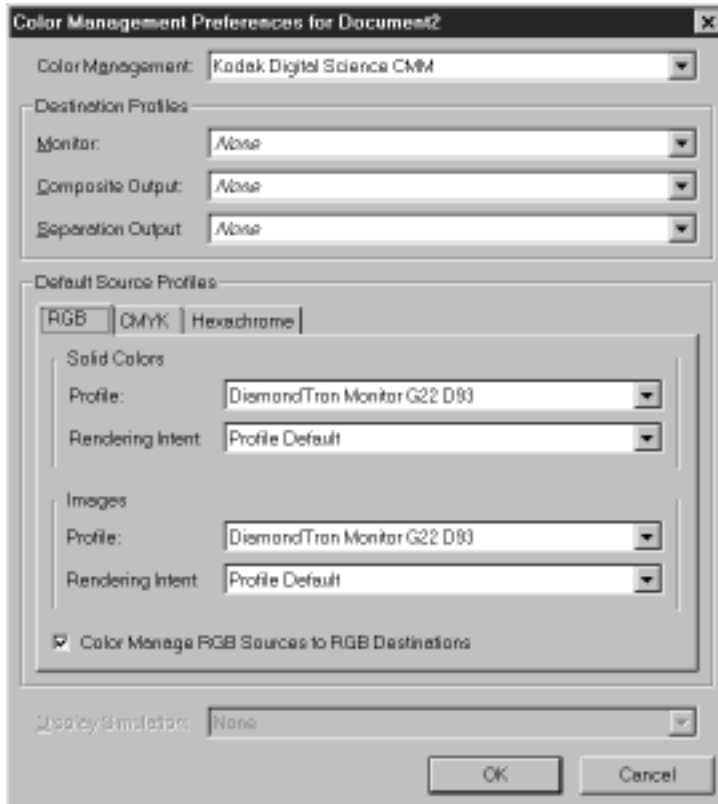
Consult your system-level color management documentation for installation instructions for the system-level components.

SETTING COLOR MANAGEMENT PREFERENCES P

In order to control your color management, you can adjust settings in multiple dialog boxes and palettes. The default profiles you choose in the **Color Management Preferences** dialog box (**Edit** → **Preferences** → **Color Management**) are used to convert colors when you print to a color printer or other output device. Understanding how these default profiles work will help you ensure accuracy in color matching. If you change default profiles, the colors in your QuarkXPress document will also change. As a result, colors may display or print differently, even to the same device.

Using the **Color Management Preferences** dialog box, you can specify default color management preferences for source and destination devices, imported pictures, and any colors you use in QuarkXPress. By specifying accurate default settings in the **Color Management Preferences** dialog box, you can achieve high-quality color simulation across multiple output devices. To set the **Color Management Preferences**:

- 1 Choose **Edit** → **Preferences** → **Color Management**.
 - On Mac OS, check **Color Management Active** to enable Quark CMS.
 - On Windows, choose a Color Management Module (CMM) in the **Color Management** pop-up menu.



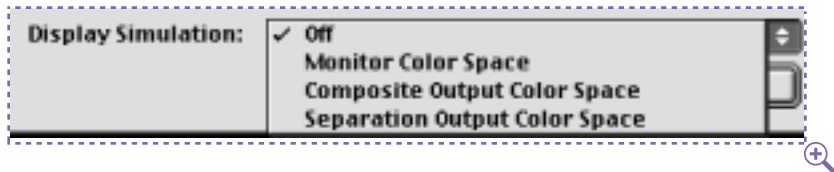
The **Color Management Preferences** dialog box lets you specify default device profiles for images and solid colors.

- 2 Choose the profile that corresponds to your monitor from the **Monitor** pop-up menu in the **Destination Profiles** area.
- 3 Choose the profile from the **Composite Output** pop-up menu that corresponds with the output device you will use to print color composite output.

- 4 Choose the profile that corresponds with the device you will use for final color separations from the **Separation Output** pop-up menu.
- 5 Click the **RGB** tab to define default profiles for solid color and image sources for the RGB color model:
 - In the **RGB** tab **Solid Colors** area, use the **Profile** pop-up menu to choose a profile that corresponds to the appropriate RGB color source for RGB colors created in QuarkXPress. Use the **Rendering Intent** pop-up menu to choose a rendering intent for RGB colors. For information about rendering intents, see the “Understanding Rendering Intents” section earlier in this chapter.
 - If you routinely scan images with a particular RGB scanner, use the **RGB** tab **Images** area to choose a color source that corresponds to that scanner. Choose a profile that corresponds to the scanner in the **Profile** pop-up menu, then choose a rendering intent for RGB images in the **Rendering Intent** pop-up menu. For information about rendering intents, see the “Understanding Rendering Intents” section earlier in this chapter.
 - Check **Color Manage RGB Sources to RGB Destinations** if you want Quark CMS to apply color management when the color space of the color or image is the same as the **Monitor** or **Composite Output** profile color space.
- 6 Click the **CMYK** tab to define default profiles for color and image sources for the CMYK color model:
 - In the **CMYK** tab **Solid Colors** area, use the **Profile** pop-up menu to choose a profile that corresponds to the appropriate CMYK color source for CMYK colors created in QuarkXPress. Use the **Rendering Intent** pop-up menu to choose a rendering intent for CMYK colors. For information about rendering intents, see the “Understanding Rendering Intents” section earlier in this chapter.
 - If you routinely scan images with a particular CMYK scanner, use the **CMYK** tab **Images** area to choose a color source that corresponds to that scanner. Choose a profile that corresponds to the scanner in the **Profile** pop-up menu, then choose a rendering intent for CMYK images in the **Rendering Intent** pop-up menu. For information about rendering intents, see “Understanding Rendering Intents” earlier in this chapter.
 - Check **Color Manage CMYK Sources to CMYK Destinations** if you want Quark CMS to apply color management when the color space of the color or image is the same as the **Monitor**, **Composite Output** or **Separation Output** profile color space.
- 7 Click the **Hexachrome** tab to define default profiles for color and image sources for the Hexachrome color model:
 - In the **Hexachrome** tab **Solid Colors** area, use the **Profile** pop-up menu to choose a profile that corresponds to the appropriate Hexachrome color source for Hexachrome colors created in QuarkXPress. Use the **Rendering**

Intent pop-up menu to choose a rendering intent for Hexachrome colors. For information about rendering intents, see “Understanding Rendering Intents” earlier in this chapter.

- The **Hexachrome** tab **Images** area lets you choose a color source that corresponds to a Hexachrome scanner. Choose a profile that corresponds to the scanner in the **Profile** pop-up menu, then choose a rendering intent for Hexachrome colors in the **Rendering Intent** pop-up menu. For information about rendering intents, see “Understanding Rendering Intents” earlier in this chapter.
- 8 Choose an option from the **Display Simulation** pop-up menu to define the color space you want to simulate on your monitor.
- Choose **Off** to deactivate the display simulation feature.
 - Choose **Monitor Color Space** to automatically simulate an optimum display based upon the ICC profile selected for your monitor in the **Destination Profiles** area (and your monitor’s ability to display color).
 - Choose **Composite Output Color Space** to automatically simulate an optimum display based on the ICC profiles selected for your composite output and your monitor (**Destination Profiles** area). The result you see on your monitor is based on its ability to display color.
 - Choose **Separation Output Color Space** to automatically simulate an optimum display based upon the ICC profiles selected for your separation output and your monitor (**Destination Profiles** area). The result you see on your monitor is based on its ability to display color.



Choose an option from the **Display Simulation** pop-up menu



Display Simulation is not available when you work in 256-color mode.

- 9 Click **OK**.

ASSIGNING PROFILES TO PICTURES AT IMPORT **P**

When a picture is separated using an image editing or other application that supports ICC profiles, it is automatically assigned an ICC profile that defines its color space. TIFF and PICT files that do not have ICC tags are assigned a default profile based on whether they are RGB or CMYK pictures. You can assign a different profile to these pictures when you import them.

Quark CMS adds Color Management information to the QuarkXPress **Get Picture** dialog box so you can specify how Quark CMS converts the image's color information and range of colors to fit within the range (or gamut) of colors your printer can output. To apply ICC profiles to a picture as you import it into QuarkXPress:

- 1 Activate a picture box and choose **File** → **Get Picture**.



The **Get Picture** dialog box lets you assign a profile to a picture as you import it

- 2 Select the picture you want to import. The default selection in the **Profile** pop-up menu uses the profile specified in the **Color Management Preferences** dialog box. For example, the **Profile** pop-up menu setting for a CMYK TIFF defaults to the selection in the **Profile** pop-up menu for a CMYK picture (**Edit** → **Preferences** → **Color Management** → **CMYK tab** → **Images area**).
- 3 Choose a profile from the **Profile** pop-up menu that matches the device from which the picture was scanned. If the picture was edited, assigned an ICC profile, and saved using an image-editing application, choose the assigned profile if it still corresponds with the device on which the picture will be output.
- 4 The **Color Manage to RGB Destinations** check box changes to **Color Manage to CMYK Destinations** when you are importing a CMYK picture. Uncheck **Color Manage to RGB Destinations** or **Color Manage to CMYK Destinations** if you don't want Quark CMS to apply color management when the destination color space is the same as the image color space; then click **Open**.



When you specify a profile for a picture in the **Get Picture** dialog box, it overrides the default profile you specified in the **Color Management Preferences** dialog box (**Edit** → **Preferences** → **Color Management**).

UNDERSTANDING PICTURE FILE TYPES

File type refers to how picture information is formatted. Is it formatted as an Encapsulated PostScript (EPS) file? A Tagged Image File Format (TIFF) bitmap file? Dozens of graphic formats offer variations for how bitmap or object-oriented images are saved and can be manipulated. The following is a list of common file formats, including their main features:

- **DCS 2.0 (Desktop Color Separations).** An EPS picture that can include pre-separated spot plate and process plate information, and a master image. Prints faster than a standard EPS. The master image is used for composite printing. Can contain bitmap and object-oriented information. Supports spot color and CMYK color models. DCS 1.0 — also known as “five-file format” — contains five separate files: cyan, magenta, yellow, and black plate files, as well as a master file.
- **EPS (Encapsulated PostScript).** Can contain bitmap and object-oriented information. Supports bitmap, grayscale, RGB, CMYK, spot color, and indexed color models. Allows creation of embedded paths. Allows inclusion of low-resolution previews for screen display and non-PostScript printing. Allows inclusion of OPI comments.
- **JPEG (developed by Joint Photographic Experts Group).** “Lossy” compression format allows extreme compression with minor data loss. Popular format for graphic files transmitted over the Internet due to extreme compression and ability to support 24-bit color. Contains bitmap information only. Can require QuickTime system extension for decoding images. Supports grayscale, RGB, and CMYK color models.
- **PhotoCD.** Proprietary Eastman Kodak Company format designed for storage on CD-ROMs. Can contain bitmap information only. Supports grayscale, RGB, and LAB color models.
- **PICT.** Based on the original Mac OS QuickDraw drawing routines. Contains raster and object-oriented information (using QuickDraw commands).
- **WMF (Windows Metafile).** The Windows 95/Windows NT version of the PICT file format.
- **TIFF (Tagged Image File Format).** Allows “lossless” compression if source application supports it. Can also allow JPEG compression. Can contain raster or vector information. Supports bitmap, grayscale, RGB, CMYK, and indexed color models. Allows inclusion of embedded paths and alpha channels.

When you create picture files to import into QuarkXPress, you must decide which format best meets your needs. Here are some guidelines to help you choose:

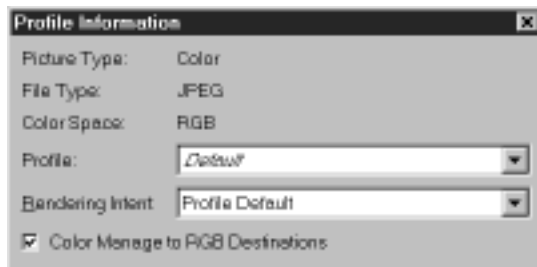
- If you are unfamiliar with color or unsure about your final output device, RGB TIFFs are a good choice when you rely on Quark CMS. Quark CMS will convert the colors, assuring that output from your color printer will be similar to output from a printing press. However, if you don’t use Quark CMS, you should use CMYK TIFFs.

- If you are using an illustration program, use the EPS format. It is compact and will produce well-defined PostScript output. However, Quark CMS does not convert colors in EPS files, so if you want to match colors in EPS files throughout your workflow, you must save different versions of the file by adjusting the colors for different output devices.

CHANGING PROFILE INFORMATION FOR A PICTURE P

The **Profile Information** palette provides useful information about the active picture, and lets you assign an ICC profile or rendering intent after the picture is imported. With a picture box active:

- 1 Choose **View** → **Show Profile Information**.



Use the **Profile Information** palette to identify and modify profile information for the active picture.

- 2 In the **Profile** pop-up menu, choose a profile that matches the color space (RGB, CMYK, or Hexachrome) in which the picture was saved. If the name of the source profile for a picture displays in italics, the profile is not available on your system; choose another profile or install the correct profile. (You may need to update profiles by choosing **Utilities** → **Profile Manager**.) When *Default* is chosen in the **Profile** pop-up menu, Quark CMS assigns the profile indicated for that picture's color space in the **Color Management Preferences** dialog box.
- 3 Change the rendering intent for a picture in the **Rendering Intent** pop-up menu. For information about rendering intents, see "Understanding Rendering Intents" earlier in this chapter.
- 4 Uncheck **Color Manage to RGB Destinations** for an RGB picture or **Color Manage to CMYK Destinations** for a CMYK picture if you don't want Quark CMS to apply color management when the device color space is the same as the image color space.



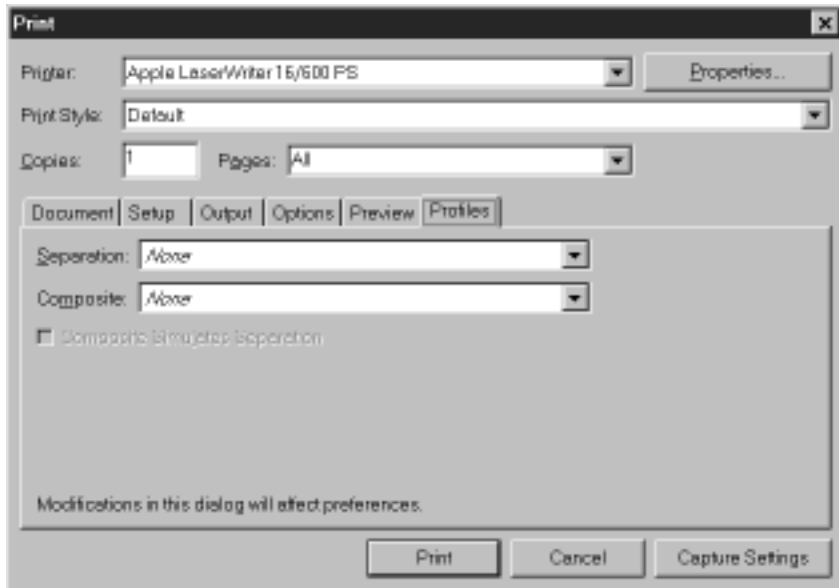
When you choose a profile for a picture in the **Profile Information** palette, it overrides the default profile you specified in the **Color Management Preferences** dialog box (**Edit** → **Preferences** → **Color Management**), and the profile specified in the **Get Picture** dialog box (**File** menu.)

CHANGING PROFILES BEFORE PRINTING P

The **Profiles** tab of the **Print** dialog box lets you change the default profiles specified in the **Color Management Preferences** dialog box (**Edit** → **Preferences** → **Color Management**). The **Profiles** tab is available when Quark CMS is loaded and **Color Management Active** is checked in the **Color Management Preferences** dialog box (Mac OS), or a Color Management Module (CMM) is chosen in the **Color Management** pop-up menu (Windows).

To change profiles before printing:

- 1 Choose **File** → **Print** → **Profiles** tab.



Change ICC profiles before printing in the **Profiles** tab (**File** → **Print** → **Profiles** tab)

- 2 Choose profiles from the **Separation** or **Composite** pop-up menus to override the default profiles you specified in the **Color Management Preferences** dialog box.
- 3 Check **Composite Simulates Separation** to print to the chosen composite printing device, while simulating output to the separation device. This check box is available when a profile is chosen in both the **Separation** and **Composite** pop-up menus.

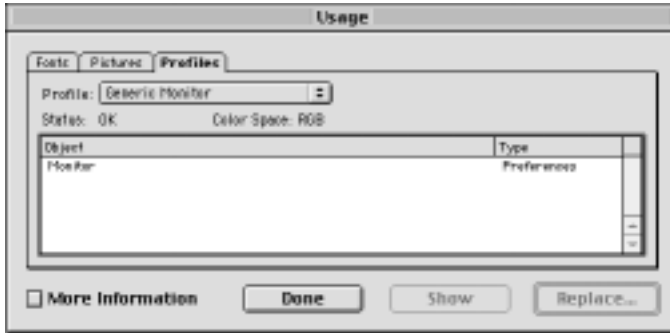


Changes you make in the **Print** dialog box **Profiles** tab are reflected in the **Color Management Preferences** dialog box.

DISPLAYING INFORMATION ABOUT AN ICC PROFILE P

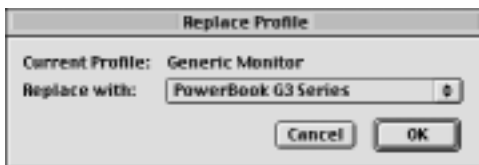
The **Profiles** tab of the **Usage** dialog box provides information about every profile used in an active document or specified in the **Color Management Preferences** dialog box (**Edit** → **Preferences** → **Color Management**). With a document active and color management turned on, you can view or replace profiles:

- 1 Choose **Utilities** → **Usage**; then click the **Profiles** tab.



Use the **Profiles** tab (**Utilities** → **Usage** → **Profiles** tab) to verify profile usage.

- 2 Choose a profile from the **Profile** pop-up menu to get information about how it is used in the active document. All of the properties in the active document that use the profile display in the **Object** list.
- 3 Check **More Information** to display an additional list containing detailed information about the profile displayed in the **Profile** pop-up menu.
- 4 To replace profiles for the properties displayed in the **Object** list, double-click a property in the **Object** list or select it from the list and click **Replace**; the **Replace Profile** dialog box displays. Choose a more suitable profile from the **Replace With** pop-up menu and click **OK**; then click **Done** (Mac OS) or **Close** (Windows).



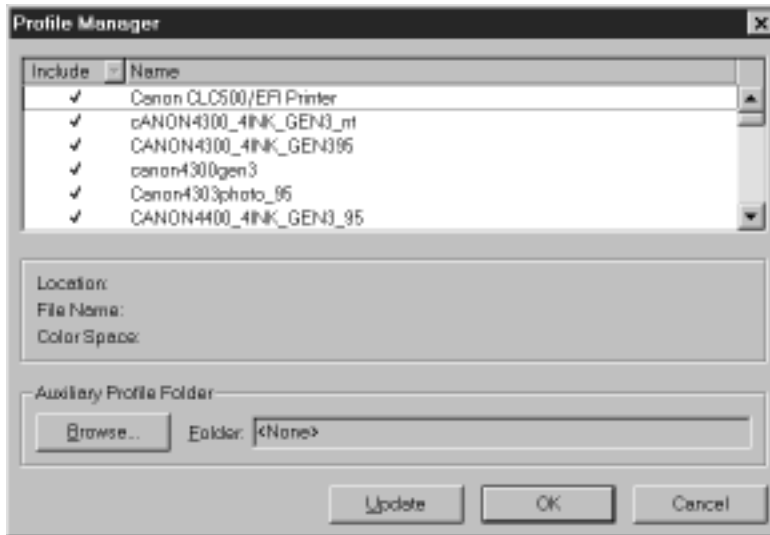
Use the **Replace Profile** dialog box to replace profiles.

CHECKING PROFILE STATUS **P**

If a profile you specified in the **Color Management Preferences** dialog box is unavailable, the profile is either missing or it is not loaded correctly. You can check to see which ICC profiles are currently installed on your computer and being used by Quark CMS by opening the **Profile Manager** dialog box (**Utilities** → **Profile Manager**). You can also change a missing profile to an available profile, but colors may not display or print the same. If you do not install the missing profile or change the profile to one that is available, Quark CMS uses a generic RGB or CMYK default profile.

To use the **Profile Manager** dialog box:

- 1 Choose **Utilities** → **Profile Manager**.



The **Profile Manager** dialog box (**Utilities** → **Profile Manager**) displays the profiles installed on your computer and their location, and it lets you choose which profiles you want Quark CMS to use.

- 2 Choose **Yes** or **No** from the **Include** pop-up menu for each profile to indicate whether Quark CMS will use it. You can also check or uncheck a profile on the left side of the list to include or exclude it. By default, every profile installed is checked. To update the list of profiles to match the available profiles in a given folder, click **Update**.
- 3 Click **Select** (Mac OS) or **Browse** (Windows) to specify an auxiliary folder for storing other ICC profiles.
- 4 Click **OK**.

Chapter 13: Trapping

If you've ever picked up a newspaper and seen that some part of a picture was slightly shifted, you've experienced misregistration. Misregistration can occur on a multicolored job when the plates don't line up, or register, correctly, which causes small color shifts or gaps to appear between adjacent areas of color. These color shifts or gaps, commonly referred to as "leaks" or "peeks," can also be caused by the movement of paper on press or a lack of proper trapping. Trapping attempts to compensate for the misregistration of ink by expanding lighter areas of color to slightly overlap darker ones.

QuarkXPress lets you create traps automatically by specifying default application and document-specific trapping preferences. You can further customize your traps by specifying trapping values for individual colors in relation to other colors, and you can customize trapping for specific items in a document. Whatever trapping method you choose will give your color documents a greater chance of staying in register and printing superbly.

UNDERSTANDING TRAPPING P

Trapping values will only be apparent when you are printing separations, so trapping is really meant for offset printing. If you are printing composite (no separations) or are printing to a laser printer, specifying trapping values will have no effect on your output.

The trapping values you specify should be determined by the press, paper, sheet size, inks, and line screen (lpi) that will be used to produce your job. Each of these variables can affect how well colors "fit" together on a printed piece. For example, some presses require smaller traps with very small color overlap to achieve an acceptable color fit, while others require larger traps with larger color overlaps. Before you output your final layout to film, you should consult with your service bureau and printer to determine proper trapping values. For best results, use the trapping method and values your service bureau and printer recommend.

SPECIFYING TRAPPING IN QUARKXPRESS P

You specify trapping in QuarkXPress in terms of the way an *object color* traps against a *background color*. Object color is the color applied to any item (like text or a box) that is in front of another color. Background color is the color applied to any item (like text or a box) that is behind an object color. When an object color and a background color meet on a printed page, the direction of the trap is determined by the relative *luminance* (lightness or brightness) of the colors.

An object color can be trapped to a background color in four ways:

- *Overprint*: when the object color prints directly on top of a background color. The overlapping area of the object and background colors is not erased. Any object color can be specified to print over a background color.
- *Knockout*: when the object color cuts out (knocks out) its own exact shape from the background color. The overlapping area of the object and background colors is erased by the size of the object. An object color can be specified to knock out any background color, so it (the background color) will not print.
- *Spread*: when the lighter object color is slightly enlarged so the object shape overlaps the darker background color.
- *Choke*: when the darker object color is slightly reduced so that the shape of the background color overlaps the object color.

DETERMINING TRAPPING VALUES IN QUARKXPRESS P

Trapping values in QuarkXPress are determined in one of three stages: default, color-specific, and item-specific.

- *Default trapping* is the default method that QuarkXPress uses to automatically trap colors of varying hues and shades, based on the relative luminance of object and background colors. Use the **Trapping** pane of the **Preferences** dialog box (**Edit** → **Preferences** → **Preferences**) to enter default trapping preferences for QuarkXPress and for individual QuarkXPress documents (document-specific trapping).
- *Color-specific trapping* is trapping that is specified for any object color relative to any background color. By specifying **Overprint**, **Knockout**, **Auto Amount (+)** for spreads, **Auto Amount (-)** for chokes, or **Custom** trap values in the the **Trap Specifications** dialog box (**Edit** → **Colors** → **Edit Trap**), you can control the trapping relationships for every color in your **Colors** palette (F12). This is used to override the default value on a color-by-color basis.
- *Item-specific trapping* is trapping that is specified for any item using the **Trap Information** palette (**View** → **Show Trap Information**; Option+F12 on Mac OS, Ctrl+F12 on Windows).



Document-specific preferences override default preferences, color-specific preferences override all default preferences, and item-specific preferences override all other trapping preferences.

TRAPPING GUIDELINES P

The principles of trapping are simple: You want lighter colors to slightly overlap adjacent darker colors to prevent gaps where they should fit together smoothly. Leading the eye from lighter to darker, makes the overlap is less conspicuous. When an object color is lighter than a background color, the lighter color should spread, but when the object color is darker than the background color, it should be choked by the lighter background color. When specifying trapping values in QuarkXPress, consult your service bureau and printer to ensure that your trapping specifications are appropriate for your print job.

SUGGESTIONS FOR PREDICTABLE TRAPPING P

Here are a few suggestions to help you obtain predictable results before your job goes to press:

- Use black or other dark colors for very small or very narrow items like small font sizes and narrow rules, and specify them to overprint anything behind them. By overprinting, you avoid creating small knockout areas in dark backgrounds. These small knockouts are difficult to trap and fill with color. Overprinting can also eliminate difficult traps and simplify your print job.
- If you are unsure about trapping specifications, arrange with your service bureau to specify or perform trapping for you.
- Carefully review all prepress proofs supplied by your printer that are made from your separation film.
- Consult with your service bureau and printer to determine if there are any potential trapping problems.

SPECIFYING DEFAULT TRAPPING P

QuarkXPress lets you specify the default trapping method, as well as the specific default trapping values.

DEFAULT TRAPPING METHODS P

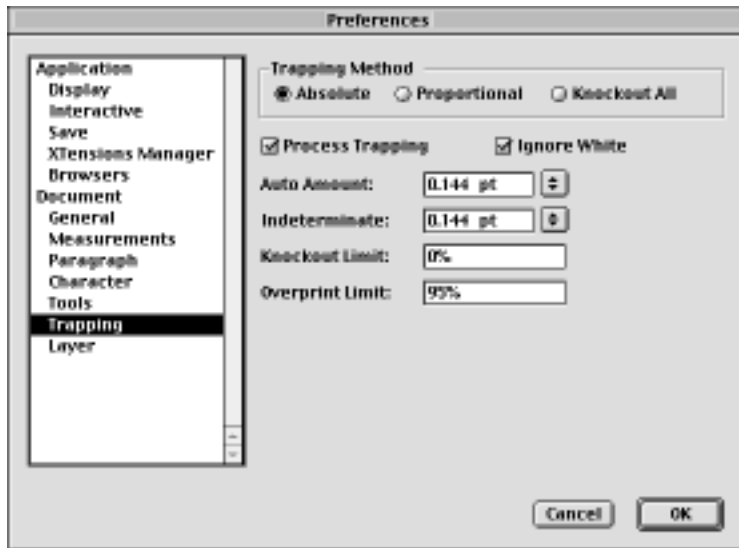
You can choose from three default trapping methods: **Absolute**, **Proportional**, and **Knockout All**.

- **Absolute** trapping uses the values in the **Auto Amount** and **Indeterminate** fields in the **Trapping** pane of the **Preferences** dialog box (**Edit** → **Preferences** → **Preferences**) to make traps.
- **Proportional** trapping compares the luminance of the object color and background color to determine how different they are, and applies trapping accordingly.

- **Knockout All** turns trapping off, so objects print with a zero trap amount. **Knockout All** is particularly useful when printing your layout as a color composite, a prepress PostScript file for final output using high-end prepress systems, or when printing proofs of your layout to a laser printer.

You can enter default trapping preferences for QuarkXPress and for individual QuarkXPress documents (document-specific trapping). To specify default trapping preferences (preferences that will apply to every document you create) make sure that no documents are open and:

- 1 Choose **Edit** → **Preferences** → **Preferences**; then click **Trapping** in the list on the left to display the **Trapping** pane.



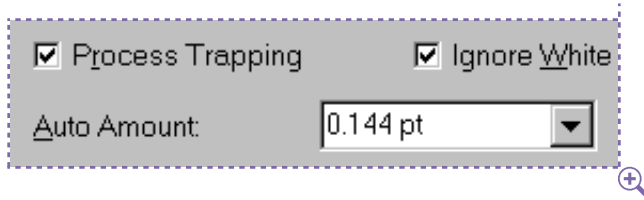
Specify preferences in the **Trapping** pane of the **Preferences** dialog box (**Edit** → **Preferences** → **Preferences**), to assign default or document-specific trapping settings.

- 2 Click **Absolute**, **Proportional**, or **Knockout All** in the **Trapping Method** area.
 - Click **Absolute** to trap using the values in the **Auto Amount** and **Indeterminate** fields according to the object and background colors involved.

If the object color is darker, the object is choked by the background using the **Auto Amount** value.

If the object color is lighter, the object is spread into the background using the **Auto Amount** value.
 - Click **Proportional** to trap using the value in the **Auto Amount** field multiplied by the difference between the luminance (lightness or brightness) of the object color and background color.

- Click **Knockout All** to turn trapping off and print objects with a zero trap amount.
- 3 Check **Process Trapping** to trap each process separation plate individually when a page contains overlapping process colors. When you print color separations, QuarkXPress compares the darkness of each process component of an object color to the darkness of the corresponding process component of the background color, then traps accordingly. For example, the shade of cyan in an object color is compared to the shade of cyan in the background color; similar comparisons are made for the other plates that will be output.
 - When abutting process colors have an **Absolute** trapping relationship, and **Process Trapping** is checked, QuarkXPress divides the **Auto Amount** trapping value in half, and applies the resulting value to the darker component of the color on each plate. Dividing the value among plates creates a smoother trap while providing the same area of overlap.
 - When abutting process colors have a **Proportional** trapping relationship, and **Process Trapping** is checked, QuarkXPress multiplies the **Auto Amount** value specified in the **Trapping** pane by the difference in darkness between the component of the color on each plate. If the object color is darker, the object color is choked by the resulting amount of the formula. If the object color is lighter, the object color is spread by the resulting amount of the formula.
 - 4 Check **Ignore White** to specify that an object color in front of multiple background colors (including white) does not take white into account when trapping.
 - When **Ignore White** is unchecked, all items overprint a white background. If an object color is in front of both a white background and a background color against which the object color is specified to spread, the object color will trap using the **Indeterminate** trap value.
 - If an object color is in front of both a white background and two or more background colors to which the object color is specified to choke, the object color will choke (trap) using the the smallest choke value.
 - 5 Enter a trapping value in the **Auto Amount** field or choose **Overprint** from the pop-up menu.
 - Enter a value in the **Auto Amount** field to control the amount of trapping that QuarkXPress applies to object and background colors that have an **Auto Amount** specified in the **Trap Specifications** dialog box (**Edit** → **Colors** → **Edit Trap**), and items with an **Auto Amount** (+) or (-) specified in the **Trap Information** palette (**View** → **Show Trap Information**; Option+F12 on Mac OS, Ctrl+F12 on Windows).



Specifying an **Auto Amount** (**Edit** → **Preferences** → **Preferences** → **Trapping** pane).

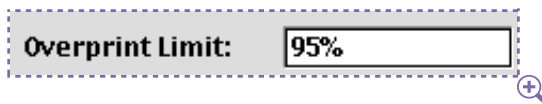
- Choose **Overprint** to cause object and background colors with an **Auto Amount** specified in the **Trap Specifications** dialog box (**Edit** → **Colors** → **Edit Trap**), and items with an **Auto Amount** (+) or (–) specified in the **Trap Information** palette (**View** → **Show Trap Information**) to overprint.
- 6 Enter a trapping value in the **Indeterminate** field or choose **Overprint** from the pop-up menu.
- Enter a value in the **Indeterminate** field to control the amount of trapping that QuarkXPress applies to object colors that are in front of indeterminate backgrounds (multiple colors with conflicting trapping relationships).
 - Choose **Overprint** to cause an object color to overprint an indeterminate background.

To apply trapping to an item, see “Specifying Item-Specific Trapping” in this chapter.

- 7 Enter a value in the **Knockout Limit** field.

This value (expressed as a percentage of darkness of the object color) lets you control the point at which an object color will knock out a background color.

- 8 Enter a value in the **Overprint Limit** field.



Enter a value in the **Overprint Limit** field (**Edit** → **Preferences** → **Preferences** → **Trapping** pane) to specify the shade percentage limit below which a color specified to overprint will start using the default algorithm.

- The value you enter here affects a black object color that is set to **Default**, and any object color set to **Overprint** in the **Trap Specifications** dialog box (**Edit** → **Colors** → **Edit Trap**). For example, if you enter 95% in this field, a 90% shaded object color set to **Overprint** a background color will not overprint, but will instead trap according to the **Auto Amount** value specified. To understand how rich black will be affected by these settings, see “Creating and Using a Rich Black” later in this chapter.

- 9 Click **OK** to save your default trapping preferences.



To specify document-specific trapping preferences, make sure that a document is open (or create a new one) and choose **Edit** → **Preferences** → **Preferences**; then click **Trapping** in the list on the left to display the **Trapping** pane. The preferences you specify will apply to the current document only.



Choose **Edit** → **Preferences** → **Preferences** → **Trapping** pane without a document open to specify default trapping preferences. These preferences will apply to every document you create.

Choose **Edit** → **Preferences** → **Preferences** → **Trapping** pane with a document open (or after creating a new one) to specify document-specific trapping preferences. These preferences will override all default trapping preferences, and will apply to the current document only.

Document-specific trapping preferences override QuarkXPress default trapping preferences. Color-specific trapping preferences (**Edit** → **Colors** → **Edit Trap**) override all document-specific and default trapping preferences. Item-specific trapping preferences (**View** → **Show Trap Information**) override all trapping preferences.

SPECIFYING COLOR-SPECIFIC TRAPPING ⓘ

*By using the **Trap Specifications** dialog box (**Edit** → **Colors** → **Edit Trap**) you can specify trapping values for any object color relative to any background color. By specifying **Overprint**, **Knockout**, **Auto Amount (+)** for spreads, **Auto Amount (-)** for chokes, or **Custom** trapping values, you can control the trapping relationships for every color in your **Colors** palette. Any color-specific trapping values you specify will directly affect color relationships and will override all default trapping preferences.*



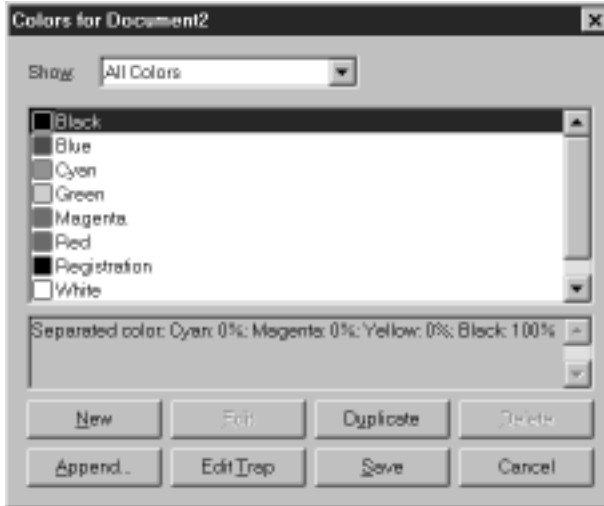
Choose **Edit** → **Colors** → **Edit Trap** without a document open to specify color-specific trapping for colors in the program's **Default Colors** list. These preferences will override all default trapping preferences and will apply to every document you create.

Choose **Edit** → **Colors** → **Edit Trap** with a document open to specify color-specific trapping for colors in a document's **Colors** list. These preferences will override all default trapping preferences, and will apply to the current document only.

ENTERING COLOR-SPECIFIC TRAPPING VALUES P

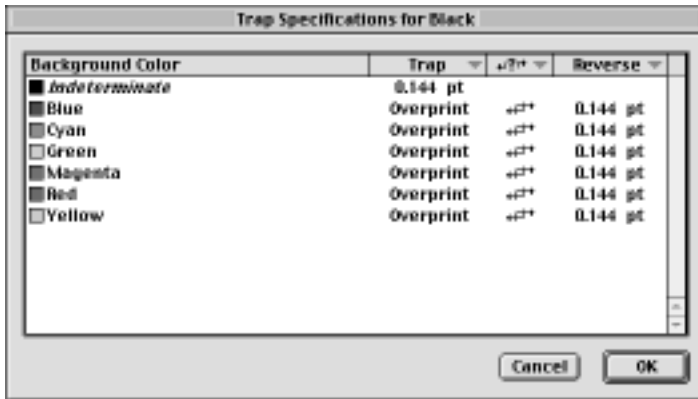
You can enter color-specific trapping values for QuarkXPress and for individual documents. To specify color-specific trapping for colors in the program's **Default Colors** list, make sure no documents are open and:

- 1 Choose **Edit** → **Colors** (Shift+F12).



Use the **Default Colors** dialog box (**Edit** → **Colors**) to choose an object color.

- 2 Choose the object color in the **Default Colors** list for which you want to specify color-specific trapping and click **Edit Trap**.

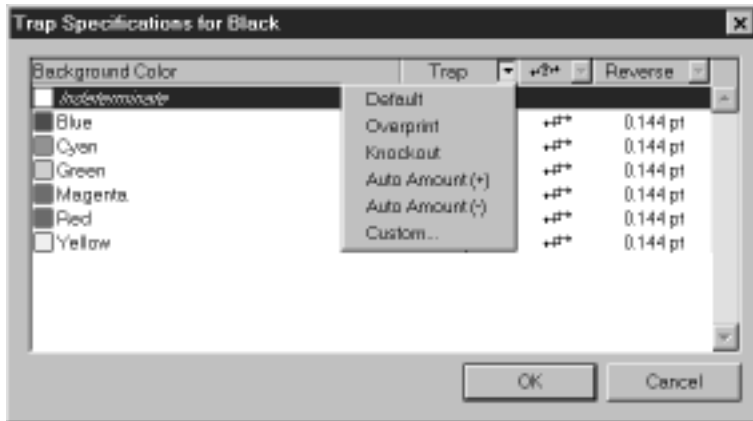


Use the **Trap Specifications** dialog box (**Edit** → **Colors** → **Edit Trap**) to specify how a selected object color traps against any background color.

- 3 Choose a color from the **Background Color** list in the **Trap Specifications** dialog box. The **Background Color** column displays all available background colors. These are all the colors in your **Default Colors** list (including Indeterminate) except for the object color you selected (excluding White and Registration).

The values displayed in the various columns of the **Trap Specifications** dialog box reflect the default relationship between the selected object color and all background colors. These default values are determined by the preferences specified in the **Trapping** pane of the **Preferences** dialog box (**Edit** → **Preferences** → **Preferences**).

- 4 Choose a trapping type from the **Trap** pop-up menu.



Choose a trapping type from the **Trap** pop-up menu (**Edit** → **Colors** → **Edit Trap**) to change the trapping preferences for any background color relative to the selected object color.

The **Trap** column displays the current default trapping values for the object color named in the dialog box title relative to every background color.

- The **Default** option works much like the **Auto Amount** (+/-) settings, but when **Default** is chosen, a QuarkXPress algorithm determines which colors choke, which colors spread, and which colors overprint or knock out. The amount of a choke or spread is based on the **Auto Amount** value in the **Trapping** pane of the **Preferences** dialog box (**Edit** → **Preferences** → **Preferences**). However, when **Default** is chosen, black always overprints.
- Choose **Overprint** if you want the named object color to overprint the background color in all instances where the shade of the object color is above the percentage entered in the **Overprint Limit** field of the **Trapping** pane.
- Choose **Knockout** if you want the named object color to knock out the background color.
- Choose **Auto Amount** (+) to assign the default spread value (the value specified in the **Auto Amount** field of the **Trapping** pane) to the named object color.

- Choose **Auto Amount** (–) to assign the default choke value (the negative of the value specified in the **Auto Amount** field of the **Trapping** pane) to the named object color.
- Choose **Custom** to specify a custom choke or spread value for the named object color. When you choose **Custom**, enter a value in the displayed dialog box.



For text up to 24 points and small items (dimensions up to 10 points), QuarkXPress attempts to preserve the item's shape during process trapping by not performing automatic spreads or chokes when the item's shape would be compromised.

5 Select a trap relationship from the **Dependent/Independent Trap** pop-up menu.

The **Dependent/Independent** column displays the current trapping relationship between the named object color and the background colors and their reverse relationship. The standard setting is **Dependent Traps** which applies a symmetrical setting.

- Choose **Dependent Traps** if you want QuarkXPress to calculate a reverse trapping value automatically based on current column changes.
- Choose **Independent Traps** to specify a custom reverse trapping value.

6 Select a trapping type from the **Reverse** pop-up menu.

The **Reverse** column displays the reverse of the current trapping values for every background color relative to the named object color. The value displayed for a given background color is the trap that will be applied when that color is an object color and the named object color is a background color. These values are determined by the reverse algorithm applied to the trapping values under the **Trap** column, if **Dependent Traps** is chosen.

The **Reverse** value is calculated automatically when you choose **Dependent Traps**. If you change the **Reverse** value when **Dependent Traps** is chosen, the corresponding opposite trapping value is calculated automatically. Choose trapping types and enter values as necessary to customize reverse trapping relationships.

7 Click **OK**, then click **Save** in the **Default Colors** dialog box to save your color-specific trapping preferences.



In general, it is not necessary to specify color-specific trapping. QuarkXPress produces precise, high-quality trapping in most cases. When you create custom traps by specifying color-specific trapping, you should always be aware of how your changes will affect the program and your layout as it moves through the print production process.

SPECIFYING ITEM-SPECIFIC TRAPPING

Generally, QuarkXPress correctly traps items automatically, but there may be situations where an item in your layout requires a trap different from that produced by values specified in either the **Trapping** pane of the **Preferences** dialog box (**Edit** → **Preferences** → **Preferences**) or the **Trap Specifications** dialog box (**Edit** → **Colors** → **Edit Trap**). In these situations, use the **Trap Information** palette (**View** → **Show Trap Information**) to specify trapping values to control how QuarkXPress traps a selected item. Values you specify in the **Trap Information** palette override all other trapping preferences, except **Knockout All**.



QuarkXPress will apply the trapping values you specify to QuarkXPress items only, not to imported pictures. You must specify trapping for imported pictures in the application you used to create them.

Use the **Trap Information** palette (**View** → **Show Trap Information**) to specify trapping for text, pictures, frames, lines, and box backgrounds. You can also use the palette to apply default and color-specific trapping values, or to enter custom values from -36 points to +36 points.

TRAPPING BOXES

You can specify trapping for any QuarkXPress box, its contents (except for imported pictures), its frames, and its background. The fields that are available in the **Trap Information** palette will differ depending on the type of box you are trapping and its contents. The following example features a text box containing text and a background color with no frame:

- 1 Select a text box containing text and a background color, then choose **View** → **Show Trap Information** (Option+F12 on Mac OS, Ctrl+F12 on Windows).



To control how QuarkXPress traps an active item, specify values in the **Trap Information** palette (**View** → **Show Trap Information**). The pop-up menus are the same as those in the **Trap Specifications** dialog box (**Edit** → **Colors** → **Edit Trap**).

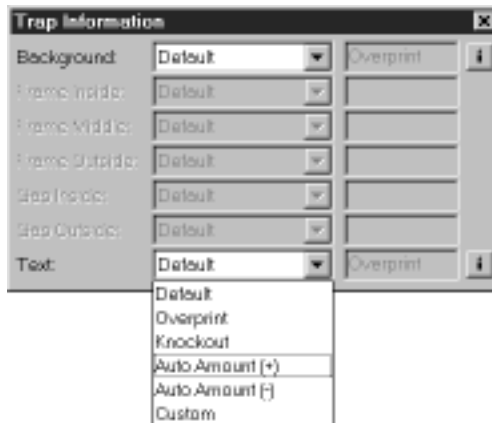


Text is always trapped to the background color of the text box that contains it. If text contained in a box with a background color of *None* is positioned over another box containing one background color, the text will trap to that background color.

2 Choose a trapping type from the pop-up menu for each field.

- Choose **Default** for the **Background** and **Text** fields to use the trapping values specified in the **Trap Specifications** dialog box (**Edit** → **Colors** → **Edit Trap**) for the item's current object color against the item's current background color. If you select either of the **Auto Amount** trapping types, the resulting trapping value is determined by the values specified in the **Trapping** pane of the **Preferences** dialog box (**Edit** → **Preferences** → **Preferences**).
- Choose **Overprint** to overprint an active item. Choosing **Overprint** overrides the **Overprint Limit** value entered in the **Trapping** pane, enabling you to overprint regardless of the shade of the object and background colors involved.
- Choose **Knockout** if you want an active item to knock out its background.
- Choose either **Auto Amount (+)** or **Auto Amount (-)** to apply the value entered in the **Auto Amount** field of the **Trapping** pane.

If you choose **Auto Amount (+)**, the value displayed to the right of the pop-up menu is positive (a spread). If you choose **Auto Amount (-)**, the value displayed to the right of the pop-up menu is negative (a choke).



Choosing **Auto Amount (+)** from the **Text** pop-up menu in the **Trap Information** palette (**View** → **Show Trap Information**).

- Choose **Custom** to specify a custom choke or spread value for the active item. You can enter a value in the field to the right of the pop-up menu.



Choosing **Overprint** in the **Trap Information** dialog box causes an item to overprint regardless of the object and background colors involved. This functionality differs from **Overprint** in the **Trap Specifications** dialog box where the shade of the object color and the value entered in the **Overprint Limit** field of the **Trapping** pane combine to determine whether or not an item overprints.



If an item (or text in a text box) with a background color of *None* is positioned over a multicolored background, one of the following conditions can occur: (1) if all the background colors have positive trapping values, the item or text will spread by the lowest of the values; (2) if all the background colors have negative trapping values, the item (but not text; text cannot be choked by a multicolored background) will choke by the value closest to 0; (3) if the background colors have conflicting positive and negative trapping values, the item will trap according to the value in the **Indeterminate** field (**Edit** → **Preferences** → **Preferences** → **Trapping** pane).

TRAPPING FRAMES AND LINES

The **Frame** tab and the **Line** tab of the **Modify** dialog box (**Item** → **Modify**) enable you to create custom frames and lines using a wide range of styles, patterns, and colors. A frame that you create for a box always traps to the background color(s) specified for the box, to the color(s) used for the frame, and to any background colors behind the box. A line that you create always traps to the color(s) used to color it, and to any background colors underneath the line. Although QuarkXPress cannot apply trapping to imported pictures, you can apply trapping to any frame or line to create the trapping effect you need.



Lines, boxes, and text can be set to knock out, overprint, or trap to background pictures using the **Trap Information** palette (**View** → **Show Trap Information**).

To specify trapping for a frame:

- 1 Select or create a box. Apply a frame with a multiline or dashed style that contains **Frame** and **Gap** colors (**Item** → **Modify**). Apply a background color to the box, and then choose **View** → **Show Trap Information** (Option+F12 for Mac OS, Ctrl+F12 for Windows). Only the fields and pop-up menus applicable to the selected frame style are accessible in the **Trap Information** palette.



Use the **Trap Information** palette (**View** → **Show Trap Information**) to specify trapping for the **Frame Inside**, **Frame Middle**, **Frame Outside**, **Gap Inside**, and **Gap Outside**.

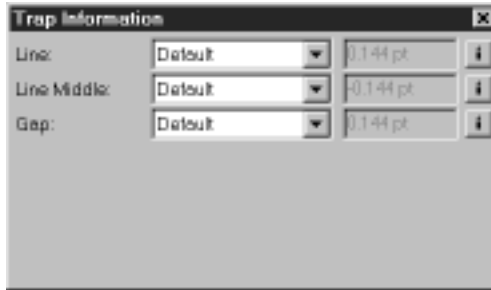
2 Choose a trapping type from each pop-up menu to specify trapping values for the **Frame Inside**, **Frame Middle**, **Frame Outside**, **Gap Inside**, and **Gap Outside** fields.

- The **Frame Inside** pop-up menu controls trapping applied between the innermost color of a frame and any color from the box content, the background color, or the items beneath the box if the background color is set to *None*. This is available for multiline and dashed frame styles.
- The **Frame Middle** pop-up menu controls trapping applied to colors within a frame. This is available for multiline and dashed frame styles.
- The **Frame Outside** pop-up menu controls trapping applied between the outermost color of a frame and colors underneath it. Available for multiline and dashed frame styles.
- The **Gap Inside** pop-up menu controls trapping applied between the gap color of a frame and any color from the box content, the background color, or the items beneath the box if the background color is set to *None*. Available for only dashed frame styles with a gap color other than *None*.
- The **Gap Outside** pop-up menu controls trapping applied between the gap color of a frame and the colors underneath it. Available for only dashed frame styles with a gap color other than *None*.

The trapping types contained in the pop-up menus are the same as those described in “Trapping Boxes” earlier in this section.

To specify trapping for a line:

1 Select or create a line. Apply a multiline or dashed style that contains **Line** and **Gap** colors (**Item** → **Modify**), and then choose **View** → **Show Trap Information** (Option+F12 on Mac OS, Ctrl+F12 on Windows).



Use the **Trap Information** palette (**View** → **Show Trap Information**) to specify trapping for the **Line**, **Line Middle**, and **Gap** of a line created with a multiline style.

2 Choose a trapping type from the pop-up menu to specify trapping values for the **Line**, **Line Middle**, and **Gap** fields.

- The **Line** field controls the trapping applied to the **Line** color for a line in relation to an adjacent background color.
- The **Line Middle** field controls the trapping applied to colors within a line.
- The **Gap** field controls the trapping applied to the **Gap** color for a line in relation to an adjacent background color. The **Gap** field is available for multiline styles without two arrowheads or tail feathers, for multiline styles when the line ends on a gap, and for all dashed line styles with a gap color other than *None*.

The trapping types contained in the pop-up menus are the same as those described in “Trapping Boxes” earlier in this section.

TRAPPING EPS PICTURES TO BACKGROUND COLORS

You can trap Encapsulated PostScript (EPS) pictures created in other applications to a background color created in QuarkXPress. Elements of EPS pictures can knock out or overprint QuarkXPress background colors, depending on how you specify the elements in your illustration application. Overprinted stroke elements are used to create traps in EPS pictures. The color of the stroke should be the same color as the object being stroked. When a stroke element in an EPS picture is specified to overprint, half the width of the stroke can be used to trap the picture to a QuarkXPress background color.



To trap an EPS picture, QuarkXPress uses the overprint settings saved with the picture. When you create a stroke, whether it is to be used for a spread or a choke, set the stroke to overprint. When you create the EPS picture, do not set fills to overprint. If you set a fill to overprint, the fill element will not knock out the background color.



When you scale an EPS picture in QuarkXPress, the stroke is also scaled. Scaling a picture with a .288 point stroke from 100% to 50%, for example, results in a trap that is 0.144 points wide. Doubling the size of that EPS picture results in a trap that is .576 points wide. Either of these amounts is likely to be unacceptable. Instead of scaling an EPS picture in QuarkXPress, scale the picture in the application you used to create it.

TRAPPING EPS PICTURES WITH STROKES **P**

To trap an EPS picture with strokes to a background color created in QuarkXPress, first create an EPS picture with strokes around its edges. Set the strokes to overprint. Make sure you create strokes that are twice the width of the trapping value you are using in QuarkXPress. For example, if you are using a .144 point default trap in QuarkXPress, specify strokes that are .288 points wide; then:

- 1 Create a picture box and fill it with a background color.
- 2 Import an EPS picture saved with strokes around its edges using the **Get Picture** dialog box (**File** → **Get Picture**).
- 3 Choose **File** → **Print** (⌘+P for Mac OS, Ctrl+P for Windows).



Use the **Print** dialog box (**File** → **Print**) to print color separations.

- 4 Check the **Separations** box.
- 5 Click **Print** to print test separations on your laser printer. Notice that half the width of the strokes you created will overprint the QuarkXPress background color to create a trap.
- 6 Choose **File** → **Save** to save your document.



The commands you use to create overprinted strokes for traps will vary between illustration applications. See the documentation for that application for instructions on creating strokes and overprints.

CREATING AND USING A RICH BLACK

Printers and graphic designers often use rich black to create a deeper, darker black to achieve an even, very dark coloration for large areas of ink coverage. A standard rich black is composed of 100% process black laid over a screened percentage of a process color build. Because it is composed of more than one process ink, misregistration of rich black on press is likely.

TRAPPING RICH BLACKS IN QUARKXPRESS

QuarkXPress handles trapping differently for rich black. If an object color spreads into a rich black background, all process colors except process black will spread according to the value specified in the **Auto Amount** field (**Edit** → **Preferences** → **Preferences** → **Trapping** pane). If the rich black object color is being choked by a background color, then all process colors except for process black will choke. This special trapping process is used to keep the background process colors from showing through in the event of misregistration.



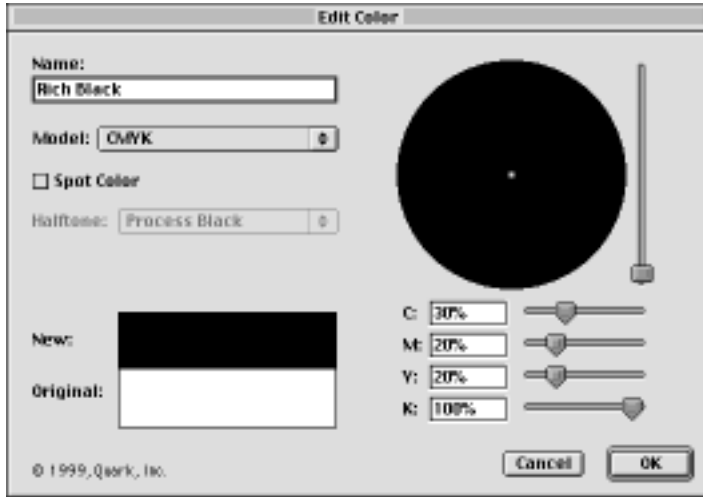
QuarkXPress applies a rich black trap only when the percentage of process black in a rich black is greater than or equal to the percentage entered in the **Overprint Limit** field (**Edit** → **Preferences** → **Preferences** → **Trapping** pane).

QuarkXPress applies a rich black trap when a 100% shade is applied to rich black color. You apply shade using the **Shade** pop-up menu in the **Colors** palette, the **Shade** menu (**Style** → **Shade**), or the **Box** or **Picture** tabs of the **Modify** dialog box (**Item** → **Modify**). To apply color to an item, see Chapter 12, “Color.”

EXPERIMENTING WITH RICH BLACKS P

To create a rich black:

- 1 Choose **Edit** → **Colors** (Shift+F12); then click **New**.
- 2 Enter **Rich Black** in the **Name** field.
- 3 Choose **CMYK** from the **Model** pop-up menu.
- 4 Uncheck the **Spot Color** check box.
- 5 Enter 30% in the **Cyan (C)** field and 100% in the **Black (K)** field.



Creating a **Rich Black** in the **Edit Color** dialog box (**Edit** → **Colors** → **New**).

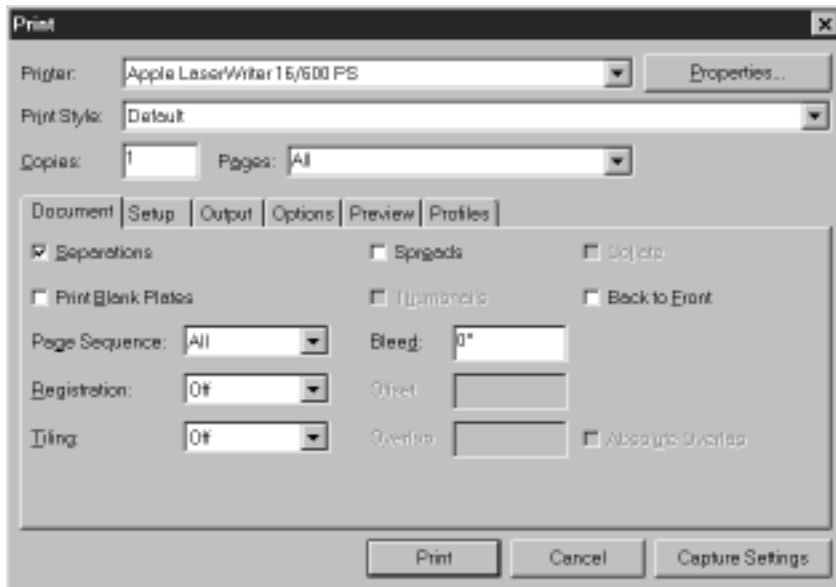
RICH BLACK TONE	COMPOSITION
Cool	C: 30%, K: 100%
Neutral	C: 30%, M: 20%, Y: 20%, K: 100%
Warm	M: 30%, K: 100%

- 6 Click **OK**; then click **Save**.

!!! You can create several types of rich black. Be aware that the more process colors you use to build a rich black, the higher the likelihood of misregistration on press.

To see an exaggerated demonstration of rich black trapping, and print proof separations on a laser printer:

- 1 Create a text box and enter some text in 48-point type. Select the text and color it 100% cyan by choosing **Style** → **Color** → **Cyan**.
- 2 Choose **Item** → **Modify** and choose **Rich Black** from the **Color** pop-up menu to fill the box with 100% **Rich Black**.
- 3 To easily see the results of a rich black trap when printing to a laser printer, enter 5 pt in the **Auto Amount** field (**Edit** → **Preferences** → **Preferences** → **Trapping** pane).
- 4 Choose **File** → **Print** (⌘+P on Mac OS, Ctrl+P on Windows).



Use the **Print** dialog box (**File** → **Print**) to print test separations.

- 5 Check the **Separations** box.
- 6 Click **Print** to print test separations on your laser printer.



Your result should be a knockout on the black plate, plus one cyan plate that clearly shows an exaggerated spread of the cyan text.



The brief exercise on this page is designed to let you easily see the results of a rich black trap when printing to a laser printer. After completing this exercise, be sure to reset the value in the **Auto Amount** field (**Edit** → **Preferences** → **Preferences** → **Trapping** pane) to the default trapping value of .144 point.

Chapter 14: Tables


You've probably heard the writer's maxim "Show, don't tell." Tables allow you to do just that. By using tables, you can convey information clearly and concisely when explaining the data textually would obscure its meaning. For example, tables are often the best choice when you are presenting statistical data. Tables can also organize financial data, such as quarterly profits or a yearly budget. They can be used to create simple order forms or record customer information. By using picture cells, tables can also be used to create price lists showing pictures of the products, or to create a thumbnail reference for images used in a document. The only limit to the number of uses for tables is your inventiveness.

QuarkXPress lets you create tables, convert text to tables, easily edit table data, and add or remove rows and columns as necessary. You can create picture cells or text cells, apply frames and format gridlines, and apply character and paragraph style sheets to text in tables. These new features make it almost effortless to present your data, giving your documents greater clarity and impact.

CREATING TABLES

*In QuarkXPress, a table consists of a series of rectangular, grouped boxes called "cells." The cells can be text boxes, picture boxes, or boxes with a content of **None** that simply contain colors or blends. You can draw an empty table and fill it in or convert existing text to a table.*

CREATING A NEW TABLE

The **Table** tool  lets you draw a rectangle to contain the table. When you have finished drawing, the **Table Properties** dialog box displays so you can specify the number of rows and columns in the table. QuarkXPress automatically calculates the width and height of the cells necessary to fit within the table.

To create a table:

- 1 Select the **Table** tool  from the **Tools** palette.

- 2 Click and drag the crosshair pointer \oplus to draw a rectangle that is the size of the final table. To constrain the rectangle to a square, press Shift while you draw the table.
- 3 When you release the mouse button to complete the table, the **Table Properties** dialog box displays. Enter a value in the **Rows** field to specify the number of rows of cells; enter a value in the **Columns** field to specify the number of columns of cells. The number of rows and columns is limited by the width and height of the table you drew.
- 4 Click **Text** or **Picture** in the **Cell Type** area to specify whether the table cells will contain text or pictures. Click **OK** to create the table.






You can change the default values in the **Table Properties** dialog box by selecting the **Tools** pane of the **Preferences** dialog box (**Edit** → **Preferences** → **Preferences**). In the **Tools** pane, select the **Table** tool and click **Modify**. The **Modify** dialog box allows you to set default values for any table you draw. For example, you can specify that all your tables have 6 rows and 5 columns. The controls in this dialog box are the same as the corresponding controls in the **Modify** dialog box for tables and cells. If you know all of your tables will be the same, you can choose not to display the **Table Properties** dialog box by clicking the **Creation** tab and unchecking the **Show Creation Dialog** check box.



Very large tables (for example, tables of 1000 or more cells) will use additional memory; therefore, you may notice that it takes longer to draw or delete such large tables.

ADDING CONTENT TO TABLE CELLS


You add content to table cells the same way you add content to text boxes and picture boxes:

- If you created text cells, you can begin typing in the first cell. Press Control+Tab (Mac OS) or Ctrl+Tab (Windows) to jump one cell to the right until the end of a row. Press Control+Tab (Mac OS) or Ctrl+Tab (Windows) to jump to the first cell on the left in the next row. Press Control+Shift+Tab (Mac OS) or Ctrl+Shift+Tab (Windows) to jump to the previous cell. To create a table with a different tab order, change the **Tab Order** setting for the **Table** tool  (**Creation** tab) in the **Tools** pane of the **Preferences** dialog box (**Edit** → **Preferences** → **Preferences**).
- If you created picture cells, you can import pictures into cells using the **Get Picture** dialog box (**File** menu). To select a cell that you want to import a picture into, use the **Content** tool ; using the **Item** tool  selects the entire table.

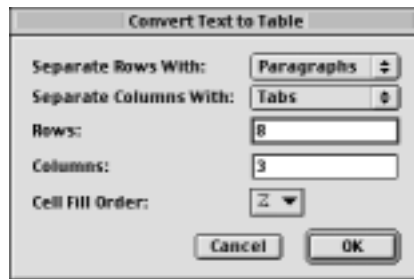
CONVERTING TEXT TO TABLES

If a document contains text you want to make into a table, you can simply select the text and convert it to a table. If the text is formatted, all character attributes and some paragraph attributes are maintained. Settings in the **Tabs** and **Rules** tabs of the **Paragraph Attributes** dialog box (**Style → Formats**) are not maintained.

When you convert text to a table, you can change the number of rows and columns to create placeholder cells, specify how the rows and columns are currently separated (usually by tabs → and paragraph returns ¶), and specify the order in which the table text will flow. To select text and convert it to a table:

- 1 If invisible characters are not displaying in your document, choose **View → Show Invisibles**. Notice how the columns of information and the rows of information are currently separated.
- 2 Using the **Content** tool , select all the text you want to convert to a table.
- 3 Choose **Item → Convert Text to Table**. The **Convert Text to Table** dialog box displays.

Plant Index¶		
Name→	Common Name→	Shade
<i>Adenophora bulleyana</i> →	Ladybells→	N¶
<i>Brugmansia sanguinea</i> →	Angel's Trumpet→	N¶
<i>Campanula lactiflora</i> →	Bell Flower→	Y¶
<i>Digitalis purpurea</i> →	Foxglove→	Y¶
<i>Galium odoratum</i> →	Sweet Woodruff→	Y¶
<i>Ipomoea alba</i> →	Moon Flower→	N¶



In the text above, the three columns are separated with tabs and the eight rows are separated with paragraph returns. The **Convert Text to Table** dialog box reflects this situation.


- 4 Choose an option from the **Separate rows with** pop-up menu to specify the character used at the end of each horizontal line of information in the selected text (usually a paragraph return).

- 5 Choose an option from the **Separate columns with** pop-up menu to specify the character used between vertical columns of information (usually a tab or space). The **Separate rows with** and the **Separate columns with** settings must be different.
- 6 The **Rows** field displays the number of horizontal rows required to create a table from the selected text. Entering a value higher than the displayed value will create empty rows at the end of the table; entering a value lower than the displayed value will create fewer rows than data, thus cutting off the table.
- 7 The **Columns** field displays the number of vertical columns required to create a table from the selected text. Entering a value higher than the displayed value will create empty columns at the right side of the table; entering a value lower than the displayed value will create fewer columns than data, thus cutting off the table.
- 8 Choose an option from the **Cell Fill Order** pop-up menu to specify the order in which the text fills the table. (The default is **Left to Right, Top Down**).
- 9 Click **OK**. A new table is created in the center of the document window.

Plant Index		
Name	Common Name	Shade
<i>Adenophora bulleyana</i>	Ladybells	N
<i>Brugmansia sanguinea</i>	Angel's Trumpet	N
<i>Campanula leuciflora</i>	Bell Flower	Y
<i>Digitalis purpurea</i>	Foxglove	Y
<i>Galium odoratum</i>	Sweet Woodruff	Y
<i>Ipomoea alba</i>	Moon Flower	N

After the text was converted to a table, the cells were resized and the top three cells were combined to produce a heading row.



When text is converted to a table, the cells in the resulting table will be .25" high and one inch wide by default. You can change the size of the table cells using the **Cells** tab of the **Modify** dialog box, or you can manually resize the cells. To manually resize a cell, select the **Content** tool  and click and drag the gridlines.

WORKING WITH CELL CONTENT

Text and picture cells can be edited and formatted just like text and picture boxes, with some exceptions. You can also change the type of content a cell contains and combine cells.

EDITING TABLE TEXT

If you convert text to a table, your table already contains text. If you create a new table, you can type text in the table or import text using the **Get Text** dialog box (**File** menu). Text will flow into the selected cell only. Once text is in the table, you can edit and format it just as you would text in text boxes.

When editing text in a table, use the **Content** tool . To position the text insertion point and begin typing or editing:

- Click in a cell in which you want to enter or import text.
- Press Control+Tab (Mac OS) or Ctrl+Tab (Windows) to jump to the next cell and select its text.
- Press Control+Shift+Tab (Mac OS) or Ctrl+Shift+Tab (Windows) to jump to the previous cell and select its text.
- Press the arrow keys to jump through the text in a cell, and move from cell to cell.




To enter a tab character in a text cell, press Tab. To enter a right-indent tab, press Option+Tab (Mac OS) or Shift+Tab (Windows).

SELECTING TABLE TEXT

You select text in cells the same way you select text in boxes:

- To select text in a cell, click and drag, or click twice to select a word, three times to select a line, four times to select a paragraph, and five times to select all the text in the cell; the **Select All** command (**Edit** menu) also selects all the text in a cell.
- To select all the text in a row, click the right or left edge of the table.
- To select all the text in a column, click the top or bottom edge of the table.
- To select all the text over several rows or columns, click and drag along an edge of the table.

FORMATTING TEXT WITHIN CELLS

Each cell in a table is actually a text box. The text within each cell consists of a story, and can be formatted with paragraph style sheets, character style sheets, and **Style** menu options. To format text in a cell, select it with the **Content** tool . To apply the same attributes to all the text in a row or column, simply select all the text.

FORMATTING TEXT CELLS

When cells are selected, you can use the **Text** tab of the **Modify** dialog box (**Item** menu) to modify the way text is positioned within each cell. For example, you can specify centered vertical alignment or adjust the text inset within a cell. The controls in the **Text** tab work the same as the corresponding controls in the **Text** tab of the **Modify** dialog box for text boxes.





Text cells are limited to one column each. Therefore, the **Columns** and **Gutter Width** fields do not display in the **Text** tab of the **Modify** dialog box, and the **Cols** field does not display in the **Measurements** palette.



Text within text cells can be rotated to any angle between -360° and 360° , and can be skewed to any degree between -75° and 75° .

COPYING AND PASTING CELLS

To copy and paste cells:

- 1 Shift+select the cell(s) using the **Content** tool , then press $\text{⌘}+\text{C}$ (Mac OS) or $\text{Ctrl}+\text{C}$ (Windows).
- 2 Using the **Content** tool , select the cell(s) where you want to place the copied content.
- 3 Press $\text{⌘}+\text{V}$ (Mac OS) or $\text{Ctrl}+\text{V}$ (Windows) to paste the cells.



If you have copied more text cells than will fit into the target table or cells, the cells will be pasted (using the same order as the original table) from left to right and top to bottom until they fill the paste area. The remaining text cells will not be pasted and you will receive an alert stating that some data will not be pasted.


You can only copy one picture cell at a time. If you select multiple picture cells, the **Cut**, **Copy**, and **Paste** commands (**Edit** menu) will be unavailable.


If you select cells with mixed content (in other words, some are pictures, some are text, some have a content of *None*), the **Cut**, **Copy**, and **Paste** commands (**Edit** menu) will be unavailable.

WORKING WITH PICTURE CELLS

If you create a table consisting of picture cells, or you convert selected cells to picture cells (using **Item** → **Content** → **Picture**), you can import picture files using the **Get Picture** dialog box (**File** menu). Pictures in cells are formatted the same way as pictures in picture boxes — through the **Style** menu for pictures and the **Picture** tab of the **Modify** dialog box (**Item** menu).

USING CONTEXT MENUS WITH TABLES

You can display the context menu for single text or picture cells, multiple-selected cells, or for an entire table. The context menu for text cells is the same as for text boxes, while the context menu for picture cells is the same as for picture boxes. The context menu for a table is the same as the context menu for a group selected with the **Item** tool .

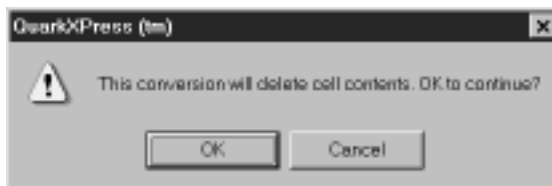
All three context menus will contain the **Table** item, which allows you to choose **Combine Cells**, **Insert Rows**, **Delete Rows**, **Insert Columns**, **Delete Columns**, or **Convert Table to Text**, depending on the range of cells you have selected. When the **Content**  tool is selected, the commands in the **Gridlines** submenu will be available, allowing you to select groups of gridlines which can then be formatted using the **Modify** dialog box (**Item** → **Modify**). **Select Vertical** selects only vertical gridlines, **Select Horizontal** selects only horizontal gridline, **Select Borders** selects the outside gridlines of the entire table, and **Select All Grids** selects all gridlines in the table.

For information about context menus, see Chapter 2, “Context Menus,” in *A Guide to QuarkXPress: Interface Overview*.

CONVERTING CELL CONTENT

Because you can easily change the cell content for the entire table or just for selected cells, your tables can contain multiple types of data, which makes them extremely flexible. To change the type of content a cell contains:

- 1 With the cell selected, choose **Item** → **Content** and select **Picture**, **Text**, or **None** from the pop-up menu.
- 2 If the cell contains data when you convert it, QuarkXPress alerts you that the cell contents will be deleted.



Cell conversion alert dialog box



You can also change a cell's content by choosing **Picture**, **Text**, or **None** from the context menu.

COMBINING CELLS

You can combine a rectangular selection of adjacent table cells — including entire rows or columns — into a single cell. For example, you might have a table heading that spans three cells rather than one. To combine cells:

- 1 Shift+select a rectangular selection of cells with the **Content** tool
- 2 Choose **Item** → **Table** → **Combine Cells**.

To revert combined cells to match the surrounding table, select the combined cells and choose **Item** → **Table** → **Split Cells**.



If cells contain data when you combine them, only the data in the cell at the left or the top of the selection is retained.

FORMATTING TABLES

*As with other items in QuarkXPress, tables have their own version of the **Modify** dialog box. Some of the controls affect the entire table and others work on selected cells — for example, you can put a different blend in the background of each cell. To open the **Modify** dialog box, select a table and choose **Item** → **Modify**; press $\text{⌘}+\text{M}$ (Mac OS) or $\text{Ctrl}+\text{M}$ (Windows); or double-click the table when the **Item** tool*

FORMATTING ENTIRE TABLES

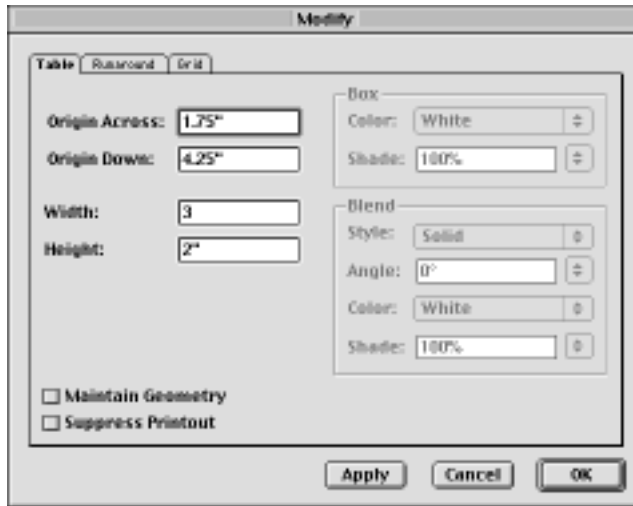
When a table is selected, you can use the **Table** tab of the **Modify** dialog box to change the dimensions and locations of the table, specify the way text behind the table wraps around it, and format the gridlines for the table.

The controls in the **Table** tab work the same way as the corresponding controls in the **Box** tab of the **Modify** dialog box for text and picture boxes. The **Runaround** tab in the **Modify** dialog box for tables works the same as for text and picture boxes, except you can only apply a runaround of **Item** to a table. You cannot apply a runaround of **None** to a table. The **Grid** tab controls affect the gridlines of the table.




Since you cannot apply a color to a table background, you cannot apply a blend to a table background; you can only apply blends to individual cells.

When a table is selected with the **Item**  tool, the **Colors** palette is not available.



The **Table** tab of the **Modify** dialog box lets you specify settings for an entire table.

SELECTING CELLS

You can select an individual cell, a row or rows, a column or columns, a block of adjacent cells, or nonadjacent cells. Once cells are selected, you can format them with backgrounds and other attributes. To select cells, select the **Content** tool , then:

- Click to select an individual cell
- Click the right or left edge of the table to select a row
- Click the top or bottom edge of the table to select a column
- Click and drag to select multiple rows or columns
- Shift+click to select a block of adjacent cells or nonadjacent cells.

APPLYING BACKGROUNDS AND BLENDS TO CELLS

When cells are selected, you can use the **Cell** tab of the **Modify** dialog box to modify the background color of each cell. The **Cell Color** and **Blend** pop-up menus in the **Cell** tab (for applying color to the cell backgrounds) work the same way as the corresponding controls in the **Box** tab of the **Modify** dialog box for text and picture boxes.






If you specify a blend for multiple cells, a new blend is placed in each cell; the blend will not span across multiple cells.

In a Web document, blends can only be applied to picture cells, text cells, and cells with a content of *None* for which **Convert to Graphic on Export** is checked.

FORMATTING GRIDLINES

When a table is selected, the **Grids** tab of the **Modify** dialog box lets you specify which gridlines to format. For example, you might specify a heavy line on the horizontal edges of the cells to visually break up dense data. To format the gridlines of selected cells:

- 1 Select the table.
- 2 Choose **Item** → **Modify**, then click the **Grids** tab.
- 3 The **Preview** area displays a proxy of the gridlines for the table. To specify which gridlines to format, click a gridline button. The buttons work as follows:
 -  Horizontal and vertical gridlines
 -  Horizontal gridlines only
 -  Vertical gridlines only
- 4 Use the **Style** and **Width** controls to specify the gridline style and thickness. The **Style** pop-up menu lists line styles created in the **Dashes & Stripes** dialog box (**Edit** menu).
- 5 Use the **Line** and **Gap** areas to specify the color of the gridline and any gaps between the gridlines.
- 6 Use the **Preview** area and the **Apply** button to confirm your settings, then click **OK**.




You can also use the **Style** menu and **Measurements** palette to format groups of gridlines or individual gridlines.

To select an individual gridline, select the **Content**  tool and click the desired gridline, or Shift+click multiple gridlines.

MANIPULATING TABLES

*As with other items in QuarkXPress, you have precise control over the size and placement of tables. In addition, you can insert and remove rows and columns as necessary, and you can combine cells. The options for manipulating tables are primarily located in the **Modify** dialog box (**Item** menu) and the **Table** submenu (**Item** menu).*

POSITIONING TABLES ON THE PAGE

When a table is selected with the **Item** tool , you can use the **Table** tab of the **Modify** dialog box (**Item** menu) or the **Measurements** palette (**View** menu) to specify the table's placement, width, and height. The controls in the **Table** tab and the **Measurements** palette work the same as the corresponding controls for text boxes and picture boxes.


MAINTAINING TABLE GEOMETRY

When you add or remove rows and columns, you can determine whether the changes affect the table's width and height.

To prevent the width and height of a table from changing, select the table and check **Maintain Geometry** in the **Table** tab of the **Modify** dialog box (**Item** menu). When **Maintain Geometry** is checked, rows and columns within the table are resized proportionally to accommodate the changes. When **Maintain Geometry** is unchecked, the table becomes larger as rows and columns, are changed.

RESIZING ROWS OR COLUMNS PRECISELY

You can precisely resize selected rows and columns using controls in the **Cell** tab of the **Modify** dialog box (**Item** menu). For example, if you've manually resized several columns in a table, and would like to restore all the columns to the same width, you can do so automatically. To resize rows or columns:

- 1 Use the **Content** tool  to select the rows or columns you want to resize.
- 2 Choose **Item** → **Modify**, then click the **Cell** tab.
- 3 To specify a fixed size, enter a value in the **Height** field or in the **Width** field.
To create rows or columns of equal size that fit within the selected area, click **Distribute Evenly**.
- 4 Click **Apply** to confirm your changes, then click **OK**.

RESIZING TABLES MANUALLY

As with other items in QuarkXPress, you can interactively resize rows, columns, and tables. To resize a row or column, click a gridline to display the resize pointer \leftrightarrow . Drag the pointer up or down to resize a row and left or right to resize a column. To resize an entire table, press one of the following keyboard commands while you drag a resize handle.



KEYBOARD COMMANDS

EFFECT ON TABLE	MAC OS COMMAND	WINDOWS COMMAND
Table, rows, and columns resized	⌘	Ctrl
Table resized and constrained to a square; rows and columns resized	Shift	Shift
Table, rows, and columns resized proportionally	⌘+Option+Shift	Ctrl+Alt+Shift

INSERTING COLUMNS AND ROWS

You can insert rows above or below a selected row, and you can insert columns to the left or right of a selected column. The new rows or columns are the same cell type as the selected row or column, but use default settings.

- To insert rows, use the **Content** tool \mathbb{K}^m to select a row in the table, then choose **Item** → **Table** → **Insert Rows**. (You can also use the context menu.)
- To insert columns, use the **Content** tool \mathbb{K}^m to select a column in the table, then choose **Item** → **Table** → **Insert Columns**. (You can also use the context menu.)

Use the **Insert Table Columns** or **Insert Table Rows** dialog box to specify the number of rows or columns to insert and their position, then click **OK**.




The **Insert Table Rows** and **Insert Table Columns** dialog boxes let you specify the number and placement of rows and columns to be inserted.



If **Maintain Geometry** is checked in the **Table** tab of the **Modify** dialog box (**Item** menu), columns or rows are resized to accommodate the new columns or rows. If **Maintain Geometry** is unchecked, the table becomes wider or taller as necessary.

DELETING ROWS OR COLUMNS

You can delete any selection of rows or columns. The content of the rows or columns is deleted and the table is resized accordingly. Use the **Content** tool  to select rows or columns, then:

- To delete rows, choose **Item** → **Table** → **Delete Rows**. (You can also use the context menu.)
- To delete columns, choose **Item** → **Table** → **Delete Columns**. (You can also use the context menu.)

CONVERTING TABLES TO TEXT

If you need to remove a table, but maintain the text within it, you can convert the table to text. Converting a table to text also lets you re-use table text in your QuarkXPress documents or by exporting it from QuarkXPress. When converting a table, you choose the separation characters that are placed between the columns and rows of information that were in the table. To convert a table to text:

- 1 Select the table you want to convert to text.
- 2 Choose **Item** → **Table** → **Convert Table to Text**. The **Convert Table to Text** dialog box displays.
- 3 Choose an option from the **Separate columns with** pop-up menu to specify the character inserted between each column (usually tabs).
- 4 Choose an option from the **Separate rows with** pop-up menu to specify the character inserted at the end of each row (usually paragraph returns).
- 5 Choose an option from the **Text Extraction Order** pop-up menu to specify the order in which the text is extracted from the table (the default is *z*, which is left to right, top to bottom).
- 6 If you want to delete the table after converting it to text, check **Delete Table**. If **Delete Table** is unchecked, the original table will remain as it is; a text box that contains the converted text will be placed in the center of the document window. If **Delete Table** is checked, the original table is deleted and a text box that contains the converted text is created in the center of the document window.
- 7 Click **OK** to convert the selection to text.

TABLES IN WEB DOCUMENTS

*You can create tables in Web documents just as you do in print documents. However, some table features are only available in print documents; they may be changed or unavailable in Web documents. If you want to use these features in a Web document, select the table and choose **Item** → **Modify** → **Convert Table to Graphic on Export**.*

CREATING TABLES

When you create a table in a Web document, the table's bounding area will have a three-dimensional appearance, just as HTML tables do.

The following table formatting is unavailable in Web documents:

- Blends in cell backgrounds. You can only specify solid-color backgrounds for cells in Web documents.
- Shade percentages for backgrounds when Web-safe colors are chosen. If you use another color model, such as RGB or Pantone, you can specify a shade for the background.
- Dashes and stripes on gridlines. Gridlines, including the table border and cell gridlines, must be solid.
- Varying widths for gridlines. Gridlines must have a uniform width, which will become cell spacing in the HTML export.
- **First Baseline**, **Minimum**, **Offset**, and **Inter-Paragraph Max** values.
- **Multiple** text inset values. Text cells must have a uniform inset value, which will become cell padding in the HTML export.
- **Run Text Around All Sides**.
- **Flip Horizontal/Flip Vertical** applied to text.
- Rotated or skewed text within cells.

EXPORTING TABLES IN WEB DOCUMENTS


You can export a table as an image if you want to use and keep QuarkXPress formatting that is not supported by HTML. To specify that a table be exported as an image (rasterized):

- 1 In your Web document, select the table.
- 2 Choose **Item** → **Modify**.
- 3 At the bottom of the **Modify** dialog box, check **Convert Table to Graphic on Export**. When this box is checked, the selected table will be treated as an image upon export. If this box is not checked, the table will be converted to HTML. (Cells that are set to be converted to graphics will be pictures in the HTML table.) For information about HTML boxes and HTML export, see “The Elements of a Web Document” in Chapter 7, “Document Layout.”



Convert Table to Graphic on Export is not a document-wide setting; you must check it for each table that you want to rasterize.

If a table is not set to rasterize on export, you can choose to rasterize the contents of selected cells. To rasterize cell contents at export to HTML:

- 1 Select the desired cells using the **Content** tool .
- 2 Choose **Item** → **Modify**, then click the **Cells** tab.
- 3 At the bottom of the **Cells** tab, check **Convert Cell to Graphic on Export**. When this box is checked, the selected cells will be converted to a graphic upon export. The table will be converted to an HTML table and the converted boxes will be placed as pictures in the table.



If a table is set to export as an image, all its cells will be encompassed in the image. You will not be able to export individual cells as HTML content.

If you create a table, set it to **Convert Table to Graphic on Export**, then apply non-HTML formatting and specify that the table should not be converted, your formatting will be lost. You can regain the formatting if you perform an immediate **Undo** (**Edit** menu).

Picture cells and cells with a content of **None** will automatically be exported as images; when these types of cells are selected, **Convert Cell to Graphic on Export** (**Modify** dialog box) is unavailable.

Chapter 15: Layers

Depending on your workflow, you might prefer to work with specific aspects of QuarkXPress documents. For example, if you're a copy editor, you might never need or want to see the pictures in a document. You could edit the text separately from the document, or greek the pictures, but those methods take valuable time. QuarkXPress now has a quick and easy way to control what aspects of the document you see at any given time: layers.

A layer is a tier of a QuarkXPress document that contains specific items. For example, an advertisement might have three layers: a background layer consisting of pictures and colored boxes, a layer containing the corporate logo and legal information, and a layer containing the headline and body copy.

QuarkXPress lets you selectively show layers, or place items on specific layers. Isolating items on layers makes it easier to edit and manipulate those items. Because layers encompass all the pages in a QuarkXPress document (they are not specific to the current page or spread), it's simple to ensure that you see only the components of the document that you are concerned with, saving you time and effort.

CREATING LAYERS

To place items on a specific layer, you must first create the layers. A document can contain as many as 256 layers, including a default layer, and each layer can have its own name and color. Some attributes of the items on these layers can be modified by changing layer preferences. For example, a preference can be set so that items added to a new layer are locked and cannot be moved to another layer.

UNDERSTANDING THE DEFAULT LAYER

Each document has a default layer that is listed in the **Layers** palette. You can add and remove items from the **Default** layer, but the **Default** layer cannot be deleted. When you open a document that was created with a version of QuarkXPress prior to 5.0, all the document's existing items are placed on the **Default** layer.

USING MASTER PAGES WITH LAYERS

Master page items reside on the *Default* layer on document pages. With regard to layers, master page items have the following characteristics:


- If you apply a master page to a document page, the items on the master page will affect only the *Default* layer of that page.
- Items added to the master page are placed behind any items that have been added to the *Default* layer on a document page.
- Master page items residing on the *Default* layer may be moved to another layer, but the items will no longer be master page items.



A master page cannot contain layers, so when you view a master page the **Layers** palette becomes inactive.

CREATING NEW LAYERS


Each new layer you create encompasses the entire document, regardless of the page that is currently displayed. New layers are placed in front of the existing layers in the document. To create a layer:

- 1 Choose **View** → **Show Layers**. The **Layers** palette displays and contains the *Default* layer.
- 2 Click the **New Layer** button  in the **Layers** palette, or select a layer name in the palette and choose **New Layer** from the context menu. (For information about context menus, see Chapter 2, “Context Menus,” in *A Guide to QuarkXPress: Interface Overview*.)



Use the **New Layer** button in the **Layers** palette or the **New Layer** command in the context menu to create a layer.

3 The new layer is added to the **Layers** palette.

The new layer is active by default, which means that any items you create will be placed on that layer. (The **Edit** icon  displays next to the active layer.)

Each layer you create is assigned a unique color swatch in the **Layers** palette. When you create a page item, a small colored square corresponding to its layer displays on the upper right side of the item. This colored square is called a *visual indicator*. A visual indicator of the layer color displays on the right side of each item that you place on the layer when you choose **View** → **Show Visual Indicators**. No color is assigned to the *Default* layer; therefore no visual indicator is assigned to items on the *Default* layer.


SETTING PREFERENCES FOR NEW LAYERS

The default properties of new layers are set so that the layers are displayed and text runaround is maintained when a layer is hidden. However, you can change these default settings and some other attributes of new layers by modifying layer preferences.

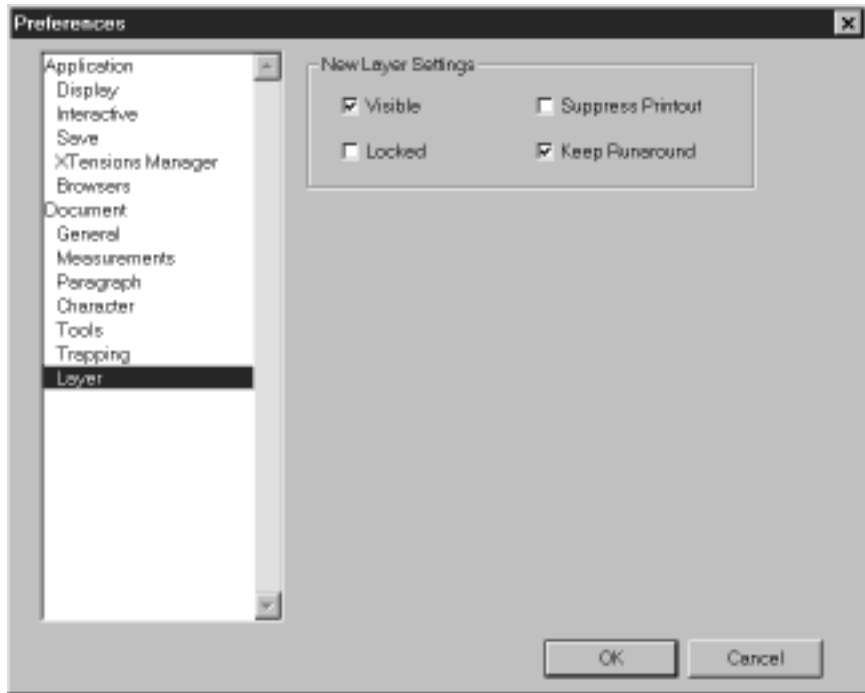
- 1 Choose **Edit** → **Preferences** → **Preferences**, then click **Layer** in the list on the left to display the **Layer** pane.
- 2 Change any of the options in the **New Layer Settings** area:
 - Check **Visible** to display and print new layers. For information about visible and hidden layers, see “Displaying and Selecting Layers” in this chapter.



Items on hidden layers do not print.

- Check **Locked** to lock items on new layers so they cannot be inadvertently moved from their positions on the page. When a layer is locked, items on that layer are locked into position and cannot be moved with the **Item** tool . Items that reside on a locked layer cannot be moved to another layer, and items that reside on other layers cannot be moved to a locked layer. You can unlock selected items on a locked layer by choosing **Item** → **Unlock** (F6). For information about locked items, see “Locking Items on Layers” in this chapter.
- Check **Suppress Printout** to prevent the printing of items on new layers. You can use the **Suppress Printout** and **Suppress Picture Printout** controls in the **Modify** dialog box to override this setting and print individual items on a layer. **P**

- Check **Keep Runaround** to maintain the text runaround caused by items on a hidden layer. For information about text runaround on hidden layers, see “Displaying and Selecting Layers” in this chapter.
- 3 Click **OK**.



The **Layer** pane of the **Preferences** dialog box lets you modify default properties of layers.



Modified layer preferences apply to the active document and affect all new layers you create in that document. If you modify layer preferences when no documents are open, the changes affect all new layers in all new documents.

You can override the layer preferences for individual layers in the **Attributes** dialog box.

WORKING WITH LAYERS

Once you've created a variety of layers, you can duplicate and delete them as necessary. You can also suppress the printout of specific layers — for example, to print only a draft of one version of the text when you store different versions of text or graphics on different layers.

EDITING LAYERS

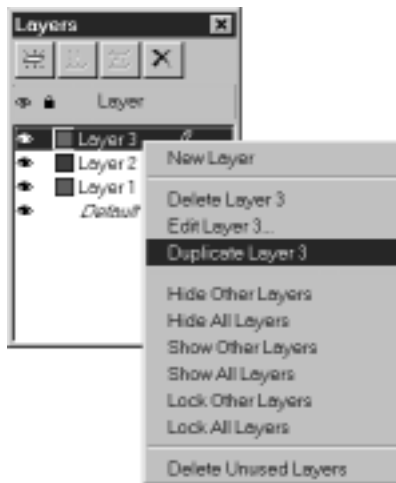
Once a layer has been created, you can modify its name and color.

To rename a layer, double-click its name in the **Layers** palette, or select a layer name in the palette and choose **Edit Layer** from the context menu. The **Attributes** dialog box displays with the **Name** field selected. Enter a new name, then click **OK**.

To change the color of a layer, double-click its name in the **Layers** palette to open the **Attributes** dialog box, or select the layer name in the palette and choose **Edit Layer** from the context menu. Click the **Layer Color** box and use the system color picker to specify a new color for the layer. Click **OK** to close the **Attributes** dialog box and apply the new color.

DUPLICATING LAYERS

You can duplicate a layer, which creates a copy of all the items on the layer and their contents. The new layer is placed in front of the original layer, with all the items at the same coordinates. To duplicate a layer, select it in the **Layers** palette and choose **Duplicate Layer** from the context menu.



Duplicating a layer creates a new layer containing all the original layer's items and contents.

You can duplicate a story with linked text boxes that have been placed on different layers. When performing this duplication, you will observe the following behaviors:



Figure 1: Four layers with linked text boxes in a story.

Using Figure 1 as an example, if you duplicate the layer containing the first box in a story (Layer 1), all the text in that box, as well as the text in the other linked boxes that complete the story (Layers 2, 3, and 4), is duplicated. The first box appears on the duplicated layer (Copy of Layer 1) and displays an overflow symbol.



Duplicating a layer that contains the first box in a story.

If you duplicate a layer that includes one of the boxes in the middle of the story (for example, Layer 2), all of the text in that box, as well as the text in the linked boxes that complete the story (Layers 3 and 4), is duplicated. The middle box appears on the duplicated layer (Copy of Layer 2) and displays an overflow symbol. None of the text from the first box in the story (Layer 1) is copied onto the duplicate layer.



Duplicating a layer that contains the middle box in a story.

If you duplicate the layer that contains only the last box in a story (Layer 4), only the text in this box, and not the text from the preceding boxes in the story (Layers 1, 2, and 3), are copied to the duplicate layer (Copy of Layer 4).

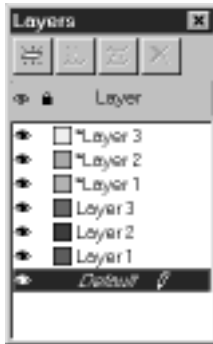


Duplicating a layer that contains the last box in a story.

DUPLICATING LAYERS BY DRAGGING PAGES BETWEEN DOCUMENTS

Items and entire pages can be duplicated by thumbnail dragging them between documents. (To perform a thumbnail drag, see Chapter 7, “Document Layout.”) When performing a thumbnail drag, consider the following:

- Items on the **Default** layer of the source document are placed on the **Default** layer of the target document. These items are placed in front of all items currently residing on the target document’s **Default** layer.
- All other layers are added at the top of the **Layers** palette list in the target document.
- If the target document contains the same layer name as the source document, the copied layer has an * (asterisk) symbol placed in front of its name in the target document’s **Layers** palette.
- The thumbnail drag functions the same even when the **Layers** palette is hidden.



Duplicate layer names (shown with an asterisk) that were dragged from a source document to a target document.





If an item is dragged from one document to another, the item, as well as the layer it resides on, is copied to the target document. However, other items on that layer are not copied to the target document.

DELETING LAYERS

You cannot delete the **Default** layer, but you can delete any other selected layers. When you delete layers, you can choose whether to delete the items on the layers or move the items to another layer. To delete layers:

- 1 Choose **View** → **Show Layers** to display the **Layers** palette.

- 2 Select the layers to delete. To select consecutive layers in the palette, press Shift and click the first and last layer in the range you want to delete. To select nonconsecutive layers in the palette, click ⌘ (Mac OS) or Ctrl (Windows) while clicking the layers you want to delete.
- 3 Click the **Delete Layer** button  (Mac OS) or  (Windows), or choose **Delete Layer** from the context menu.
- 4 If there are items on the layers you are deleting, the **Delete Layer** dialog box displays so you can specify how these items are handled. Choose an option in the **Delete Layer** dialog box:
 - If the layers include items that you want to delete, check **Delete items on selected Layer(s)**.
 - If you want to move the items to another layer, uncheck **Delete items on selected Layer(s)**, and choose a destination layer from the **Move items to Layer** pop-up menu.
- 5 Click **OK**.




In addition to deleting selected layers, you can delete all unused layers in a document. Deleting unused layers — layers that contain no items — can simplify a document. To do this, select a layer name in the **Layers** palette and choose **Delete Unused Layers** from the context menu.

SUPPRESSING PRINTOUT OF LAYERS

Just as you can suppress the printout of items such as picture boxes using the **Modify** dialog box, you can suppress the printout of layers. For example, you might have an ad with two different versions of text that are stored on different layers. You can print the ad with one version of text, then print it with the other version by enabling or suppressing the printout of the layers.

To suppress the printout of a layer, double-click it in the **Layers** palette. In the **Attributes** dialog box, check **Suppress Printout**, then click **OK**. To change the default print setting for new layers, check **Suppress Printout** in the **Layers** pane of the **Preferences** dialog box (**Edit** → **Preferences** → **Preferences**).



When you hide a layer by unchecking **Visible** in the **Attributes** dialog box or clicking the **Visible** icon , the layer will not print.



You can use the **Suppress Printout** and **Suppress Picture Printout** controls in the **Modify** dialog box to override this setting and print individual items on a layer.

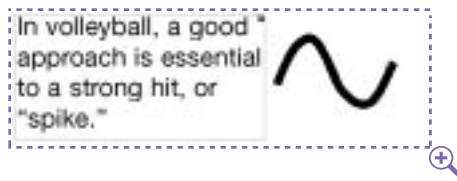
DISPLAYING AND SELECTING LAYERS

You can show and hide any combination of layers. For example, while you're editing a complex Bézier logo, you can choose to display only the layer on which the logo resides. If you hide layers containing items that are forcing text on other layers to wrap, you can choose whether the text runaround is maintained while that layer is hidden. You can also specify the active layer, which will contain any new items that you create.


DETERMINING AN ITEM'S LAYER

QuarkXPress makes it easy for you to see which page items reside on which layers. You can distinguish an item's layer by looking at the item itself or by looking at the **Layers** palette.

Each layer (except the **Default** layer and the **Forms** layer) is assigned a unique color swatch in the **Layers** palette. When you create a page item, a small colored square corresponding to the layer displays on the upper right side of the item. This colored square is called a *visual indicator*. A visual indicator of the layer color displays on the right side of each item that you place on the layer when you choose **View** → **Show Visual Indicators**. To hide the visual indicators, choose **View** → **Hide Visual Indicators**.




The small colored squares in the upper right corner of the text box (left) and at the right end of the line (right) are visual indicators showing which layers these items reside on.

Another way to determine which layer an item is on is by looking at the **Layers** palette; when you select a page item, the **Item** icon  displays in the **Layers** palette next to the name of the layer containing the selected item.


QuarkXPress provides a third way to determine an item's layer. With any tool selected, place the cursor over the item's layer visual indicator, and hold it for a few moments. A Tool Tip displays, indicating which layer is associated with that visual indicator.



Since the **Default** layer has no assigned color, items on the **Default** layer do not have visual indicators to specify their layer.





Form boxes and form controls reside on the invisible **Forms** layer. They display a special visual indicator for forms, rather than displaying a layer indicator. For information about the **Forms** layer, see “Understanding Forms and Layers” later in this section. 



If you select multiple items on different layers, the **Item** icon  displays next to each layer containing a selected item.

If you move a box to a new layer, its visual indicator color changes to the new layer's color.

DISPLAYING LAYERS

The **Visible** column  in the **Layers** palette controls which layers display at any given time. When the **Visible** icon  displays in the **Visible** column, a layer is visible. To hide a layer, click the **Visible** icon  to the left of the layer's name; the icon no longer displays. To show a hidden layer, click the **Visible** column to the left of the layer's name to display the **Visible** icon . You can also double-click a layer to display its **Attributes** dialog box, check or uncheck **Visible**, and then click **OK**.



When a layer is hidden, the items on it will not print, regardless of a document's preference settings for printing layers and items. **P**


When you create a new item on a hidden layer, the item remains visible until you deselect it.




When you use the **Find/Change** feature in a document that contains hidden layers, QuarkXPress searches the hidden layers as well as the visible layers. If an instance matching the search criteria is found on a hidden layer, QuarkXPress will temporarily display the hidden text box or text path to allow you to see the selection and to change it.

When you spell check a document or story, QuarkXPress searches all layers in the document or selected story. If questionable spelling is encountered on a hidden layer, QuarkXPress will temporarily display the hidden text box or text path to allow you to determine if the word needs to be replaced.



The **Visible** icon  on the **Layers** palette shows you which layers display and which layers are hidden.

You can show or hide all the layers in a document at once. Select a layer name in the **Layers** palette and choose **Show All Layers** or **Hide All Layers** from the context menu.

To isolate a layer and work on it exclusively, you can hide all layers except the active layer. Select a layer name in the **Layers** palette and choose **Hide Other Layers** from the context menu. Alternatively, you can press Control (Mac OS) or Ctrl (Windows) while clicking the **Visible** icon  of the layer you want to display; all other layers will be hidden.

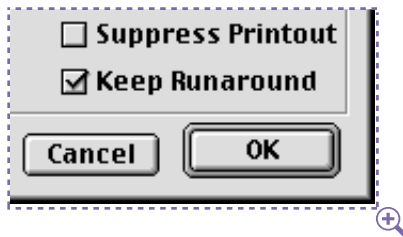
You can also display all except the active layer by choosing **Show Other Layers** from the context menu.

VIEWING TEXT RUNAROUND ON LAYERS

Items on layers follow the standard runaround rules in QuarkXPress — text can only wrap around items that are in front of it. For example, if you draw a small picture box in the center of a column of text, the text will wrap around the picture box by default. QuarkXPress also considers the **Type** setting in the **Runaround** tab of the **Modify** dialog box (**Item** menu) while determining whether to wrap text around items.

When you hide a layer, you can either show or hide the text runaround caused by the obstructing items on that layer. By default, text runaround forced by hidden items is maintained. To change this default setting for new layers, uncheck **Keep Runaround** in the **Layers** pane of the **Preferences** dialog box (**Edit** → **Preferences** → **Preferences**).

To hide the text runaround forced by hidden items, double-click the layer containing the items in the **Layers** palette; the **Attributes** dialog box displays. Uncheck **Keep Runaround**, then click **OK**.



The **Keep Runaround** check box in the **Attributes** dialog box controls whether obstructing items on hidden layers continue to force text runaround.

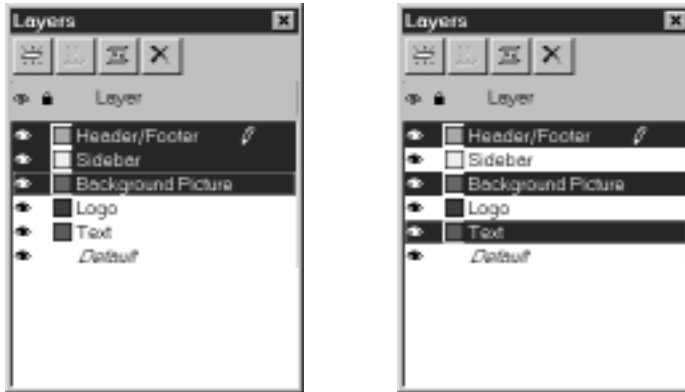
The ability to show runaround forced by items on hidden layers can be helpful if you're editing text or fine-tuning runaround to create a smooth contour around an image or item. For example, say you create an "Orange Layer" containing a picture of an orange with a clipping path applied so only the contours of the orange display. The runaround for the picture box is set to **Same as Clipping**, so text will wrap around the contours of the orange. If you hide the "Orange Layer" to concentrate on the text, you might choose **Keep Runaround** so you can still see the shape of the text.



Viewing text runaround on layers when the "Orange" layer is visible (top) and when it is hidden (bottom). Notice the that text runs around the orange shape even though it is not displayed.

SELECTING LAYERS

You can select more than one layer at a time in the **Layers** palette. Selecting multiple layers lets you perform such tasks as merging and deleting layers. To select consecutive layers in the palette, press Shift and click the first and last layer in the range you want to select. To select nonconsecutive layers in the palette, press ⌘ (Mac OS) or Ctrl (Windows) while clicking the layers you want to select.




Consecutive selections (left) and nonconsecutive selections (right) in the **Layers** palette.



To deselect a layer when multiple layers are selected, press ⌘ (Mac OS) or Ctrl (Windows) and click the layer you want to deselect.

SPECIFYING THE ACTIVE LAYER

To select a layer so you can create items on it, click the layer's name in the **Layers** palette. The **Edit** icon  displays next to the layer that is active. (When you create a new layer, it becomes the active layer by default.) New items that you create are placed on the active layer. However, you can still select and edit items on other layers.


When selecting multiple layers, the first layer you select becomes the active layer. For instance, if you select layers 1, 2, and 3, respectively, then layer 1 becomes the active layer. If you deselect layer 1, the layer that becomes active depends on the stacking order of the layers. (For information about the stacking order of layers, see “Changing the Stacking Order of Layers” in the “Arranging Layers” section of this chapter.)



Regardless of which layer was chosen as the active layer, when the **Layers** palette is closed, the frontmost layer (the layer listed first in the palette) becomes the active layer when the palette is reopened.

UNDERSTANDING FORMS AND LAYERS 

Form controls have a specific stacking order — form boxes must be behind form controls, and other page items cannot be stacked behind form controls or form boxes. To help you avoid inadvertently placing other items behind any form boxes and form controls, these items reside on a special, invisible layer of their own, called the Forms layer.

The Forms layer is not listed in the **Layers** palette, nor is it editable like other layers. Therefore, the **Item** icon  does not display in the **Layers** palette when a form box or form control is selected. The Forms layer is always behind all other layers in the document, and form boxes and form controls are always behind all other items on a page. For more information about form boxes and form controls, see Chapter 22, “Forms.”



The **Visible**, **Locked**, and **Suppress Printout** attributes of items on the Forms layer are controlled by the **Default** layer attributes. For example, if **Locked** is checked for the **Default** layer, then items on the Forms layer will also be locked.

ARRANGING LAYERS

*You can rearrange layers so they display in any order in a document. This lets you work on items using any stacking order that you wish, but it also lets you return the layering to its original order by clicking and dragging the layers in the **Layers** palette. If you create too many layers or your document becomes unnecessarily complex, you can merge layers.*

CHANGING THE STACKING ORDER OF LAYERS

While items have a front-to-back stacking order within each layer, the order of layers in the **Layers** palette stacks the items further:

- The frontmost layer is the layer listed first in the **Layers** palette. All the items on the frontmost layer are in front of the items on other layers.
- The remaining layers are listed in the **Layers** palette according to their stacking order in descending order (from front to back).
- The backmost layer is the layer listed at the bottom of the **Layers** palette. All the items on this layer are behind the items on all the other layers listed in the **Layers** palette.

You can change the stacking order of all layers that are listed in the **Layers** palette. Changing the stacking order of layers does not alter the stacking order of items within each layer. To change the order of the layers, press Option (Mac OS) or Alt (Windows) while clicking a layer in the **Layers** palette and dragging it to a new location.

For information about stacking order, see “Controlling the Stacking Order of Items” in Chapter 6, “Manipulating Items.”



When you use the **Send to Back**, **Send Backward**, **Bring to Front**, and **Bring Forward** commands (**Item** menu), the stacking order of the items is altered within the layer. The **Send** and **Bring** commands do not move items to different layers.




You can drag layers to a new location in the stacking order by Option+clicking (Mac OS) or Alt+clicking (Windows) a layer in the **Layers** palette.



The Forms layer, which does not display in the **Layers** palette, is always the backmost layer in a Web document. It cannot be rearranged in the stacking order as the other layers can. For information about the Forms layer, see “Understanding Forms and Layers,” in the “Displaying and Selecting Layers” section of this chapter. [W](#)

MERGING LAYERS

You can merge layers so all the items move to the same layer. To merge layers:

- 1 Choose **View** → **Show Layers** to display the **Layers** palette.
- 2 Select the layers to merge. To select consecutive layers in the palette, press Shift and click the first and last layer in the range you want to merge. To select non-consecutive layers in the palette, press ⌘ (Mac OS) or Ctrl (Windows) and click the layers you want to merge.
- 3 Click the **Merge Layers** button  in the **Layers** palette. The **Merge Layers** dialog box opens.
- 4 Choose a layer for the merged items from the **Choose Destination Layer** pop-up menu.

- 5 Click **OK** to merge the layers. The visual indicators for the merged items display the color of the layer to which you merged, and the other layers that you selected are automatically deleted from the **Layers** palette.



Layers cannot be merged when one of the selected layers is locked. To lock or unlock layers, see the “Locking Items on Layers” section of this chapter.



Layers affect the way items display and print; therefore, you may want to check all the attributes for each layer before sending the document to a service bureau. You might even save a copy of the document and “flatten” it by merging all the layers onto the *Default* layer. **P**

PLACING AND MOVING ITEMS ON LAYERS

Once you create a layer, you can create items on that layer, or you can move existing items to and from the layer. For example, if you have a document, such as a compact disc cover, that consists of a background photograph with text and graphics over it, you can move the items to separate layers for easier editing.


PLACING NEW ITEMS ON A LAYER




To create items on a layer, first click the layer’s name to activate that layer. Then use any of the standard item creation tools to create items on the layer. Within each layer, each item has its own front-to-back position (referred to as “stacking order”). When you draw items on a layer, new items are stacked in front of existing items on that layer.



You can use the **Layers** palette to select a layer that is hidden, and then create items on that layer. Any new item you create on a hidden layer displays until you deselect the item.




MOVING EXISTING ITEMS TO A DIFFERENT LAYER

The **Layers** feature provides three methods for moving existing items to a different layer. Using the **Item** tool , select all the items you want to move, and then do one of the following:

- Click the **Move Item to Layer** button . The **Move Items** dialog box displays and lets you choose which layer you want to move the items to.
- Drag the **Item** icon  to a different layer. The **Item** icon  displays to the right of any layer containing selected items.

- Select the items to move, then choose **Edit** → **Cut** to remove the items from one layer. Next, select the layer that you want to activate, and then choose **Edit** → **Paste** to place those items on the active layer.






The selected items reside on the German and English layers, as indicated by the **Item** icon . To move a selected item, drag the **Item** icon  to another layer or click the **Move Item to Layer** button .



You can move master page items on document pages from the *Default* layer to other layers, but the items will no longer be master page items if you do so.




You can select individual items, multiple items, and groups to move to different layers. To select multiple items, press Shift while clicking the items, or marquee the items using either the **Item** tool  or **Content** tool .

When selecting a group of items from different layers, only the layer containing the first items you selected will be active. The **Item** icon  displays to the right of each layer from which you selected an item.

When you drag items into a document from a library, they are placed on the active layer.

Items that are moved to a different layer will assume the destination layer's attributes for **Visible**, **Keep Runaround**, and **Lock**. In a print document, items that are moved to a different layer will also assume the destination layer's **Suppress Printout** attribute.

To easily duplicate an item while placing the new copy of the item on a different layer, press Control (Mac OS) or Ctrl (Windows) while dragging the **Item** icon  to the destination layer in the **Layers** palette. You can duplicate more than one item at the same time using this feature, as long as all the items you want to duplicate are on the same layer.


LOCKING ITEMS ON LAYERS

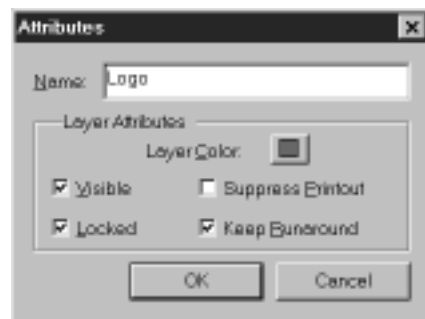
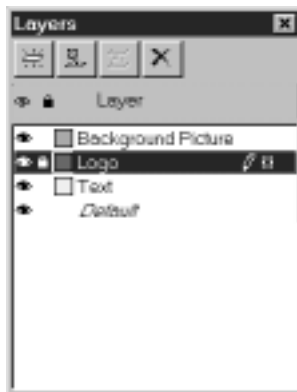
The **Lock** command in the **Item** menu prevents you from inadvertently moving and resizing items. QuarkXPress also lets you lock an entire layer, to prevent you from inadvertently moving an item from one layer to another. When a layer is locked, you cannot move items from the locked layer to another layer, and you cannot move items to the locked layer.

When you lock a layer, QuarkXPress also automatically locks all items in place on the layer. You can unlock an individual item so that you can move or resize it, by selecting the item and choosing **Item** → **Unlock** (F6). However, unlocked items cannot be moved to another layer as long as their layer is locked.

You can use the **Lock** command to lock an individual item in place, regardless of whether or not the item's layer is locked.

The **Lock** column  in the **Layers** palette controls the locking of items on layers. You can lock items on an individual layer, lock items on all but the active layer, and lock items on all layers.

- To lock all the items on a layer, click the **Lock** column to the left of the layer's name. To unlock all the items on a layer, click the **Lock** icon  to the left of the layer's name; the icon no longer displays. You can also double-click a layer to display its **Attributes** dialog box, check or uncheck **Locked**, and then click **OK**.
- To lock items on all but the active layer, select a layer name in the **Layers** palette and choose **Lock Other Layers** from the context menu. While you're editing one layer, locking all the items on the other layers prevents you from inadvertently moving the items to a different layer.
- To lock items on all layers, choose **Lock All Layers** from the context menu.



The **Lock** icon  in the **Layers** palette and the **Locked** check box in the **Attributes** dialog box both lock and unlock all items on a layer.

You can move and scale pictures within a locked picture box by entering values in the **Modify** dialog box **Box** tab (**Item** menu) or the **Measurements** palette.

You can edit text inside a locked text box or on a locked text path by using the **Content** tool .



When you create an item on a locked layer, the item remains unlocked until you deselect it.



Changing **Lock** and **Suppress Printout** settings for a layer can override the individual item settings. For example, if an individual item is locked on an unlocked layer, and the layer is subsequently locked and unlocked, that item will be unlocked.

Chapter 16: Libraries

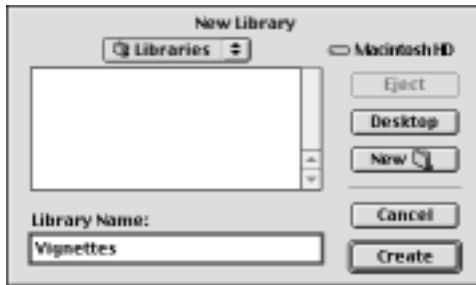
If you use something every day, you probably keep it close at hand so you can quickly access it. For instance, if you staple a hundred papers a day, it's more efficient to keep your stapler on your desk than in the back of a drawer. Libraries let you keep your most frequently used QuarkXPress items in a convenient location, for quick and easy access.

QuarkXPress can store any item or group of items in a library, including text boxes, text paths, picture boxes, lines, tables, and groups. Libraries are displayed as palettes that contain thumbnail displays of items. Library items are retrieved by dragging them from the palette and placing them on document pages. By using QuarkXPress libraries, you won't spend precious hours hunting for an elusive text box, because it will be right at your fingertips.

CREATING NEW LIBRARIES

You can create a new library any time, as long as you have fewer than 25 files open. To create a new library:

- 1 Choose **File** → **New** → **Library** (⌘+Option+N on Mac OS, Ctrl+Alt+N on Windows).

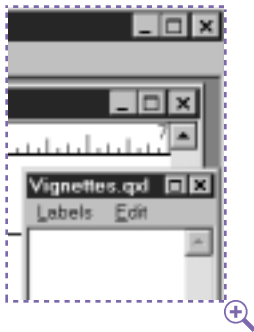


Specify a name and location for a new library in the **New Library** dialog box (**File** → **New**).



When you create a new library, it stays open until you manually close it. When you launch QuarkXPress, any library palettes that were previously open are reopened automatically and placed in the default library positions.

- 2 Use the controls in the dialog box to specify a location for the new library file.
- 3 Enter a name for the library in the **Library Name** field (Mac OS) or **File name** field (Windows). On Windows, the **Save as type** field will automatically display the appropriate file type and extension, “Libraries (*.qxl).”
- 4 Click **Create**. The new library is displayed as a palette in front of all open documents.



New **Library** palettes display in the upper right corner of the screen.

OPENING LIBRARIES

Libraries stay open until you close them — they’re even reopened automatically when you quit and relaunch QuarkXPress. To open a library:

- 1 Choose **File** → **Open** (⌘+O on Mac OS, Ctrl+O on Windows).



Use the **Open** dialog box (**File** menu) to locate and open QuarkXPress libraries.

- 2 Use the controls in the **Open** dialog box to locate the library you want to open. On Windows, QuarkXPress libraries are automatically saved with the “.qxl” extension to distinguish library files from other file types.
- 3 Select the library from the list.
- 4 Click **Open**.



You manipulate a **Library** palette like all other palettes: Click and drag the title bar to move it and click the close box (Mac OS) or close icon (Windows) to close it.



QuarkXPress libraries can also be opened by QuarkXPress Passport, but not vice versa. Also, QuarkXPress libraries are not cross-platform, so libraries must be opened using the platform on which they were created. For instance, if you create libraries using Mac OS, you can only open those libraries on Mac OS. Conversely, if you create libraries using Windows, you can only open those libraries on Windows.

WORKING WITH LIBRARIES

Libraries are convenient for storing frequently used page items such as logos, publication mastheads, legal text, and photographs. You can store up to 2,000 entries in an individual library. A library entry can be a text box, text path, picture box, line, multiple-selected items, or a group. To move entries in and out of libraries, you simply drag them or cut/copy and paste them.

ADDING LIBRARY ENTRIES




When you add entries to a library, copies of the items are placed in the library and displayed as thumbnails. The original items are not removed from the document. To add entries to an open library:

- 1 Select the **Item** tool .
- 2 Select the items or group of items to place in the library. To select multiple items, press the Shift key while clicking them. (You can also multiple-select items when the **Content** tool  is selected.) However, if you select multiple items, they will be saved in the library as one entry and not as individual items.




You cannot drag selected text or a picture into a library without its box. To store text or a picture in a library, drag its enclosing box into a library.

Before you store all your frequently used page elements in a library, consider whether the items would be more useful as part of a template. For example, you may want to store a nameplate for a newsletter in a template rather than dragging it in from a library for each issue. Yet if you feature different columnists in each issue of your newsletter, you may want to store the columnists' photographs in a library rather than in a template.

- 3 Drag the items or group into the library and release the mouse button when the Library pointer  displays. The library entry is placed between the arrow icons  .



Drag selected items from a document into a library; release the mouse button when the Library pointer  displays.



Libraries are good for storing items that may be needed at any time in a layout. For example, corporate logos, legal information, commonly used pictures and text, chart formats, and clip art are all good candidates for library entries. Items with hard-to-remember formatting can also be saved in a library.

RETRIEVING LIBRARY ENTRIES

To place a library entry into a document, select any tool and click the library entry. Drag the entry into the document. A copy of the library entry is placed in the document.



Use any tool to drag entries from libraries (top) into documents (bottom).



If you drag an HTML box from a library to a print document, you should be aware of conversion issues. For information about conversion, see “Print/Web Conversion Issues” in Chapter 26, “Appendices.”

THE EFFECT ON DOCUMENT DEFAULT SETTINGS AND PREFERENCES

When you drag a library entry into a document, the following default settings and preferences are affected:

- Any style sheets, colors, dashes and frames, lists, or hyphenation and justification specifications used in the library entry are automatically added to the document.

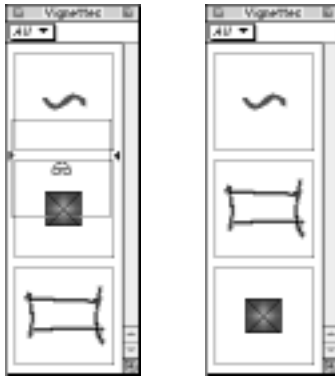
However, if any of the library entry’s specifications have the same name as a specification in the document, the document specification is used. (For example, if a color has the same name but is defined differently, the item will change color after it is copied from the library to the document.) Likewise, if a new library entry has a specification with the same name as an existing library entry, the existing library entry’s specification is used. (In this situation, if a color has the same name but is defined differently, the item will change when it is dragged *into* the library.)

- If the “XPress Preferences” file used in the library is different from the one used in the document, text reflow may occur.
- When you place an item that includes a high-resolution picture into a library, QuarkXPress saves the path to the picture file’s volume and folder with the library entry. If the picture file is on an available disk, QuarkXPress can find it.

MANIPULATING LIBRARY ENTRIES

You can rearrange the order of entries within a library, move entries from one library to another, replace and delete library entries.

- To rearrange an entry within a library, click it and drag it to a new position. The arrow icons ▶ ◀ indicate the entry’s new position.



Drag entries up or down to rearrange them; the arrow icons ▶ ◀ indicate the placement of entries.

- To copy an entry from one library into another, click it and drag it to the other open library.
- To replace an entry in a library, select the replacement items in a document; then choose **Edit** → **Copy** (⌘+C on Mac OS, Ctrl+C on Windows). Click the entry in the library to select it and choose **Edit** → **Paste** (⌘+V on Mac OS, Ctrl+V on Windows). An alert asks you to confirm the deletion.
- To remove an entry from a library on Mac OS, click it and choose **Edit** → **Clear**, **Edit** → **Cut**, or press **Delete**. To remove an entry from a library on Windows, choose **Edit** (**Library** palette menu) → **Delete** or **Edit** → **Cut**. An alert asks you to confirm the deletion.



Windows only: When copying, pasting, or deleting library items on Windows, use the **Edit** menu at the top of the **Library** palette.



If you move a high-resolution picture after importing it into your document, you will need to update the path to the picture with the **Usage** command (**Utilities** menu) when you move the library entry onto a document. After updating the path, you may want to remove the entry from the library and replace it with the item with the updated path.

Use the **Library** palette's scroll bar to scroll vertically through library entries. Drag the resize box in the lower right corner of a **Library** palette to resize it. You can expand a **Library** palette by clicking its zoom box. Click the zoom box again to return to the previous display.

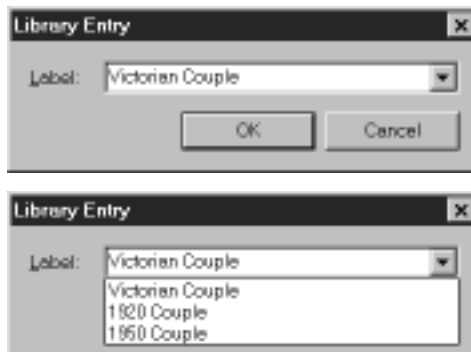
WORKING WITH LABELS

QuarkXPress lets you manage your library entries by applying labels to them. You can apply the same label to multiple entries and you can selectively display library entries according to their labels. For example, if you have a library full of different corporate logos, you can label each entry with the appropriate company name.

LABELING LIBRARY ENTRIES

Once you label one library entry, you can use that label for other entries. Alternately, you can give each of your library entries a unique name. To label library entries:

- 1 Double-click a library entry to display the **Library Entry** dialog box.



Double-click a library entry to display the **Library Entry** dialog box. Enter a new label or choose one from the pop-up menu.

- 2 Enter a descriptive name in the **Label** field or choose one from the **Label** list. To rename a library entry, enter in a new label or choose a different label from the list.
- 3 Click **OK**; the label now displays in the **Label** pop-up menu.



When you copy an entry from one library to another, its label is copied as well.



Although you can put up to 2,000 items in a single library, it's not necessarily a good idea to do so. Even if you use labels, it may be difficult to locate the items you need. You may want to create separate libraries for separate publications or topics.

DISPLAYING LIBRARY ENTRIES BY LABEL

To display entries by label, click the pop-up menu (Mac OS) or **Labels** menu (Windows) in the upper left corner of a **Library** palette. Choose labels to display associated entries.

- The menu lists **All**, **Unlabeled**, and any labels you created and applied to entries.
- You can choose more than one label to display multiple categories of entries; a checkmark displays next to each selected label.
- If you choose more than one label on Mac OS, **Mixed Labels** is displayed in the pop-up menu. When you select the **Labels** menu on Windows, a checkmark displays next to labels displayed in the palette.
- To view all library entries, regardless of label, choose **All**.
- To view entries to which no label has been applied, choose **Unlabeled**. You can choose **Unlabeled** in addition to other labels.
- To hide entries to which a label is applied, choose the label again.



Choose labels from the upper left corner of a **Library** palette to indicate which library entries to display.

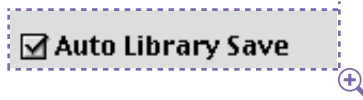


If you have **All** checked in the pop-up menu of a **Library** palette, and then you uncheck **All**, all the other labels are automatically checked.

SAVING LIBRARIES

When you click the close box on a **Library** palette, QuarkXPress automatically saves changes made to the library. If you prefer, you can use the **Auto Library Save** feature to save each change on the fly. To enable **Auto Library Save**:

- 1 Choose **Edit** → **Preferences** → **Preferences**; then click **Save** in the list on the left to display the **Save** pane.



Check **Auto Library Save** in the **Save** pane of the **Preferences** dialog box (**Edit** → **Preferences** → **Preferences**) to automatically save changes to libraries.

- 2 Check **Auto Library Save**.
- 3 Click **OK**.



The **Auto Library Save** option can make working with libraries slightly slower. If you're adding 100 items to a library, QuarkXPress pauses to save each item. To protect libraries from a system failure when you're not using the **Auto Library Save** option, be sure to close your libraries periodically to save them.



When you quit QuarkXPress, any open libraries are automatically closed and saved.

You can append style sheets, colors, hyphenation and justification specifications, lists, or dashes and stripes from libraries as well as documents and templates. When you choose the **Append** command (**File** menu) or click the **Append** button in any of the component dialog boxes (**Style Sheets**, **Colors**, and so on), simply choose a library file in the **Append** dialog box.

Chapter 17: Lists

*When you're navigating through unfamiliar territory, any sort of map is helpful. A table of contents provides just such a map for readers exploring a book or a magazine. Not only is a table of contents a useful tool, but the **Lists** feature automates the process of creating one.*

*The **Lists** feature lets you collect the text of paragraphs that have specific character or paragraph style sheets applied to them. You can use lists in a single document or create them for an entire QuarkXPress book. Although the **Lists** feature is most often used for creating a table of contents, you could also use it to create a list of figures or pictures used in a publication. Just like an unfamiliar territory, the possibilities are unlimited.*

PREPARING STYLE SHEETS FOR LISTS

Before you create a list, you need to create and apply style sheets in your document. Begin by creating style sheets to be used in a table of contents, such as "Chapter Name," "Section Name," and "Body Text." Then create another paragraph style sheet for the formatted table of contents. To create style sheets, see "Working with Style Sheets" in Chapter 9, "Typography."

INCLUDING STYLE SHEETS IN A LIST

The first step in creating a list is to decide what style sheets you want to include in the list. To create a table of contents, you might include chapter and section style sheets in your list, since a table of contents generally lists chapter titles and their respective page numbers. You can include paragraph and character style sheets in lists.

SPECIFYING LEVELS FOR A LIST

You will also need to decide how the different levels in the paragraph style sheets will be defined before generating a list. You may want chapter headings to be at the first level and subjects within a chapter to be at the second level. For example, if you are writing a manual about QuarkXPress, and a chapter in the manual is titled "File Menu," you may want the chapter heading "File Menu" to be the first level on your list. The "New," "Open," "Close," and "Save" items (subheadings in the "File Menu" chapter) could be at the second level. Making decisions such as these beforehand will simplify the process of generating a list.

CREATING AND EDITING LISTS

Once you have created and applied the style sheets in your document and have decided which ones will be included in your list, you are ready to start creating your list.

CREATING A NEW LIST

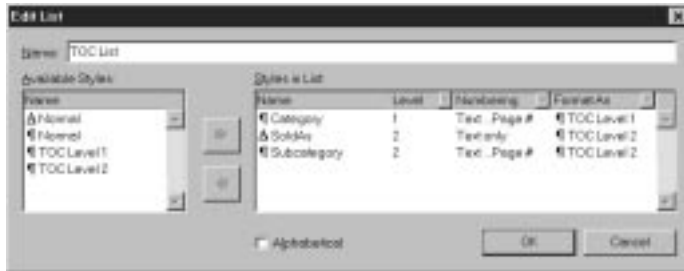
To create a new list:

- 1 Choose **Edit** → **Lists**.



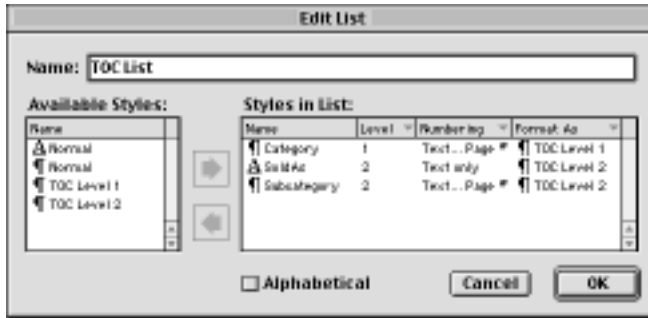
Start creating a new list in the **Lists** dialog box (**Edit** → **Lists**).

- 2 Click **New**.
- 3 Enter a name in the **Name** field.



Use the **Edit List** dialog box (**Edit** → **Lists** → **New**) to specify a list name and choose the style sheets used in a list.

- Choose style sheets from the **Available Styles** list and click the **Add** arrow to add them to **Styles in List**. Continue adding style sheets until you have added all of the style sheets you want in your list. You can also double-click any style sheet name to add it to **Styles in List**.



Specify list attributes, such as numbering and hierarchy, in the **Edit List** dialog box (**Edit** → **Lists** → **New**).

- To specify one of eight levels for a selected style sheet within the list hierarchy, select the style sheet and choose an option from the **Level** pop-up menu. Every level after the first is indented in the **Lists** palette (**View** → **Show Lists**).
- Choose an option from the **Numbering** pop-up menu to specify a page numbering style for each style sheet in your list:
 - Choose **Text only** for an item to display without a page number.
 - Choose **Text...Page #** for an item to display followed by a page number.
 - Choose **Page #...Text** for an item to display preceded by a page number.

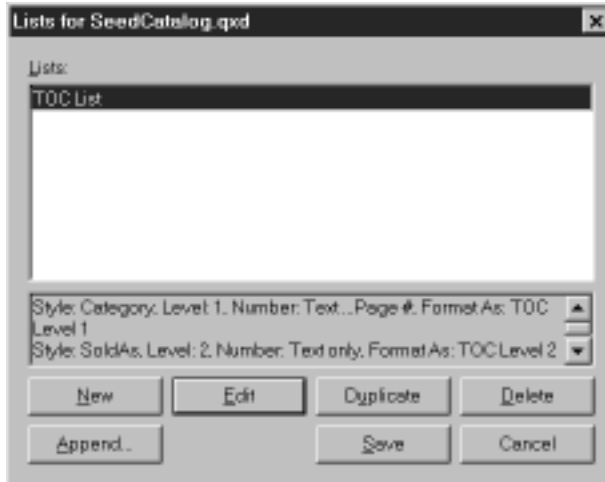


If you want to create an index of contributors for a monthly publication, you can create a list of the style sheets used for bylines and illustration credits. Unless you want to indicate the pages of articles and graphics by the writers and artists, choose **Text Only** from the **Numbering** pop-up menu.

- Choose a style sheet from the **Format As** pop-up menu to specify how each paragraph style sheet will be formatted when you generate a list.

The **Format As** option lets you define how a particular style sheet is formatted in a list. You can use the **Format As** pop-up menu to assign a different style sheet to any style sheet. For example, a chapter name style sheet might use 24-point bold type in your document, but you might not want it to display at that size in your table of contents. In this case, define another style sheet with smaller type to represent the chapter name when you generate a list.

- 8 Check the **Alphabetical** check box if you want the items in your list to be generated in alphabetical order rather than the order that they occur in the document.
- 9 Click **OK** to return to the **Lists** dialog box; then click **Save**.



The **Lists** dialog box (**Edit** → **Lists**) displays a new list.



The **Available Styles** list in the **Edit List** dialog box (**Edit** → **Lists** → **New**) contains all the style sheets in the current document. Select a style and click the **Remove** arrow to remove that style from **Styles in List**.

To select multiple style sheets in either the **Styles in List** or **Available Styles** lists, click a style, and then press **Shift** while you click the last style you want to select. Press ⌘ (Mac OS) or Ctrl (Windows) while you click to select multiple nonconsecutive style sheets.

You can have a maximum of 32 style sheets in a list. Paragraphs in a built list are limited to 256 characters.

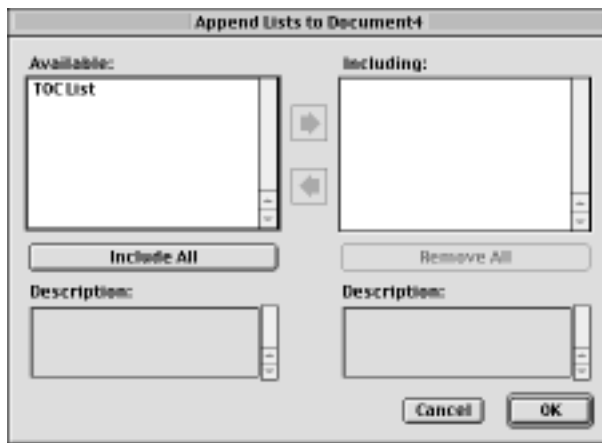
Selecting a blank area of the **Lists** palette (**View** menu) and displaying the context menu allows you to choose **New List**, which opens the **New List** dialog box, or **Edit List**, which opens the **Edit List** dialog box for the current list. For information about context menus, see Chapter 2, “Context Menus,” in *A Guide to QuarkXPress: Interface Overview*.

IMPORTING LISTS FROM ANOTHER DOCUMENT

QuarkXPress lets you append lists from another document or from the **Lists** dialog box (**Edit** → **Lists**), or by using the **Append** command (**File** → **Append**). To append lists using the **Lists** dialog box:

- 1 Choose **Edit** → **Lists** to display the **Lists** dialog box, and then click **Append** to display the **Append Lists** dialog box.
- 2 Use the controls in the **Append Lists** dialog box to locate and select the document with the lists you want to append and then click **Open** to display the **Append** dialog box.
- 3 In the **Available** list, select each list you want to append from the source document by double-clicking it. To append all lists from the source document, click **Include All**.

Each list you select displays in the **Including** list. If you decide you do not want to append some of the lists in the **Including** list, double-click each unwanted list to remove it, or click **Remove All** to remove all the lists.

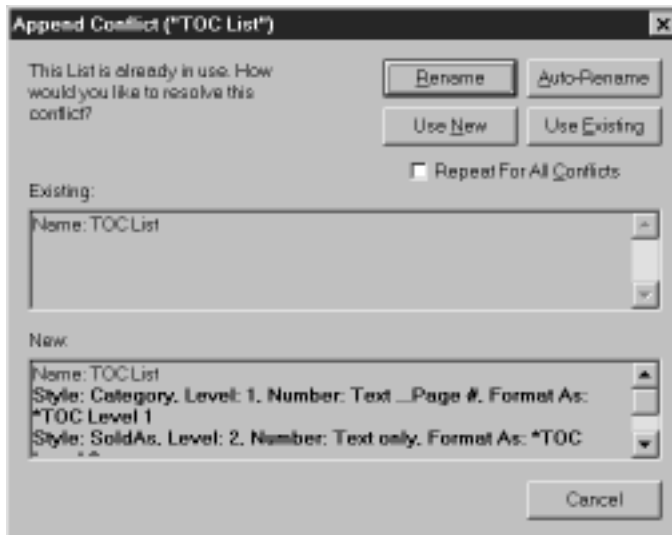


Use the **Append Lists** dialog box to indicate which list you want to append to the target document.

- 4 When all the lists you want to append display in the **Include** column, click **OK**.
- 5 If the source document contains a list with the same name as a list in the target document, but the two lists have different properties, the **Append Conflict** dialog box displays:
 - If you want to append the list and give it a new custom name, click **Rename** to open the **Rename List** dialog box; then enter a name in the **New Name** field and click **OK**. QuarkXPress appends the list and renames it; the existing list in the target document remains unchanged.

- If you want QuarkXPress to append the list and automatically assign a new name to it, click **Auto-Rename**. QuarkXPress appends the list and places an asterisk at the beginning of the list name; the existing list in the target document remains unchanged.
- If you want to replace the existing list in the target document with the list from the source document, click **Use New**.
- If you want to keep the existing list in the target document and do not want to append the list from the source document, click **Use Existing**. QuarkXPress ignores the list in the source document and does not append it to the target document.

6 Click **Save** to save the appended lists and close the **Lists** dialog box.



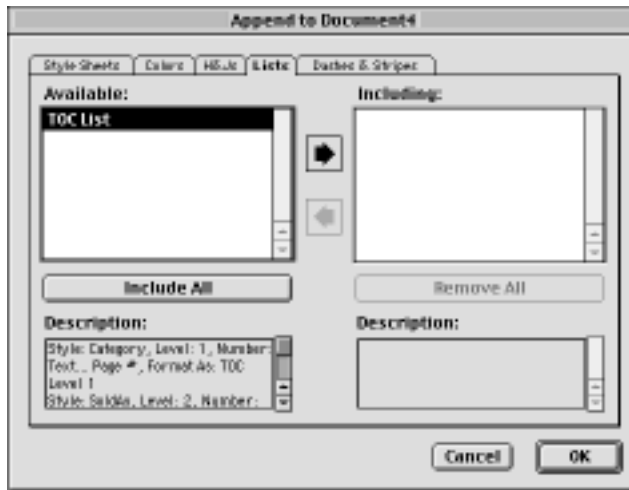
Use the **Append Conflict** dialog box to indicate what QuarkXPress should do when appending a list with the same name, but with different properties, as a list in the target document.

To append lists using the **Append** command (**File** menu):

- 1 Choose **File** → **Append** to display the **Append** dialog box.
- 2 Use the controls in the **Append** dialog box to locate and select the document with the lists you want to append.
- 3 Click **Open** to display the **Append to** dialog box, and then click the **Lists** tab.

- 4 In the **Available** list, select each list you want to append from the source document by double-clicking it. To append all lists from the source document, click **Include All**.

Each list you select displays in the **Including** list. If you decide you do not want to append some of the lists in the **Including** list, double-click each unwanted list to remove it, or click **Remove All** to remove all the lists.



Use the **Lists** tab of the **Append** dialog box to indicate which lists you want to append to the target document.

- 5 When all the lists you want to append display in the **Include** column, click **OK**.
- 6 If the source document contains a list with the same name as a list in the target document, but the two lists have different properties, the **Append Conflict** dialog box displays:
- If you want to append the list and give it a new custom name, click **Rename** to open the **Rename List** dialog box; then enter a name in the **New Name** field and click **OK**. QuarkXPress appends the list and renames it; the existing list in the target document remains unchanged.
 - If you want QuarkXPress to append the list and automatically assign a new name to it, click **Auto-Rename**. QuarkXPress appends the list and places an asterisk at the beginning of the list name; the existing list in the target document remains unchanged.
 - If you want to replace the existing list in the target document with the list from the source document, click **Use New**.

- If you want to keep the existing list in the target document and do not want to append the list from the source document, click **Use Existing**. QuarkXPress ignores the list in the source document and does not append it to the target document.



To compare two existing lists, choose **Edit** → **Lists**. Shift+click to select two consecutive lists or ⌘+click (Mac OS) or Ctrl+click (Windows) to select two nonconsecutive items. Press Option (Mac OS) or Alt (Windows) to change the **Append** button to **Compare**. Click **Compare** to display a summary of each list; the differences display in bold.

DUPLICATING A LIST

To duplicate an existing list:

- 1 Choose **Edit** → **Lists**, select the list you want to duplicate under **Lists**, then click **Duplicate** to display the **Edit List** dialog box for the duplicate list.
- 2 QuarkXPress automatically enters a name for the duplicate list in the **Name** field. To change this name, enter a new name in the **Name** field.
- 3 Click **OK** to return to the **Edit List** dialog box.
- 4 Click **Save** to save the duplicate list.

DELETING A LIST

To remove a list:

- 1 Choose **Edit** → **Lists**, select the list you want to remove, and then click **Delete**.
- 2 Click **Save** to save your changes.

DISPLAYING LISTS

*Once you define your paragraph style sheets and create a list based on them, you can generate a list by using the **Lists** palette (**View** → **Show Lists**). The list QuarkXPress generates is displayed in the palette, and you can flow the list into any active text box. If you have multiple lists associated with a document, you can use the **List Name** pop-up menu to choose which list to display.*

GENERATING A LIST IN THE LISTS PALETTE

- 1 Choose **View** → **Show Lists** to display the **Lists** palette.
- 2 Choose **Current Document** from the **Show List** pop-up menu.

- 3 Choose the desired list from the **List Name** pop-up menu. The text of the list is displayed in the palette. Choosing another list displays the contents of that list in the palette.



Generating a list in the **Lists** palette (**View** → **Show Lists**).

- 4 Click **Update** to update the list display, if necessary.



Double-click any row in the **Lists** palette to automatically scroll the document to display that paragraph.

Selecting a list entry, displaying the context menu and choosing **Go to** causes QuarkXPress to automatically scroll through the document to the location of that entry. For information about context menus, see Chapter 2, “Context Menus,” in *A Guide to QuarkXPress: Interface Overview*.

Type the first word of a list entry in the **Find** field of the **Lists** palette (**View** → **Show Lists**) to quickly find it in a series of list elements.

CHANGING THE ORDER OF A LIST

The order of your list can be affected by the order in which style sheets occur in the document, layering order, and style sheets applied to invisible characters or automatic page numbers.

The order in which QuarkXPress adds text to your list is similar to the order you read the document in — from the first page to the last page, and from the top to the bottom of the text box. QuarkXPress then arranges the text according to the levels you assigned the list style sheets.

To change the text in the list:

- Change the style sheets applied to the text. This may change the content by making the text display at a different level or not at all.
- Change the levels you assigned to the style sheets when you created the list. This may change the order of the text in the list.

Stacked boxes can also affect the order of the list. Text is added to lists from the top box down. Text in boxes on the top of the stack is added first; text in boxes on the second level is added second, and so on to the back level.

To change the order of the text in the list:

- 1 Select the box that contains the text.
- 2 Change the box's stacking order with the **Send to Back/Send Backward** or **Bring to Front/Bring Forward** commands.
- 3 Click **Update** in the **Lists** palette; the list will reflect the change. You may need to change the stacking order more than once for the text to appear as you want it to in the list.

Layers will also affect the list order. Much like stacked boxes, text in the top layer will be added to the list first, followed by text in the second layer, and so on to the bottom layer. To change the order of the list, move text boxes to another layer.

You may occasionally see blank lines in the **Lists** palette. These reflect automatic page numbers or invisible characters — such as paragraph returns — which have the style sheets specified in the list applied to them. These blank lines will appear in your built list.

To remove blank lines from the **Lists** palette:

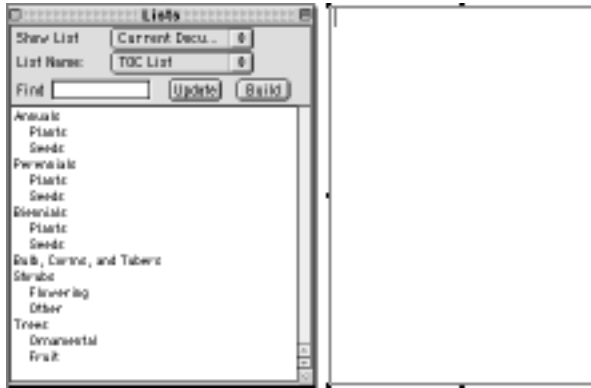
- 1 Double-click on the blank line in the **Lists** palette. This will cause QuarkXPress to automatically scroll through the document to display and select that character.
- 2 With the character selected, change its style sheet to one that is not used in the list.
- 3 Click **Update** in the **Lists** palette. The blank line should be removed from the list.



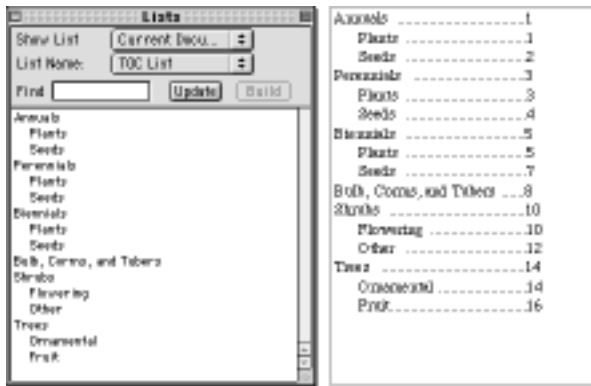
If your automatic page numbers are displaying as blank spaces, instead of changing each page number individually, try changing the page number's style sheet on the appropriate master page, then clicking **Update**. This will remove all the spaces associated with page numbers from the **Lists** palette.

FLOWING A LIST INTO A TEXT BOX

- 1 Choose **View** → **Show Lists** to display the **Lists** palette.
- 2 Create or select a text box.
- 3 Click **Build** to copy the list to the text box. The style sheets you selected in the **Format As** pop-up menu (**New List** dialog box) for the list are applied automatically.



Click the **Build** button in the **Lists** palette (**View** → **Show Lists**) to flow the text into a text box.



Text flowed into a new text box from the **Lists** palette (**Edit** → **Lists**).



If you edit text in a document from which a list was generated, changes are not automatically reflected in the built list. You must rebuild the list to reflect text changes.

The **Build** button in the **Lists** palette is not available unless a text box is active.



After building a list in a text box, page numbers can become inaccurate when a list is flowed into a box with text that is linked across pages, causing paragraphs going in the list to move to a new page. Page numbering may also become inaccurate when a paragraph location is changed in the source document after a list has been flowed into a box.

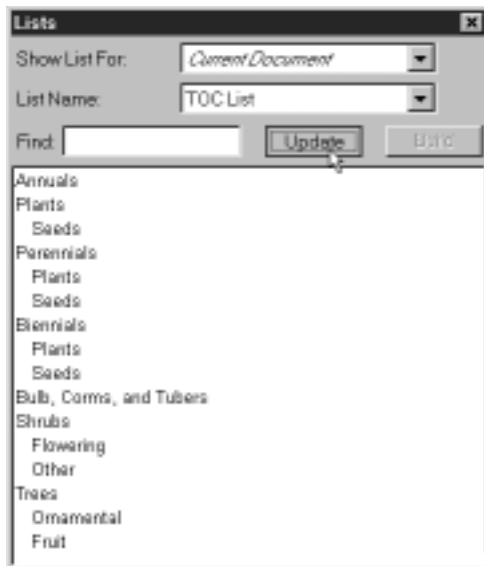
If the text in the document is on the pasteboard, then a dagger character † (Mac OS) or the characters “PB ” (with a space after the B) (Windows) displays next to the text in the built list instead of a page number. **P**

UPDATING LISTS

*The **Lists** palette (**View** → **Show Lists**) is not automatically updated as you work in your document. When you make changes to text, you need to update the list to be sure it is current. Clicking the **Update** button in the **Lists** palette scans the document for list items, and rebuilds a list in the **Lists** palette.*

UPDATING A LIST IN A DOCUMENT

- 1 To display a list for an open document, open the **Lists** palette (**View** → **Show Lists**) and choose **Current Document** from the **Show List** pop-up menu.
- 2 Click **Update** to update and display the list in the **Lists** palette.



Updating a list in the **Lists** palette.

- 3 Click **Build** if you want to rebuild the list in the document.



If you delete a paragraph style sheet used in a list and replace it with **No Style**, paragraphs with **No Style** applied are not included when you generate a list. If you delete a paragraph style sheet and replace it with another style sheet, the text affected is only included in the list if its replacement style sheet is included in the list.

REPLACING A LIST

When you build a list, QuarkXPress searches the document to determine if a list with the same name as the one you are building already exists in the document. If one is not found, a copy of the new list is built and placed in the selected text box. If a list with the same name is found in the document, an alert displays:



This alert warns you that a list already exists.

Click **Insert** to build another list at the text insertion point, or click **Replace** to delete the contents of the previous list and build a new list. Clicking **Replace** is very useful when you have changed the document and need to build a new list to reflect the changes.

WORKING WITH LISTS IN BOOKS

*You can create a list that references all the chapters in a book. Once you define the master chapter that includes the lists you want to use throughout the book, you can synchronize the chapters and update the lists in the **Lists** palette (**View** → **Show Lists**). Once your list is defined, updated, and merged, you can build the list in an active text box. To create a book, see Chapter 19, “Books.”*

SPECIFYING AND UPDATING LISTS FOR A BOOK

To specify a list for a book:

- 1 Open the master chapter. Lists for a book must be in the master chapter.
- 2 In the master chapter, create a list that contains the desired specifications.

- 3 In the **Book** palette, click the **Synchronize** button. This ensures that the list specifications are added to each chapter.
- 4 Choose **View → Show Lists**. Choose the currently open book in the **Show List** pop-up menu.
- 5 Select the text box where you want the built list to display and click **Build**.



To display the most accurate list for a book, all chapters must be “Available” in the **Book** palette. If QuarkXPress encounters a chapter that is unavailable, you are alerted that chapters are open or missing, and you are prompted to locate the chapter.

When you click **Update** to update a list for the open book, QuarkXPress opens and scans all chapters in the book for text belonging in the list and displays it in the **Lists** palette. To update a list for a book:

- 1 Choose **View → Show Lists** to display the **Lists** palette.
- 2 To display the list for this book, choose the open book from the **Show List** pop-up menu.
- 3 Click **Update** to rescan all chapters in the book and build a new list. When the process is complete, the list for the book will display in the **Lists** palette.

Chapter 18: Indexes

Whether you need to find the names of thirty explorers or an explanation of an aqueduct in a long history of the world, using an index is the fastest way to find the information. While a table of contents briefly lists the chapters in a book, an index lists every meaningful term, name, or concept in the entire book, and arranges them alphabetically, which makes it a vital tool for any reader. Although indexes are most often used for nonfiction books, they can be just as useful in other publications. For example, a large catalog might have a product index, or a cooking magazine might have an index of recipes. Don't limit yourself — if you have a lot of information, you can benefit from an index.

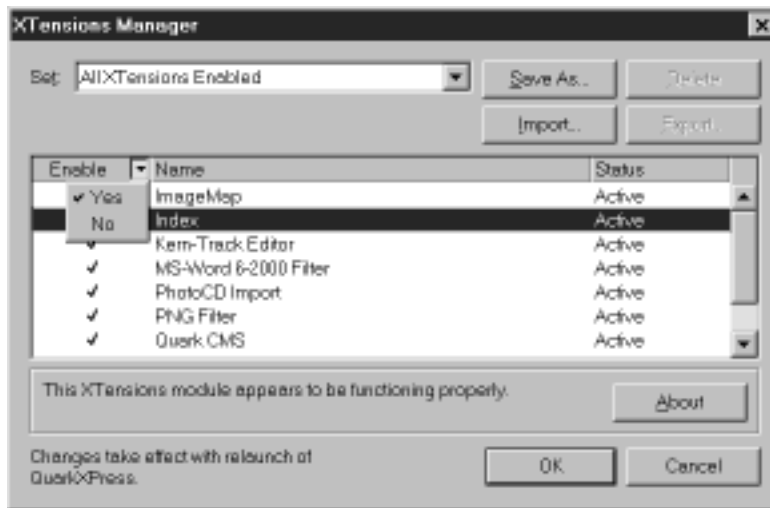
In QuarkXPress, indexing is accomplished by marking words in documents as first level, second level, third level, or fourth level index entries. You can create cross-references and choose whether index entries cover a word, a number of paragraphs, a text selection, or all the text until the next occurrence of a specific style sheet. When it is time to build the index, you specify a format (nested or run-in), punctuation, a master page, and style sheets for the various levels. QuarkXPress then creates and styles the index for you.

Software can automate the process of typing, formatting, and updating page numbers in an index, but a person has to decide what goes into a meaningful, useful index. Since the process cannot be fully automated, it may take extra time to create an index, but when your readers are able to find the information they need, it will be time well spent.

LOADING THE INDEX QUARKXTENSIONS SOFTWARE

Indexing features are added to QuarkXPress through the Index QuarkXTensions software. To create or edit index entries and build an index, the Index QuarkXTensions software must be loaded. You can open documents containing index markers with or without the Index QuarkXTensions software loaded. To load the Index QuarkXTensions software:

- 1 Make sure the Index QuarkXTensions software is in the “XTension” folder or the “XTension Disabled” folder within your QuarkXPress application folder.
- 2 Choose **Utilities** → **XTensions Manager**.



Enable the Index QuarkXTensions software by selecting it and choosing **Yes** from the **Enable** pop-up menu in the **XTensions Manager** dialog box (**Utilities** menu).

- 3 Choose a set from the **Set** pop-up menu that includes the Index QuarkXTensions software. Or, select **Index** in the **XTensions Manager** list and choose **Yes** from the **Enable** pop-up menu.
- 4 Click **OK** to close the **XTensions Manager** dialog box.
- 5 Close all open documents and quit QuarkXPress. Launch QuarkXPress to load and run the Index QuarkXTensions software.

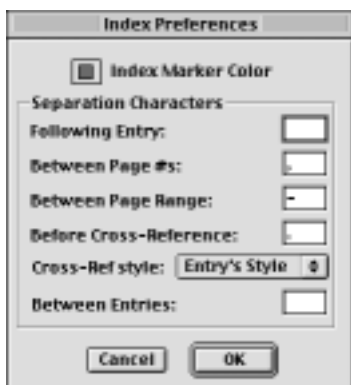


Since indexing is usually performed by a professional indexer or an editor, you may want to save RAM and enable the Index QuarkXTensions software only during the indexing process. If index markers exist in a document, it is best to enable the Index QuarkXTensions software while editing the document.

SPECIFYING THE INDEX MARKER COLOR P

When you add a word to an index, QuarkXPress tags it with brackets `[QuarkXPress]` or a box `QuarkXPress`; these are called *index markers*. Index markers are displayed in a document when the **Index** palette is open (**View** → **Show Index**). You can customize the color of index markers using the **Index Preferences** dialog box.

- 1 Choose **Edit** → **Preferences** → **Index**.



Click the **Index Marker Color** button in the **Index Preferences** dialog box to specify a color for index markers (**Edit** → **Preferences** → **Index**).

- 2 Click the **Index Marker Color** button to display a color picker.
- 3 Use the sliders, arrows, fields, or color wheel to specify a color for the index markers.
- 4 Click **OK** to close the color picker; then click **OK** to close the **Index Preferences** dialog box.



When you index a range of text, it is marked with brackets `[QuarkXPress]`. When you place the Text Insertion bar `I` in text and enter an index entry, the location is marked with a box `QuarkXPress`.

CREATING INDEX ENTRIES **P**

Each item in an index, whether it is one word or several, is called an entry. Each entry is assigned a level. Levels indicate the hierarchy of the entry, from first to fourth. First level entries are the most general, and fourth level entries are the most specific. For an example of a multiple-level entry, see the “Nested Index Quick Reference” at the end of this chapter.

QuarkXPress lets you create four levels of index entries in a nested index and two levels of index entries in a run-in index. Use the **Index palette (View → Show Index)** to add entries to an index.

CREATING A FIRST LEVEL INDEX ENTRY

A first level index entry is a primary topic sorted alphabetically in an index.



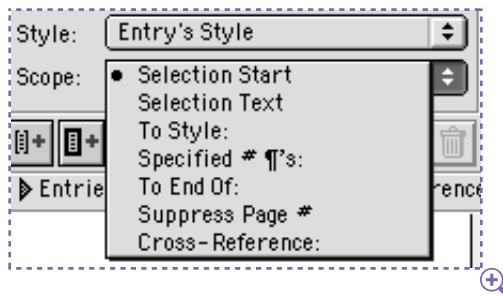
Before you start adding words to the index, you need to decide whether you are creating a *nested* index or a *run-in* index. A nested index has up to four levels of information with entries separated by paragraph returns and different style sheets. A run-in index has two levels of information with second level entries immediately following first level entries in the same paragraph. See “Nested Index Quick Reference” and “Run-in Index Quick Reference” later in this chapter.

- 1 Place the Text Insertion bar ¶ in the text or select a range of text to establish the beginning of the text you want to index.
- 2 To enter text for the first level entry in the **Text** field of the **Index palette (View menu)**, select text in the document or type in the field.





The first step in creating an index entry is to place the Text Insertion bar ¶ in the text and enter a topic in the **Text** field of the **Index palette**, or to select the text in the document.

- 3 To override the alphabetical indexing of the entry, enter text in the **Sort As** field. For example, if the entry is “20th Century,” you might want it sorted as “Twentieth Century.” This does not affect the spelling of the index entry.
- 4 Choose **First Level** from the **Level** pop-up menu.
- 5 To override the default character formatting applied to a page number or cross-reference, choose another character style sheet from the **Style** pop-up menu. The default formatting is the character style of the entry text.
- 6 Choose an option from the **Scope** pop-up menu to specify the range of text the index entry covers. For information about **Scope** settings, see “Index Palette” in Chapter 1, “Palettes”, in *A Guide to QuarkXPress: Interface Overview*.



Choose an option from the **Scope** pop-up menu to specify the range of text an index entry covers.


- 7 Click the **Add** button  on the **Index** palette; the first level index entry is listed alphabetically in the **Entries** list. The indexed text is marked with brackets or a box in the document. You can also click the **Add All** button  to add all occurrences of the selected text to the **Entries** list.










The first level index entry has been added to the **Entries** list.



You can add an index entry by selecting the text in the document, displaying the context menu, and selecting **Add to Index**. The entry will be added using the selected levels, style and scope. The displayed context menu is the same as the context menu for a text box, with the exception of **Add to Index**. For information about context menus, see Chapter 2, “Context Menus,” in *A Guide to QuarkXPress: Interface Overview*.


If you select a word, add it to an index, and then try to add the selected word to the index again (for example, under a different level), you will receive an alert: “An index reference already exists at this location.” To index the same word more than once, place the Text Insertion bar  in the word, then enter the desired word in the **Text** field. The second index entry displays a box plus brackets for the index marker.

Pressing Option (Mac OS) or Alt (Windows) changes the **Add** button  to **Add Reversed** . The **Add Reversed** button  adds an entry to the **Entries** list in reverse order and adds a comma to the entry. For example, “Elaine DeKooning” is added as “DeKooning, Elaine” when you click the **Add Reversed** button . “Lila Cabot Perry” would be added as “Perry, Lila Cabot.”

Pressing Option (Mac OS) or Alt (Windows) changes the **Add All** button  to **Add All Reversed** . Clicking the **Add All Reversed** button  will add all occurrences of the selected text to the **Entries** list in reverse order.

CREATING A SECOND, THIRD, OR FOURTH LEVEL INDEX ENTRY

In a nested index, second level, third level, and fourth level entries are positioned under first level entries in the new paragraph. In a run-in index, second level entries follow first level entries in the same paragraph.

- 1 Place the Text Insertion bar  at the beginning of the range of text you want to index.
- 2 Use the **Text**, **Sort As**, **Style**, and **Scope** controls as you would to create a first level index entry.
- 3 Click next to an entry in the left column of the **Entries** list to specify that entry as the higher-level entry that the second-, third-, or fourth level entry will go under.



Second-, third-, and fourth level entries are indented if the paragraph style sheet used in the built index has a left indent value.




Choose a level from the **Level** pop-up menu.

- 4 Choose **Second Level**, **Third Level**, or **Fourth Level** from the **Level** pop-up menu.

The arrow ↵ location determines which **Level** options are available. The **Second Level** option is available when the arrow ↵ is next to a first- or second level entry, the **Third Level** option is available when the arrow ↵ is next to a first-, second-, or third level entry, and the **Fourth Level** option is available when the arrow ↵ is next to a first-, second-, third-, or fourth level entry.

- 5 Click the **Add** button . The new index entry is alphabetized and indented under the appropriate entry.



You can quickly change the level of an entry by using the **Edit** button . To change an entry's level, see "Editing and Deleting Index Entries" later in this chapter.





Choose **Suppress Page #** in the **Scope** pop-up menu when an index entry will be used as a heading for more levels of information. For example, if you were creating a cookbook, you might create an entry for "Cake," suppress its page number, and then list different types of cakes, such as "chocolate" or "lemon," as second- or third level entries.

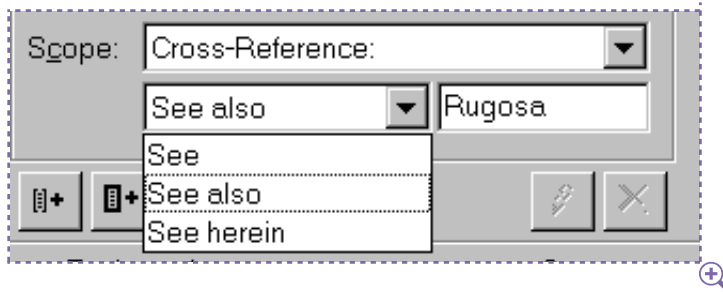
CREATING CROSS-REFERENCES

*In addition to listing page numbers for index entries, you can also refer readers to other topics. For example, in a reference to "Typography," you might list "See also Fonts." To do this, you create cross-references. You can create a cross-reference to an existing entry in the index, or you can add a new entry specifically for the cross-reference. Use the **Index** palette (**View** → **Show Index**) to create cross-references.*

CREATING A CROSS-REFERENCE FOR AN EXISTING INDEX ENTRY

- 1 Place the Text Insertion bar  anywhere in text (it doesn't matter where you place it because page numbers will not be listed for this entry).
- 2 Select an entry in the **Entries** list. The entry is automatically placed in the **Text** field.



- 3 Click the **Edit** button  on the **Index** palette, double-click the entry, or select the entry and display the context menu.
- 4 Choose **Cross-Reference** from the **Scope** pop-up menu. Choose the type of cross-reference you want from the pop-up menu: **See**, **See also**, or **See herein**.



To create a cross-reference, choose **Cross-Reference** from the **Scope** pop-up menu, then choose **See**, **See also**, or **See herein**.

- 5 Specify the index entry being cross-referenced by entering text in the field or clicking an existing entry in the list.





To see the cross-reference text in the **Entries** list along with the page number references, click the disclosure triangle  (Mac OS) or disclosure box with a plus sign  (Windows) next to the entry.






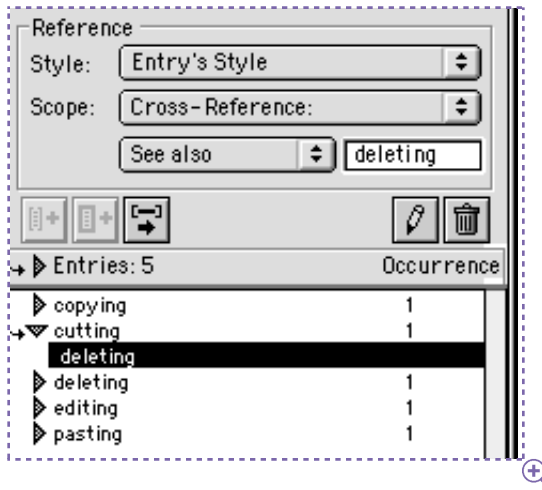
When you build an index, cross-references immediately follow page number references. They are formatted with the character style sheet specified in the **Index Preferences** dialog box (**Edit** → **Preferences** → **Index**). If you specify **Entry's Style**, the cross-reference will use the same style sheet as the entry it follows. Using the **Style** pop-up menu (**Index** palette) to specify a character style sheet for a cross-reference will override the style sheet you specified in the **Index Preferences** dialog box. The text you enter in the **Cross-Reference** field will have that style sheet applied; however, the style sheet will not be applied to the “See,” “See also,” or “See herein” part of the cross-reference.

The punctuation preceding cross-references is specified in the **Before Cross-References** field of the **Index Preferences** dialog box (**Edit** → **Preferences** → **Index**). If you want punctuation following a cross-reference, enter it after the cross-reference text you entered in the **Index** palette.

CREATING A CROSS-REFERENCE FOR A NEW INDEX ENTRY

- 1 Place the Text Insertion bar  anywhere in text (it doesn't matter where you place it because page numbers will not be listed for this reference). (The index marker for the cross-reference will appear at the text insertion point .)

- 2 Enter text for the entry in the **Text** field of the **Index** palette.
- 3 Use the **Sort As** and **Level** controls as you would to create any other index entry.
- 4 Choose **Cross-Reference** from the **Scope** pop-up menu. Choose the type of cross-reference you want from the pop-up menu: **See**, **See also**, or **See herein**.
- 5 Specify the index entry being cross-referenced by entering text in the field or selecting an existing entry in the list.
- 6 Click the **Add** button . Click the disclosure triangle  (Mac OS) or disclosure box with a plus sign  (Windows) next to the entry to see the cross-reference text.



Cross-references are listed under index entries. When a cross-reference is selected, the type (**See**, **See also**, **See herein**) is shown next to the **Scope** pop-up menu.



The **See** option is used to direct the reader to a different first level entry in the index. For example, “Typography: *See* Fonts” directs the reader to look at the “Fonts entry” instead for the information they seek.

The **See also** option is used to direct the reader to an additional first level entry in the index. For example, “Fonts: 1-7. *See also* Typography” directs the reader to look under both the “Font” and “Typography” entries.

The **See herein** option is used to direct the reader to a different subentry in the index. For example, “Typography: *See herein* Fonts” directs the reader to look under the first level entry “Fonts” for the second-, third-, or fourth level entry “Typography.” *See under* is often used instead of **See herein**.

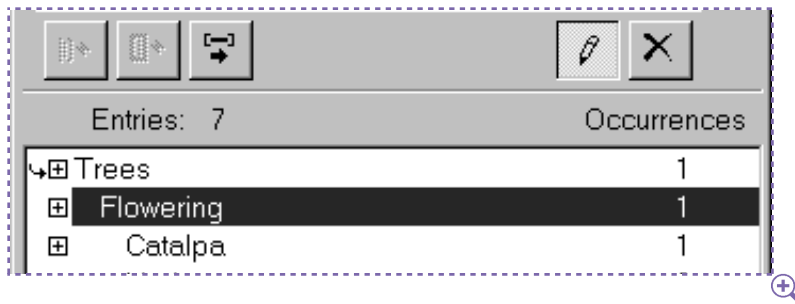
EDITING AND DELETING INDEX ENTRIES P

When you delete text that includes index markers from a document, the references are also removed from the index. But when you edit text within index markers, the index entry does not change. You can edit and delete entries using the **Index** palette (**View** → **Show Index**).


EDITING AN INDEX ENTRY

You can select an index entry and edit the information in the **Text** or **Sort As** fields. You can also select a cross-reference or page number reference and edit the information in the **Style** or **Scope** pop-up menus. You can also change an entry's level.


- 1 Select an entry or reference in the **Entries** list. (To see the references, click the disclosure triangle ▶ on Mac OS or the disclosure box with a plus sign ⊕ on Windows next to an entry.)



To edit a selected index entry or reference, select it and click the **Edit** button .


- 2 Click the **Edit** button  on the **Index** palette, double-click the entry, or select the entry and choose **Edit** from the context menu. For information about context menus, see Chapter 2, “Context Menus,” in *A Guide to QuarkXPress: Interface Overview*.

While you are in edit mode, the **Edit** button displays reversed.

- 3 Make any changes to the selected entry or reference. You can also select and edit other entries and references.
- 4 Click the **Edit** button  again to exit the edit mode.

DELETING AN INDEX ENTRY

To delete an index entry and remove its index markers from the text:

- 1 Select an entry or reference in the **Entries** list. (To see the references, click the disclosure triangle ▶ on Mac OS or the disclosure box with a plus sign ⊕ on Windows next to an entry.)
- 2 Display the context menu and choose **Delete** or click the **Delete** button  (Mac OS) or **X** (Windows) on the **Index** palette. An alert asks you to confirm the deletion.

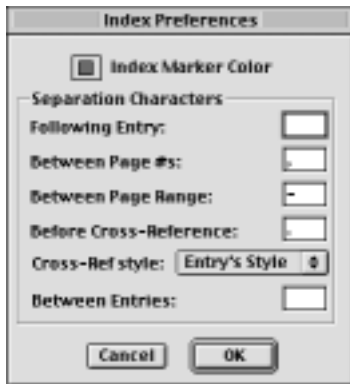
BUILDING INDEXES 

When you build an index, QuarkXPress compiles the list, formats it according to your specifications, and flows it into pages based on the master page you choose. Index preferences are document-specific when set with a document open.

SPECIFYING THE PUNCTUATION USED IN AN INDEX

The **Index Preferences** dialog box lets you specify the punctuation that is automatically inserted when you build an index.

- 1 Choose **Edit** → **Preferences** → **Index**.



Specify the punctuation used when you build an index in the **Separation Characters** area in the **Index Preferences** dialog box (**Edit** menu).

- 2 Enter index punctuation, including any surrounding spaces, and cross-reference style sheet in the **Separation Characters** fields.
 - **Following Entry** specifies the punctuation immediately following each entry in an index (usually a colon). For example, “QuarkXPress: xii, 16–17, 19” uses a colon and a space after the index entry “QuarkXPress.”

When a cross-reference immediately follows an index entry, the **Before Cross-Reference** characters are used rather than the **Following Entry** characters.

- **Between Page #s** specifies the words or punctuation used to separate a list of page numbers (usually a comma or semicolon). For example, “QuarkXPress: xii, 16–17, 19” uses a comma and a space between page numbers.
- **Between Page Range** specifies the words or punctuation used to indicate a range of pages (usually an en dash or the word “to” with a space on either side, like this: “ to ”). For example, “QuarkXPress: xii, 16–17, 19” uses an en dash between a range of pages.
- **Before Cross-Reference** specifies the words or punctuation used before a cross-reference (usually a period, semicolon, or space). For example, “QuarkXPress: xii, 16–17, 19. See also Page Layout” uses a period and a space before the cross-reference.
- **Cross-Ref style** specifies the style sheet to be used for a cross-reference. This style sheet is applied only to “See,” “See also,” and “See herein.”
- **Between Entries** specifies the words or punctuation used between entry levels in a run-in index (usually a semicolon or period). A run-in index lists the entries and subentries of an index entry in a paragraph rather than with nested tabs. For example, “QuarkXPress: xii, 16–17, 19; Printing from: 62–64; Typesetting in: 32, 34” uses a semicolon between entries.

In a nested index, the **Between Entries** characters are used as the ending punctuation for each paragraph.

3 Click OK.



The completed index consists of formatted text, not of dynamic links to indexed text. If you continue to edit text or the **Entries** list, you need to rebuild the index.



You can enter up to 72 characters in any of the **Separation Characters** fields. You can also use certain XPress Tags in the **Separation Characters** fields. For example, if you enter \t in the **Following Entry** field, when you build your index, a default tab will automatically be inserted after your entry. For information about using XPress Tags, see Chapter 26, “Appendices.”

BUILDING AN INDEX

Use the **Build Index** dialog box to create an index from the contents of the **Index** palette.

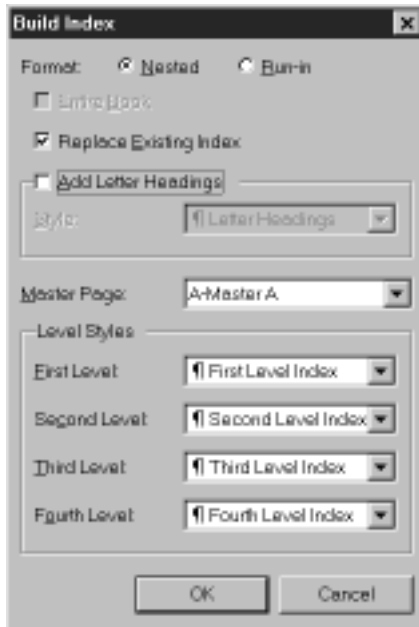
Before building the index, create a master page with an automatic text box for your index. Next, create paragraph style sheets for the section heads and all the levels used in your index. Normally, the levels are distinguished by varying indentations.

When you generate an index for a book, the index should be flowed into the last chapter of the book. If the index is flowed into any other chapter in

a book with continuous page numbering, the page numbers following the index chapter may change. You may want to create a separate chapter just for the index and place it at the end of the book.

To build an index:

- 1 Choose **Utilities** → **Build Index** or display the context menu for the **Index** palette and choose **Build Index**.



Specify the format for the index in the **Build Index** dialog box (**Utilities** menu).

- 2 Click **Nested** or **Run-in** for the **Format**. If your index is organized with more than two levels of information, you should create a **Nested** index. If you decide to create a **Run-in** index, all levels of information for any entry will be listed in the same paragraph with no hierarchy.
- 3 Check **Entire Book** to index the entire book the document is a part of. If the document is not included in a book, this option is unavailable. If it is unchecked, only the current document is indexed.
- 4 Check **Replace Existing Index** to overwrite the existing index.
- 5 To add headings to each alphabetical section in the index, check **Add Letter Headings** and choose a style sheet from the pop-up menu.

- 6 Choose a **Master Page** for the index (only master pages with automatic text boxes are listed). QuarkXPress automatically adds the necessary pages to the end of the document to contain the index. If you specify a facing-page master page, a right-facing page is added first.
- 7 Choose style sheets for each level of the index from the **Level Styles** pop-up menus. If you clicked **Run-in** for the **Format**, only the **First Level** pop-up menu is available (because all the levels are flowed into the same paragraph).
- 8 Click **OK** to close the **Build Index** dialog box and create the index.



If you need to compare two versions of an index, uncheck **Replace Existing Index** in the **Build Index** dialog box (**Utilities** menu).

EDITING FINAL INDEXES

After you build an index, you need to look it over closely. Check that the index is thorough, the cross-references are appropriate, and the levels are logical. See if you like the punctuation and formatting. It is unlikely that you will be absolutely happy with the first index you build. You can solve some issues by editing and rebuilding the index, while other issues will require local formatting of the index text.

NONPRINTING TEXT IN AN INDEX

If the text marked in brackets will not print because it is on the pasteboard, obscured by another item, or overflowing its box, then a dagger character † (Mac OS) or the characters “PB” with a space after the B, (like this: PB) (Windows) displays next to the entry in the index instead of a page number.

Mac OS only: To search for the dagger character †, enter Option+T in the **Find what** field of the **Find/Change** dialog box (**Edit** menu), and then see if you can solve the problem in the document or simply remove the daggers from the built index.

Windows only: To search for the “PB ” characters, enter them (including the space) in the **Find what** field of the **Find/Change** dialog box (**Edit** menu), and then see if you can solve the problem in the document or simply remove the characters from the built index.

EDITING AND REBUILDING THE INDEX

To solve issues with the punctuation, the index entries, or the organization of the index, go back to the **Index** palette, the **Index Preferences** dialog box (**Edit** → **Preferences** → **Index**), or the **Build Index** dialog box (**Utilities** menu). Make the necessary changes, and rebuild the index.

UPDATING THE INDEX

If you edit an indexed document after you build the index, you should build the index again. Because QuarkXPress will not update the index text automatically, you should build your final index only when you are fairly certain the document is final.

APPLYING LOCAL FORMATTING TO THE INDEX

When you have an index you are happy with — and are almost certain the publication will not change — you can often still improve your index with local formatting. For example, if you only have one entry each under the headings “W,” “X,” “Y,” and “Z,” you might combine them into a single heading for “W–Z”. Or you might want to use the **Find/Change** dialog box (**Edit** menu) to apply type styles to certain words. Remember that the changes will not be reflected in future versions of the index if you decide to delete or change entries at this stage.

NESTED INDEX QUICK REFERENCE

The left column contains a built index; the right column indicates which index preference or setting achieved the effect on the left. The effects are marked in purple and are in a larger font size for easy reference.

F

	Add Letter Headings (Build Index dialog box)
Fonts: 1–7. <i>See also</i> Typography	Before Cross-Reference (Index Preferences dialog box)
Multiple Master: 4, 5	
PostScript (Type 1): 4	
Service bureaus: 7	
Size: 15	Following Entry (Index Preferences dialog box)
Keyboard commands: 15	
Preset range: 15	
Styles: 16	
All Caps: 17, 18	Between Page Numbers (Index Preferences dialog box)
Bold: 17	
Color: 20	
Customizing: 18	
Horizontal Scale: 19–21	Between Page Range (Index Preferences dialog box)
Offset: 19	Character Style Sheet Reference (Index Preferences dialog box)
Vertical Scale: 19, 21	
Italic: 17	
Keyboard commands: 17	
Outline: 17	
Plain: 17	

RUN-IN INDEX QUICK REFERENCE

I

Add Letter Headings (**Build Index** dialog box)

Images: 73; Bitmapped: 73, 74; Synthetic

Following Entry (**Index Preferences** dialog box)

images: 77; Halftones: 73, 80. See also
Grayscale; Angle: 82; Cells: 81; Dots:
80; Gray levels: 83; Screen frequency:
81; PICT: 75; PNTG (Paint-type): 74;
TIFF: 75, 79

Between Entries (**Index Preferences** dialog box)



The Quick Reference guides on this page show where elements of a built index are specified in the Index QuarkXTensions software. For example, if you know you want a colon following each index entry, but you're not sure how to specify it, consult these examples.

Chapter 19: Books

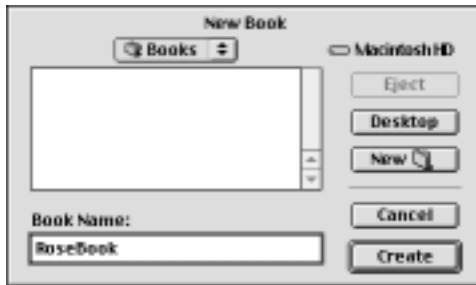
Multiple-document publications can be challenging to manage. Related documents need to be kept near one another, yet still remain separate. Books help you meet this challenge.

*Books are QuarkXPress files that display as windows containing links to individual documents, called chapters. Once chapters are added to a book, you can open, close, and track chapters through the **Book** palette. QuarkXPress lets you synchronize style sheets and other specifications used in the chapters of a book, print chapters from the **Book** palette, and automatically update page numbers across chapters.*

CREATING NEW BOOKS

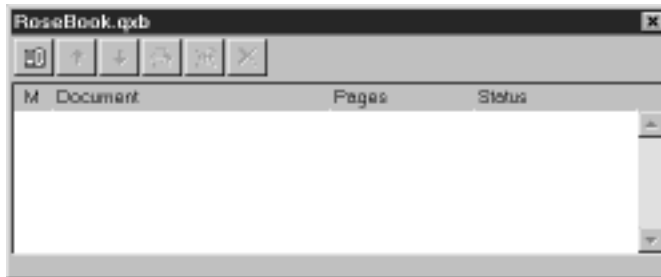
In QuarkXPress, a book is a collection of documents (chapters). You can create a new book at any time. To create a new book:

- 1 Choose **File** → **New** → **Book**.



Specify a name and location for a new book in the **New Book** dialog box.

- 2 Use the controls in the dialog box to specify a location for the new book file.
- 3 Enter a name for the book in the **Book Name** (Mac OS) or **File name** (Windows) field.
- 4 Click **Create**. The new book displays as a window in front of all open documents.



You can add chapters , reorder , delete  (Mac OS) or  (Windows), print , and synchronize  chapters by using the buttons in the **Book** palette.



If you store book files in a shared location, multiple users can open books and edit chapters. To use the book feature in a multi-user environment, all users must have the same path from their computers to the book; therefore, the book must be stored on a common network server rather than a user's computer that is also accessing the book. Before creating a new book, you may want to establish this location and set up sharing for the appropriate users. You can even store the necessary templates, libraries, graphics, and fonts in the same location as the book. If you need more control over who has access to certain chapters, you can place chapters in different folders with restricted sharing. Consult the documentation resources provided with your computer to learn more about sharing files and folders.

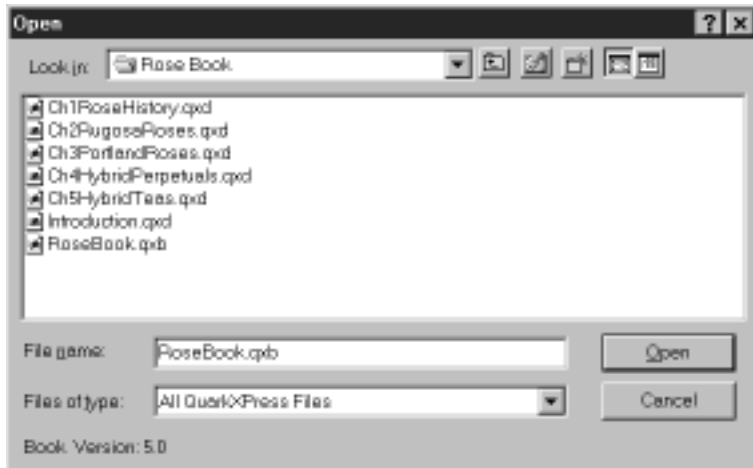
OPENING AND SAVING BOOKS

*QuarkXPress lets you open up to 25 books at one time. Books can be opened by more than one user at the same time, so members of a workgroup can access different chapters. Books stay open until you close them or until you quit QuarkXPress. Changes made to books are saved when you close the **Book** palette or quit QuarkXPress.*

OPENING BOOKS

Opening a book displays the book's window, which lets you open and edit individual chapters. To open a book:

- 1 If you are opening a book that is stored on a shared file server, connect to the appropriate server.
- 2 Choose **File** → **Open** (⌘+O on Mac OS, Ctrl+O on Windows).



Choose **File** → **Open** to locate and open QuarkXPress books.

- 3 Use the controls in the dialog box to locate the book you want to open.
- 4 Select the book in the list and click **Open**.



You manipulate a **Book** palette the same way you manipulate other palettes: Click and drag the title bar to move the palette, and click the close box to close it. When you close the **Book** palette, an alert warns you that all open chapters will also be closed.

Book palettes remember their position on-screen and open in their previous position.

SAVING BOOKS **P**

Changes to books (such as adding or reordering chapters) are saved automatically when you close books, or when you quit QuarkXPress. When you open and edit chapters, the chapter documents need to be saved the same way as any stand-alone QuarkXPress documents, by using **Save** command (**File** menu). (The **Save as** command creates a separate document that is not automatically included in the book, although you can then add it as a chapter.)



You cannot use the **Undo** command (**Edit** menu) or the **Revert to Saved** command (**File** menu) to reverse changes made to books.



As members of a workgroup make changes to a book — for example, opening or reordering chapters in a book — the book is updated to reflect the changes. However, to see those changes reflected, you need to click anywhere in the **Book** palette to force it to update.

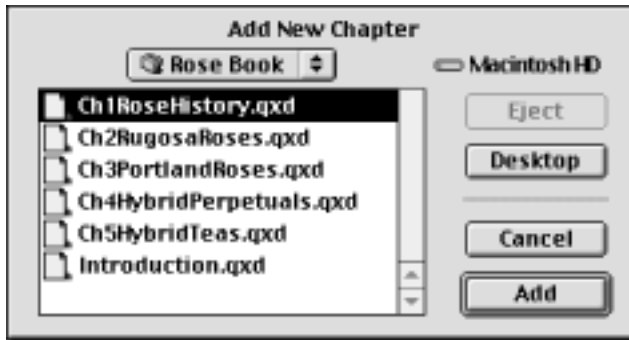
WORKING WITH CHAPTERS P


Books contain individual QuarkXPress documents (called chapters). To create chapters, you add documents to open books. Chapters are opened through the **Book** palette rather than the **Open** command (**File** menu). You can rearrange the chapters within a book and you can remove chapters from a book. The chapters in a book must be stored on the same volume as the book.

ADDING CHAPTERS TO BOOKS P


You can add up to 1,000 chapters to a book. To add chapters to an open book:

- 1 Click the add chapter button in the **Book** palette.



Clicking the **Add Chapter** button  in the **Book** palette displays the **Add New Chapter** dialog box, which lets you assign chapters to a book.

- 2 Use the controls in the dialog box to locate the first document to add to the book. When you add the first chapter to a book, it becomes the master chapter by default. The master chapter defines the style sheets, colors, hyphenation and justification specifications, lists, and dashes and stripes that will be used throughout the book. These attributes are specific to the master chapter: non-master chapters have attributes independent of those in the master chapter. (To specify or change a master chapter, see “Synchronizing Chapters ” later in this chapter.)
- 3 Select the document in the list and click **Add**. If the document was created in an earlier version of QuarkXPress, an alert states that adding the document will update it to the current format; if you click **OK**, the document is updated and resaved as a QuarkXPress book chapter.
- 4 Repeat steps 1–3 to add additional chapters to the book.

As you add chapters, they are listed in the **Book** palette. If a chapter is selected in the **Book** palette when you click the **Add Chapter** button , the next chapter is added immediately before that chapter. If no chapter is selected, the next chapter is added to the end of the list.



When creating the initial QuarkXPress documents that will become chapters, customize the appropriate templates for the book. For example, you may have different templates for the table of contents, the introduction, the main chapters, and the index. Create correctly formatted documents from these templates before you add them to a book.

Before you start adding chapters, make sure the documents have descriptive names and decide on the order in which the chapters will appear in the book. Although you can rename the documents and reorder the chapters at any time, it will save time if you organize your chapters beforehand.

The order in which you add chapters determines the default page numbering for a book. You can change the page numbering at any time. (To change page numbers, see “Controlling Page Numbers” later in this chapter.)

A chapter can belong to only one book. If you also want to use a chapter in another book, use the **Save as** command (**File** menu) to create a copy of the document. Add the copy of the document to the other book. Placing a chapter in another book may change the book’s page numbering.

CHAPTER STATUS

Once you have chapters in a book, you and other users can begin to open, close, and track chapters using the **Book** palette. The **Status** column in the **Book** palette shows the current state of each chapter:

- **Available** indicates that you can open the chapter.
- **Open** indicates that you already have the chapter open on your computer.
- **[User name]** indicates that another user has the chapter open. The user name reflects the name assigned to the user’s computer. Consult the documentation resources provided with your computer to learn about file sharing and computer naming.
- **Modified** indicates that the chapter has been opened and edited independently of the book. To update the status to **Available**, reopen the chapter through the **Book** palette, and then close the chapter.

- **Missing** indicates that the chapter's file has been moved since it was added to the book. Double-click the chapter name to display a dialog box; then locate the file.

OPENING CHAPTERS IN BOOKS **P**

Although multiple users can open the same book, only one user at a time can open a chapter. To open a chapter, the **Status** column must show that the chapter is **Available**. Double-click the name of an available chapter to open it.

OPENING CHAPTERS INDEPENDENTLY OF BOOKS **P**

If you need to work on a computer that is not part of the network where the book resides (for example, if you need to edit a chapter at home), you can work on a copy of a chapter independently of its book. Copy the chapter from its location on the network to a hard drive or disk. Open the chapter as you would any other document (**File** → **Open**) and edit it. When you are finished with the chapter, copy it back to its original location on the network; it will display in the **Book** palette as **Modified**.

If you open a chapter independently of a book, the page numbers may temporarily change. If the chapter contains **Book Chapter Starts**, which automatically update page numbers across chapters, then the chapter will begin at page number 1 while editing outside the book. When you reopen the chapter using the **Book** palette, the page numbers will automatically update. If the chapter contains regular **Section Starts**, the page numbers will not be affected when editing outside the book.




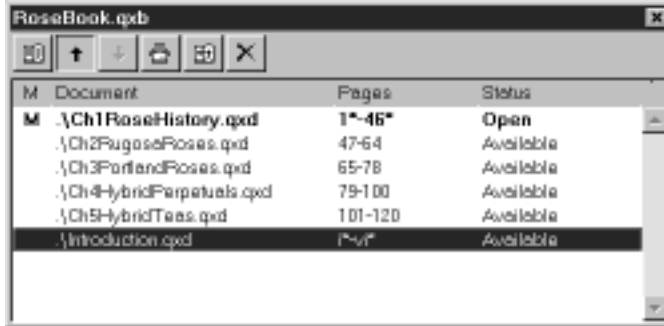
To ensure that other users do not edit the original chapter while you are editing a copy, you can place the original chapter file in another folder so its status will display in the **Book** palette as **Missing**.

CLOSING CHAPTERS IN BOOKS **P**

You close chapters of a book as you would close any other document: Choose **File** → **Close** (⌘+W on Mac OS), or click the chapter's close box. When you close a chapter, the **Pages** and **Status** columns are updated in all open copies of the book.



REORDERING CHAPTERS IN BOOKS **P**

You can reorder chapters in a book at any time, regardless of their status. When you reorder chapters, automatic page numbers are updated. Click the chapter name to select it; then click the **Move Chapter** button  in the **Book palette**. The selected chapter will move up or down one row.



Click a chapter name to select it and click the **Move Chapter** button  on the **Book palette** to move it up or down.

REMOVING CHAPTERS FROM BOOKS **P**

You can remove a chapter from a book at any time. Click the chapter name to select it; then click the Delete button  (Mac OS) or  (Windows). The chapter name is removed from the **Book palette** and the links to the chapter are broken. The chapter becomes a standard QuarkXPress document.

CONTROLLING PAGE NUMBERS **P**

*If your chapters have sections (**Page** → **Section**) when you add them to a book, the sections and page numbers are maintained. For example, each chapter in a book might be a new section. If your chapters do not have sections, QuarkXPress assigns sequential page numbers to the chapters in a book. For example, if the first chapter in a book is 10 pages long, the second chapter starts on page 11.*

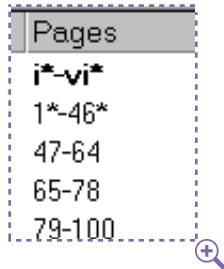
You can add and remove sections to change the page numbering of a book. If a document page has an automatic page number character on it, that page will display the appropriate page number. To apply automatic page numbers or section starts, see “Numbering Pages and Sectioning Documents” in Chapter 7, “Document Layout.”

WORKING WITH SECTIONED CHAPTERS **P**

If a chapter contains a section start, the section page numbering remains in effect throughout the book until QuarkXPress encounters a new section start. For example, when the first chapter in a book is a section with a page number prefix of “A” all the pages in following chapters will have the “A” prefix until

QuarkXPress encounters a new section. In this example, the second chapter might be a new section with a “B” prefix.

You can add, change, and delete sections in book chapters at any time (**Page → Section**). If you remove all the sections from all the chapters in a book, the book will revert to sequential page numbering.



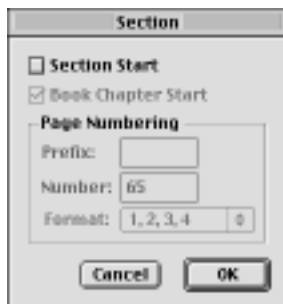
The **Pages** column in the **Book** palette indicates sectioned chapters with an asterisk. The introduction uses Roman numerals for its page numbering.



To view chapter page numbers in the **Book** palette, you must use automatic page numbering. (To use automatic page numbering, see “Numbering Pages and Sectioning Documents” in Chapter 7, “Document Layout.”)

WORKING WITH NONSECTIONED CHAPTERS **P**

If chapters do not have sections, QuarkXPress creates a “book chapter start” for the first page of each chapter. A book chapter start tells a chapter to begin its page numbering after the last page of the previous chapter. To override a book chapter start and create a section, open the chapter and choose **Page → Section**. Check **Section Start**; this unchecks **Book Chapter Start**. When you add pages to a chapter, reorder chapters, or remove chapters, subsequent pages and chapters will be numbered according to this section start.



When nonsectioned chapters are added to a book, each chapter will have a book chapter start. Pages are numbered sequentially throughout the book and updated if chapters are reordered.



For output chapter pages to accurately reflect the page numbering of the book, page numbers should be placed using the Current Page Number character. For information about automatic page numbering, see “Numbering Pages and Sectioning Documents” in Chapter 7, “Document Layout.”

Any user who opens a book can add, reorder, and delete chapters. The user can also add sections to chapters to override the sequential page numbering or synchronize chapters. You may want to assign these tasks to one user (such as the editor) and ask other users to simply open and close chapters through the palette.

If you open a chapter outside of its associated QuarkXPress book (meaning that you didn't use the **Book** palette to open it), the page numbers may temporarily change. If the chapter contains book chapter starts, which automatically update page numbers across chapters, then the chapter will begin on page number 1 while you are editing outside the book. When you reopen the chapter using the **Book** palette, the page numbers will automatically update. If the chapter contains regular section starts, then the page numbers will not be affected when editing outside the book.

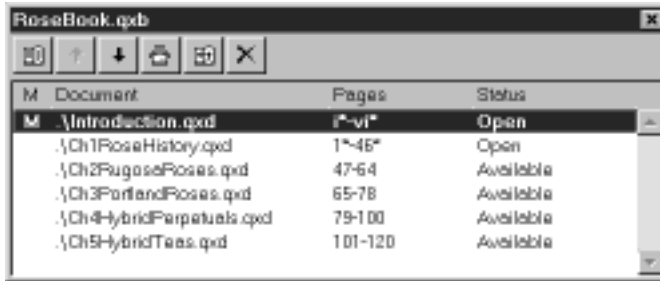
SYNCHRONIZING CHAPTERS **P**

To ensure that all the style sheets, colors, hyphenation and justification specifications, lists, and dashes and stripes used in book chapters are the same, you can synchronize these specifications to match those in a master chapter. By default, the first chapter in the book is the master chapter, but you can change the master chapter at any time.

When you synchronize chapters, all the specifications in each chapter are compared to the master chapter and modified as necessary. After you synchronize chapters, each chapter in the book will have the same style sheets, colors, hyphenation and justification specifications, lists, and dashes and stripes as the master chapter.

SPECIFYING THE MASTER CHAPTER **P**

By default, the first chapter you add to a book is the master chapter. The master chapter is indicated by an **M** to the left of the chapter name in the **Book** palette. To change the master chapter, click to select the new master chapter. Then click the blank area to the left of the chapter name; the master chapter icon **M** moves to the new chapter.





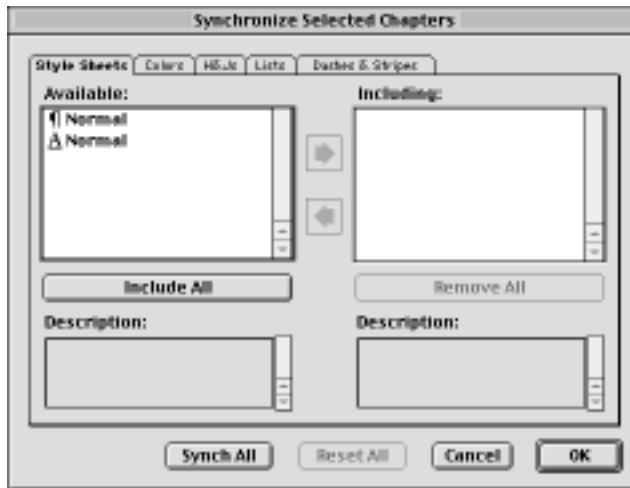
M	Document	Pages	Status
M	.\Introduction.qxd	i-vi*	Open
	.\Ch1RoseHistory.qxd	1~46*	Open
	.\Ch2RugosaRoses.qxd	47-64	Available
	.\Ch3PortlandRoses.qxd	65-78	Available
	.\Ch4HybridPerpetuals.qxd	79-100	Available
	.\Ch5HybridTeas.qxd	101-120	Available

The master chapter, which serves as a basis for all the specifications used in a book, is indicated by an **M** to the left of the chapter name. To change the master chapter, select a different chapter and click in the blank area to the left of the chapter name.

SYNCHRONIZING SPECIFICATIONS **P**

Before you synchronize the specifications in a book, first make sure that the style sheets, colors, hyphenation and justification specifications, lists, and dashes and stripes in the current master chapter are defined correctly. Then:

- 1 Make sure all the chapters in the book have a status of **Available**. If a chapter is unavailable, its specifications will not be synchronized.
- 2 Select the chapters you want to synchronize. To select a range of chapters, click the first chapter and press Shift while you click the last chapter in the range. To select nonconsecutive chapters, press ⌘ (Mac OS) or Ctrl (Windows) while you click the chapters.
- 3 Click the **Synchronize Book** button  in the **Book** palette. The **Synchronize Selected Chapters** dialog box displays.
- 4 Click the **Style Sheets, Colors, H&Js, Lists, or Dashes & Stripes** tab to choose from a list of those specifications. The **Available** list displays all the appropriate specifications. Select the specifications you want to synchronize and double-click them, or click the arrow  to move them to the **Include** column.



Synchronize Selected Chapters dialog box


- 5 To synchronize all the specifications in the **Synchronize Selected Chapters** dialog box, click the **Synch All** button.
- 6 Click **OK**. Each chapter in the book is opened, compared to the master chapter, modified as necessary, and saved. When you synchronize chapters, they are modified as follows:
 - Specifications with the same name are compared; chapter specifications are edited as necessary to match specifications in the master chapter.
 - Specifications in the master chapter that are missing from other chapters are added to those chapters.
 - Specifications in other chapters that are not defined in the master chapter remain untouched.



If you make changes that affect the specifications in a book, you will need to synchronize the chapters again.



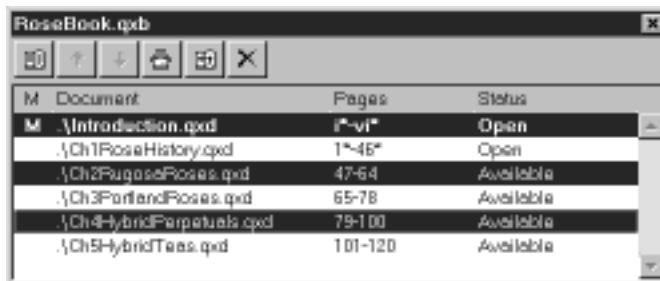
Before you synchronize chapters in a book, you may want to delete any style sheets, colors, dashes and stripes, lists, and hyphenation and justification specifications that you do not intend to use in the book. To identify specifications that are unused, choose the **Not Used** option from the **Show** pop-up menu in each of the edit dialog boxes. For example, choose **Edit** → **Colors**, then choose **Colors Not Used** from the **Show** pop-up menu. Delete any unnecessary colors.

You can use synchronization to make global changes to any of the specifications in a book. For example, if you decide to change a spot color used throughout a book, change the color's definition in the master chapter; then click the **Synchronize Book** button .


PRINTING CHAPTERS

The **Book** palette provides a quick method for printing multiple chapters with the same settings. You can print an entire book or just selected chapters from the **Book** palette. To print chapters in an open book:

- 1 Make sure the chapters you want to print have a status of **Available** or **Open**. You cannot print chapters that are listed as **Missing** or are currently in use by other users.
- 2 To print the entire book, make sure no chapters are selected. To choose one chapter, click it. To select consecutive chapters, press Shift while you click them. To select nonconsecutive chapters, press \mathbb{C} (Mac OS) or Ctrl (Windows) while you click them.



Select nonconsecutive chapters for printing by \mathbb{C} +clicking (Mac OS) or Ctrl+clicking (Windows).

- 3 Click the **Print Chapters** button  in the **Book** palette to display the **Print** dialog box.
- 4 To print all the pages in all the selected chapters, choose **All** from the **Pages** pop-up menu.
- 5 Specify other print settings as usual, or choose an option from the **Print Style** pop-up menu. All the pages or chapters will print with these settings.
- 6 Click **OK**. QuarkXPress will open all the chapters, print them, and then close each chapter. If a chapter is missing or in use by someone else, then the book will not print.



For your book to print, all chapters must be available. If QuarkXPress encounters a chapter that is unavailable, you will be alerted that the chapter cannot be found. Click **OK**; then locate the chapter or specify a page range that includes only chapters that have a status of **Available** or **Modified**.



Although you can print chapters with a status of **Modified**, it's a good idea to update and synchronize them before printing; this helps you avoid unexpected results.

In fields that require you to enter page numbers (for example, the **Print** dialog box), you must enter the complete page number, including any prefix, or an absolute page number.

An absolute page number is a page's actual position relative to the first page of a document, regardless of the way in which the document is sectioned. To specify an absolute page number in a dialog box, precede the number you enter with a plus (+) sign. For example, to display the first page in a document, enter "+1."

If you print all your chapters with the same specifications, you may want to create a print style (**Edit** → **Print Styles**). You can export print styles and send them to other users who are working on the book.

CREATING INDEXES AND TABLES OF CONTENTS P

*QuarkXPress lets you generate an index and a table of contents for an entire book. These functions are accomplished through the lists and indexing features rather than through the book palette. However, all the chapters in a book must be **Available** to generate a complete list or index.*

INDEXES P

The indexing features are available when the Index QuarkXTensions software is loaded. Creating an index involves using the **Index** palette (**View** menu) to tag text as an index entry. You specify punctuation for the index in the **Index Preferences** dialog box (**Edit** → **Preferences** → **Index**). When a book is complete, you generate the index using the **Build Index** dialog box (**Utilities** menu). To create an index for a book, see Chapter 18, “Indexes.”



When you generate an index for an entire book, the index should be flowed into the last chapter of the book. If the index is flowed into an intermittent chapter in a book with continuous page numbering, the page numbers following the index chapter may change.

LISTS P

In QuarkXPress, a list is a compilation of text that is styled with specific paragraph style sheets. For example, you can take all the text in your “Chapter Name” style sheet and all the text in your “Section Head” style sheet and compile a table of contents with two levels. Lists are not limited to tables of contents — for example, you can create a list of illustrations from the style sheets used on captions. Generating lists involves the **Lists** dialog box (**Edit** menu) and the **Lists** palette (**View** menu). To create a list for a book, see Chapter 17, “Lists.”

Chapter 20: Hyperlinks

In this era of multipurpose content — in which so much information is distributed using the Web and Portable Document Format (PDF) — authors have the luxury of providing readers with direct access to more information on a topic. While print documents do this through cross-referencing, electronic documents such as HTML and PDF files do it through hyperlinks.

With hyperlinks, readers can move swiftly to a different location in the same file, to a different file, or to a Web site. QuarkXPress allows you to easily create and modify hyperlinks using text and pictures in documents.

UNDERSTANDING HYPERLINKS

With the click of a mouse, a hyperlink lets you jump from a string of text or a picture to a destination. The destination can be a different part of the same document, a Web page, or even a specific area of a Web page.

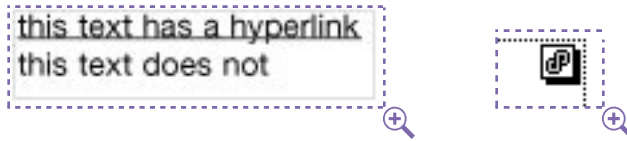
HYPERLINKS AND DESTINATIONS

A hyperlink is an item in a Web page or PDF file that you can click to perform an action. The item might be a word or phrase, a picture, or an area in a page or picture. You can think of a hyperlink as “what the reader clicks.” Hyperlinks don’t do anything *in* a QuarkXPress document. For example, you can’t use a hyperlink to jump from one part of a QuarkXPress document to another while you’re still working on the document in QuarkXPress.

A hyperlink’s destination determines what happens when a reader clicks that hyperlink. Depending on a hyperlink’s destination, it might display a different page, jump to a different part of the same page, or cause a file to download. (In a PDF file, the destination is usually another part of the same PDF document.) In general, you can think of a destination as “what the reader sees after clicking a hyperlink.”



Hyperlinks work only in exported HTML files and exported PDF files. Therefore, you should only use them in QuarkXPress documents you intend to export as HTML or PDF files.



Text with a hyperlink displays underlined and colored (left). A picture with a hyperlink displays a hyperlink icon in the upper right corner (right).



To export your document as a PDF file, the PDF Filter must be loaded.

ANCHORS

An *anchor* is a marker attached to a specific place in a document. When a hyperlink points to a particular part of a document or section in a Web page, it's pointing to an anchor. In QuarkXPress, anchors look like this:



An anchor in text displays as a colored arrow (left); an anchor in a picture displays as an anchor marker (right).

ABSOLUTE AND RELATIVE HYPERLINKS

In general, you should use absolute hyperlinks to link from one Web site to another and relative hyperlinks to link to destinations within your site.

Absolute hyperlinks are complete URLs that include a Web server address, for example:

```
http://www.quark.com/list/sales/bob.html
```

Relative hyperlinks use the folders within a Web site to link to files. A relative hyperlink eliminates the server information in the URL and looks something like this:

```
../list/sales/bob.html
```

The “../” in the URL indicates that the browser should look for the file in the parent folder for the indicated path.

If you are linking to files within your site, relative hyperlinks have advantages that absolute hyperlinks cannot deliver. First, relative hyperlinks save time. An absolute hyperlink requires a browser to go out on the Web and find a server (even if the information is on the same server as the hyperlink). Relative hyperlinks let the browser switch directories within the server, so the browser can retrieve information without taking a trip to the Web.

Another advantage is that relative hyperlinks make it easy to move your site without breaking your links. For example, say you want to change the server name of your site from “www.quark.com” to “www.us.quark.com.” To move a site with absolute hyperlinks, you would have to update every link. Relative links do not reference the server, so your site, or folders on your site, can be moved without worrying about breaking the links.

Using the examples above, let’s say you want to create the relative hyperlink “Contact Sue in Marketing” on the “bob.html” page.

“Bob.html” is located in the “sales” folder of the “list” folder:

```
../list/sales/bob.html
```

“Sue.html” is located in the “marketing” folder of the “list” folder:

```
../list/marketing/sue.html
```

Since “bob.html” and “sue.html” have the “list” folder in common, all your hyperlink has to do is tell the browser to move from the “sales” folder to the “marketing” folder and retrieve the “sue.html” file. The relative hyperlink to “sue.html” on the “bob.html” page will look like this:

```
../marketing/sue.html
```

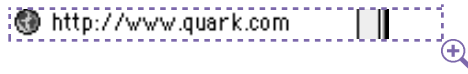
UNDERSTANDING THE HYPERLINKS PALETTE

You can think of the **Hyperlinks** palette (**View** → **Show Hyperlinks**) as similar to the **Style Sheets** palette or the **Colors** palette. Just as you can create several style sheets and then use them in different places throughout a document, you can create several destinations in the **Hyperlinks** palette and then use them in various hyperlinks throughout a document. And just as you don’t have to use every color in your **Colors** palette, you don’t have to use every destination in your **Hyperlinks** palette.

The **Hyperlinks** palette displays destinations (including anchors). You can apply these destinations to text or pictures to create hyperlinks. The hyperlinks display indented under the destinations they point to.



The **Hyperlinks** palette displays the destinations and hyperlinks stored with the active document. The top-level items are destinations; the indented items are hyperlinks in the active document.



Destination URL



Hyperlinks



Destination (file name)



Destination (anchor)

To use the **Hyperlinks** palette to navigate to anchor destinations defined within the document and to external destinations on the Web, see “Navigating with the Hyperlinks Palette” in this chapter.



To create hyperlinks, see “Creating, Editing, and Deleting Hyperlinks” in this chapter.

WORKING WITH DESTINATIONS AND ANCHORS

You can think of a destination as “what readers see when a hyperlink is clicked.” A destination can be a different document or Web page, an anchor (a specific place in a document), or a URL that performs an action such as sending a file, running a script, or sending instructions to the Web browser.



CREATING A DESTINATION

Creating a destination is the first part of the hyperlink process. After you create a destination, you can then create hyperlinks that point to that destination. To create a destination in a Web document:

- 1 Choose **View** → **Show Hyperlinks**. The **Hyperlinks** palette displays.



The **Hyperlinks** palette displays the destinations and hyperlinks stored with the active document.

- 2 Select a text box with the **Content** tool . (This is necessary to activate the **Hyperlinks** palette; it does not mean the box or its contents will be associated with the hyperlinks you create.)
- 3 Display the **New Hyperlink** dialog box in one of the following ways:
 - Click the **New Hyperlink** button  in the **Hyperlinks** palette.
 - Choose **Style** → **Hyperlink** → **New**.
 - Display the **Hyperlink** context menu and choose **New Hyperlink**.
 - Display the context menu and choose **Hyperlink**. Then choose **New** from the **Hyperlink** submenu.



The **New Hyperlink** dialog box lets you create new destinations.

- 4 Enter a value in the **URL** field. This value may be:
 - An anchor in the active document (see “Creating an Anchor” later in this section).
 - The URL of a file on the Internet or intranet.
 - A URL that does something other than point to a file (for example, a URL that uses the mailto: prefix to generate an e-mail message in the reader’s mail application).
 - The name of a file, if the file will be in the same directory as the exported HTML or PDF file. To export a Web document as an HTML file, see Chapter 24, “Previewing and Exporting Web Pages.”

- The path to a file, if the location relative to the active QuarkXPress document is the same as its location relative to the exported PDF file. (In other words, if you point to a file that's within a subfolder of the folder where the active QuarkXPress document is stored, that subfolder must also be present in the same folder as the exported PDF file.) You can capture a path automatically by clicking the Browse button to the right of the URL field and navigating to the file you want.



You can choose from four common protocols (**http://**, **https://**, **ftp://** and **mailto:**) using the pop-up menu to the right of the **URL** field.

- 5 If desired, choose an option from the **Target** pop-up menu **(W)**:
 - An empty **Target** field specifies that the target page should be displayed in the same window as the hyperlink.
 - The **_blank** option specifies that the target page should be displayed in a new browser window.
 - The **_self** option specifies that the target page should be displayed in the same window as the hyperlink.
 - The **_parent** option specifies that the target page should be displayed in the parent window of the page containing the hyperlink. If there is no parent window, this setting works like the **_self** option.
 - The **_top** option specifies that the target page should remove all frames on the page, and occupy the entire browser window.



The **New Hyperlink** dialog box for Web documents lets you choose a target frame.

- 6 Click **OK**. The destination you created becomes available in the **Hyperlinks** palette and in the **Style** → **Hyperlink** submenu.



You can add multiple destinations to the **Hyperlinks** palette without closing the **New Hyperlinks** dialog box. Just press **Shift** while you click **OK** to add the current destination, but leave the **New Hyperlinks** dialog box open.

CREATING AN ANCHOR


An anchor is simply a pointer to a specific place in a document. To create an anchor that points to a specific place in the active document:

- 1 Choose **View** → **Show Hyperlinks**. The **Hyperlinks** palette displays.




The **Hyperlinks** palette displays the destinations and hyperlinks stored with the active document.

- 2 Indicate where you want the anchor to point in one of the following ways:

- Place the text insertion point  where you want the anchor to go.
- Select a range of text.
- Select a picture box.

- 3 Display the **New Anchor** dialog box in one of the following ways:

- Click the **New Anchor** button  in the **Hyperlinks** palette.
- Choose **Style** → **Anchor** → **New**.
- Display the **Hyperlink** context menu and choose **New Anchor**.
- Display the context menu for the selected item and choose **Anchor**. Then choose **New** from the **Anchor** submenu.



The **New Anchor** dialog box lets you add anchors to the active document.

- 4 Enter a name for the anchor in the **Anchor Name** field or choose an unused anchor name from the pop-up menu.
- 5 Click **OK**. The anchor you created becomes available as a destination in the **Hyperlinks** palette.



CREATING AN ANCHOR NAME

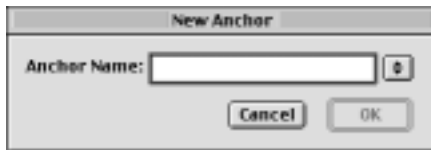
You can create anchor names without actually having anchors attached to them. This lets you create hyperlinks that point to anchors in parts of the document that you don't have access to or haven't created yet. To add an anchor name to the active document:

- 1 Choose **View** → **Show Hyperlinks**. The **Hyperlinks** palette displays.



The **Hyperlinks** palette displays the destinations and hyperlinks stored with the active document.

- 2 Select a text box with the **Content** tool . (This is necessary to activate the **Hyperlinks** palette; it does not mean that the box or its contents will be associated with the hyperlinks you create.)
- 3 Display the **New Anchor** dialog box in one of the following ways:
 - Click the **New Anchor** button  in the **Hyperlinks** palette.
 - Choose **Style** → **Anchor** → **New**.
 - Display the **Hyperlink** context menu and choose **New Anchor**.
 - Display the context menu for the selected item and choose **Anchor**. Then choose **New** from the **Anchor** submenu.



The **New Anchor** dialog box lets you add anchors to the active document.



- 4 Enter a name in the **Anchor Name** field.
- 5 Click **OK**. The anchor name you created becomes available as a destination in the **Hyperlinks** palette.



You can add multiple anchor names to the **Hyperlinks** palette without closing the **New Anchor** dialog box. Just press Shift while you click **OK** to add the current anchor name, but leave the **New Anchor** dialog box open.

EDITING A DESTINATION

To change the target URL of a destination:


- 1 Select the destination in the **Hyperlinks** palette.
- 2 Use one of the following methods to display the **Edit Hyperlink** dialog box:
 - Click the **Edit** button  in the **Hyperlinks** palette.
 - Display the **Hyperlink** context menu and choose **Edit** from the context menu.
- 3 Edit the text in the **URL** field, select a different URL from the **URL** pop-up menu, or use the **Browse** button to locate a new file.
- 4 If desired, choose a new target frame from the **Target** pop-up menu. 
- 5 Click **OK**.




Editing a destination will change all hyperlinks that point to that destination.

EDITING AN ANCHOR

To edit the name of an anchor:

- 1 Select the anchor in the **Hyperlinks** palette.
- 2 Use one of the following methods to display the **Edit Anchor** dialog box:
 - Click the **Edit** button  in the **Hyperlinks** palette.
 - Display the **Hyperlink** context menu and choose **Edit**.
- 3 Edit the text in the **Anchor Name** field.
- 4 Click **OK**.

DELETING A DESTINATION OR ANCHOR

To delete a destination or anchor, select it in the **Hyperlinks** palette, then click the **Delete** button  or display the **Hyperlinks** context menu and choose **Remove**.



Deleting a destination will delete all hyperlinks that point to that destination.

CREATING, EDITING, AND DELETING HYPERLINKS

QuarkXPress makes it easy to create, edit, and delete hyperlinks.



Hyperlinks work only in exported HTML files and exported PDF files. Therefore, you should only use them in QuarkXPress documents that you intend to export as HTML or PDF files.


CREATING A HYPERLINK

To create a hyperlink, start by selecting a range of text or a picture, and then applying a destination to it using the **Hyperlinks** palette (**View** → **Show Hyperlinks**). To create a hyperlink:

- 1 Choose **View** → **Show Hyperlinks**. The **Hyperlinks** palette displays.



The **Hyperlinks** palette displays the destinations and hyperlinks stored with the active document.

- 2 Select the range of text or picture box you want to use as the hyperlink.
- 3 Specify a destination in one of the following ways:
 - Click a destination in the **Hyperlinks** palette.
 - Click the **New Hyperlink** button  in the **Hyperlinks** palette to display the **New Hyperlink** dialog box, and then enter a value in the **URL** field.
 - Choose **Style** → **Hyperlink** → **New** to display the **New Hyperlink** dialog box, and then enter a value in the **URL** field.
 - Choose **Style** → **Hyperlink** → [destination].
 - Display the context menu and choose **Hyperlink**. Then choose a destination from the **Hyperlink** submenu.






The following values can be entered in the **URL** field:

- An anchor in the active document.
- The URL of a file on the Internet or intranet.
- A URL that does something other than point to a file (for example, a URL that uses the **mailto:** prefix to generate an e-mail message in the reader's mail application).
- The name of a file that will be in the same directory as the exported document when the reader clicks the link.
- The path to a file, if the location relative to the active QuarkXPress document is the same as its location relative to the exported PDF file. (In other words, if you point to a file that's within a subfolder of the folder where the active QuarkXPress document is stored, that subfolder must also be present in the same folder as the exported PDF file.) You can capture a path automatically by clicking the **Browse** button to the right of the **URL** field and navigating to the file you want.

You can use the pop-up menu to the right of the **URL** field to choose from four common protocols: (**http://**, **https://**, **ftp://** and **mailto:**).

4 Click **OK**. The hyperlink is applied to the selected text or picture box.

- If text is selected, it displays with the color (in a Web document) or colored underline (in a print document) specified in the **Preferences** dialog box (**Edit** → **Preferences** → **Preferences** → **General** pane).
- If the selected reference is a picture, the picture box displays with a link icon  in the upper right corner.

5 To verify that the hyperlink has been applied, display the **Hyperlinks** palette and click the  (Mac OS) or  (Windows) icon next to the destination you applied:

- If the selected reference is a range of text, the first part of that text displays under the destination.
- If the selected reference is an imported picture, the first part of that picture's name displays under the destination.
- If the selected reference is a pasted-in picture, No Disk File displays under the destination.




EDITING A HYPERLINK'S DESTINATION

To edit the destination of a hyperlink:

- 1 Choose **View** → **Show Hyperlinks**. The **Hyperlinks** palette displays.



The **Hyperlinks** palette displays the hyperlinks, destinations, and anchors stored with the active document.

- 2 Select the hyperlink in one of the following ways:
 - Select the text or picture in the document.
 - In the **Hyperlinks** palette, click the  (Mac OS) or  (Windows) icon next to the hyperlink's destination and then select the hyperlink there.
- 3 Display the **Edit Hyperlink** dialog box in one of the following ways:
 - Click the **Edit** button  in the **Hyperlinks** palette.
 - Display the **Hyperlink** context menu and choose **Edit**.
 - Choose **Style** → **Hyperlink** → **Edit**.
- 4 Enter a new value in the **URL** field or choose an option from the **URL** pop-up menu.
- 5 Click **OK**. The new destination is added to the **Hyperlinks** palette and applied to the selected reference.




FORMATTING HYPERLINKS

By default, hyperlinked text is underlined and colored according to the default colors defined in the **Page Properties** dialog box (**Page** → **Page Properties**). You can override the default appearance of individual hyperlinks by selecting the specific word(s) in the hyperlink and applying the desired formatting (color, size, and font).

If you change the formatting of a paragraph that contains hyperlinked text, the hyperlinks will reflect the font and font size changes of the paragraph, while retaining their default color and underlined text formatting. This way the hyperlinked text can continue to be differentiated from the other text in the paragraph.

DELETING A HYPERLINK

Deleting a hyperlink means that you are removing its destination — in effect, you are changing it back to regular text or a regular picture. To delete a hyperlink:

- 1 Choose **View** → **Show Hyperlinks**. The **Hyperlinks** palette displays.
- 2 Select the reference in one of the following ways:
 - Select the reference text or picture in the document.
 - In the **Hyperlinks** palette, click the  (Mac OS) or  (Windows) icon next to the hyperlink's destination and then select the hyperlink there.
- 3 Remove the destination one of the following ways:
 - Click the **Delete** button  in the **Hyperlinks** palette.
 - Display the **Hyperlink** context menu and choose **Delete**.
 - Choose **Style** → **Hyperlink** → **Delete**.
 - Display the context menu and choose **Hyperlink**. Then choose **Delete** from the **Hyperlink** submenu.



If you delete text or a picture box that is used as the source of a hyperlink reference, the reference will automatically be deleted from the **Hyperlinks** palette.



Before you finalize a document containing hyperlinks, check the hyperlinks and verify that they still point to the correct locations. Also, make sure the documents and URLs that the hyperlinks point to are still in the locations defined by the hyperlink paths.

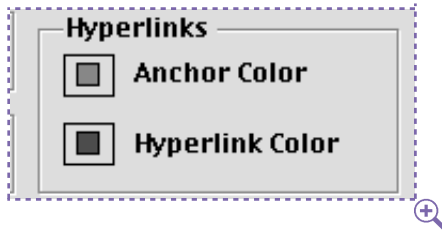
SETTING PREFERENCES FOR HYPERLINKS AND ANCHORS

*Preferences affect how hyperlinks display and behave in a document. Before you begin creating hyperlinks in a document, confirm the settings in the **Preferences** dialog box (**Edit** → **Preferences** → **Preferences**) to ensure that they meet your needs. For detailed information about the controls in the **Preferences** dialog box, see Chapter 4, “Edit Menu,” in “A Guide to QuarkXPress: Interface Overview.”*

SETTING PREFERENCES FOR A PRINT DOCUMENT

- 1 Create a new print document (**File** → **New** → **Document**) or open an existing print document (**File** → **Open**).

- 2 Choose **Edit** → **Preferences** → **Preferences** to display the **Preferences** dialog box.
- 3 Select the **General** pane under **Document**.



The **Anchor Color** and **Hyperlink Color** buttons let you choose the color for anchors and hyperlinks.

- 4 Click the **Anchor Color** buttons in the **Hyperlinks** area. A color selector displays.
- 5 Select a color and then click **OK** to return to the **Preferences** dialog box. This color will be used for all anchors you create in this document.
- 6 Click the **Hyperlink Color** button in the **Hyperlinks** area. A color selector displays.
- 7 Select a color and then click **OK** to return to the **Preferences** dialog box. This color will be used for the underline that displays under all hyperlinked text in the document.
- 8 Click **OK**.



The colors you choose in the **Hyperlinks** area display only in QuarkXPress; they have no effect on how hyperlinks will display in a PDF document.



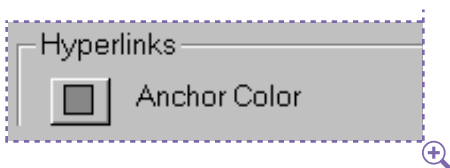
If you frequently use the same preferences (for example, if you always choose the same color for hyperlinks), you can specify default hyperlink preferences when no documents are open. The new setting will apply to all new documents.

SETTING PREFERENCES FOR A WEB DOCUMENT

To set preferences for the color of anchored hyperlink icons:

- 1 Create a new document (**File** → **New** → **Web Document**) or open an existing document (**File** → **Open**).
- 2 Choose **Edit** → **Preferences** → **Preferences** to display the **Preferences** dialog box.


- 3 Select the **General** pane under **Web Document**.



The **Anchor Color** button lets you choose the color for the anchored hyperlink icon in a QuarkXPress Web document.

- 4 Click the **Anchor Color** button in the **Hyperlinks** area. A color selector displays.
- 5 Select a color. This color will be used for the anchored hyperlink icons in the document. Click **OK** to return to the **Preferences** dialog box.
- 6 Click **OK**.



You can specify the colors for hyperlinks in a Web document in the **Page Properties** dialog box (**Page** → **Page Properties** → **Colors** area). For more information about the **Page Properties** dialog box, see Chapter 7, “Document Layout.” 



If you frequently use the same preferences (for example, if you always choose the same color for hyperlinks), you can specify default hyperlink preferences when no documents are open. The new setting will apply to all new documents.


SHOWING AND HIDING HYPERLINKS AND ANCHORS

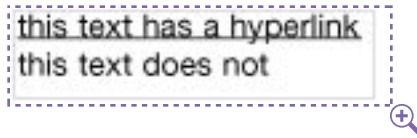
*You can show and hide textual hyperlinks and anchors with the click of a button and show and hide picture hyperlinks and anchors with the **View** menu.*

SHOWING AND HIDING TEXTUAL HYPERLINKS AND ANCHORS

To show or hide textual hyperlinks and anchors:

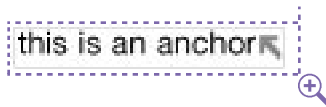
- 1 Open or create a document that contains text with hyperlinks or anchors.
- 2 Choose **View** → **Show Hyperlinks**. The **Hyperlinks** palette displays.

- 3 Click the **Show/Hide** button  in the upper right corner of the **Hyperlinks** palette. When the button is clicked:
- Text hyperlinks display colored and underlined. **P**



Text hyperlinks display colored and underlined.

- Anchor indicators display as small, colored arrows.



An anchor indicator displays as a small, colored arrow.

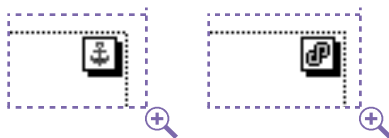


You cannot hide hyperlinks in a Web document because hyperlinks are an integral part of Web design.

SHOWING AND HIDING PICTURE HYPERLINKS AND ANCHORS

To show or hide hyperlinks and anchors in a picture box:

- 1 Open or create a document that contains picture boxes that are hyperlinks or anchors.
- 2 Choose **Show Guides** from the **View** menu to display anchor and hyperlink indicators in a picture box.



An anchor indicator (left) and hyperlink indicator (right) in a picture box.

NAVIGATING WITH THE HYPERLINKS PALETTE



*In addition to allowing you to create hyperlinks, the **Hyperlinks** palette lets you navigate to hyperlinks and anchors in the active QuarkXPress document. To navigate with the **Hyperlinks** palette:*

NAVIGATING TO A URL

To view a destination that is a URL, double-click that destination in the **Hyperlinks** palette. The URL is passed to the designated Web browser, which displays the page, initiates the download, or otherwise appropriately processes the URL.

NAVIGATING TO A HYPERLINK IN THE ACTIVE DOCUMENT

To navigate to a hyperlink in the active document:

- 1 Choose **View** → **Show Hyperlinks**. The **Hyperlinks** palette displays.
- 2 Click the  (Mac OS) or  (Windows) icon next to the hyperlink's destination. The palette displays all of the hyperlinks in the active document that point to that destination.
- 3 Double-click the name of the hyperlink you want. The document window scrolls until that destination is visible.



If the destination is on a hidden layer, the document window will scroll to the destination's location even though the box remains hidden.

NAVIGATING TO AN ANCHOR IN THE ACTIVE DOCUMENT

To navigate to an anchor in the active document, double-click the anchor's name in the **Hyperlinks** palette. The document window scrolls until that destination is visible.

Chapter 21: Interactive Web Elements

HTML and JavaScript offer some possibilities that print documents don't. For example, you can create a rollover (a picture that changes when you move the cursor over it); you can create image maps (pictures that link to different pages depending on where you click them); you can also create meta tags (hidden tags containing information about the Web pages you create), so that search engines can more easily classify your content. QuarkXPress makes it a breeze to create these interactive Web elements.

WORKING WITH ROLLOVERS

A rollover is a picture on an HTML page that changes when you move the cursor over it. Rollovers are commonly used as "buttons" that link to a different page or download a file. QuarkXPress makes it easy to turn any picture into a rollover, and to associate a hyperlink with that rollover.

CREATING A ROLLOVER

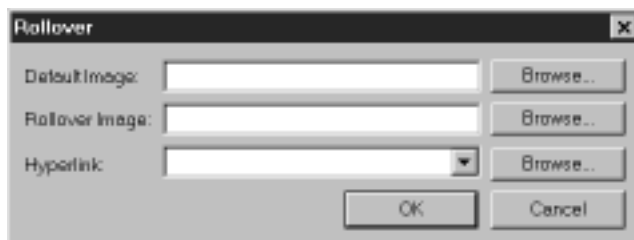
To create a rollover:

- 1 Select a picture box in the active Web document.



You can create a rollover only when a picture box is selected in the active Web document. Text boxes cannot have rollovers.

- 2 Choose **Item** → **Rollover** → **Create Rollover**. Alternatively, display the context menu (Mac OS) or right-click (Windows) and choose **Create Rollover**. The **Rollover** dialog box displays.



The **Rollover** dialog box (**Item** → **Create Rollover**) lets you turn the active picture box into a rollover.

- 3 The default image is the picture that displays when the cursor is not over the rollover. To specify a default image, enter the path and name of a picture file in the **Default Image** field, or click **Select** (Mac OS) or **Browse** (Windows) to locate the file manually.
- 4 The rollover image is the picture that displays when the cursor is over the rollover. To specify the rollover image, enter the path and name of a picture file in the **Rollover Image** field, or click **Select** (Mac OS) or **Browse** (Windows) to locate the file manually.
- 5 To add a hyperlink to the rollover, enter a URL in the **Hyperlink** field, choose a URL from the **Hyperlink** pop-up menu, or click **Select** (Mac OS) or **Browse** (Windows) to locate the target file manually.
- 6 Click **OK**.

EDITING A ROLLOVER

To edit a rollover:

- 1 Select a picture box that has a rollover.
- 2 Choose **Item** → **Rollover** → **Edit Rollover**. Alternatively, you can display the context menu and choose **Edit Rollover**. The **Rollover** dialog box displays.
- 3 To change the default image, enter the path and name of a new picture file in the **Default Image** field, or click **Select** (Mac OS) or **Browse** (Windows) to locate the file manually.
- 4 To change the rollover image, enter the path and name of a new picture file in the **Rollover Image** field, or click **Select** (Mac OS) or **Browse** (Windows) to locate the file manually.
- 5 To change the hyperlink, enter a new URL in the **Hyperlink** field, choose a URL from the **Hyperlink** pop-up menu, or click **Select** (Mac OS) or **Browse** (Windows) to locate the file manually.
- 6 Click **OK**.

DELETING A ROLLOVER

To delete a rollover:

- 1 Select a picture box that has a rollover.
- 2 Choose **Item** → **Rollover** → **Delete Rollover**. Alternatively, you can display the context menu and choose **Delete Rollover**.

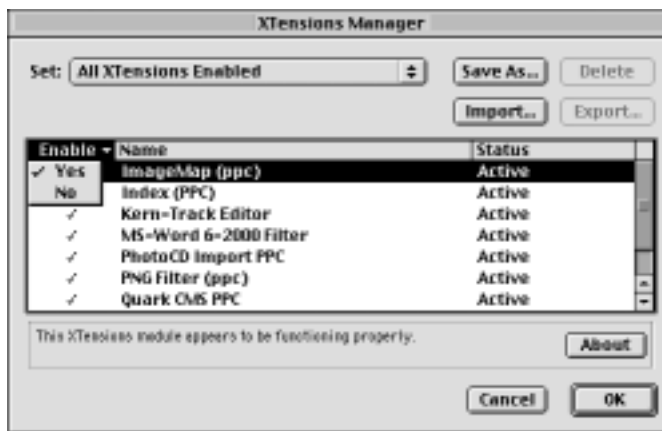
WORKING WITH IMAGE MAPS

An image map is an HTML feature that lets you link to different pages by clicking different parts of a picture on a Web page. QuarkXPress makes it easy to turn any picture box into an image map containing one or more “hot” areas — the areas that you click on.

LOADING THE IMAGEMAP QUARKXTENSIONS SOFTWARE

Image map features are added to QuarkXPress through the ImageMap QuarkXTensions software. To create or edit image maps, the ImageMap software must be loaded. You can open documents containing image maps with or without ImageMap loaded. Without the software loaded, you can view only the picture in the picture box, not the image map hot areas. To load the ImageMap QuarkXTensions software:

- 1 Make sure the ImageMap QuarkXTensions software is in the “XTension” folder or the “XTension Disabled” folder within your QuarkXPress application folder.
- 2 Choose **Utilities** → **XTensions Manager**.






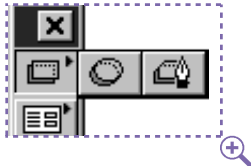
Enable the ImageMap QuarkXTensions software by selecting it and choosing **Yes** from the **Enable** pop-up menu in the **XTensions Manager** dialog box (**Utilities** menu).

- 3 From the **Set** pop-up menu, choose a set that includes the ImageMap QuarkXTensions software. Or, select **ImageMap** in the **XTensions Manager** list and choose **Yes** from the **Enable** pop-up menu.
- 4 Click **OK** to close the **XTensions Manager** dialog box.
- 5 Close all documents and quit QuarkXPress. Launch QuarkXPress to load and run the ImageMap QuarkXTensions software.


CREATING AN IMAGE MAP 

To create an image map, select a picture box and then draw one or more hot areas on it. To draw hot areas on the active picture box:

- 1 Select an **Image Map** tool from the **Web Tools** palette.
 - The **Rectangle Image Map**  tool lets you draw rectangular hot areas.
 - The **Oval Image Map**  tool lets you draw oval hot areas.
 - The **Bézier Image Map**  tool lets you draw hot areas with multiple sides.



Select an **Image Map** tool from the **Web Tools** palette to draw a hot area.

- 2 If you are using the **Rectangle Image Map** tool or the **Oval Image Map** tool, click and drag the Crosshair pointer , beginning inside the picture box.



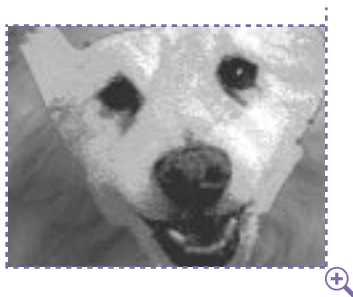
To create a square or circle, press Shift while drawing with the **Rectangle** or **Oval Image Map** tools.

- 3 If you are using the **Bézier Image Map** tool, click (or click and drag) to position the points of the polygon. Make sure that the first click is inside the picture box. When you are finished drawing, double-click to close the outline of the hot area.



To use the **Bézier Image Map** tool, see “Creating Bézier Boxes” in the “Creating Boxes” section of Chapter 4, “Box Basics.”

- 4 Choose **View** → **Show Guides** and then check to make sure that the hot areas are where you want them.



Hot areas display semitransparent with red outlines.



Hot areas display only when the picture box that contains them is selected.

You can create hot areas that extend beyond the boundaries of a picture box. On export, however, such hot areas are cropped to the box's edge (with the exception of circular hot areas).

Oval hot areas (elliptical areas that are not perfect circles) are converted to polygons. To control the number of points in such polygons, change the settings for each tool in the **Tools** pane of the **Preferences** dialog box (**Edit** → **Preferences** → **Preferences** → **Web Document**).

Hot areas do not print.

ADDING A HYPERLINK TO A HOT AREA

Hyperlinks associated with hot areas can be created using the **Hyperlinks** palette.

- 1 Select a picture box that contains an image map.
- 2 Choose **View** → **Show Guides**.
- 3 Choose **View** → **Show Hyperlinks** to display the **Hyperlinks** palette.



For information about hyperlinks, see Chapter 20, “Hyperlinks.”



Specify hyperlinks for an image map in the **Hyperlinks** palette (**View** → **Show Hyperlinks**).

4 With the hot area selected, click the **New Hyperlink** button  to display the **New Hyperlink** dialog box.



Use the **New Hyperlinks** dialog box (**View** → **Show Hyperlinks** → **New Hyperlink** button) to specify a URL or file location and a target for a hyperlink.

- 5 Enter a URL in the **URL** field, choose a URL from the **URL** pop-up menu, or click **Select** (Mac OS) or **Browse** (Windows) to locate the target file manually.
- 6 Specify which frame should display the target page (if any) by choosing an option from the **Target** pop-up menu:
 - **None** specifies that the target page should be ignored.
 - The **_blank** option specifies that the target page should display in a new browser window.
 - The **_self** option specifies that the target page should display in the same frame as the image map.
 - The **_parent** option specifies that the target page should display in the parent frame or window of the page containing the image map. If there is no parent window, this setting works like the **_self** option.
 - The **_top** option specifies that the target page should display in the entire available browser window (in other words, without frames).
- 7 Click **OK**.

EDITING AN IMAGE MAP

After you've created an image map, you can move its hot areas, change the size of its hot areas, and delete its hot areas. To edit an image map:

- 1 Select a picture box that contains an image map.
- 2 Choose **View** → **Show Guides**.
- 3 To resize a hot area, select it and then click and drag one of its handles.
- 4 To move a hot area, click and drag within its boundaries.



If the picture in a picture box is moved, that picture's hot areas will move along with it.

The dimensions and placement of a hot area are not displayed in the **Measurements** palette.

You cannot cut, copy, or paste hot areas, but you can cut, copy, and paste the pictures that contain them.

-
- 5 To delete a hot area, select it and then press **Delete** (Mac OS) or **Backspace** (Windows).



Hot areas are stored with the picture in which they are created. If a picture is duplicated, moved, resized, skewed, or rotated, the image maps are included.

If a new picture is inserted into a picture box using the **Get Picture** command (**File** → **Get Picture**), any hot areas created for the previous picture are deleted.

Hot areas do not print.

WORKING WITH META TAGS

Meta tags contain information about a Web page. They're not generally displayed in a Web browser, but adding meta tags to your Web documents can make it easier for search engines to index your pages.

CREATING A META TAG SET

Meta tags are stored in *meta tag sets*. You can associate a meta tag set with a Web document page, and when that page is exported as HTML, the exported page will include all the meta tags in the meta tag set. To create a meta tag set:

- 1 Choose **Edit** → **Meta Tags**. The **Meta Tags** dialog box displays.

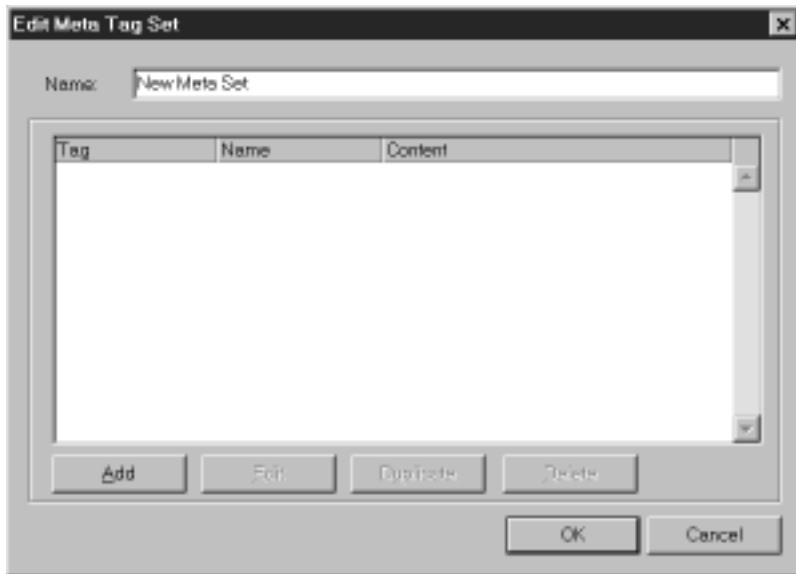


To create a default meta tag set that can be re-used and customized for each Web document, create a meta tag set while no documents are open.



Use the **Meta Tags** dialog box to create meta tag sets.

- 2 Click **New**. The **Edit Meta Tag Set** dialog box displays.



Use the **Edit Meta Tag Set** dialog box to create a new meta tag set.

- 3 Enter a name for the meta tag set in the **Name** field.
- 4 Click **Add**. The **New Meta Tag** dialog box displays.



Use the **New Meta Tag** dialog box to add meta tags to the selected meta tag set.

- 5 Use the controls in the dialog box to configure the new meta tag, as follows:
 - Use the **Meta Tag** pop-up menu to choose an attribute type for the meta tag, or enter an attribute in the **Meta Tag** field.

- Use the **Name** pop-up menu and field to specify a value to be associated with the meta tag attribute type selected in the **Meta Tag** field.
- Enter the meta tag content in the **Content** field. Each chunk of content in the **Content** field should be separated from the next by a comma.



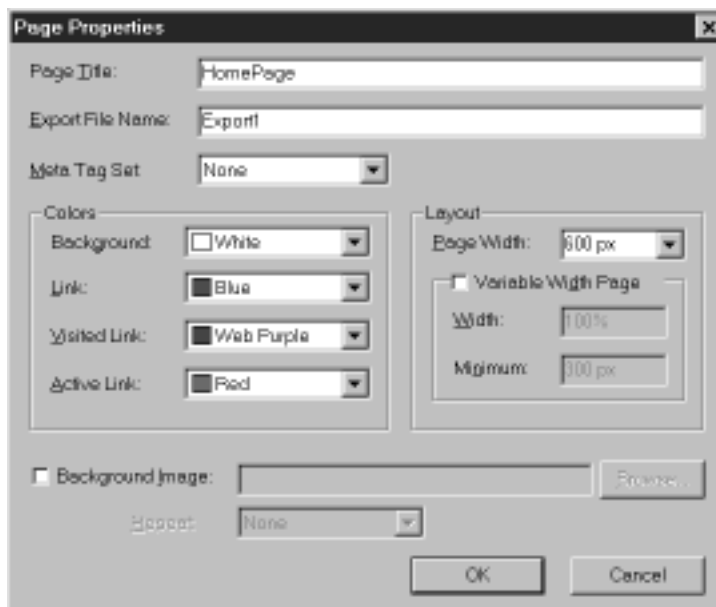
For more information about meta tag names and their content, see “Understanding Meta Tag Names and Content Values” in this section.

- 6 Click **OK** to save the new meta tag.
- 7 When you’ve added all the desired meta tags, click **OK** to close the **Edit Meta Tag Set** dialog box.
- 8 Click **Save** to save changes and close the **Meta Tags** dialog box.

SPECIFYING A META TAG SET FOR A WEB PAGE

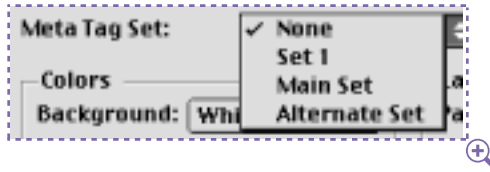
Once you have created a meta tag set for a Web document, you need to specify it as a property of the Web page. To specify a meta tag set for the Web page:

- 1 Choose **Page** → **Page Properties**. The **Page Properties** dialog box displays.



The **Page Properties** dialog box lets you specify a meta tag set for a Web page.

- 2 Choose a meta tag set from the **Meta Tag Set** pop-up menu.



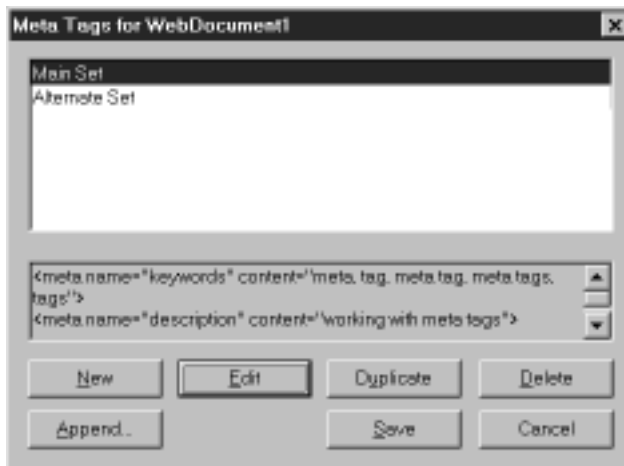
Choose a meta tag set from the **Meta Tag Set** pop-up menu

- 3 Click **OK**.

EDITING A META TAG W

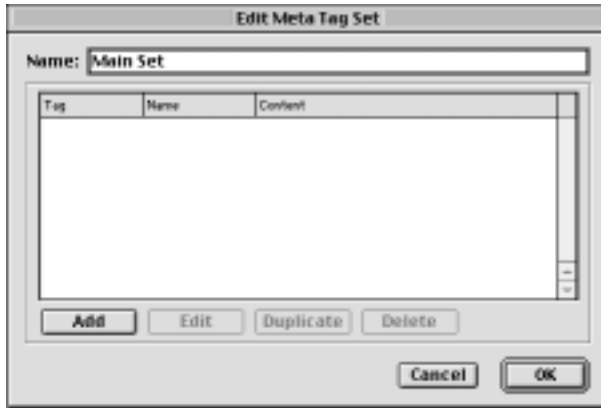
To edit an existing meta tag:

- 1 Choose **Edit** → **Meta Tags**. The **Meta Tags** dialog box displays.



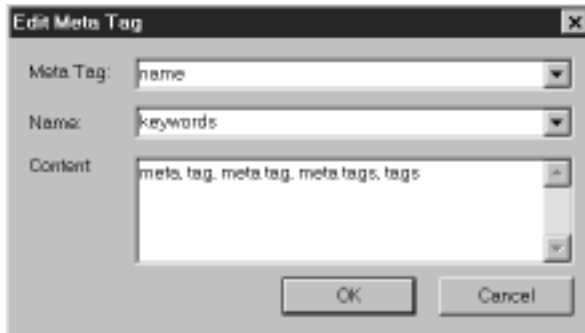
Use the **Meta Tags** dialog box to select a meta tag set.

- 2 In the **Meta Tags** list, click the name of the meta tag set that contains the meta tag you want to edit; then click **Edit**. The **Edit Meta Tag Set** dialog box displays.



The **Edit Meta Tag Set** dialog box lets you edit meta tag sets.

- 3 Select the tag you want to edit in the **Tag** column and click **Edit**. The **Edit Meta Tag** dialog box displays.



Use the **Edit Meta Tag** dialog box to edit a meta tag.

- 4 Use the controls in the dialog box to edit the new meta tag, as follows:
 - Use the **Meta Tag** pop-up menu to choose an attribute type for the meta tag, or enter an attribute in the **Meta Tag** field.
 - Use the **Name** pop-up menu and field to specify a value to be associated with the attribute type selected in the **Meta Tag** pop-up menu.
 - Enter the meta tag content in the **Content** field. Each piece of content in the content field should be separated from the next by a comma.



For more information about meta tag names and their content, see “Understanding Meta Tag Names and Content Values” in this section.

- 5 Click **OK** to save the changes to the meta tag.
- 6 Click **OK** to close the **Edit Meta Tag Set** dialog box.
- 7 Click **Save** to save your changes and close the **Meta Tags** dialog box.

DELETING A META TAG SET

To delete a meta tag set:

- 1 Choose **Edit** → **Meta Tags**. The **Meta Tags** dialog box displays.



Use the **Meta Tags** dialog box to delete meta tag sets.

- 2 Click the name of the meta tag set(s) you want to delete in the **Meta Tags** list. To select a range of meta tags, click the first meta tag and press **Shift** while you click the last meta tag in the range. To select nonconsecutive meta tags, press **⌘** (Mac OS) or **Ctrl** (Windows) while you click the meta tags.
- 3 Click **Delete**. If any of the selected meta tag sets are used in the active Web document, the **Delete Meta Tag Set** dialog box displays.



Use the **Delete Meta Tag Set** dialog box to specify a replacement meta tag set for the one you're deleting.

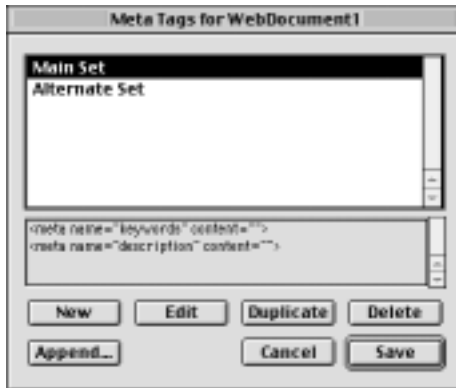
- 4 Choose a replacement meta tag set from the **Replace with** pop-up menu or choose **None**.

- 5 Click **OK** to delete the meta tag set.
- 6 Click **Save** to save your changes and close the **Meta Tags** dialog box.

DELETING A META TAG FROM A META TAG SET W

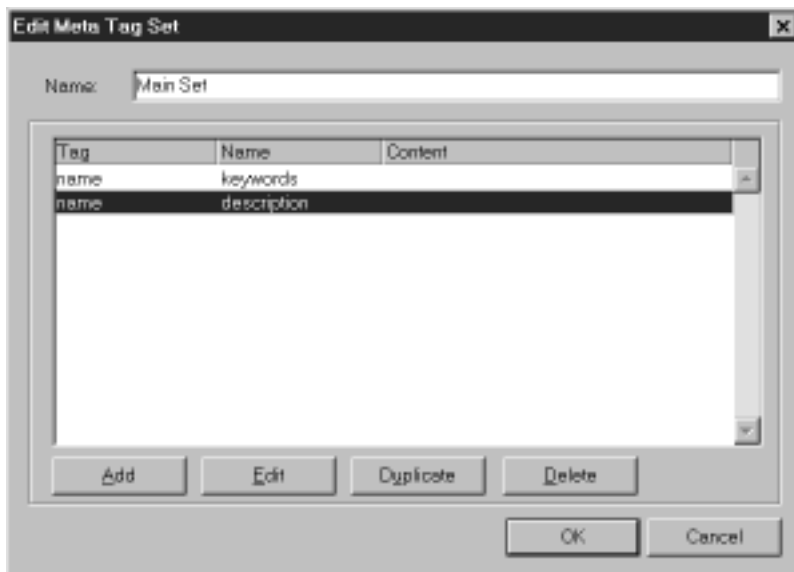
To delete a meta tag from a meta tag set:

- 1 Choose **Edit** → **Meta Tags**. The **Meta Tags** dialog box displays.



Use the **Meta Tags** dialog box to select the meta tag set containing the meta tag you want to delete.

- 2 Click the name of the meta tag set containing the meta tag you want to delete, then click **Edit**. The **Edit Meta Tag Set** dialog box displays.



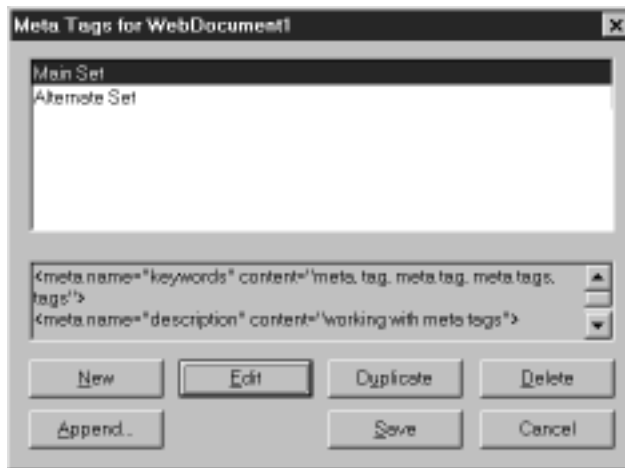
The **Edit Meta Tag Set** dialog box lets you delete a meta tag.

- 3 Select the tag you want to delete in the **Tag** column and click **Delete**.
- 4 Click **OK** to close the **Edit Meta Tag Set** dialog box.
- 5 Click **Save** to save your changes and close the **Meta Tags** dialog box.

APPENDING A META TAG SET

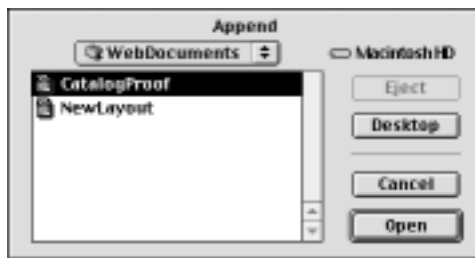
If you already have a set of meta tags that you'd like to use, you can append them to the current document rather than recreating them from scratch. You can also append sets of meta tags from another QuarkXPress Web document. To append a set of meta tags:

- 1 Choose **Edit** → **Meta Tags**. The **Meta Tags** dialog box displays.




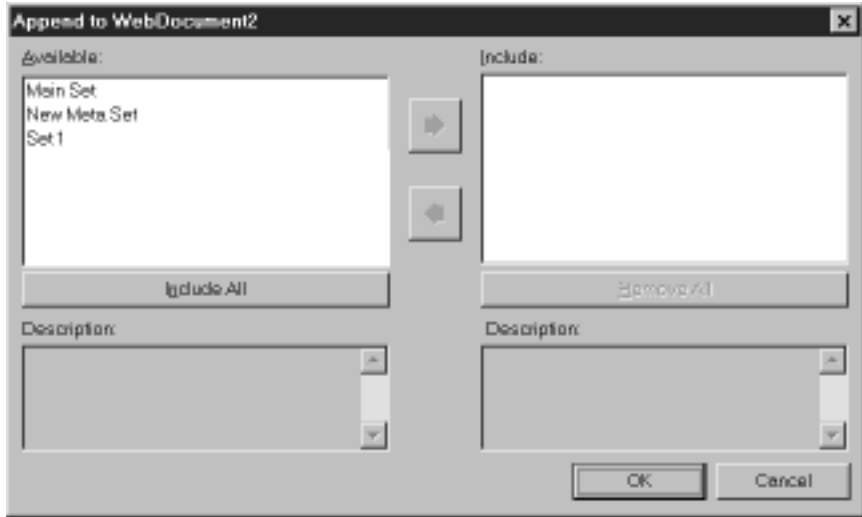
Use the **Meta Tags** dialog box to append a meta tag set.

- 2 Click **Append** to display the **Append** dialog box.



Use the **Append** dialog box to locate another QuarkXPress Web document.

- 3 Navigate to an HTML file or QuarkXPress Web document and click **Open**.
- 4 If the file you selected was a QuarkXPress Web document, the **Append Meta Tags** dialog box displays. Select one or more meta tag sets, click the  button, and then click **OK**.



Use the **Append Meta Tags** dialog box to indicate which meta tag sets you want to import from a QuarkXPress Web document.

- 5 Click **Save** to save your changes and close the **Meta Tags** dialog box.

UNDERSTANDING META TAG NAMES AND CONTENT VALUES W

The meta tag names available in the **Name** pop-up menu of the **New Meta Tag** dialog box (**Edit** → **Meta Tags** → **New** → **Add**) reflect whether **name** or **http-equiv** is selected in the **Meta Tag** field. Once you select a meta tag name, you can specify values in the **Content** field, with each value separated from the next by a comma.

NAME META TAGS

The **name** option in the **Meta Tag** field lets you specify meta tag names that will provide your readers with information about the page, such as its copyright, keywords, and description. You can specify your own name meta tag by entering text in the **Name** field or choose from the following options in the **Name** pop-up menu:

- The **author** option lets you specify a page author's name.
- The **copyright** option lets you specify a page's copyright information. The value in the **Content** field should include: `Copyright © by...`
- The **description** option lets you specify a description that displays when a page is found by a search engine.
- The **distribution** option lets you specify to what extent a page will be available on the Internet. You can specify one of the following distribution methods in the **Content** field: **Global** specifies that a page can be distributed anywhere on the Web, **Local** specifies that a page is available only within a local intranet, and **IU** or "Internal Use" specifies that a page cannot be distributed externally.

- The **generator** option lets you specify the name and version of the application used to create the page.
- The **keywords** option lets you specify a list of words that a search engine can use to find a page. Enter keywords into the **Content** field separated by commas, like this: “fruit, apples, Granny Smith.”
- The **resource-type** option lets you specify that a page is a document. Enter `document` in the **Content** field.
- The **revisit-after** option lets you specify the frequency (in days) in which a search engine or Web spider should return to re-index a page. The entry in the **Content** field looks like this: `x days` (substituting a number for “x”).
- The **robots** option lets you specify how Web robots will behave when interacting with a page. You can enter a series of robot directives in the **Content** field. Values include: `index` and `no index` which tell a robot that a page is or is not indexed; `follow` or `no follow` which tell a robot that it can or cannot follow a page’s links to discover other pages; `all` which combines `index` and `follow`; and `none` which combines `noindex` and `nofollow`.

HTTP-EQUIV TAGS

The **http-equiv** option in the **Meta Tag** field lets you specify meta tag names in the **Name** field that will direct the browser to perform certain actions when it displays the page, such as caching, refreshing, and specifying the language in which to display a page. You can specify your own http-equiv meta tag by entering text in the **Name** field or choose from the following options in the **Name** pop-up menu:

- The **charset** option lets you specify the international identifier of a character set. Character sets are used to map characters and symbols. For the most common character set for Western languages, enter `ISO 8859-I` in the **Content** field.
- The **cache-control** option lets you specify how a page is cached in the browser. The values in the **Content** field can be: `no-cache` which specifies that a page will not be cached; `no-store` which specifies that a page can be cached, but not stored in an archive; `public` which specifies that a page can be cached locally and in public caches; and `private` which specifies that a page can be cached only in a private cache.
- The **content-language** option lets you specify a page’s language in language-dialect pairs. For example, to specify British English, the value in the **Content** field would be `en-BG`.
- The **content-script-type** option lets you specify a default scripting language for a page. The value in the **Content** field must be a valid MIME type, such as `text/javascript`.
- The **content-style-type** option lets you specify a default style sheet language for a page. The value in the **Content** field must be a valid MIME type, such as `text/css`.



MIME (Multimedia Internet Mail Extension) types are often included in the header of a file, so the file's data can be identified by a browser.

- The **content-type** option lets you specify the type of content on a page. A value for the **Content** field will look like this: `text/html; charset=ISO-20220-JP`.
- The **expires** option lets you specify the date and time a page should expire in a cache. Once a document expires, a browser will request it again from its original source. Values in the **Content** field will look like this: `Wed, 28 March 2001 12:34:56 GMT`.
- The **pics-label** options lets you specify a PICS (Platform for Internet Content Selection) rating for the content on a page. The values entered into the **Content** field look like this: `1994.11.05T08:15-0500 until 1995.12.31T23:59-000 for http://w3.org/PICS/Overview.html ratings (suds 0.5 0 color/hue 1)`.
- The **pragma** option lets you specify that Netscape Navigator will not cache a page locally. Enter `no-cache` as the value in the **Content** field.
- The **refresh** option lets you specify the number of seconds before a page will be reloaded in a browser and lets you specify a different page (URL) to load after the specified time has elapsed. Values in the **Content** field will look like this: `5 or 5, URL=http://www.quark.com/`.
- The **reply-to** option lets you specify an e-mail address for a contact person for a page.
- The **set cookie** option lets you specify a value and expiration date for an Internet cookie. Values in the **Content** field will look like this: `xxx; expires Friday, 31-Dec-01 23:59:59 BMT; path=/` (substituting the cookie's data for "x").



Some meta tags specified in QuarkXPress may require you to edit the content of the HTML document in a text editor to ensure that the meta tag's information or action is completely interpreted. For more information about specific meta tags and their values, consult an HTML Reference book or Web site.

The default names in the **Name** pop-up menu are only a fraction of the pre-defined meta tags available for use on the Internet. In fact, the options for meta tag names are unlimited because you can specify your own. To create a custom meta tag, you can enter text in the **Name** field and specify your own values in the **Content** field.

For detailed information about meta tags, consult an HTML Reference book or Web site.

Chapter 22: Forms

An HTML form is part of a Web page that lets readers enter information in fields, choose items from a list, or specify a file to be uploaded, and then send their information to the Web server. HTML forms are commonly used to let readers join mailing lists, purchase products, request documents, and send feedback. QuarkXPress makes building HTML forms as easy as building any other part of a Web page.

UNDERSTANDING HTML FORMS

HTML forms provide readers with a way to interact with a Web page, and send information using text fields, buttons, check boxes, pop-up menus, and lists. Readers can use forms to enter text, securely submit passwords, choose from lists of options, send e-mails, and even upload files.

USES FOR HTML FORMS

Common uses for HTML forms include:

- Allowing readers to search a database or Web site for specific content
- Allowing readers to order merchandise over the Web
- Requesting user names and passwords in order to grant access to premium content
- Gathering information from readers and storing it in a database or forwarding it through e-mail

HOW AN HTML FORM WORKS

Like the rest of a Web page, an HTML form consists of HTML tags. Web browsers read the form tags and convert them into text fields, buttons, check boxes, pop-up menus, and lists. Readers use these controls to enter information in the form, then click a button to send the contents of the form to the URL of a script or application running on a Web server.

USING AN HTML FORM

It's fairly easy to build an HTML form, but it's more difficult to create the server-based script or application that processes the form data. Such scripts and applications generally use the CGI (Common Gateway Interface) protocol and may be written in languages such as Perl, C, and Java. The protocols and languages you can use depend to some extent on the Web server software and the platform it runs on.

If you want to use HTML forms as part of your Web site, you'll need to use a third-party tool to build the server-end script or application. For information about how to do this, consult a book about CGI scripting.



It's important that the development of the form and the script or application be closely coordinated.


CREATING AN HTML FORM

An HTML form should contain one or more form controls, and may also contain hidden fields. You can use validation settings to specify what happens if a reader leaves a required field blank.

Adopt an Animal!

Support the zoo by adopting an animal. You will receive a photo of your animal and information about the animal's habitat and diet. With a gift of \$50 or more, you will also receive an autographed copy of *Wild Animals*.

Adopting an animal is also a great gift for someone special!


<p>1 Which animal would you like to adopt?</p> <div style="border: 1px solid gray; padding: 2px; width: fit-content;"> Aardvark Fox (Red) Peacock Polar Bear </div>	<p>2 How many animals would you like to adopt?</p> <p><input checked="" type="radio"/> One</p> <p><input type="radio"/> Two</p> <p><input type="radio"/> Three</p>
<p>3 Choose a pledge amount from the menu.</p> <div style="border: 1px solid gray; padding: 2px; width: fit-content;"> Patron \$1000 </div>	<p>4 Enter the message you want to send with a gift adoption:</p> <div style="border: 1px solid gray; padding: 2px; width: fit-content;"> Happy birthday and may you always remain as wonderful </div>
<p>5 <input checked="" type="checkbox"/> Check this box if you want to receive e-mail updates about zoo events and new exhibits.</p>	<p>6 </p> <p style="text-align: center;">Complete the adoption process.</p>

Change Animal Clear the form and select a different animal.

An HTML form uses different types of form controls to gather information.

CREATING A FORM BOX 

To create a form box:

- 1 Select the **Form Box Tool**  from the **Web Tools** palette (**View** → **Tools** → **Show Web Tools**).
- 2 Move the Crosshair pointer + to any position on the page, then click and drag to draw the form box.

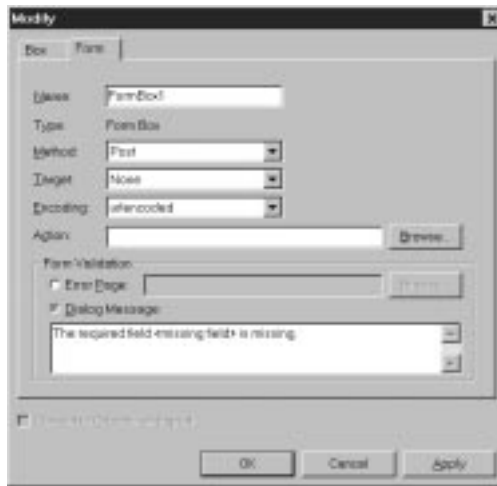


You can also create a form by drawing a form control on a blank part of a Web document. (When you draw the form control, the form box is created automatically.) The form box created under such circumstances uses the default width and height dimensions specified in the **Tools** pane of the **Preferences** dialog box (**Edit** → **Preferences** → **Preferences**).



Form boxes cannot overlap other form boxes.

- 3 Choose **Item** → **Modify** to display the **Modify** dialog box, and then click the **Form** tab.



The **Form** tab of the **Modify** dialog box lets you control the properties of form boxes.

- 4 Enter a name for the form box in the **Name** field.
- 5 Choose a submission method from the **Method** pop-up menu:
 - The **Get** option specifies that the Web browser should append the form data to the end of the URL of the target script or application.
 - The **Post** option specifies that the Web browser should send the form data to the target script or application as a separate HTTP transaction.



The **Get** method may limit the amount of form data that can be submitted. See your Web server software documentation for more information.

- 6 If you chose **Post** from the **Method** pop-up menu, specify a MIME (Multi-purpose Internet Mail Extensions) type for the form data by choosing an option from the **Encoding** pop-up menu:
 - Choosing **urlencoded** lets you specify that the form data being submitted to the Web server should be URL-encoded. URL-encoding is a standard specification that makes it possible to encode URL (Uniform Resource Locator) data and use it with most hardware platforms and software applications.
 - Choosing **form-data** lets you specify that form data that includes attached files should be encoded as multipart/form-data. This encoding method ensures that each portion of the multi-part submission is understood by the Web server. Without it, only the name of the attached file (instead of the data it contains) is submitted.
 - Choosing **plain** lets you specify that the form data being submitted to the Web server should not be encoded.
- 7 To specify where the CGI application should display its reply (if any), choose an option from the **Target** pop-up menu:
 - Choose **None** or **Self** to specify the same frame or window as the form.
 - Choose **Blank** to specify the target as a new, unnamed window.
 - Choose **Self** to specify the target as the same frame or window as the form.
 - Choose **Parent** to specify the target as the frame or window that is a parent to the form. If there is no parent window, the form data will be displayed in the same window as the form (as if **None** or **Self** was specified in the **Target** field).
 - Choose **Top** to specify the target as the first window that does not contain frames — usually the page that introduces the form.
- 8 The **Action** field lets you specify the script or application that will process submissions from the active form box. To specify a target script or application, enter its URL in the **Action** field, or click **Select** (Mac OS) or **Browse** (Windows) and then navigate to the script or application.
- 9 The **Form Validation** area lets you specify what happens if a reader tries to submit a form without entering information in a required field.
 - Choose **Error Page** to specify that a different HTML page should display; enter the URL of the page, or click **Select** (Mac OS) or **Browse** (Windows) to locate the page file manually.

- Choose **Dialog Message** to specify that an alert should be displayed; enter an alert message in the text box. To include the name of the first empty required field in the alert, use `<missing field>`. When the alert displays, this tag will be replaced with the names of the empty required fields.

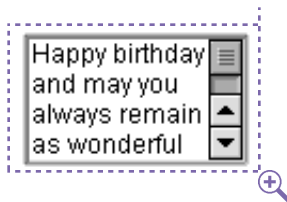
10 Click **OK**.

ADDING CONTROLS TO A FORM

You can add a variety of form controls to a form box, including text fields, check boxes, radio buttons, submit and reset buttons, list controls, pop-up menus, and fields that allow you to upload files.


ADDING A TEXT, PASSWORD, OR HIDDEN FIELD CONTROL

A text control lets users enter plain text. A password control lets users enter plain text, but displays that text only as a series of asterisks (or other special characters). A hidden field control submits a value when the form is submitted, but does not display that value to the reader.



The **Text Field** control creates a field in which users can enter text, such as addresses or passwords.

To add a text, password, or hidden field control to a form:

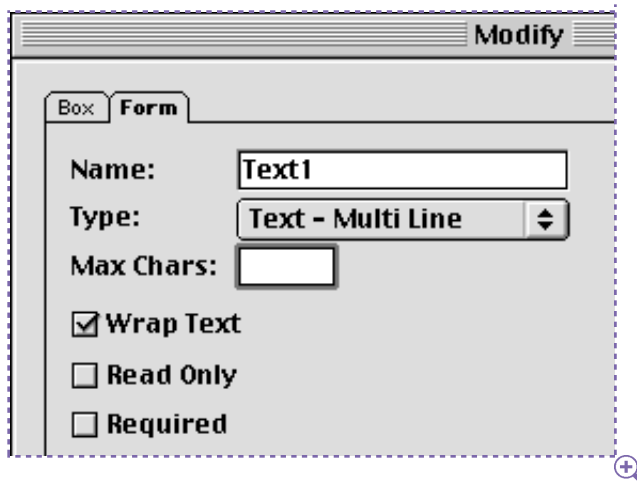
- 1 Select the **Text Field Tool**  from the **Web Tools** palette (**View** → **Tools** → **Show Web Tools**).
- 2 Move the Crosshair pointer + to a position within a form box, then click and drag to draw the text control.



Form controls must be contained entirely within a form box.

While hidden fields can overlap each other within a form box, visible form controls cannot.

- 3 Choose **Item** → **Modify** to display the **Modify** dialog box, and then click the **Form** tab.



The **Form** tab of the **Modify** dialog box for text form controls lets you configure text, password, and hidden fields.

- 4 A default field name displays in the **Name** field. To specify a name other than the default, enter it in the **Name** field.
- 5 Choose an option from the **Type** pop-up menu to specify the type of field:
- Choose **Text-Single Line** for a control that can contain only one line of text.
 - Choose **Text-Multi Line** for a control that can contain multiple lines of text.
 - Choose **Password** for a control where all characters are displayed as asterisks or bullets.
 - Choose **Hidden Field** for a control that will be submitted with the form, but will not display in the reader's Web browser. You can use a hidden field to send calculated data that the reader will not see. If **Hidden Field** is chosen, the **Max Chars**, **Wrap Text**, **Read Only**, and **Required** options will not be available.
- 6 Enter a number in the **Max Chars** field to specify the maximum number of characters that the control will accept.
- 7 Check the **Wrap Text** check box to specify that multiple lines of text in the control should automatically wrap from one line to the next. (This check box is available only if **Text-Multi Line** is chosen in the **Type** pop-up menu.)
- 8 To indicate that the reader should not be able to edit the contents of the control, check **Read Only**.

- 9 To indicate that the control must contain a value before the form can be submitted, check **Required**.
- 10 Click **OK**.


ADDING A BUTTON CONTROL

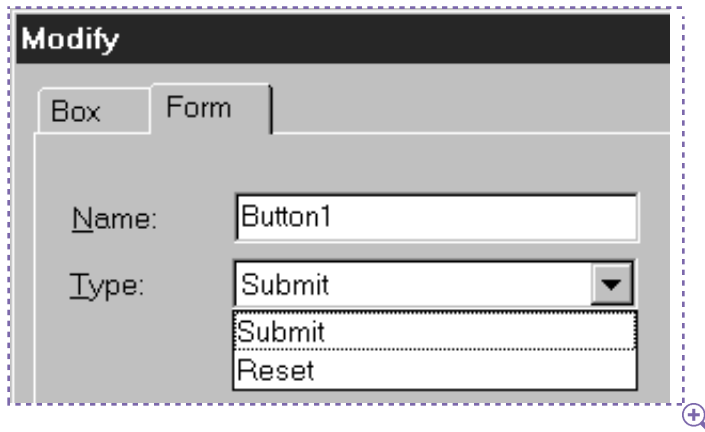
A submit button control lets users submit the form to the target script or application. A reset button control returns all fields and buttons in the form to their default values.



Button controls are useful for submitting data.

To create a submit or reset button control:

- 1 Select the **Button Tool**  from the **Web Tools** palette (**View** → **Tools** → **Show Web Tools**).
- 2 Move the Crosshair pointer + to a position within a form box, then click and drag to draw the button control.
- 3 Choose **Item** → **Modify** and then click the **Form** tab to display the **Modify** dialog box for the selected button control.




The **Modify** dialog box lets you specify properties for reset and submit buttons.

- 4 A default name displays in the **Name** field. To specify a name other than the default, enter it in the **Name** field.



Buttons automatically resize to accommodate the length of their names.

- 5 Choose an option from the **Type** pop-up menu:
 - Choosing **Reset** configures the button control to return the form's fields and buttons to their default values.
 - Choosing **Submit** configures a button control to submit the form data to the target script or application.
- 6 Click **OK**.
- 7 If you want a text button, click the button with the **Content** tool  and enter the text that will display on the button.

CREATING AN IMAGE BUTTON CONTROL

You can create image button controls that will submit a form.

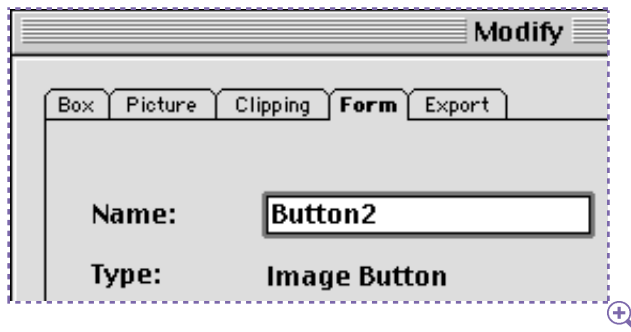


Image button controls provide another method of submitting or resetting a form.

To create an image button control:

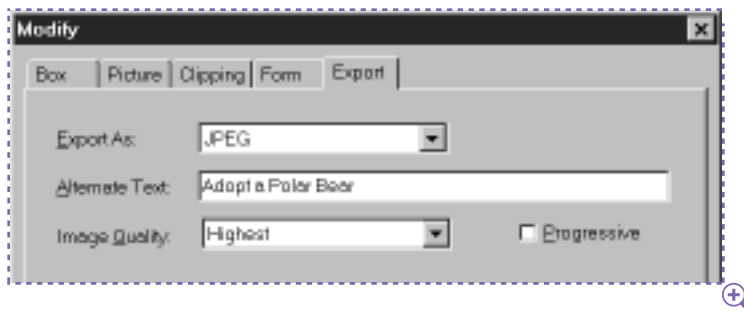
- 1 Select the **Image Button Tool**  from the **Web Tools** palette (**View** → **Tools** → **Show Web Tools**).
- 2 Move the Crosshair pointer + to a position within a form box, then click and drag to draw the image button control.
- 3 Choose **Get Picture** (**File** → **Get Picture**) to open the **Get Picture** dialog box. Select the picture file to display in the image button control and click **Open**.

- 4 Choose **Item** → **Modify** and then click the **Form** tab to display the **Modify** dialog box for the selected image button control.



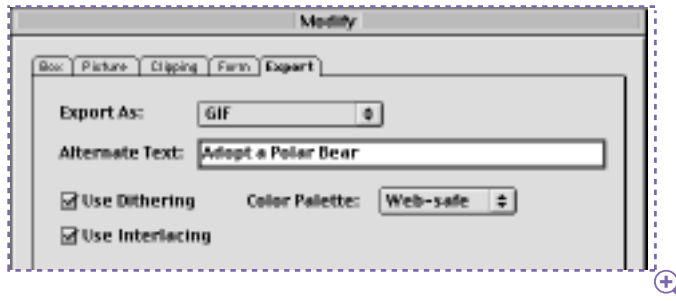
The **Modify** dialog box **Form** tab lets you specify the name of an image button.

- 5 Enter a name for the button control in the **Name** field.
- 6 Click the **Export** tab (**Item** → **Modify**) to display the export options for the selected image button control. The **Export** tab displays different options depending on what is selected in the **Export As** field.
- 7 Choose a graphic format from the **Export As** pop-up menu. The **Export** tab displays different options depending on what is selected in the **Export As** field.
 - Choose **JPEG** to export the image button control in JPEG (Joint Photographic Experts Group) graphics format. Enter a description of the image in the **Alternate Text** field (optional). Select an option from the **Image Quality** pop-up menu. Check **Progressive** to specify that the image displays as a progressive JPEG.



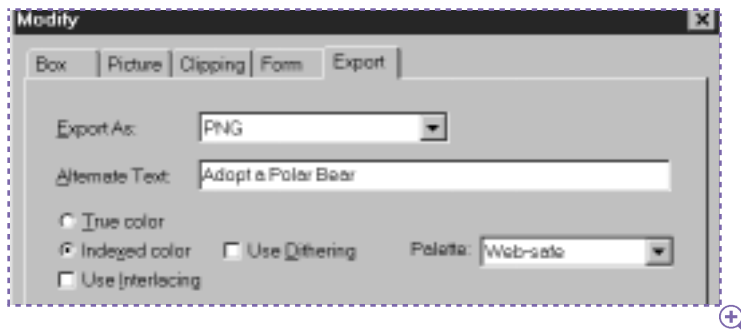
The **Modify** dialog box **Export** tab with **JPEG** chosen from the **Export As** pop-up menu.

- Choose **GIF** to export the image button control in GIF (Graphics Interchange Format) graphics format. Enter a description of the image in the **Alternate Text** field (optional). Check **Use Dithering** to display the image using dithered colors. Check **Use Interlacing** to display the image as an interlaced GIF image. Choose an option from the **Color Palette** pop-up menu to specify which color palette to reference when displaying the image in the browser.



The **Modify** dialog box **Export** tab with **GIF** chosen from the **Export As** pop-up menu.

- Choose **PNG** to export the image button control in PNG (Portable Network Graphics) graphics format. Enter a description of the image in the **Alternate Text** field (optional). You can select either **True color** or **Indexed color**. Selecting **True color** specifies that the maximum number of colors will be used to display the image. Selecting **Indexed color** lets you specify more options: check **Use Dithering** to display the image using dithered colors; choose an option from the **Palette** pop-up menu to specify which color palette to reference when displaying the image in a browser. Check **Use Interlacing** to display the image as an interlaced PNG image.

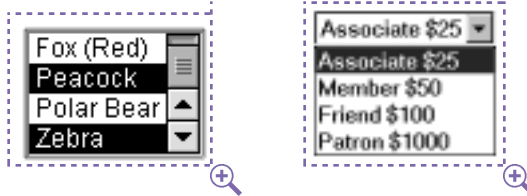


The **Modify** dialog box **Export** tab with **PNG** chosen from the **Export As** pop-up menu.

- 8 Click **OK**.



ADDING POP-UP MENU AND LIST CONTROLS W

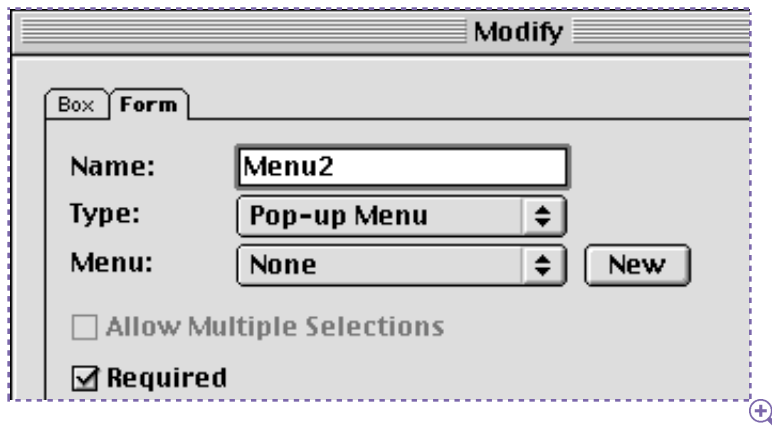
List controls let a reader choose one or more items from a menu. Pop-up menu controls let readers choose one item from a menu. They look like this in a Web browser:



List controls (left) let readers choose one or more items from a menu, while pop-up menu controls (right) let readers choose only one.

To add a pop-up menu or list control to a form:

- 1 Select the **Pop-up Menu** tool  or **List Box** tool  from the **Web Tools** palette (**View** → **Tools** → **Show Web Tools**).
- 2 Move the Crosshair pointer + to a position within a form box, then click and drag to draw the control.
- 3 Choose **Item** → **Modify** and then click the **Form** tab to display the **Modify** dialog box for the selected control.

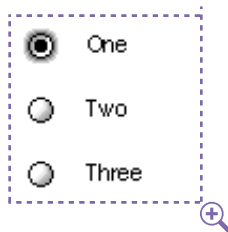


The **Form** tab of the **Modify** dialog box lets you configure pop-up menu and list controls.

- 4 Enter a name for the list or pop-up menu in the **Name** field.
- 5 Choose an option from the **Type** pop-up menu, if necessary.
 - The **Pop-up Menu** option specifies a pop-up menu.
 - The **List** option specifies a scrollable list.
- 6 Specify a menu to be displayed in the control.
 - To specify a menu that you've already created, choose that menu's name from the **Menu** pop-up menu.
 - To create a new menu, click **New**. To use the **Edit Menu** dialog box, see "Creating a Menu" in this chapter.
- 7 (List controls only) To indicate that one or more of the items in the control can be selected, check **Allow Multiple Selections**.
- 8 To indicate that at least one of the items in the control must be selected before the form can be submitted, check **Required**.
- 9 Click **OK**.


ADDING A GROUP OF RADIO BUTTON CONTROLS

A group of radio button controls lets a reader choose one value from a selection of values. When a reader clicks one radio button, it deselects all the other radio buttons in the group.

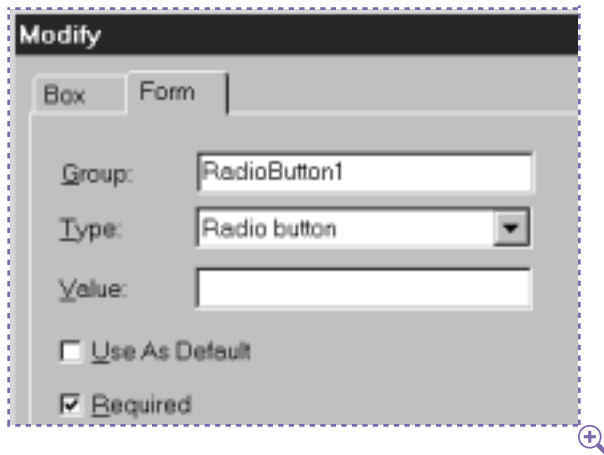


Radio button controls

To add a group of radio button controls to a form:

- 1 Select the **Radio Button** tool  from the **Web Tools** palette (**View** → **Tools** → **Show Web Tools**).
- 2 Move the Crosshair pointer + to a position within a form box, then click and drag to draw a selection control for each radio button you want.

- 3 Select one of the radio buttons and choose **Item** → **Modify**, and then click the **Form** tab to display the **Modify** dialog box.



The **Form** tab of the **Modify** dialog box lets you configure radio button controls.

- 4 Choose **Radio Button** from the **Type** pop-up menu, if necessary.
- 5 Radio button controls with the same name are considered to be in the same group. Decide on a name for the radio button group and enter that name in the **Group** field.
- 6 To specify a value for the selected radio button, enter a value in the **Value** field.
- 7 Repeat steps 1–6 until you have created and configured all the radio button controls in the group.



You can add text adjacent to a radio button control in a form.

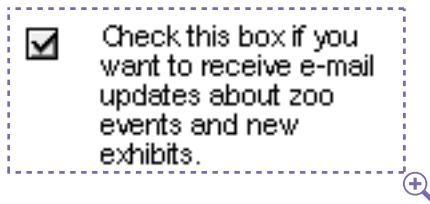
- 8 If you want to make one of the radio button controls selected by default, select that radio button, choose **Item** → **Modify**, click the **Form** tab, and then check **Use as Default**.
- 9 To indicate that one of the radio buttons in the group must be selected before the form can be submitted, select any of the radio button controls and check **Required**. Checking **Required** for one of the radio button controls in the group checks the box for all of them in the group.
- 10 Click **OK**.



A radio button control may not have the same name as a check box control in the same form.


ADDING A CHECK BOX CONTROL 

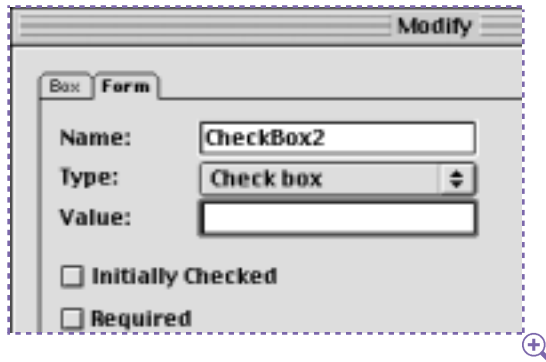
A check box control may be checked or unchecked by the reader.



Check Box controls

To add a check box control to a form:


- 1 Select the **Check Box** tool  from the **Web Tools** palette (**View** → **Tools** → **Show Web Tools**).
- 2 Move the Crosshair pointer + to a position within a form box, then click and drag to draw the control.
- 3 Choose **Item** → **Modify** and then click the **Form** tab to display the **Modify** dialog box for the selected control.



The **Form** tab of the **Modify** dialog box lets you configure check box controls.

- 4 Choose **Check box** from the **Type** pop-up menu.
- 5 Enter a name for the check box control in the **Name** field.
- 6 Enter a value for the check box control in the **Value** field.



The **Form** tab does not allow you to add text to the check box control; you can add text next to a check box when a check box form control is selected with the **Content** tool .


- 7 To indicate that the check box control should be checked when the Web page first displays, check **Initially Checked**.
- 8 To indicate that a check box control must be checked before the form can be submitted, check **Required**.
- 9 Click **OK**.

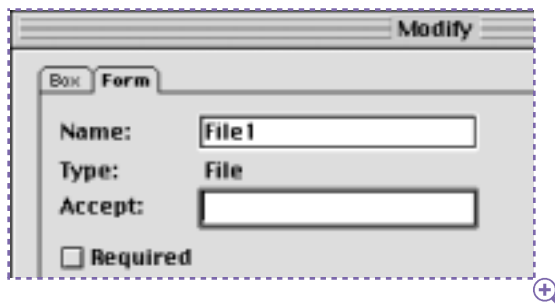


A check box control cannot have the same name as a radio button control in the same form.

ADDING A FILE SUBMISSION CONTROL

A file submission control lets readers specify the path to a local file that will be uploaded when a form is submitted. The reader can enter the file path or click the **Browse** button (created with the form control) and navigate to the file. To add a file submission control to a form box:

- 1 Select the **File Selection Tool**  from the **Web Tools** palette (**View** → **Tools** → **Show Web Tools**).
- 2 Move the Crosshair pointer + to a position within a form box, then click and drag to draw the file submission control.
- 3 Choose **Item** → **Modify** and then click the **Form** tab to display the **Modify** dialog box for the selected control.



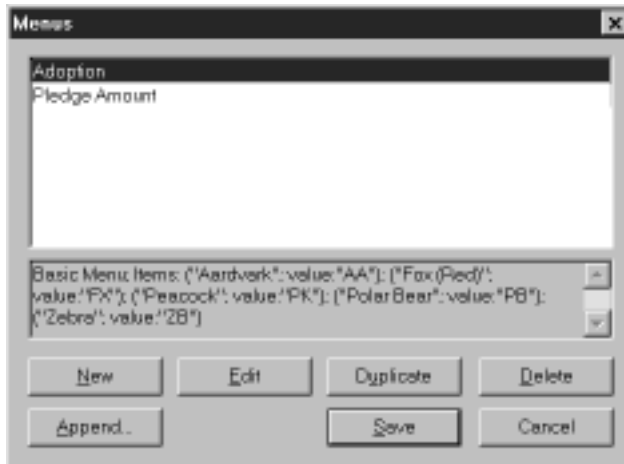
The **Form** tab of the **Modify** dialog box for file submission controls lets you specify what types of files may be uploaded with the form.

- 4 Enter the file submission control's name in the **Name** field.
- 5 If you like, specify a list of acceptable MIME types, separated by commas, in the **Accept** field.
- 6 Check the **Required** check box to specify that a file must be submitted with the form data.
- 7 Click **OK**.

CREATING A MENU

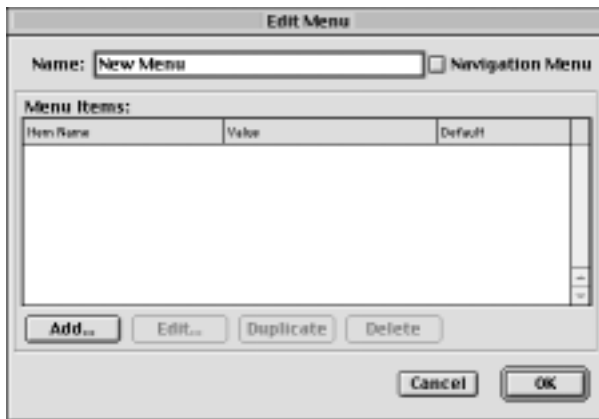
A menu is a list of items that can display in a list control or a pop-up menu control within a form box. You can use menus to let users choose from a list of options, or you can create navigation menus where each item has a corresponding URL. To create a menu:

- 1 Choose **Edit** → **Menus** to display the **Menus** dialog box.



The **Menus** dialog box (**Edit** → **Menus**) lets you create lists of options for list controls and pop-up menu controls in form boxes.

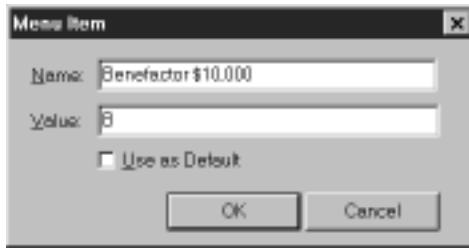
- 2 To create a new menu, click **New**. The **Edit Menu** dialog box displays.



The **Edit Menu** dialog box (**Edit** → **Menu** → **New**) lets you add items to a menu.

- 3 To specify a menu as a navigation menu, check **Navigation Menu**. When a reader chooses an item from a navigation menu, the Web browser will attempt to open the URL specified as the value for that item (see step 6).

- To add an item to the selected menu, click **Add**. The **Menu Item** dialog box displays.



The **Menu Item** dialog box lets you add a new item to a menu.

- Enter a name in the **Name** field. The name will display as an item in the pop-up menu or list.
- Enter a value in the **Value** field. The way the value is used depends on whether the menu is a navigation menu:
 - If the menu is a navigation menu, choosing an item will cause the Web browser to attempt to open the URL specified in the **Value** field. Consequently, if the menu is a navigation menu, make sure that the value in the **Value** field is a valid URL.
 - If the menu is *not* a navigation menu, choosing the item simply means that the value in the **Value** field will be sent to the Web server along with the rest of the form data when the form is submitted.



You can also display the **Menu Item** dialog box by double-clicking an item name.

- To specify that the menu item should be selected by default, check **Use As Default**.



If no default item is specified, the first item in the menu or list usually displays selected in the form (this behavior may depend on the browser).

- Click **OK** to close the **Menu Item** dialog box.
- Click **OK** to close the **Edit Menu** dialog box.
- Click **Save** to close the **Menus** dialog box.

Chapter 23: Output

Many documents are destined to be printed. When you've worked hard to create a memorable, attractive, professional document, you want it to be output perfectly. You can print a QuarkXPress document on a wide range of output devices. Whether you want to print proof copies for review on a laser printer, or you need final film or plate output on a high-resolution imagesetter, QuarkXPress will help you get satisfying results every time.

This chapter covers everything you need to know to successfully print your QuarkXPress documents. The first section of the chapter covers the principles for printing a Web document. The remainder of the chapter is devoted to information you need to know to successfully output a print document.

PRINTING A WEB DOCUMENT

*You'll notice that the **Print** dialog box for a Web document is much simpler than the **Print** dialog box for a print document. This is because the primary function of Web documents is for screen display; QuarkXPress relies solely on your browser application to set up the **Print** dialog box for a Web document.*

*When you print a Web document, the default browser determines the structure of the **Print** dialog box. If you have questions about settings in the **Print** dialog box, please consult the documentation provided with your browser application. To print a document:*

- 1** Choose **File** → **Print**. The browser specified in the **Preferences** dialog box **Browsers** pane (**Edit** → **Preferences** → **Preferences**) launches, and the **Print** dialog box for that application displays.
- 2** Specify the settings for your print job. The page that was displaying when you chose **File** → **Print** is the page that will print.
- 3** Click **Print** or **OK** to print your Web page.

UNDERSTANDING DPI AND LPI **P**

Electronic publishing uses two types of dots — machine dots and halftone dots. Machine dots are the tiny dots made by a laser printer or imagesetter; they are the basis for all printed material generated digitally.

MACHINE DOTS AND HALFTONE DOTS **P**

Machine dots are the tiny dots made by a laser printer or imagesetter that combine to form everything you see in the output. Halftone dots are composed of machine dots (see Figure 1). Halftone dots are present only when process-color or grayscale printing is involved, or when a color is screened (in QuarkXPress, any shade specified as less than 100% is screened).

Halftoning is the traditional way a picture — such as a photograph or painting — is reproduced in mass quantities by a commercial printer, whether the source is a computer or not. The halftone process is used for color pictures and black-and-white pictures that include levels of gray. To reproduce differences in tones, the image is transformed into variable-sized dots by projecting light through a negative and a transparent “line screen.” QuarkXPress and any Raster Image Processor (RIP) will do this automatically. For a black-and-white picture, a 20% black area would ultimately be composed of dots that are half the size of the dots in a 40% black area. This technique tricks your eyes into seeing gray.

ILLUSION OF COLOR **P**

For a process color picture, halftone dots are cyan, magenta, yellow, or black, and they vary in size. Placed side by side, sometimes overlapping, these four colors create the illusion of more complex colors and shades. In QuarkXPress, the size and number of these halftone dots are determined by your lines per inch (lpi) setting (halftone screen frequency); the higher your lpi setting, the smaller and more plentiful the dots.

The small dots within the large dots shown in Figure 1 are called “machine dots,” or “recorder elements.” The higher the resolution of your printer or imagesetter, the smaller and more plentiful machine dots are.

When you look through a magnifying loupe at imagesetter output of a process color, you are looking at halftone dots. Some devices let you specify the shape of a halftone dot as round, linear, elliptical, or square. Traditional halftoning uses square or round halftone dots, but true consistency in the shape of halftone dots is rare. To accommodate the varying dot sizes that produce each shade percentage, the shape of the dot is often compromised.

ADJUSTING THE DPI OR LPI VALUE **P**

Unlike halftone dots, machine dots are invisible at high resolutions — even through a loupe. A machine dot's shape (square) cannot be controlled as a halftone dot's shape can, and a machine dot's size is a lot more consistent. You may not need to worry about machine dots for every job — as long as you know *when* to worry. Whenever you change the dots per inch (dpi) resolution for the output of an image (for example, if you switch from a 1200-dpi imagesetter to a 2400-dpi device), you are not changing the size and quantity of the halftone dots — only that of the smaller machine dots. Conversely, when you designate an lpi setting, you are not affecting the size and quantity of machine dots at all — only that of the halftone dots.

Lines per inch (lpi) refers to the resolution of a halftone screen in printing. Lpi is distinct from dpi (dots per inch), which refers to the resolution of a device or picture. Even though lpi deals with halftone dots and dpi deals with machine dots, in both cases a higher value yields dots that are smaller and more plentiful. However, despite their distinct applications, you cannot liberally change lpi and dpi settings without maintaining their proper relationship.

If you increase your screen frequency (lpi) without increasing your imagesetter resolution (dpi), there may not be enough “dots per cell” to allow for the output of an adequate number of shades. In a perfect world, there should be about 256 levels of gray, or 256 possible ways of creating a halftone dot from machine dots. Having more than 256 levels of gray may be pointless, because this is approximately the highest number of levels the eye can differentiate; it is also the maximum number that PostScript Level 1 can generate. For formulas that yield 256 levels of gray, see “Proper Relationships” later in this section.

In QuarkXPress, you can set the lpi for images greater than 1-bit using the **Frequency** field in the **Output** tab (**File** → **Print**). Images greater than 1-bit will be subsampled to twice the lpi. However, checking **Full Resolution TIFF Output** in the **Options** tab allows TIFFs greater than 1-bit to print at their full resolution (not to exceed the resolution specified in the **Output** tab).

You can enter the desired dpi for 1-bit images in the **Resolution** pop-up menu (**File** → **Print** → **Output** tab). If the dpi of a 1-bit image exceeds the dpi in the **Resolution** pop-up menu, the image will be subsampled to the **Resolution** amount.

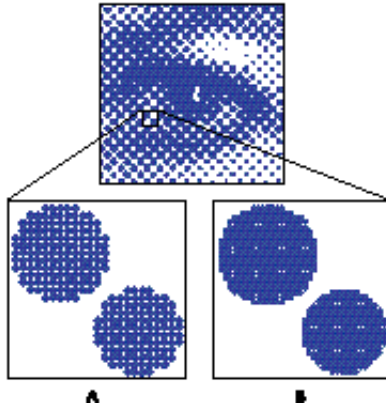


Figure 1. The image of the eye, above, is composed of halftone dots. The halftone dots are composed of machine dots, which are shown in two different resolutions (dpi) in Resolution A and Resolution B.

PROPER RELATIONSHIPS

The following formulas are designed to yield 256 levels of gray, and they will aid you in determining the proper relationship between your dpi and lpi values.

- When you know the imagesetter resolution but are not sure who the lithographer is, insert the dpi resolution of your electronic output device into the following formula to get the maximum lpi screen. (This maximum does not consider limitations of the offset press you choose, which may lower the number.)

$$\text{dpi output} \div 15.97 = \text{maximum lpi screen}$$

- When you know the maximum number of lines per inch the printing press will produce, and you want to avoid additional charges for printing film with a resolution beyond that level, use this modified version of the formula:

$$\text{lpi screen} \times 15.97 = \text{minimum dpi output}$$

- When you have already committed to specific dpi and lpi resolutions, but would like to know how close you are to 256 levels of gray, use the following formula (if you have fewer than 256 levels, you may notice some banding in your blends):

$$(\text{dpi}/\text{lpi})^2 + 1 = \text{number of levels of gray}$$

SCAN DOTS P

There is a third dot that hasn't yet been mentioned, called a "scan dot." A scan dot's frequency is specified in dots per inch, like a machine dot. Whenever you digitize an image using a scanner, you have to specify a dpi resolution. This "dpi" resolution does not relate to the formulas above. However, it is important to understand the proper relationship. If the lpi screen at which the scanned image will run at press time is greater than 133 lpi, your scan resolution should

be 1.5 times the lpi screen. If the lpi screen at which the scanned image will run at press time is less than or equal to 133 lpi, your scan resolution should be 2.0 times the lpi screen. If you scan at higher resolutions, the halftone dots won't be small enough to capture the extra detail, unless you are using "stochastic screening."

SPECIFYING PRINT OPTIONS: THE PRINT DIALOG BOX **P**

Print documents require some attention to detail to set up a job correctly for final output. In many publishing environments, you can print using a wide variety of output devices, from laser printers and dye sublimation printers to imagesetters and film plotters. With so many different types of printers, there are also many different printer drivers, PostScript Printer Description (PPD) files, and printer setup options.

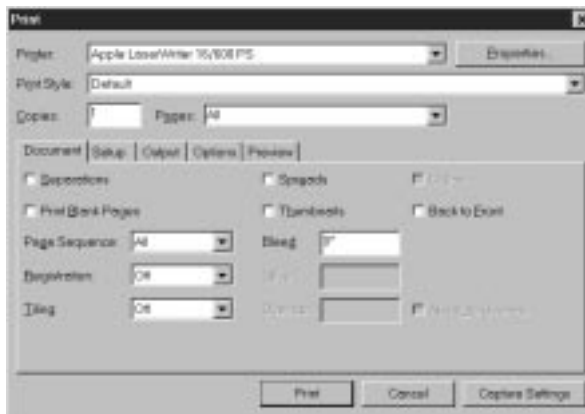
Before you can specify how you want your document to print, you must first select a printer driver and an output device.

SETTING PRINT DIALOG BOX CONTROLS **P**

The **Print** dialog box (**File** → **Print**) is divided into two functional areas: the fields, pop-up menus, and buttons at the top and bottom of the dialog box; and the five dialog box tabs. The controls at the top and bottom of the dialog box are available at all times when the dialog box is open, regardless of the tab that is selected. In contrast, the information that displays in the dialog box tabs changes according to which tab is selected.

This section covers the fields, pop-up menus, and buttons at the top and bottom of the **Print** dialog box.

- 1 Choose **File** → **Print** (⌘+P on Mac OS, Ctrl+P on Windows).



The **Print** dialog box lets you control many of the characteristics of your output.

- *Windows only:* To select a printer, choose it from the **Printer** pop-up menu. This list displays all the printers installed on your computer either physically through the parallel or serial ports, or across a network.

To create a PostScript file, you must first set up a printer that is mapped to file. To create a PostScript file, see “Creating a PostScript File” later in this chapter.

- *Windows only:* Clicking the **Properties** button opens a dialog box with controls specific to the selected printer driver. For more information about the options in this dialog box or how to install printers, consult the documentation provided with Microsoft Windows.
- To use a predefined print setup, choose a print style from the **Print Style** pop-up menu. A print style is a printing “style sheet” that you create and save using the **Print Styles** dialog box (**Edit** → **Print Styles**). Refer to “Creating and Using Print Styles” later in this chapter for more information about creating, saving, and using print styles.
- To specify the number of copies you want to print, enter a value in the **Copies** field.
- To specify the document pages you want to print, enter values in the **Pages** field (the default is **All**). The **Pages** field lets you specify ranges of pages, nonsequential pages, or a combination of ranges and nonsequential pages for printing.
Use commas and hyphens to define a sequential or nonsequential range of pages. For example, if you have a 20-page document and you want to print pages 3 through 9, 12 through 15, and page 19, then enter 3-9, 12-15, 19 in the **Pages** field.



Commas and hyphens are the default separators for indicating nonsequential and sequential ranges in the **Pages** field. If you specified commas or hyphens as part of page numbers for your document in the **Section** dialog box (**Page** menu), you will need to change the default separators. For example, if your page numbers are “A-1, A-2,” then you will not be able to specify a range in the **Pages** field using a hyphen. To edit the range separators, choose **Edit** → **Preferences** → **Preferences**, and click **Interactive** in the list on the left. Enter the new range separators in the **Page Range Separators** area

- *Mac OS only:* Click the **Page Setup** button to open the page setup dialog box for the selected printer driver. The controls in this dialog box depend on the printer driver, and can change according to which printer driver you have selected. Consult the documentation supplied with your computer for more information.
- *Mac OS only:* Click the **Printer** button to open the printer driver dialog box. Consult the documentation supplied with your computer for more information.



Before entering the printer driver dialog box, this alert informs you that changes will affect the printer driver setup.

- Click the **Capture Settings** button to save the current print settings and close the **Print** dialog box without printing the document.
- Click **Print** to print the document
- Click **Cancel** to close the **Print** dialog box without saving settings or printing the document.



Mac OS only: The **Page Setup** and **Printer** buttons in the **Print** dialog box should only be used if a driver-specific setting needs to be changed. For example, your printer may support two-sided printing. To print on both sides of a page, click the **Printer** button and then locate the option to print on both sides in the printer driver dialog box. The controls in this dialog box vary depending on the printer driver you have selected in the **Chooser** (Apple menu).



For information about using the printer driver dialog box to print to a PostScript file, see “Creating a PostScript File” later in this chapter.

SPECIFYING PRINT OPTIONS: THE PRINT DIALOG BOX TABS P

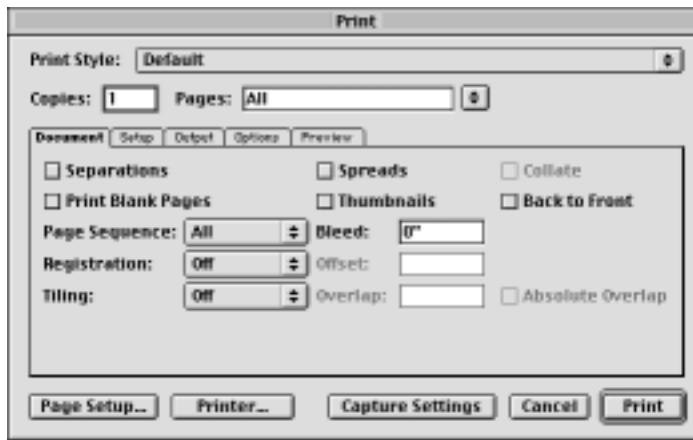
Each tab (Document, Setup, Output, Options, and Preview) within the Print dialog box contains a unique set of print-related options.

SPECIFYING OPTIONS IN THE DOCUMENT TAB P

The area in the middle of the **Print** dialog box consists of five standard tabs: **Document**, **Setup**, **Output**, **Options**, and **Preview**. Each tab contains a unique set of print-related options. The **Document** tab (**File** → **Print**) is the first of five standard tabs in the **Print** dialog box.

- 1 Choose **File** → **Print** (⌘+P on Mac OS, Ctrl+P on Windows).
- To print color separations, check **Separations**. A plate will be printed for each spot color or process ink used on the printed pages of your document.

- To print two or more adjoining pages side-by-side on the film or paper, check **Spreads**. To arrange a spread for correct output, place the pages in a horizontal row in the **Document Layout** palette (**View** → **Show Document Layout**).
- To print two or more copies of a document so that they output with all pages in the correct order for binding, check **Collate**. If you print three copies of a document and check **Collate**, QuarkXPress prints one complete copy of the document before beginning the second copy. If **Collate** is unchecked, QuarkXPress prints three copies of the first page, then three copies of the second page, and so on. When you check **Collate**, QuarkXPress sends a document to the printer as though you were executing more than one **Print** command, so it will take longer to print than uncollated multiple copies.



The **Document** tab (**File** → **Print**).

- To print pages in your document that are blank, check **Print Blank Pages**. When **Separations** is unchecked and **Print Blank Pages** is checked, blank pages will output. When **Separations** is unchecked and **Print Blank Pages** is unchecked, blank pages will not output. When **Separations** is checked, the **Print Blank Pages** check box changes to **Print Blank Plates**. Checking **Print Blank Plates** will print all plates designated in the **Output** tab **Plates** pop-up menu. When **Print Blank Plates** is unchecked, blank plates will not output.
- To print many pages of a document on one sheet of paper at a reduced size, check **Thumbnails**. The **Thumbnails** check box lets you print pages as thumbnails to non-PostScript printers as well as to PostScript devices.
- To print a multipage document in reverse order, check **Back to Front**. The last page in the document will print first.

- To specify the page sequence, choose **All**, **Odd**, or **Even** from the **Page Sequence** pop-up menu. **All** is the default setting, and choosing it prints all of the related pages. When you choose **Odd**, only odd-numbered pages are printed. When you choose **Even**, only even-numbered pages are printed.
- Use the **Bleed** field to specify bleed values for a document. A bleed value is the distance that an item can extend beyond the edge of a page.



The **Bleed** field is disabled when the Custom Bleeds QuarkXTensions software is loaded.



When you want items to bleed off the edge of a printed and trimmed page, it takes a little planning to ensure a clean bleed. There can be many variations in the amount of bleed needed for perfect binding or saddle-stitch binding, as well as variations in cleanness of cuts from various types of paper cutters. Consult with your commercial printer to determine the appropriate bleed amount for your document.

- To specify that crop marks and registration marks print on every page, choose **Centered** or **Off Center** from the **Registration** pop-up menu.
Also called “cut marks” or “trim marks,” crop marks are short vertical and horizontal lines printed outside the page’s final trim size, indicating where to cut the page. Registration marks are symbols that are used to align overlaying plates.
When you choose **Centered** or **Off Center**, the **Offset** field is available. Values in the **Offset** field specify the distance of the crop marks from the page edge.
- To print a large document in sections (tiles), choose an option from the **Tiling** pop-up menu. When you specify tiling, QuarkXPress prints portions of each document page in two or more overlapping tiles that create the complete page when laid side-by-side. When you choose **Manual**, you control the way in which a page is tiled by positioning the ruler origin. When you choose **Automatic**, QuarkXPress determines the number of tiles that are needed to print each document page, based on the document size, the printer’s media (paper) size, whether or not **Absolute Overlap** is checked, and the value you enter in the **Overlap** field (the default overlap is 3”).

The value entered in the **Overlap** field is the amount QuarkXPress will use to extend the page as needed to create the tile. When **Absolute Overlap** is checked, QuarkXPress will use only the value in the **Overlap** field when extending the page to create the tile. If **Absolute Overlap** is unchecked, QuarkXPress will use at least the amount in the **Overlap** field when creating the tile, but may use a larger amount if necessary. Do not check **Absolute Overlap** if you want your document centered on the final assembled tiles. QuarkXPress prints tickmarks and location information on each tile to aid you in reassembling them.

SPECIFYING OPTIONS IN THE SETUP TAB P

- 1 Choose **File** → **Print** → **Setup** tab (⌘+Option+P on Mac OS, Ctrl+Alt+P on Windows).



The **Setup** tab (**File** → **Print**) displays the PPD and several default settings for the selected PostScript printer, and the **Setup** tab lets you control some aspects of printing.

- To specify the appropriate PostScript Printer Description (PPD) file for the PostScript printer you want to use, choose a PPD from the **Printer Description** pop-up menu. You can customize the list of PPDs available in the **Printer Description** pop-up menu using the **PPD Manager** dialog box (**Utilities** menu). To use the **PPD Manager** dialog box, see “Managing Print Styles and PPDs” in Chapter 1, “Customizing QuarkXPress.”

When you specify a PPD, the **Paper Size**, **Paper Width**, and **Paper Height** fields will automatically be filled with default information supplied by the PPD. If you choose a PPD for an imagesetter, the **Paper Offset** and **Page Gap** fields will also be available. If you do not have the right PPD, choose a similar built-in, generic PPD.



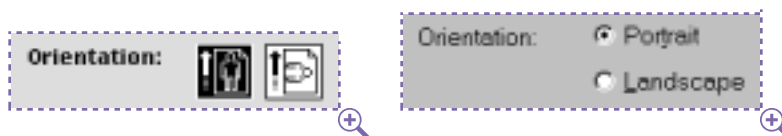
PPDs are created by printer manufacturers and are usually supplied with PostScript printers. Contact the appropriate printer manufacturer for more information.

- To specify the media size used by your printer, choose a size from the **Paper Size** pop-up menu.
- To specify the width and height of custom media supported by your printer, choose **Custom** from the **Paper Size** pop-up menu and enter values in the **Paper Width** and **Paper Height** fields.

Enter the correct value when specifying paper width for an imagesetter. The sum of values entered into the **Paper Offset** and **Paper Width** fields should not be greater than the media width defined for the imagesetter.

Values entered into the **Paper Height** field should not be greater than the maximum media height the imagesetter can support. When outputting to a continuous-feed or nondrum imagesetter, use the **Automatic** setting in the **Paper Height** field.

- To make your document print smaller or larger, enter a percentage in the **Reduce or Enlarge** field. The default is 100%.
- To position your document on the selected output media, choose an option from the **Page Positioning** pop-up menu. The default **Page Positioning** option is **Left Edge**, which positions the top left of the document page on the top left of the selected media. **Center** centers the page horizontally and vertically in the imageable area of the selected output media. The **Center Horizontal** option centers the page left-to-right in the imageable area. The **Center Vertical** option centers the page top-to-bottom in the imageable area.
- Check **Fit in Print Area** to reduce or enlarge the size of a page in your document to fit the imageable area of the selected media.
- Click an **Orientation** icon (Mac OS) or an **Orientation** button (Windows) to specify whether to print in portrait or landscape mode. Portrait orientation is the default; however, if your document page is wider than the selected paper size, landscape orientation is selected automatically.



To specify whether a document will print in portrait or landscape mode, use the **Print** dialog box **Orientation** icons on Mac OS (left), or the **Orientation** buttons on Windows (right).



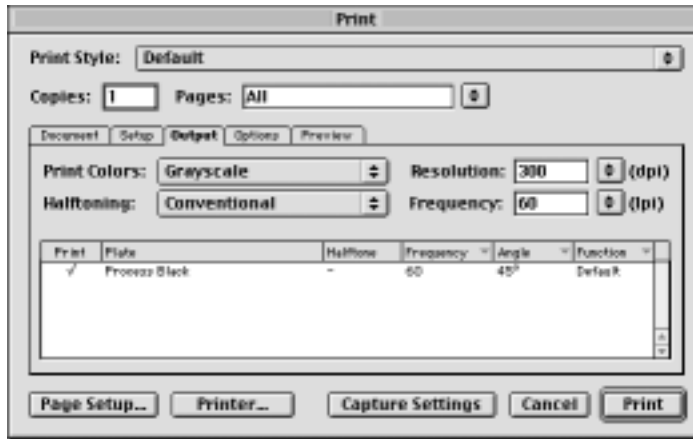
QuarkXPress 5.0 contains several enhancements for non-PostScript printing in the **Print** dialog box **Setup** tab. Settings in the **Reduce or Enlarge** field, the **Page Positioning** pop-up menu, and the **Fit in Print Area** check box can now be applied when printing to PostScript or non-PostScript devices.

SPECIFYING OPTIONS IN THE OUTPUT TAB**(COLOR SEPARATIONS OFF) P**

After the printer is selected and the general setup specifications are complete, it is time to finish telling the printer how to output the document in the **Print** dialog box (⌘+P on Mac OS, Ctrl+P on Windows).

The **Output** tab in the **Print** dialog box lets you specify color, resolution, and halftone screen and angle settings. To specify **Output** tab settings for printing with color separations off:

- 1 Choose **File** → **Print** → **Output** tab.



The **Output** tab (**File** → **Print**) setup for black and white printing.

- From the **Print Colors** pop-up menu, choose **Black & White**, **Grayscale**, **Composite CMYK**, or **Composite RGB**.

Black & White prints all document items as black and white (no shades of gray) to a black-and-white printer. For example, box backgrounds will print as black or white only; imported pictures may print with shades of gray.

Grayscale prints colors as shades of gray to a black-and-white printer. For example, a box with a yellow background will print as a light shade of gray.

Composite CMYK prints composite CMYK color to a color printer when a color printer is chosen in the **Setup** tab **Printer Description** pop-up menu.

Composite RGB prints composite RGB color to a color printer when a color printer is chosen in the **Setup** tab **Printer Description** pop-up menu.

If you choose a **Printer Description** for a CMYK device in the **Setup** tab of the **Print** dialog box, the **Print Colors** pop-up menu defaults to **Composite CMYK**. If you choose a **Printer Description** for an RGB device in the **Setup** tab of the **Print** dialog box (**File** → **Page Setup**), the **Print Colors** pop-up menu defaults to **Composite RGB**.



If you are using color management and have chosen a composite RGB profile as the composite output destination (**Edit** → **Preferences** → **Color Management**), the **Composite CMYK** option is not available in the **Print Colors** pop-up menu (**Print** dialog box **Output** tab). If you are using color management and have selected a composite CMYK profile as the composite output destination, the **Composite RGB** option is not available in the **Print Colors** pop-up menu. For detailed information about color management and ICC profiles, see “Using Color Management” in Chapter 12, “Color.”

- Choose **Conventional** or **Printer** from the **Halftoning** pop-up menu. The **Conventional** option uses QuarkXPress-calculated halftone screen values. The **Printer** option uses halftone screen values provided by the selected printer; in this case, QuarkXPress does not send halftoning information. For information about halftoning, see “Understanding DPI and LPI” earlier in this chapter.
- The default resolution for the selected PPD is entered automatically in the **Resolution** field. To specify a resolution other than the default value, enter a dots per inch (dpi) value in the **Resolution** field, or choose an option from the **Resolution** pop-up menu.
- The default line frequency for the selected PPD is entered automatically in the **Frequency** field. To specify a line frequency other than the default value, enter a lines per inch (lpi) value in the **Frequency** field, or choose an option from the **Frequency** pop-up menu.
- The list at the bottom of the **Output** tab lists **Process Black** as the only color used to print your document when a black-and-white PPD is selected. If a color PPD is selected, the appropriate color plates display in the list.

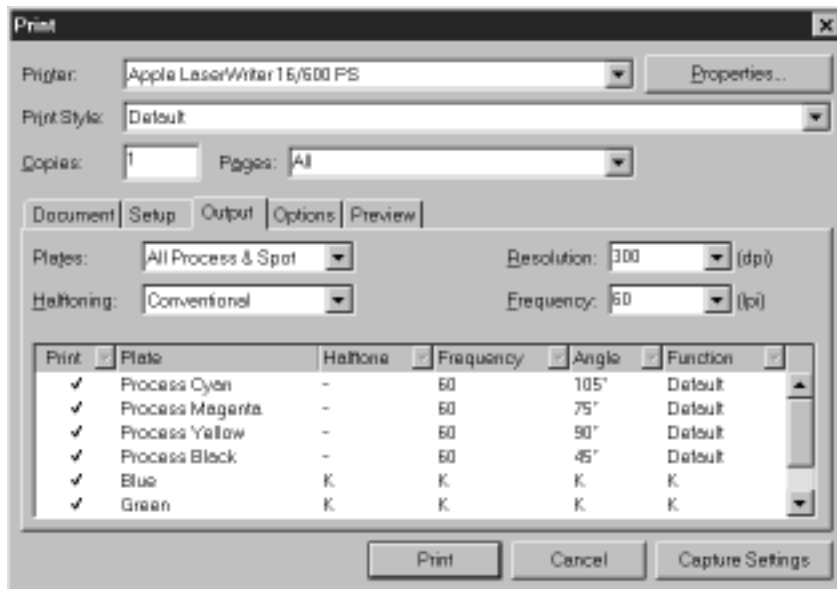


To turn color separations on and off, use the **Separations** check box in the **Document** tab (**File** → **Print**).

SPECIFYING OPTIONS IN THE OUTPUT TAB (COLOR SEPARATIONS ON) **P**

The **Output** tab in the **Print** dialog box lets you specify color, resolution, and halftone screen and angle settings. To specify **Output** tab settings for printing with color separations on:

- 1 Choose **File** → **Print** → **Document** tab; then check **Separations**.
- 2 Click the **Output** tab.



The **Output** tab (**File** → **Print**) setup for color separations.

- From the **Plates** pop-up menu, choose **Used Process & Spot**, **Convert to Process**, or **All Process & Spot**. The **Used Process & Spot** option prints plates for process and spot colors used in the document. The **Convert to Process** option converts all colors in the file to process colors (at print time only) and prints process plates. The **All Process & Spot** option prints all process and spot color plates.

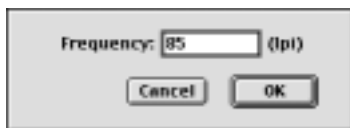
For information about process and spot colors, see “Understanding Spot and Process Colors” in Chapter 12, “Color.”

- **Conventional** is the only option available in the **Halftoning** pop-up menu when **Separations** is checked in the **Document** tab. The **Conventional** option uses QuarkXPress-calculated halftone screen values when the selected PPD does not supply values for the user-defined frequency.

- The default resolution for the selected PPD is entered automatically in the **Resolution** field. To specify a resolution other than the default value, enter a dots per inch (dpi) value in the **Resolution** field, or choose an option from the **Resolution** pop-up menu.
- The default line frequency for the selected PPD is entered automatically in the **Frequency** field. To specify a line frequency other than the default value, enter a lines per inch (lpi) value in the **Frequency** field, or choose an option from the **Frequency** pop-up menu.
- The list at the bottom of the **Output** tab lists the plates used in the document, as well as the default **Halftone**, **Frequency**, **Angle**, and **Function** settings.
Generally, the default settings in the plate list give you correct printing results. However, you may need to adjust them for your particular circumstances. For example, you may encounter instances in which the default settings result in moirés (undesirable patterns that can result when two or more halftone screens are improperly superimposed when printing). When this occurs, you will need to use custom specifications.

3 Set up custom separation specifications in the **Plate** list. A dash in a column indicates that the column entry is not editable:

- A checkmark in the **Print** column indicates that a plate will be printed: The default setting is checked. Uncheck any checkmark in the **Print** column to cancel printing for an individual plate, or select the plate and choose **No** from the **Print** column pop-up menu.
- The **Plate** column lists spot colors and process inks in the document when **Separations** is checked (**File** → **Print** → **Document** tab). The **Plates** pop-up menu at the top of the **Output** tab specifies which document plates are listed.
- The **Halftone** pop-up menu lets you assign a different screen angle to a spot color. You can choose **C**, **M**, **Y**, or **K** in the **Halftone** pop-up menu to produce the current angle, frequency, and dot function for the corresponding process color. The default screen values for spot colors are specified in the **Halftone** pop-up menu in the **Edit Colors** dialog box (**Edit** → **Colors** → **New**).
- The **Frequency** column lists the line screen frequency value. This is the lines per inch (lpi) value that will be applied to each of the color plates. If you do not want to use the default value for a plate, choose **Other** from the **Frequency** pop-up menu to display the **Frequency** (Mac OS) or **Other** (Windows) dialog box. Enter a lines per inch (lpi) value in the **Frequency** field; then click **OK**.



The **Frequency** (Mac OS) or **Other** (Windows) dialog box lets you enter a custom line screen frequency value expressed in lines per inch (lpi).

- The **Angle** column lists the screen angle for each color plate. If you do not want to use the default value, choose **Other** from the **Angle** pop-up menu to display the **Angle** (Mac OS) or **Other** (Windows) dialog box. Enter a screen angle value in the **Angle** field; then click **OK**.

Certain screen angle and offset values in two color spot color blends can produce moiré patterns. If you have a blend consisting of two spot colors and you see a moiré pattern, you can change the default screen angle for one of those colors.

COLOR	DEFAULT SCREEN ANGLE
Cyan	105.000°
Magenta	75.000°
Yellow	90.000°
Black	45.000°
Spot Colors	Corresponds to the default angle for the process color chosen in the Halftone pop-up menu

- To specify alternate dot shapes in printed screens, choose an option from the **Function** column pop-up menu. The **Function** pop-up menu displays the available dot shape types: **Default**, **Dot**, **Line**, **Ellipse**, **Square**, and **Tri-Dot**. The default dot shape is a circle, but there may be instances in which you need to use another dot type. If you will be setting up the document to print to file, it is important to know if any special dot settings are needed. Let your professional printer be your guide. Depending on the output hardware or presses, your printer may have a preference for dot types.

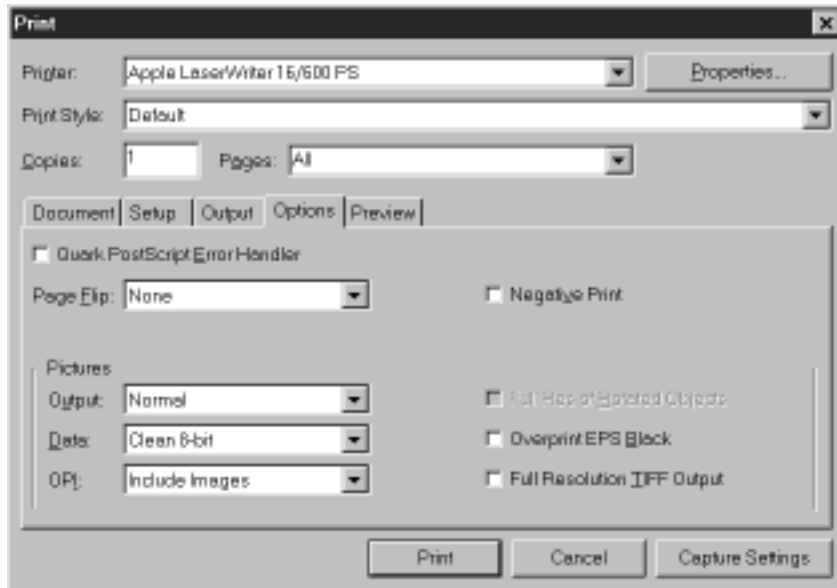


QuarkXPress includes trapping information whenever you print a document to a color PostScript device — even when you print proofs on a laser printer. To prevent lengthy processing time when printing a document that does not require trapping, click **Knockout All** in the **Trapping Method** area in the **Trapping** pane of the **Preferences** dialog box (**Edit** → **Preferences** → **Preferences**).

SPECIFYING OPTIONS IN THE OPTIONS TAB P

The **Print** dialog box **Options** tab lets you specify settings useful for reporting PostScript errors and for printing negatives. Settings in the bottom half of the dialog box let you control the way pictures are printed.

- 1 Choose **File** → **Print** → **Options** tab.



The **Options** tab (**File** → **Print**) lets you specify settings for PostScript error reporting and for printing negatives and pictures.

- To receive printed PostScript error reporting from QuarkXPress, check **Quark PostScript Error Handler**. The Quark PostScript Error Handler utility provides, in addition to PostScript error handling, information about where on a page the PostScript error occurs. If a PostScript error occurs during the printing of a QuarkXPress item (text box, picture box, text path, line, or item created with XTensions software), the utility will print the page containing the QuarkXPress items handled successfully up to the point of the error. The utility will then print an error report containing: (1) The bounding box of the item in which the error occurred. This box is identified by a black border and a 50% black background. (2) A message at the top left of the page specifying the type of item causing the error. Lay the error report on top of the partially printed page to isolate the offending item. The bounding box on the error report indicates the location of the object causing the error.

The Quark PostScript Error Handler is designed only for PostScript printing. The Quark PostScript Error Handler will append its report to any other PostScript error reporting utilities you may be using.

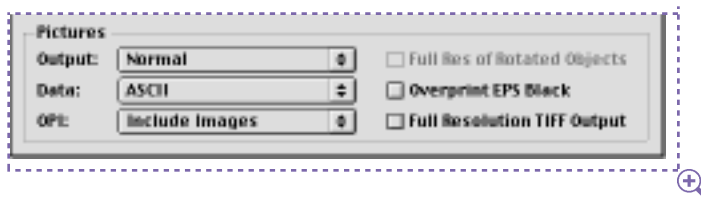
- Choose an option from the **Page Flip** pop-up menu. The **Page Flip** pop-up menu lets you choose from four options: **None**; **Horizontal** — to reverse the printing of page images from left to right; **Vertical** — to print page images upside down; and **Horizontal & Vertical** — to print page images from left to right, upside down. When you choose **Horizontal & Vertical**, the image is right-reading, but the page feeds in the opposite direction of the **None** setting.

- To print negative page images, check **Negative Print**. When **Negative Print** is checked, flipping a page horizontally or vertically will produce right-reading, emulsion-down film output, which is a common standard for commercial printers in the United States.



For right-reading emulsion-down negative film output, choose **File** → **Print** → **Options** tab. Choose **Horizontal** or **Vertical** from the **Page Flip** pop-up menu; then, check **Negative Print**. This produces output where type reads correctly (from left to right) when the emulsion of the film is facing down.

- 2 Set up specifications for printing pictures in the **Pictures** area of the **Options** tab:



The **Pictures** area of the **Options** tab lets you specify the way pictures are printed.

- To specify how pictures are printed, choose **Normal**, **Low Resolution**, or **Rough** from the **Output** pop-up menu. **Normal** is the default, and provides high-resolution output of pictures using the data from the pictures' source files. The **Low Resolution** option prints pictures at screen preview resolution. The **Rough** option suppresses printout of pictures and box frames and prints a box with an "x" in it, much like an empty picture box on-screen. (If a picture box has a background of **None**, an "x" will not print in the box when choosing **Rough** from the **Output** pop-up menu).
- From the **Data** pop-up menu, choose **ASCII**, **Binary**, or **Clean 8-bit**. Though documents print more quickly in **Binary** format, the **ASCII** option is more portable because it is a standard format readable by a wider range of printers and print spoolers. The **Clean 8-bit** option combines ASCII and binary in a versatile and portable file format.



If a print job flushes without printing, the **Binary** format may be causing an error; when this occurs, try choosing **Clean 8-bit** or **ASCII** instead.

- To control whether TIFF and EPS pictures are output, or OPI (Open Prepress Interface) comments are substituted during output, choose an option from the **OPI** pop-up menu.
Use the default setting, **Include Images**, when you are not using an OPI server. The **Include Images** option does not embed OPI comments for EPS pictures,

and if a high-resolution file cannot be found for printing, the screen preview is substituted.

QuarkXPress always includes OPI comments with TIFF pictures, regardless of your OPI settings. When you choose **Omit TIFF** while outputting to an OPI prepress system, the comments are included but the TIFF itself is not described in the PostScript. (Most OPI systems use this method.) With **Omit TIFF** chosen for a document containing TIFF and EPS pictures, the EPS pictures are included in the PostScript, but OPI comments for the EPS pictures are not included.


Choose **Omit TIFF & EPS** when you are outputting to an OPI prepress system that replaces both TIFF and EPS pictures. The **Omit TIFF & EPS** option includes OPI comments for both TIFF and EPS pictures in the file.

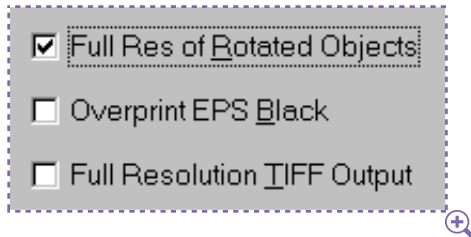


When OPI QuarkXTensions software is loaded, the **OPI** pop-up menu is unavailable.



For detailed information about OPI, consult Adobe OPI documentation or ask your OPI service.

- Check **Full Res of Rotated Objects** to print rotated TIFF pictures in full resolution to non-PostScript printers. To enable the **Full Res of Rotated Objects** check box, you must choose **Normal** from the **Output** pop-up menu; additionally, you must choose a non-PostScript printer from the **Chooser** (Mac OS  menu), or choose a non-PostScript printer from the **Print** dialog box **Printer** pop-up menu (Windows).



Use the **Full Res of Rotated Objects** check box to print rotated TIFF pictures in full resolution to non-PostScript printers.



The **Full Res of Rotated Objects** function can be highly memory-intensive, and may require large amounts of hard drive space and RAM.

- Check **Overprint EPS Black** to force all black elements in imported EPS pictures to overprint (regardless of their overprint settings). For information about overprinting, see Chapter 13, “Trapping.”

- If you want QuarkXPress to print 1-bit TIFFs at the full picture resolution (not to exceed the resolution specified in the **Output** tab), check **Full Resolution TIFF Output**. If **Full Resolution TIFF Output** is unchecked, images greater than 1-bit will be subsampled to twice the lpi.

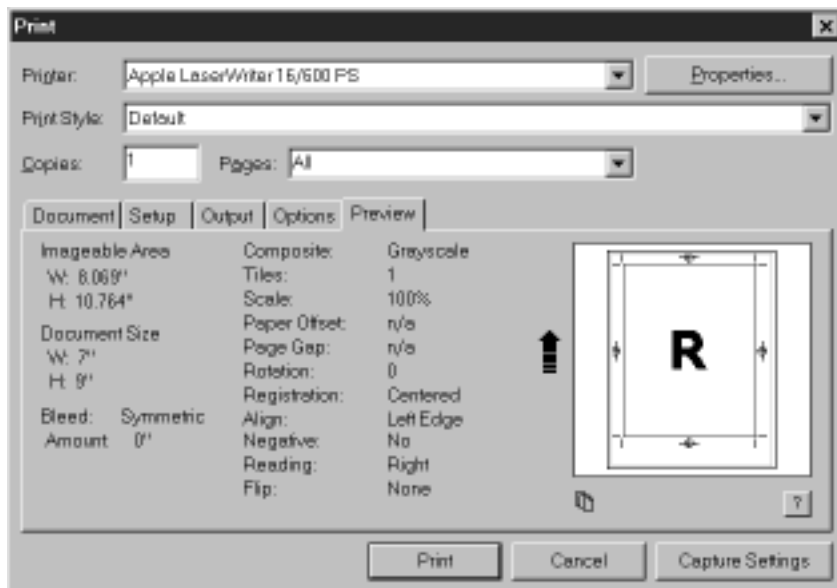


If you need to print a document to proof the text only, choose **Low Resolution** or **Rough** from the **Output** pop-up menu in the **Options** tab (**File** → **Print**). When you do this, you get the added advantage of faster processing and printing times because you are either printing pictures at screen preview resolution (**Low Resolution**) or suppressing printout of the pictures altogether (**Rough**).

VIEWING THE PREVIEW TAB P

The **Print** dialog box **Preview** tab lets you view the effect of the settings you made for a print job before you output it.


Choose **File** → **Print** → **Preview** tab to see how your document is positioned on the selected print media before it is printed.






The **Preview** tab (**File** → **Print**) lets you view the placement of the page on the selected print media before you output it.

Statistical information about the document page is listed on the left half of the **Preview** tab.

The large page icon on the right is a graphic preview of the document. The page icon does not display the actual items you included on your document pages; rather, it represents document pages in relation to their placement on the media as the document outputs from the printer.

- The blue rectangle represents the document page.
- The green rectangle represents the imageable area for the selected media. When you choose a **Tiling** option (**Print** dialog box **Document** tab), the green rectangles indicate the imageable areas of individual pages, allowing you to preview how the tiled pages will overlap at output.
- A black rectangle in the graphic preview represents the media area when a sheet-fed device is chosen in the **Printer Description** pop-up menu (**Print** dialog box **Setup** tab).
- A gray area surrounding the document represent bleeds when a bleed value is entered in the **Bleed** field (**Print** dialog box **Document** tab), or when a bleed setting is chosen using the Custom Bleeds QuarkXTensions software (**Print** dialog box **Bleed** tab).
- If the page size, including crop marks and/or bleed, is greater than the imageable area of the print media, a red area indicates portions of the document that are outside the imageable area, and will therefore be clipped. If **Automatic** tiling is enabled in the **Document** tab, the red area does not display.
- Registration marks display in black when a **Registration** option is chosen (**Print** dialog box **Document** tab).
- The “R” in the graphic preview illustrates rotation, positive/negative, flip, and reading.
- The arrow  to the left of the graphic preview indicates the film or page feed direction.

Below the graphic preview are two smaller icons:

- The cut sheet icon  indicates that you have selected a cut sheet output device from the **Printer Description** pop-up menu (**Print** dialog box **Setup** tab), while a roll-fed icon  indicates that you have selected a roll-fed output device from the **Printer Description** pop-up menu.
- The question mark  is a pop-up button that displays a legend of the different colors used in the graphic preview.

CREATING AND USING PRINT STYLES **P**

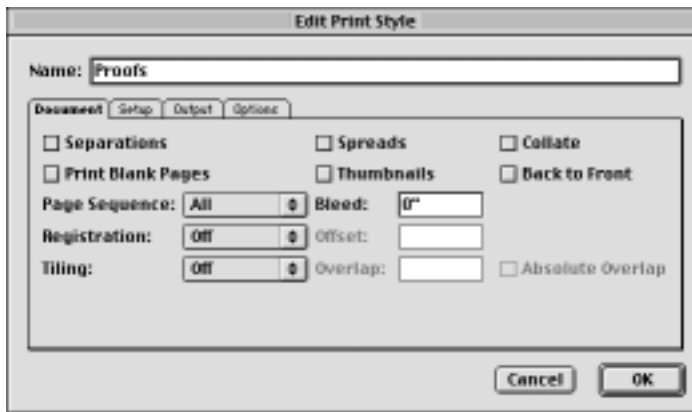
Creating a print style (**Edit** → **Print Styles**) lets you save a printing setup from the **Document**, **Setup**, **Output**, and **Options** tabs. Print styles can be imported and exported, and they can be used as often as you wish. To create a print style:

- 1 Choose **Edit** → **Print Styles**; then click **New**.



The **Print Styles** dialog box (**Edit** → **Print Styles**).

- 2 Enter a name for your style in the **Name** field.



The **Edit Print Style** dialog box (**Edit** → **Print Styles** → **New**).

3 Specify settings in the **Document**, **Setup**, **Output**, and **Options** tabs.

If you need help specifying settings in these tabs, see the appropriate sections earlier in this chapter for complete tab descriptions and specification instructions.

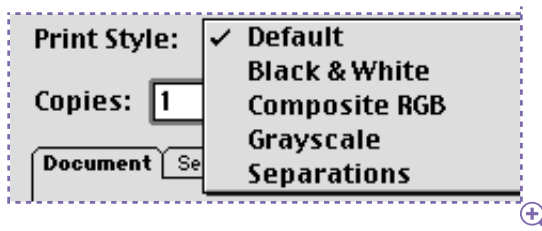
4 Click **OK** when you are finished specifying settings; then click **Save** in the **Print Styles** dialog box to save your new print style. Print styles enhance productivity and ensure consistent output by automatically specifying output settings in the **Print** dialog box (**File** → **Print**).

In addition to using print styles for PostScript output, QuarkXPress lets you choose an option from the list of print styles when you use a non-PostScript printer. If the print style defines options that are not available for non-PostScript printing, a message will display to alert you to that fact.

USING PRINT STYLES **P**

To select a print style to print your document:

- 1** Choose **File** → **Print** to display the **Print** dialog box.
- 2** Choose an option from the **Print Style** pop-up menu; **Default** is the default setting. To add print styles to the pop-up menu, use the **Print Styles** dialog box (**Edit** → **Print Styles**).



Choosing a print style from the **Print Style** pop-up menu automates print job preparation.

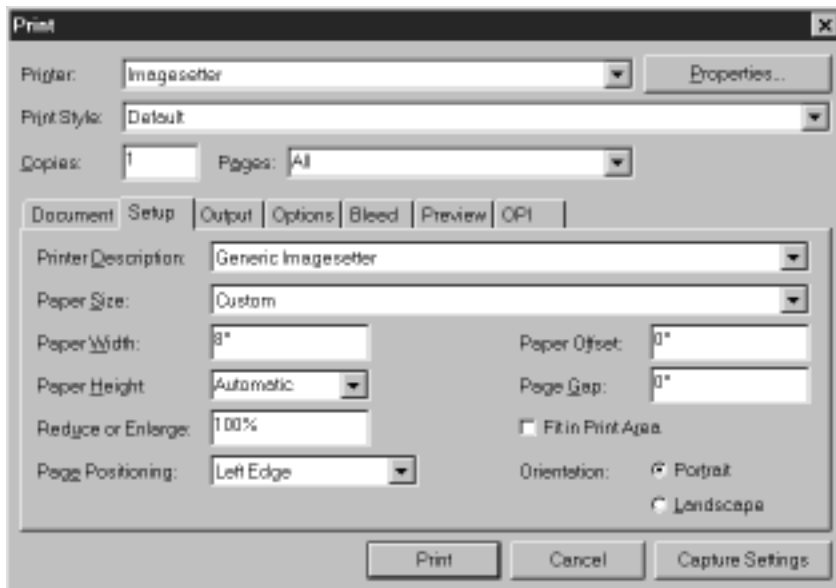
The **Default** print style is applied to every new document. The **Default** print style in the **Print Style** pop-up menu associates the current print settings with the document and not with any particular print style. You can customize the **Default** print style to suit your specific printing needs for all new documents using the **Print Styles** dialog box (**Edit** → **Print Styles**).

SPECIFYING THE SETUP FOR IMAGESETTERS

*Imagesetters are PostScript output devices that require special setup. While many imagesetters use either RC paper or film from a roll, others may use plate material in either sheet or roll form — these are often referred to as “platesetters.” The **Setup** tab (**File** → **Print**) displays specific controls for an imagesetter, which is made available by information contained in a PostScript Printer Description (PPD) file. To set up an imagesetter:*

- 1 Choose **File** → **Print**; then click the **Setup** tab (⌘+Option+P on Mac OS, Ctrl+Alt+P on Windows).

Choose an imagesetter PPD from the **Printer Descriptions** pop-up menu. The **Paper Size** pop-up menu changes automatically to **Custom**.



When you choose a PPD for an imagesetter, a full range of setup specifications are available.

- 2 Enter a value in the **Paper Width** field that accommodates document page width, crop marks, and bleeds.

Enter a value in the **Paper Height** field that accommodates the document page height, crop marks, and bleeds. Values entered in the **Paper Height** field should not be greater than the maximum media height the imagesetter can support.

Automatic is entered in the **Paper Height** field by default because the length necessary for the page is determined by the height or width (depending on whether the document is in portrait or landscape mode) of the page. When outputting to a continuous-feed or nondrum imagesetter, use the **Automatic** setting in the **Paper Height** field.

- 3 Choose an option from the **Page Positioning** pop-up menu to position your document on the selected output media. The default **Page Positioning** is **Left Edge**, which positions the top left of the document page on the top left of the selected media. The **Center** option centers the page horizontally and vertically in the imageable area of the selected output media. The **Center Horizontal** option centers the page left-to-right in the imageable area. The **Center Vertical** option centers the page top-to-bottom in the imageable area.
- 4 Enter a value in the **Paper Offset** field to specify the distance the left edge of the page will be offset (or inset) from the left edge of the roll media. For example, if you want a document page that is six inches wide to print centered on a 12-inch wide roll of RC paper, specify 3.0" in the **Paper Offset** field.
- 5 Enter a value in the **Page Gap** field to specify the amount of space between pages of the document as they print on the roll.
- 6 Check **Fit in Print Area** to reduce or enlarge the size of a page in your document to fit the output media used by the printer.
- 7 Click an **Orientation** icon (Mac OS) or button (Windows) to specify whether to print in portrait or landscape mode. Portrait orientation is the default; however, if your document page is wider than the selected paper size, landscape orientation is automatically selected.
- 8 Click **Print**.

WHAT IS A RIP?

A RIP (raster image processor) can be a hardware device or a software program. The RIP converts images described in the form of vector statements to rasterized images or bitmaps. For example, laser printers use built-in RIPs to convert vector data, such as text in a particular font, to rasterized data that the printer can then print. RIPs frequently perform trapping, job queuing, and other output-oriented tasks.

A hardware RIP is a proprietary piece of machinery that runs RIP software designed specifically for that machine. Some RIP software is designed to be run on an ordinary computer that runs Mac OS or Windows.

A typical workflow might use QuarkXPress, a RIP, an imagesetter, and a film processor. Output is sent from QuarkXPress to the RIP; the RIP manipulates the data as needed or instructed and sends it to the imagesetter. The imagesetter marks the film using a laser, and then the film is sent to the processor. The imagesetter may contain the film processor (in-line processor), or the processor may be a separate device (stand-alone processor). The processor develops, fixes, and dries the film.

UPDATING PICTURE PATHS **P**

QuarkXPress uses two types of information for imported pictures: low-resolution and high-resolution. Low-resolution information is used to display picture previews. When you print, high-resolution information contained in the original picture files is accessed using paths to the pictures.

A path to a picture is established when you import a picture into a QuarkXPress document. QuarkXPress keeps information about each picture's path as well as when the picture was last modified.

If a picture is moved or changed after it is imported, QuarkXPress warns you when you execute the **Print** command or the **Collect for Output** command (**File** menu). To update pictures, see "Listing and Updating Pictures" in Chapter 11, "Pictures."



If you keep your pictures in the same folder as your QuarkXPress document, you will not have to maintain picture paths. QuarkXPress can always "find" pictures that are in the same folder as the document, whether or not the picture was in that folder at the time it was imported.

Open Prepress Interface (OPI) systems substitute high-resolution images and pre-separate full color scanned images. If you are using such an output system, you can, for example, import a low-resolution RGB TIFF into a document, and specify that QuarkXPress automatically enter OPI comments so that the low-resolution pictures are swapped for high-resolution pictures when printing. OPI systems have different swapping capabilities. For information about QuarkXPress OPI settings, see "Specifying Options in the Output tab" earlier in this chapter.

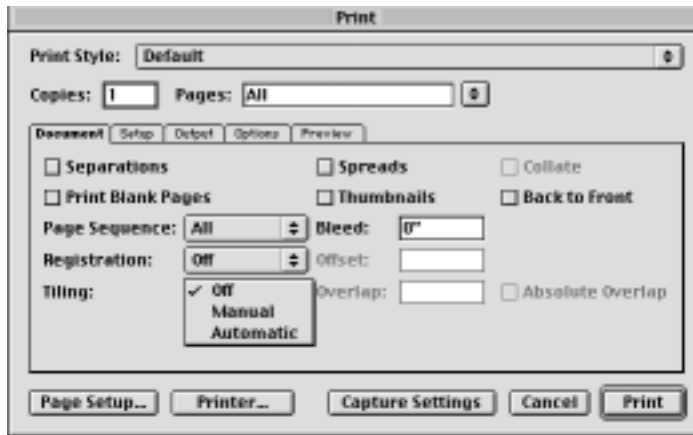
PRINTING ODD-SIZED DOCUMENTS **P**

Printing odd-sized pages can require special printing specifications. When document pages are smaller than the print media or paper, you might want to center the page. When a document's page size exceeds the largest sheet size your printer can feed, you might need to divide your output into tiles that can be assembled by pasting up paper mechanicals or by stripping film.

USING TILING TO PRINT AN OVERSIZED DOCUMENT **P**

When document pages are larger than the paper or media in your printer, you will need to use the **Tiling** feature to output the entire page, which can be assembled as hard copy later. To tile a document:

- 1 Choose **File** → **Print** (⌘+P on Mac OS, Ctrl+P on Windows).



The **Document** tab (**File** → **Print**) lets you specify **Tiling** for printing oversized documents.

- 2 To print a large document in tiles (sections), choose a tiling option from the **Tiling** pop-up menu. You can choose **Manual** or **Automatic** tiling.

When you choose **Manual**, you can control the way in which a page is tiled based on the ruler origin. The top left corner of the first tile prints from the zero point. You must specify the desired ruler origin before opening the **Print** dialog box. To set the ruler origin, choose **View** → **Show Rulers**, click and hold in the intersection of the horizontal and vertical rulers, and move the ruler origin onto the page.

When you choose **Automatic**, QuarkXPress determines how many tiles are needed to print each document page, based on the document size, the printer's media (paper) size, whether or not **Absolute Overlap** is checked, and the value you enter in the **Overlap** field (the default overlap is three inches).

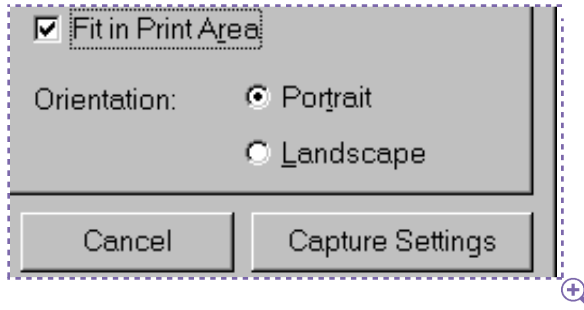
The value entered in the **Overlap** field is the amount QuarkXPress will use to extend the page as needed to create the tile. When **Absolute Overlap** is checked, QuarkXPress will use only the value in the **Overlap** field when extending the page to create the tile. If **Absolute Overlap** is unchecked, QuarkXPress will use at least the amount in the **Overlap** field when creating the tile, but may use a larger amount if necessary. Do not check **Absolute Overlap** if you want your document centered on the final assembled tiles. QuarkXPress prints tickmarks and location information on each tile to aid you in reassembling them.

- 3 Click **Print**.

USING REDUCTION FEATURES TO PRINT AN OVERSIZED DOCUMENT P

When it's acceptable, you can simply reduce the size of the page to fit the available paper size:

- 1 Choose **File** → **Print**; then click the **Setup** tab (⌘+Option+P on Mac OS, Ctrl+Alt+P on Windows).

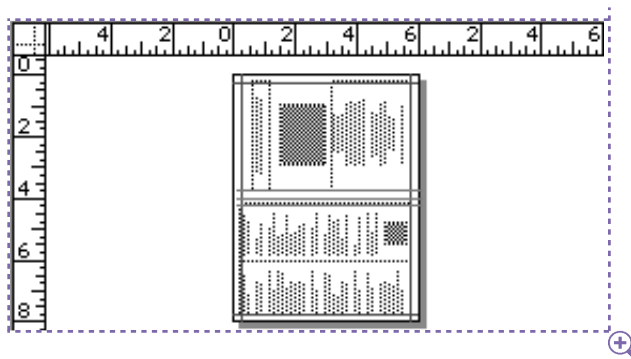


Fit in Print Area sizes the page to fit the available print area.

- 2 Check **Fit in Print Area**.
- 3 Click **Print** to print your document.

PRINTING SMALL DOCUMENTS P

When producing small pages, such as a two-sided handbill or business card, a commercial printer may prefer to set up your job so that multiple jobs can be run at the same time. Since larger sheets of paper feed through a press more efficiently, small page jobs are usually printed together for more accuracy on press. For example, the front and back of a 4.5" x 7.5" handbill would be printed two-up on 8.5" x 11" paper; then, the paper is turned, or turned and flipped (tumbled), and printed on the other side.



Odd-sized documents like this handbill need special **Print** dialog box specifications to force them to print centered top-to-bottom or left-to-right on a larger sheet of output paper.

In the bindery, the handbill is trimmed to its finished size. In order to trim the piece efficiently, the printer needs to receive the handbill 2-up, and centered top-to-bottom and left-to-right on 8.5" x 11" paper. You can do this even when the page coordinates are oriented to the upper left. To print this document so that output is centered:

- 1 Choose **File** → **Print**; then click the **Setup** tab (⌘+Option+P on Mac OS, Ctrl+Alt+P on Windows).
- 2 Choose **Center** from the **Page Positioning** pop-up menu to center the page horizontally (left-to-right) and vertically (top-to-bottom) on the output paper.
- 3 Click **Print** to print your document.

CREATING A POSTSCRIPT FILE

In many cases, a service bureau or client will request a PostScript file rather than a collection of QuarkXPress documents, fonts, and picture files. (This is often referred to as “print to file” or “PostScript dump.”) Generating a PostScript file requires great attention to detail since the recipient will not be able to modify the file.

When printing to a PostScript file, it is important to check all tabs in the **Print** dialog box, to confirm that the settings are correct for final output of the document. For example, if the document will be output to film separations from an imagesetter, check **Separations (Document tab)**, choose the correct imagesetter PPD from the **Printer Description** pop-up menu (**Setup tab**), and enter the correct line screen in the **Frequency** field (**Output tab**). Confirm any other settings necessary for correct output.

To create a PostScript file from a document on Mac OS:

- 1 Confirm that a PostScript driver is chosen in the **Chooser (Apple menu)**.
- 2 Open the document, and then display the **Usage** dialog box (**Utilities menu**) to confirm that all fonts are available and that all imported pictures are linked to the document and display a status of **OK**.
- 3 Choose **File** → **Print**, and then click the **Printer** button to display the printer driver dialog box. Before the printer driver dialog box displays, a message may display to inform you that changes will affect the setup of your printer driver rather than simply affecting the options within QuarkXPress.
- 4 In the **Destination** area of the printer driver dialog box, choose **File**, and then click **Save**.
- 5 Use the controls in the dialog box to specify a name and location for the file. Click **Save** to return to the QuarkXPress **Print** dialog box.
- 6 Click **Print** to save the document as a PostScript file.



Although printer driver dialog boxes on Mac OS vary according to printer driver versions, an option allowing you to print to a file should exist. Consult your printer driver documentation and output service provider, if necessary.

To create a PostScript file from a document on Windows:

- 1 Set up a printer that is mapped to a file.
- 2 Open the document, and then display the **Usage** dialog box (**Utilities** menu) to confirm that all fonts are available and that all imported pictures are linked to the document and display a status of **OK**.
- 3 Choose **File** → **Print**, and then choose the printer that is mapped to a file from the **Printer** pop-up menu in the **Print** dialog box.
- 4 Click **Print** to save the document as a PostScript file.



To map a printer to a file, add a PostScript printer (**Start** → **Settings** → **Printers** → **Add Printer**). Then set the properties of the printer to print to file (**Start** → **Settings** → **Printer** <select printer> → **Properties** → **Details** → **Print to the following port** → **FILE**).

PREPARING DOCUMENTS FOR SERVICE BUREAUS

*QuarkXPress makes it easy to prepare a document for output at a service bureau, and in QuarkXPress 5.0, the **Collect for Output** feature (**File** menu) has become more powerful and more flexible. In addition to copying the document and placing imported pictures and the output report into one folder, the **Collect for Output** feature can copy fonts into the collection folder. If you prefer not to collect all files for output, you can choose any combination of the document, pictures, fonts, and report for collection. To use the **Collect for Output** feature:*

Before you proceed with the **Collect for Output** process, check that all necessary items are accessible to the document. Display the **Fonts** tab of the **Usage** dialog box (**Utilities** menu) to confirm that all fonts are available. Then check the **Pictures** tab of the **Usage** dialog box to confirm that all imported pictures are linked to the document and display a status of **OK**.

- 1 Choose **File** → **Save** to save the document. Then choose **File** → **Collect for Output**.

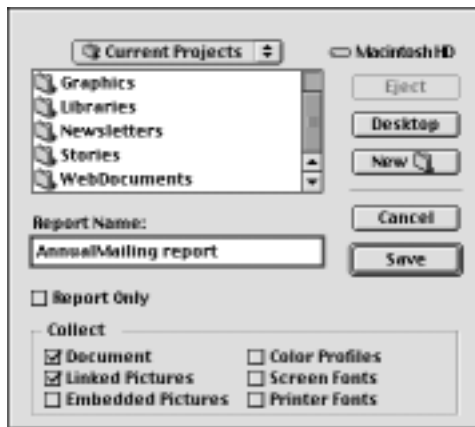
- 2 Use the controls in the top half of the dialog box to specify a location for the collected files. You can also create a new folder.
- 3 Enter the name of the **Collect for Output** report in the **Report Name** field (Mac OS) or **File name** field (Windows).
- 4 To create the report without collecting any items, check **Report Only**.



A **Collect for Output** report describes the fonts, XTensions modules, picture placements, trapping, etc., used in the document. You may want to inspect a **Collect for Output** report before you actually collect the files. That way, if you find any errors (for example, the separation plates are incorrect), you can fix the original document. To do this, check **Report Only** in the **Collect for Output** dialog box (**File** menu).

Report Only is unchecked by default. To open the **Collect for Output** dialog box and automatically check **Report Only**, press Option (Mac OS) or Alt (Windows) while choosing **File** → **Collect for Output**.

- 5 Check the files you want to collect in the **Collect** area:



Use the **Collect** area to specify the files you want to collect for output.

- The **Document** option copies the document to the specified target folder.
- The **Linked Pictures** option copies imported picture files that must remain linked to the document for high-resolution output. These pictures will be placed in the “Pictures” subfolder within the target collection folder.

- The **Embedded Pictures** option copies pictures that are embedded in the document upon import, such as PICT files (Mac OS) or BMP and WMF files (Windows). Including copies of embedded pictures in the collection will not affect output resolution of the pictures, but you may find it useful to keep copies of these pictures with the collected document items. These pictures will be placed in the “Pictures” subfolder within the target folder.



When QuarkXPress collects pictures with the document, the path to each collected picture is updated to reflect the new file locations in the “Pictures” folder within the target folder.

- The **Color Profiles** option copies any International Color Consortium (ICC) profiles associated with the document or imported pictures. These profiles will be placed in the “Color Profiles” subfolder within the target folder. For information about ICC profiles, see “Using Color Management” in Chapter 12, “Color.”



The **Color Profiles** check box is available only when the Quark CMS QuarkXTensions software is loaded.

- *Mac OS only:* The **Screen Fonts** option copies any screen fonts required for displaying the document. These font files will be placed in the “Fonts” subfolder within the target folder.
- *Mac OS only:* The **Printer Fonts** option copies any printer fonts required for printing the document. These font files will be placed in the “Fonts” subfolder within the target folder.

On Mac OS, TrueType fonts function as both screen fonts and printer fonts. If your document uses only TrueType fonts, QuarkXPress will collect them either when you check **Screen Fonts** or when you check **Printer Fonts**. If your document uses a combination of TrueType and Type 1 fonts, or uses only Type 1 fonts, check both **Screen Fonts** and **Printer Fonts** to be sure the Type 1 fonts are collected completely.

- *Windows only:* The **Fonts** option copies any fonts required for printing the document. These fonts will be placed in the “Fonts” subfolder within the target folder.

6 Click **Save**.

If the **Missing/Modified Pictures** dialog box displays, and you want to include your picture files, update modified pictures and locate missing pictures. When you're finished, click **Save**.



If you indicate that you will collect fonts, an alert reminds you of possible restrictions regarding copying font software.



When you choose to collect fonts, QuarkXPress will also collect fonts within imported EPS files, if those fonts are active on your computer.

If a document is linked to several pictures residing in different areas of your computer and you would simply like to organize those pictures into one location, specify the target collection folder, then uncheck **Document** and check **Linked Pictures** and **Embedded Pictures**, and then proceed with the collection.

Chapter 24:

Previewing and Exporting Web Pages

QuarkXPress Web documents aren't the same thing as Web pages — they're just easy ways to create Web pages. Once you've gotten a QuarkXPress Web document to look the way you want it to, you can preview the page in a Web browser before quitting QuarkXPress. The document can then be exported in HTML format so that others can view it in their Web browsers.

PREVIEWING A WEB PAGE

Web documents can look different in QuarkXPress than in a Web browser. They may also display differently in different Web browsers, or in the same Web browser on different platforms (Mac OS and Windows). Fortunately, QuarkXPress makes it easy for you to preview an HTML page in the browser(s) of your choice before you export the file.

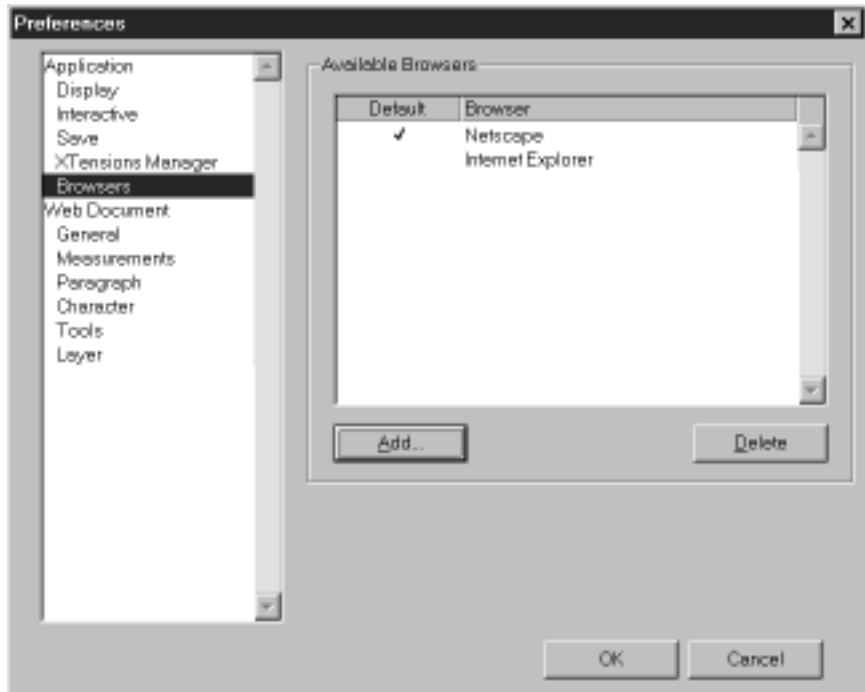


To maximize the visibility of text in Web browsers, see “Principles of Web Typography” in Chapter 9, “Typography.”

SPECIFYING HTML BROWSERS FOR PREVIEW

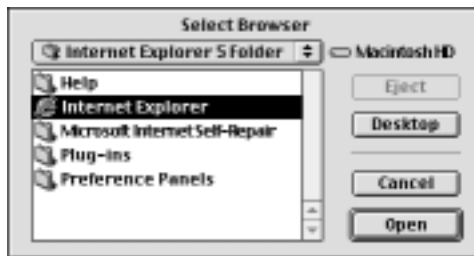
When you install QuarkXPress, your computer's default HTML browser will automatically be selected to preview your Web documents. You can specify additional HTML browsers that will be available in a pop-up menu at the bottom of your document window, so you can easily preview your Web pages in different browsers. To create a list of browsers for previewing Web pages:

- 1 Choose **Edit** → **Preferences** → **Preferences** and then click **Browsers** in the list on the left to display the **Browsers** pane.



The **Browsers** tab in the **Applications** section of the **Preferences** dialog box lets you specify a list of available browsers to be used when previewing Web documents.

- 2 Click **Add** to display the **Select Browser** dialog box.



The **Select Browser** dialog box lets you choose a specific browser.

- 3 Navigate to a Web browser, select it in the list, and then click **Open**. The browser is added to the list of browsers in the **Browsers** pane.
- 4 If you want this browser to be the default browser for previewing QuarkXPress Web documents, click in the left column for the browser you just added and make sure a checkmark displays there.
- 5 Click **OK**.

PREVIEWING THE ACTIVE WEB DOCUMENT

Once you've specified at least one Web browser for previewing, the rest is easy. There are two ways to preview the active Web document in a browser:

- Click the **HTML Preview** button at the bottom of the document window.



Clicking the **HTML Preview** button lets you preview the active Web document in the default Web browser.

- Choose an option from the **HTML Preview** pop-up menu at the bottom of the document window.



The **HTML Preview** pop-up menu lets you choose a Web browser in which to preview the active Web document.



To edit the list of available browsers, and to specify the default browser, choose **Edit → Preferences → Preferences** and select the **Browsers** pane.

EXPORTING A WEB PAGE

A QuarkXPress Web document lets you build a great looking Web page. Before you can make it available to the world, however, you need to export it in HTML format.

PREPARING FOR EXPORT

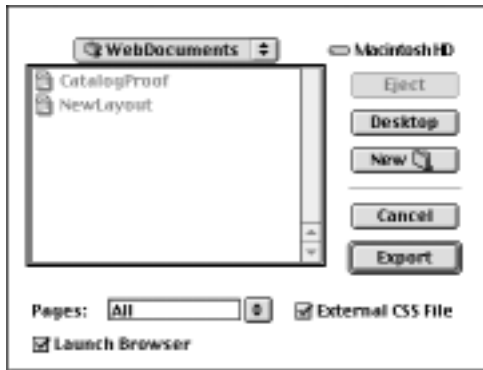
Before you export a page, consider the following questions:

- Have you specified folders in the **Site Root Directory** and **Image Export Directory** fields (**Edit → Preferences → Preferences → General** pane)? If not, see “Creating New Web Documents” in Chapter 3, “Document Basics.”
- Have you previewed the document to make sure it looks the way you want it to? If not, see “Previewing a Web Page” in this chapter.

EXPORTING A WEB PAGE 

To export the active Web document as an HTML page:

- 1 Choose **File** → **Export** → **HTML**. The **Export HTML** dialog box displays.



The **Export HTML** dialog box lets you specify where the exported HTML file (and any other files created during export) should be saved.

- 2 Enter a page range in the **Pages** field or choose an option from the **Pages** pop-up menu.
- 3 Navigate to the folder where you want to store the exported files. This does *not* need to be the same folder as the one specified in the **Site Root Directory** field in the **General** pane of the **Preferences** dialog box (**Edit** → **Preferences** → **Preferences**).
- 4 Check **External CSS File** to specify that the style information in the exported Web document will be stored as a CSS (Cascading Style Sheet) file in the export folder. The CSS file contains style information used by the browser to display the exported HTML files.
- 5 Check **Launch Browser** to display the first exported page in your default browser (**Edit** → **Preferences** → **Preferences** → **Browsers** pane).
- 6 Click **Export**.



When you're ready to make your HTML files available on the Internet or intranet, remember that they must all use the same relative file paths; in other words, the files must be in the same locations (relative to one another) when you make them available on the Internet or intranet. Moving files or renaming folders may cause errors or nonfunctional links.

Chapter 25: QuarkXPress Passport Edition

If you purchased QuarkXPress Passport™ software, the international version of QuarkXPress, use this chapter to learn about the special multilingual features that QuarkXPress Passport offers.

Creating documents for international publishing and marketing often involves the use of different languages in the same document, language-specific spell checking, and the ability to hyphenate different languages correctly. QuarkXPress Passport provides multilingual support for hyphenating and spell checking, as well as the ability to change the language used in menus and dialog boxes.

QUARKXPRESS PASSPORT TERMS

In QuarkXPress Passport, specific terms are used to describe various functions, controls, commands, and concepts. The following terms will help you become more familiar with QuarkXPress Passport.

INSTALLED LANGUAGE

Installed language refers to any language available in QuarkXPress Passport. To access the multilingual features of QuarkXPress Passport, you must install special language files. These files contain the user interface for a language and the spelling dictionary for a language (when available). These files will have the prefix “Lang_” and “Dict_,” followed by the language name.

You make a language available by placing the associated language file in the QuarkXPress Passport application folder before launching the application. For information about installing the language files, see the “Managing Language Files” section of this chapter.

PARAGRAPH LANGUAGE

Paragraph language refers to a language setting applied to specific paragraphs using the **Formats** tab of the **Paragraph Attributes** dialog box (**Style** → **Formats**) or using a paragraph attribute defined in a style sheet.

PROGRAM LANGUAGE

Program language refers to the language used in QuarkXPress Passport menus and dialog boxes. You can change the program language at any time using the **Program Language** submenu (**Edit** → **Program Language**).

SYSTEM LANGUAGE

System language refers to the language of the Mac OS or Windows software. QuarkXPress Passport will run under the system of any supported language.

MANAGING LANGUAGE FILES

With QuarkXPress Passport, you can choose which languages you want to use in your documents. Any installed language can be used to hyphenate and spell check documents.

INSTALLING LANGUAGE FILES

You can install language files in your QuarkXPress Passport application folder in one of two ways:

- When first installing QuarkXPress Passport, the type of installation you run determines which language files are installed. If you run a “Complete” installation, the language file, dictionary, and documentation that match your system language are installed. If you run a “Custom” installation, you can choose to install additional language files and dictionaries, along with documentation in other languages.
- Insert the QuarkXPress Passport CD-ROM and drag-copy the language files for the selected languages into your QuarkXPress Passport application folder. Language file names contain the prefix “Lang_” or “Dict_,” followed by the language name.

REMOVING LANGUAGE FILES

If you no longer want to use an installed language, remove the language files for that language from your QuarkXPress Passport application folder. Drag the language files out of the QuarkXPress Passport folder or into a subfolder within your QuarkXPress Passport folder. Language file names contain the prefix “Lang_” or “Dict_,” followed by the language name.



For temporary storage of language files, you might want to create a folder in your QuarkXPress Passport application folder called “Unused Languages.” This allows you to easily install and remove language files.

The QuarkXPress Passport help files are localized into different languages, allowing you to access help files in the language you need. You install and remove help files in the same way that you install and remove language files. Help file names contain the prefix “Help_” followed by the language name. *Mac OS only:* To run help files, you must also install the corresponding “QuickHelp_<language name>” file for each help file you install.

SPECIFYING THE PROGRAM LANGUAGE

When using QuarkXPress Passport, you can specify which language is displayed in menus, dialog boxes, and palettes. This lets you work in the language you're most familiar with. You can choose the **Program Language** from any of the installed languages.

To specify the program language, choose **Edit** → **Program Language** and choose a language from the submenu. Your menus, dialog boxes, and palettes will change to the chosen language.



The program language has no effect on the hyphenation or spell checking of individual paragraphs. Changing the program language does not change the language of the paragraph you are editing, or interrupt your workflow. It only changes the language of the menus and dialog boxes. The program language that is active when you quit QuarkXPress Passport is used automatically the next time you launch the application.

If no language files are in the QuarkXPress Passport application folder, the **Program Language** menu option will not display, and U.S. English will be used.

QuarkXPress Passport keyboard commands are based on the program language you set in the **Program Language** submenu (**Edit** → **Program Language**). Keyboard commands can change when you choose a different program language.



Change the language of the interface from the **Program Language** submenu (**Edit** menu).

Fichier Edition Style Bloc Page Affichage Utilitaires



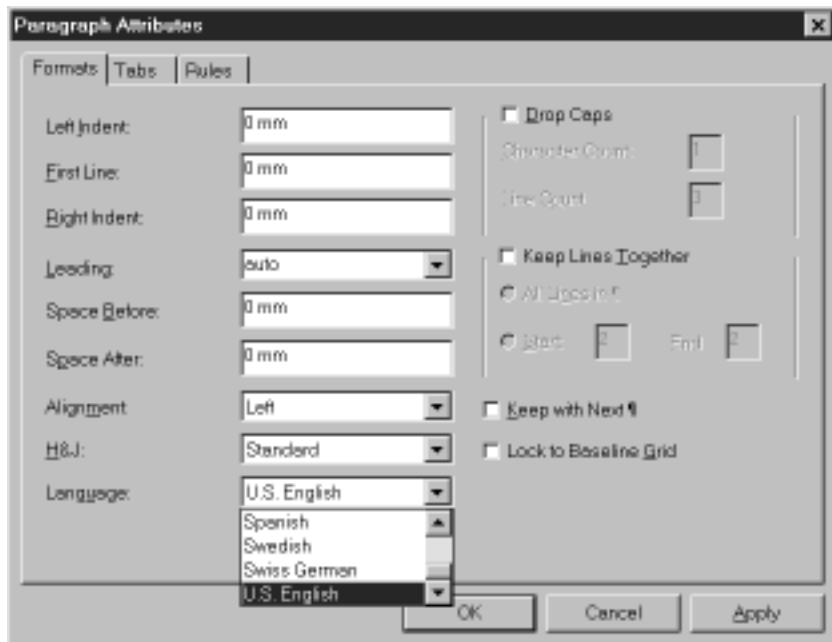
Words and menus will display in the chosen language (French in this example).

ASSIGNING LANGUAGES TO PARAGRAPHS

The paragraph language attribute determines which dictionary is used for spell checking and which hyphenation rules are used. When you check the spelling of a story or document that contains paragraphs with different languages, each paragraph is checked using the assigned paragraph language dictionary. When automatic hyphenation is enabled for a range of paragraphs that have different paragraph languages assigned to them, each paragraph is hyphenated using the appropriate hyphenation rules and hyphenation exceptions for that language.

To specify the paragraph language for selected paragraphs:

- 1 Choose **Style** → **Formats** (⌘+Shift+F on Mac OS, Ctrl+Shift+F on Windows).



Specify a language for selected paragraphs from the **Language** pop-up menu in the **Formats** tab of the **Paragraph Attributes** dialog box (**Style** → **Formats**).

- 2 Choose a language for hyphenating and spell checking selected paragraphs from the **Language** pop-up menu. Click **OK**.



You can preset the default paragraph language for a specific document or for all new documents by changing the language of the **Normal** paragraph style. If a document is open when **Normal** is changed, the change will be document-specific. If no documents are open, it will be a global change for all new documents.

When you're creating a multilingual document, create a paragraph style sheet with the appropriate paragraph language for each language in the document. Apply each paragraph style sheet to the appropriate paragraphs. The text will hyphenate in the language specified in the paragraph style sheet, and the spell checker will use the correct language dictionary automatically.

CHECKING SPELLING IN MULTILINGUAL DOCUMENTS

Reviewing a document for spelling errors is not an easy task when the document contains multiple languages. The language dictionaries of QuarkXPress Passport can automate the spell checking process for you, even across multiple languages.

When QuarkXPress Passport runs a spell check, it checks which paragraph language is applied, and then accesses the corresponding dictionary. For correct spell checking in multilingual documents, you need to assign the appropriate paragraph language to the text.

To assign a language, see “Assigning Languages to Paragraphs” earlier in this chapter. To run a spell check, see “Checking Spelling” in Chapter 8, “Text Basics.”



QuarkXPress Passport provides correct hyphenation and spell checking of text in all installed languages, so if you are translating a QuarkXPress document, QuarkXPress Passport lets you enter the translated version into the source document while maintaining the formatting, layout, and graphics present in the source document.

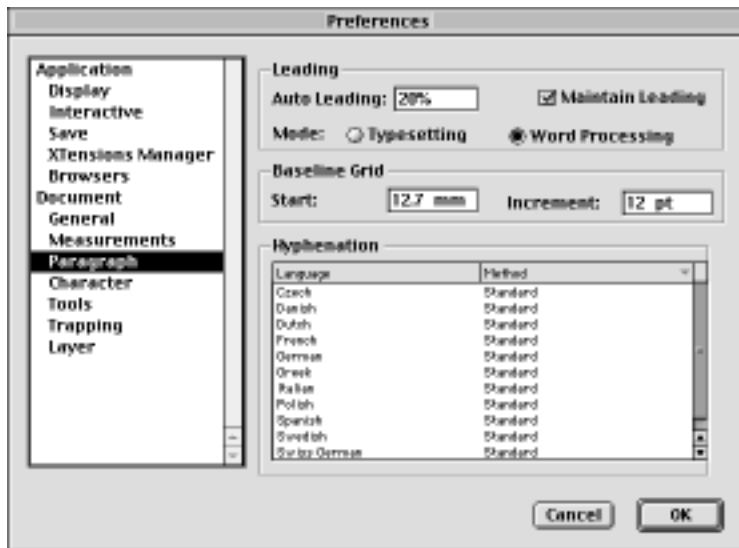
HYPHENATION METHODS

QuarkXPress Passport will hyphenate your documents according to the method you choose in the **Hyphenation** preferences (**Edit** → **Preferences** → **Preferences** → **Paragraph** pane). Hyphenation methods vary depending on the language, and the preferences chosen for that language. When you set the paragraph language for a paragraph, it will hyphenate according to the settings in the **Preferences** dialog box.

SETTING DOCUMENT PREFERENCES FOR HYPHENATION

Hyphenation standards vary from language to language. QuarkXPress Passport uses the rules for the applied language in order to hyphenate correctly. To choose a hyphenation method for a language:

- 1 Choose **Edit** → **Preferences** → **Preferences**; then click the **Paragraph** pane.



Use the **Paragraph** pane of the **Preferences** dialog box (**Edit** Menu) to specify hyphenation methods for the languages used in a document.

- 2 In the **Hyphenation** area, click to select a language in the **Language** column. Choose a hyphenation method for that language from the **Method** pop-up menu.

The methods available depend on the language selected. Other options may become available if language-specific hyphenation XTensions software are running.

- 3 Click **OK**. For information about setting preferences, see “Controlling Hyphenation and Justification” in Chapter 9, “Typography.”

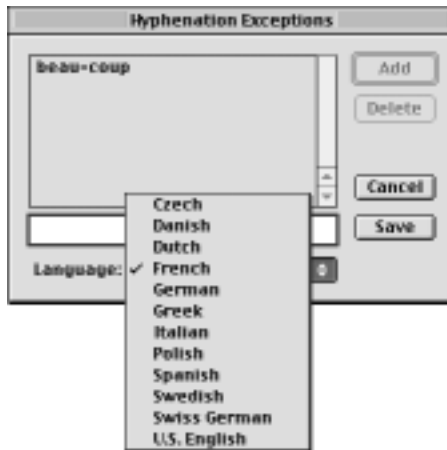


All languages except English have hyphenation QuarkXTensions software. When hyphenation QuarkXTensions software is installed, its name will appear in the **Hyphenation** preferences **Method** column for the appropriate language.

Use the **XTensions Manager** dialog box (**Utilities** menu) to install any available hyphenation QuarkXTensions software for the languages you are using with QuarkXPress Passport.

SPECIFYING HYPHENATION EXCEPTIONS

With QuarkXPress Passport, you can create language-specific lists of hyphenation exceptions. The **Hyphenation Exceptions** dialog box (**Utilities** menu) has a **Language** pop-up menu that lets you specify which language a hyphenation exception applies to. When a paragraph is automatically hyphenated, QuarkXPress Passport checks the list of hyphenation exceptions for the appropriate paragraph language. To create hyphenation exceptions, see “Controlling Hyphenation and Justification” in Chapter 9, “Typography.”



Use the **Language** pop-up menu in the QuarkXPress Passport **Hyphenation Exceptions** dialog box (**Utilities** menu) to specify the language for a hyphenation exception.



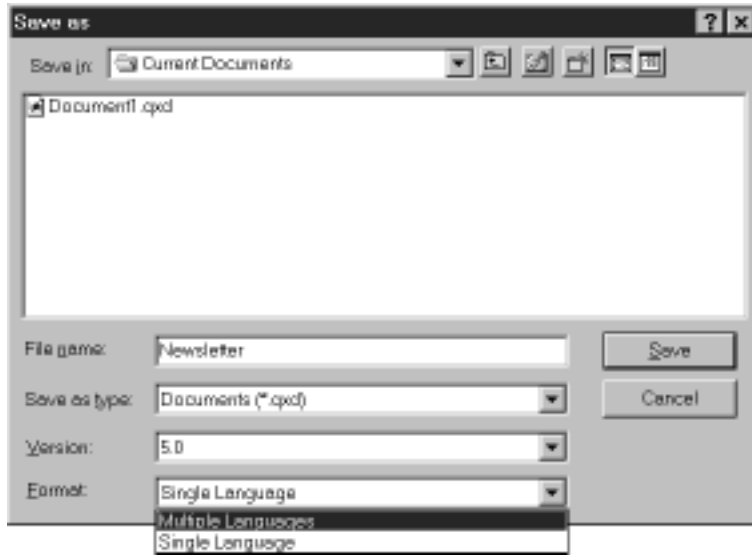
The **Suggested Hyphenation** dialog box (**Utilities** menu) displays the recommended hyphenation of a word that is based on the hyphenation method specified for the paragraph and the hyphenation exceptions for the paragraph’s language.

SAVING DOCUMENTS WITH MULTIPLE LANGUAGES

QuarkXPress Passport lets you save documents in either single-language or multiple-language format. It also lets you open either single-language or multiple-language documents. However, you cannot open a multiple-language QuarkXPress Passport document in a single-language version of QuarkXPress.

To save a document from QuarkXPress Passport:

- 1 Choose **File** → **Save as** (⌘+Option+S on Mac OS, Ctrl+Alt+S on Windows).



Save a new document or save a copy of the active document with a new name using the **Save as** dialog box (**File** menu).

- 2 Use the dialog box controls to specify a location for the new document file.
- 3 Enter a name for the document in the **Save current document as** field (Mac OS) or **File name** field (Windows).
- 4 Choose a QuarkXPress file format version from the **Version** pop-up menu. QuarkXPress 5.0 can open documents saved in either version 5.0 or 4.0 formats. Earlier versions of QuarkXPress are unable to open documents saved in version 5.0 format. Items based on features exclusive to version 5.0 and later will be stripped or modified from documents saved in 4.0 format.

- 5 *Mac OS only:* Check **Include Preview** to create a thumbnail preview of the document for display in the **Open** dialog box.
- 6 Choose **Multiple Languages** from the **Format** pop-up menu to save a document in a multiple-language format. A multiple-language format means that more than one paragraph language can be applied in the document.

Choose **Single Language** from the **Format** pop-up menu to save a document in a single-language format, which can be opened by single-language versions of QuarkXPress or by QuarkXPress Passport. A single-language format means that spelling and hyphenation for only one language will be associated with the document.

- 7 If you choose **Single Language** and more than one language is applied to document paragraphs or specified in paragraph style sheets, an alert displays listing the two most frequently applied languages.

To change the applied languages and convert the document to a single-language format, click **Change Languages**. An alert displays asking which paragraph language to apply to all paragraphs and style sheets. Choose a language from the **Language** pop-up menu and click **Save** to save the document in the single-language format. The language chosen from the **Language** pop-up menu will be applied to all document paragraphs and paragraph style sheets.



Choose a single language from the **Language** pop-up menu to change the language format for all languages in a document when it is saved as a single-language file.

- 8 Click **Save**.



QuarkXPress allows you to open a QuarkXPress Passport document saved in a single-language format. However, if the document is not opened with the same language the document was saved in, it will not hyphenate correctly. For instance, if you save a QuarkXPress Passport document in a single-language French format, and open it with U.S. English QuarkXPress, the document will not have any automatic hyphenation applied, and the text could reflow. Currently, U.S. English and International English are the only single-language, 1-byte versions of QuarkXPress available.



Documents saved in a multiple-language format can only be opened with QuarkXPress Passport.

If you change the language applied to paragraphs to save a multiple-language document as a single-language document, the text will hyphenate according to different rules and may reflow.

Appendices

ALERTS — MAC OS

An alert informs you of a problem and sometimes offers a solution. While you are working, you will encounter both Mac OS and QuarkXPress alerts. This appendix provides a list of common alerts, organized numerically. If the text of the alert is not self-explanatory, we offer an explanation and solution.

MAC OS ALERTS

The following alerts are generated by the Mac OS. Consult the documentation resources provided with your computer for explanations and solutions.

- 1 Unknown error.
- 2 Directory is full.
- 3 Disk is full.
- 4 Cannot find required volume or folder.
- 5 I/O error trying to read or write to disk.
- 6 Unexpected end-of-file encountered.
- 7 File structure damaged.
- 8 Cannot open any more files.
- 9 File not found.
- 10 Disk is write protected.
- 11 File is locked.
- 12 Disk is locked.
- 13 File is already open.
- 14 Duplicate file name.
- 15 File is already opened for writing.
- 16 Volume is not on-line.
- 17 File is locked.
- 18 File or volume access denied.
- 19 Bad directory.

- 20 Cannot write to disk.
- 21 Out of memory.
- 22 Resource not found.
- 23 Printer resource file not found.
- 24 Printer not found.
- 25 AppleTalk not active.
- 26 PostScript error detected.
- 27 Cannot find required volume or folder.
- 28 Access denied.
- 29 Apple event: Data could not be coerced to requested type.
- 30 Apple event: Descriptor record not found.
- 31 Apple event: Incorrect data.
- 32 Apple event: Wrong descriptor Type.
- 33 Apple event: Event wasn't handled by any handler.
- 34 Apple event: Incorrect range.
- 35 Apple event: Accessor not found.
- 36 Apple event: No such logical construct.
- 37 Apple event: Bad test key.
- 38 Apple event: No such object.

QUARKXPRESS ALERTS

The following alerts are generated by QuarkXPress. Many are self-explanatory.

- 1 This version of QuarkXPress is no longer valid. Contact Quark for assistance.
- 2 QuarkXPress has been damaged. Please contact Quark for assistance.
- 3 QuarkXPress has been altered. Your system may have infected the program with a virus.

Why did I get this alert? The program detected that it has been changed. Some viruses attempt to modify an application. Anything that alters the program can generate this alert.

What should I do? Run virus detection software on your system; if you still get the alert, reinstall QuarkXPress.

- 4 This version of QuarkXPress cannot be run with this System language.

- 8** You are not authorized to use this program.
- 10** QuarkXPress requires System version 8.0 or greater.
- 11** The ___ driver must be version ___ or greater.
- Why did I get this alert?** You tried using an old version of a printing driver.
- What should I do?** Install a version of the printing driver that is at least as recent as the version indicated in the alert.
- 12** Cannot access the file “XPress Preferences”.
- Why did I get this alert?** (1) You tried running QuarkXPress on a machine without enough memory. (2) The disk containing the “XPress Preferences” is full, damaged, or locked.
- What should I do?** (1) Install additional memory or allocate more memory to QuarkXPress. (2) Check the disk containing the “XPress Preferences” file to determine if it is full, damaged, or locked.
- 13** Fatal error accessing QuarkXPress temporary file (#___).
- Why did I get this alert?** Your *XPress Temp* file was damaged or not fully deleted, possibly as the result of a crash. You may receive this alert if you are running QuarkXPress on a volume other than the startup disk.
- What should I do?** Click **OK** to close QuarkXPress without saving changes to the active document and return to the Finder. Delete the *XPress Temp* file.
- 14** You cannot subscribe to this picture.
- 15** Insufficient disk space to perform this operation. Try saving your document first.
- Why did I get this alert?** You tried to perform an operation that requires more hard disk space than is available.
- What should I do?** Save the document and try to perform the operation again. If you still generate the alert, you need to create space on your hard disk to perform the operation.
- 16** Insufficient disk space to save your changes.
- Why did I get this alert?** You tried to save a document that requires more space than is available on the disk to which you are trying to save.
- What should I do?** Try saving the document elsewhere or create space on your disk.

- 17 This document cannot be opened by this version of QuarkXPress.

Why did I get this alert? You tried to open a document that is not compatible with the version of QuarkXPress that is running. The document was probably last saved from a newer version of QuarkXPress, or the document was last saved as a multilingual document in QuarkXPress Passport.

What should I do? Try to open the document with the version of QuarkXPress in which the document was last saved.

- 18 ____ uses fonts not installed in your System (font id # ____).

Why did I get this alert? You tried to open a document that uses fonts that are not installed in your system.

What should I do? You can use the **Usage** dialog box (**Utilities** → **Usage** → **Fonts** tab) to replace the missing fonts with fonts that are installed in your system. You can also quit the application, install the missing fonts, and then reopen the document.

- 19 ____ uses fonts not installed in your System (possibly “ ____”).

- 20 This document was built with other versions of some fonts. It will be reflowed using this system’s fonts.

Why did I get this alert? (1) You opened a document that was last saved with a different version of some fonts than those in the current system. (2) The document contains a damaged font (this is often the case if the message displays when you change views).

What should I do? (1) Depending on the differences between your system’s fonts and those in use when the document was last saved, reflow may occur when you are working on the document. Save the document to use the fonts in the current system. To ensure that reflow doesn’t occur, quit the application without saving changes, install the fonts that were in use when the document was last saved, then reopen the document. (2) Reinstall the damaged font; if this does not solve the problem, contact the font vendor.

- 21 This is an old document. It must be reflowed to ensure compatibility with this version of QuarkXPress.

Why did I get this alert? You tried to open a document that was created in QuarkXPress 2.0 or earlier.

What should I do? You can open and save the document using the current version of QuarkXPress. If you do, you will not be able to open it in earlier versions. Save the document with a different name to preserve the original version.

- 22** Hyphenation exceptions, kerning tables, or tracking information in “XPress Preferences” have changed. Document may be reflowed.

Why did I get this alert? (1) You are opening a document that was created in a version of QuarkXPress prior to 3.1 (these prior versions of the software did not save the “XPress Preferences” file with the document). The document has different specifications than the current “XPress Preferences” file. (2) You are opening a library with different specifications than the current “XPress Preferences” file. You get this alert because libraries cannot trigger the Non-matching Preferences alert.

What should I do? (1 and 2) You can save the document or library with the current version of the “XPress Preferences” file. If you want to use the original version, you can quit the application, place the original version of the “XPress Preferences” file in the QuarkXPress application folder or the System Folder, remove the current version, and then reopen the document or library.

- 23** A document cannot be longer than 2,000 pages.
- 24** You cannot delete all pages in a document.
- 25** Improper number or measurement.

Why did I get this alert? (1) You tried to enter a value that is out of range for the current measurement system (for example, you entered 500 while inches were specified). (2) You tried to enter invalid characters in a field (for example, you entered a measurement system abbreviation incorrectly).

What should I do? (1 and 2) You can press ⌘+Z to revert the value, enter a different value, or enter a different measurement system.

- 26** Number must be between ___ and ___.
- 27** Value must be between ___ and ___.
- 28** Value must be at least ___.
- 29** You cannot move a page to a document with a smaller page size.
- 30** You cannot move a page with an applied facing page master to a single-sided document.

Why did I get this alert? You tried to copy a page based on a facing-page master into a nonfacing page document. The facing-page master that would be brought along with the copied page cannot exist in a single-sided document.

What should I do? You can make the target document (the one into which you are trying to move the page) a facing-page document by checking **Facing Pages** in the **Document Setup** dialog box (**File** → **Document Setup**). You can also delete the facing-page master page upon which the page you want to copy is based.

- 31 This would exceed the maximum spread width of 48 inches.
- 32 This page size would cause items on page ___ to be positioned off the pasteboard.
- 33 This page size would cause items on master page ___ to be positioned off the pasteboard.
- 34 The item is too big to fit in this document.
- 35 The document is too small to hold the items on the Clipboard.
- 36 The active box is too small to hold the items on the Clipboard.
- 37 The items currently on the Clipboard cannot be anchored in text.

Why did I get this alert? You tried to anchor a group or text path to text.

What should I do? Make sure you are trying to anchor a single text box, picture box, or line.

- 38 The item cannot be positioned off the pasteboard.
- 39 The item must remain totally within its constraining box.
- 40 The automatic text box on a master page cannot contain text.
- 41 Margin guides cannot overlap.
- 42 These columns are too narrow.

Why did I get this alert? (1) The combination of page size and margins in the **New Document** dialog box (**File** → **New** → **Document**) would result in columns that are less than one point wide. (2) The margins and column guides specified in the **Master Guides** dialog box (**Page** → **Master Guides**) would result in columns that are less than one point wide. (3) The combination of text box width, number of columns, and gutter width specified in the **Measurements** palette or the **Text** tab of the **Modify** dialog box (**Item** → **Modify**) would result in columns that are less than one point wide.

What should I do? Make sure the columns are specified to be at least one point wide.

- 43 This box is too narrow.

Why did I get this alert? The combination of the box width, the number of columns, and the text inset create a text box with a text area less than one point.

What should I do? Use the controls in the **Box** and **Text** tabs of the **Modify** dialog box (**Item** → **Modify**) to adjust the text area so it is at least one point wide.

- 44 This box must completely contain its constrained items.

Why did I get this alert? If you constrain a group (**Item** → **Constrain**), the largest box becomes the constraining box. The constraining box must completely contain the items within it. If you get this alert, you tried to make the constraining box smaller than its items, or you tried to make an item larger than the constraining box.

What should I do? Do not attempt to make the constraining box smaller than its items or an item larger than the constraining box. Or, uncheck **Constrain** (**Item** → **Constrain**) for the group.

- 45 A text box in this group or selection has links that cannot be duplicated.

Why did I get this alert? You tried to copy a group or selection that includes some (but not all) of the boxes in a text chain.

What should I do? Add all the boxes in the text chain to the group or selection, or unlink the boxes.

- 46 An anchored box cannot contain an anchored box.

- 47 You cannot link to an anchored text box.

- 48 You cannot link a text box containing text to another text box or chain containing text.

Why did I get this alert? A text box can be part of only one text chain.

What should I do? You can **Cut** (**Edit** menu) the text from the second box, link the boxes, then **Paste** (**Edit** menu) the text back in.

- 49 You cannot link text boxes across master pages or onto the pasteboard.

Why did I get this alert? (1) You have links that connect a non-automatic text box on a facing-page master page with a text box on the other facing-page master page. You cannot link text boxes across facing master pages. (2) You have links that connect a text box on a master page with a text box that is completely on the pasteboard.

What should I do? (1) Break the links between the text boxes or move all linked boxes onto one page. (2) Break the links between the text boxes or move the linked boxes onto a master page.

- 50 You cannot group items across master pages or onto the pasteboard.

Why did I get this alert? (1) You tried to create a group that contains items on both pages of a facing-page master page. (2) You tried to create a group that contains items both on a master page and on the pasteboard.

What should I do? (1 and 2) Ungroup the items, or move all grouped items onto one master page.

51 A page prefix cannot contain more than four characters.

52 The specified page range cannot be moved there.

Why did I get this alert? (1) You tried to move a page next to itself. (2) You tried to move a range of pages within or next to one of the pages in the range. For example, you tried to move pages 3–5 after page 4.

What should I do? (1) Make sure you do not attempt to place a page next to itself. (2) Make sure you do not attempt to move a range of pages within or next to a page in the range.

53 You cannot make that many duplicates using these offsets.

Why did I get this alert? You tried to duplicate items using the **Step and Repeat** dialog box (**Item** → **Step and Repeat**) using values that would place copied items outside their constraining box or off the current page's pasteboard.

What should I do? Reduce the number in the **Repeat Count** field, change the offset values so that all copies remain within the current page's pasteboard, or move the original.

54 You cannot make the duplicate using current offsets.

Why did I get this alert? You tried to duplicate an item using offset values that would place the copy outside the original's constraining box or off the current page's pasteboard.

What should I do? Choose **Step and Repeat** (**Item** menu). Specify a **Repeat Count** of 1 and specify offset values that will place the duplicate copy within the constraining box or the pasteboard. The **Offset** values become the default values for the **Duplicate** command (**Item** menu).

55 Cannot find the auxiliary dictionary.

Why did I get this alert? You tried to spell check a document that is associated with a missing auxiliary dictionary. The dictionary has either been moved or deleted.

What should I do? Use the **Auxiliary Dictionary** command (**Utilities** menu) to locate and reopen the auxiliary dictionary, or click **Close** to disassociate the dictionary from the document.

56 The auxiliary dictionary is damaged.

Why did I get this alert? The open auxiliary dictionary has been damaged.

What should I do? Import the auxiliary dictionary into a document as a text file, then delete the damaged auxiliary dictionary. Create a new (and therefore empty) auxiliary dictionary. Use either the **Story** or **Document** commands from the **Check Spelling** submenu (**Utilities** menu) to check the spelling of the text file and to add the words to the new dictionary.

57 The auxiliary dictionary is too large to edit.

Why did I get this alert? You tried to edit an auxiliary dictionary (**Utilities** → **Edit Auxiliary**) that is too large to edit using the **Edit Auxiliary** dialog box.

What should I do? You cannot edit an auxiliary dictionary that is too large. Try opening the dictionary in a word-processing application and removing any words you do not need.

58 The auxiliary dictionary is full.

Why did I get this alert? You added all the words possible using the **Edit Auxiliary** dialog box (**Utilities** → **Edit Auxiliary**).

What should I do? Remove words in the **Edit Auxiliary** dialog box by selecting the word in the list and clicking the **Delete** button. You can also try opening the dictionary in a word-processing application and removing any words you do not need.

59 You cannot enter the wild card character in the “Change to” field.

60 The minimum view scale cannot exceed the maximum.

61 This font does not exist.

Why did I get this alert? You entered the name of a font that is not available on your system. This is often the result of a typographic error in entering the font name.

What should I do? Enter a valid font name.

62 This page does not exist.

Why did I get this alert? You specified a page number in a field for a page that does not exist.

What should I do? Make sure you have specified a valid page number, including any prefix, or use the absolute page sequence number. (Precede the absolute page number with a plus + sign.)

63 Invalid page range.

Why did I get this alert? You entered an invalid page range in the **Delete Pages** dialog box (**Page** → **Delete**) or the **Move Pages** dialog box (**Page** → **Move**).

What should I do? Make sure you entered a valid page range. The pages must exist, and you must enter the number of the first page in the left field and the number of the last page in the right field.

64 Cannot open the printer.

Why did I get this alert? (1) There is not enough memory available to open the printer. (2) Too many files are open. (3) There is no printer connected. (4) There is no printer driver installed. (5) The printer driver is damaged.

What should I do? (1) Close applications and windows that you are not using. (2) Use the **XTensions Manager** dialog box (**Utilities** menu) to disable unused XTensions software, then relaunch QuarkXPress. (3) Connect to a printer by selecting one in the Chooser (**Apple Menu** → **Chooser**). (4) and (5) Install or reinstall a printer driver. Consult your Mac OS documentation for installation instructions.

65 The frame is too large for this box, or the box is too small.

Why did I get this alert? You tried to place a frame on the inside of a box that is too large for the box.

What should I do? Make the box bigger; specify a smaller frame width; or place the frame on the outside of the box by choosing **Outside** from the **Framing** area in the **General** pane of the **Preferences** dialog box (**Edit** → **Preferences** → **Preferences**).

66 The frame thickness would put this item off the pasteboard.

Why did I get this alert? You tried to place a frame on a box that would place part of the frame outside the document's pasteboard.

What should I do? Specify a smaller frame width; place the frame on the inside of the box by choosing **Inside** in the **Framing** area in the **General** pane of the **Preferences** dialog box (**Edit** → **Preferences** → **Preferences**); or reposition the box in relation to the edge of the pasteboard to allow space for the new frame.

67 The frame thickness would put this item outside its constraining box.

Why did I get this alert? You tried to place a frame on a constrained box that would place part of the box outside its constraining box.

What should I do? Specify a smaller frame width; place the frame on the inside of the box by choosing **Inside** in the **Framing** area in the **General** pane of the **Preferences** dialog box (**Edit** → **Preferences** → **Preferences**); reposition the constrained box within the constraining box to allow space for the frame; or enlarge the constraining box.

68 You can print only to a LaserWriter with the QuarkXPress demo version.

Why did I get this alert? The QuarkXPress demo version requires a PostScript printer.

69 Cannot read a TIFF file with this format (#____,____).

Why did I get this alert? You tried to import a TIFF file in a format that QuarkXPress cannot read.

What should I do? Try opening the TIFF file in another application and save it in a format that QuarkXPress can read. You can also rescan the original image and save it in a format that QuarkXPress can read, then import the picture.

70 Bad file format.

Why did I get this alert? (1) You used the **Get Picture** command (**File** menu) to import a picture file that QuarkXPress can't read. (2) You used the **Open** command (**File** menu) to open a document that is damaged. (3) You tried to use one of the **Check Spelling** (**Utilities** menu) commands and the dictionary file is damaged.

What should I do? (1) Use a file format that QuarkXPress can import. (2) You cannot open a damaged document. (3) Replace the damaged dictionary file with the one on the QuarkXPress CD-ROM.

71 This color name is already in use. Please use a different name.

72 The maximum number of colors has been reached. Not all colors could be appended.

73 This style sheet name is already in use. Please use a different name.

74 The maximum number of style sheets has been reached. Not all style sheets could be appended.

75 This keyboard equivalent is already used by another style sheet. Please use a different equivalent.

76 This H&J name is already in use. Please use a different name.

77 The maximum number of H&Js has been reached. Not all H&Js could be appended.

78 Line must be at least long.

81 This shape contains too many points.

82 This shape contains too few points.

84 You cannot run QuarkXPress on a locked volume.

Why did I get this alert? You tried to open QuarkXPress from a volume that is locked or to which your access privileges are restricted.

What should I do? Unlock the disk, update your privileges, or move QuarkXPress to another volume.

85 Thumbnails view is not available for master pages.

86 This version of QuarkXPress cannot be used with this keyboard.

Why did I get this alert? The keyboard settings in the **Keyboard** control panel have been set to a language other than the language supported by this version of QuarkXPress.

What should I do? Check to make sure all keyboard control panel settings are correct; or run a different version of QuarkXPress with this keyboard.

87 This version of “XPress Preferences” is incompatible with this version of QuarkXPress.

Why did I get this alert? The “XPress Preferences” file in your QuarkXPress folder was created with a more recent version of QuarkXPress.

What should I do? Remove the “XPress Preferences” file from your QuarkXPress folder. You can either place your original “XPress Preferences” file in the QuarkXPress folder, or allow QuarkXPress to create a new file the next time you launch the application.

88 This document was created with a QuarkXTension that is no longer available. It may be reflowed.

Why did I get this alert? Text flow in this document may depend on QuarkXTensions software that was loaded when the document was created. That QuarkXTensions software is not currently loaded.

What should I do? Use the **XTensions Manager** dialog box (**Utilities** → **XTensions Manager**) to enable the QuarkXTensions software, or determine why it is not loading. If you cannot determine which XTensions module is causing the problem, you can click **OK** and work in the document; you may experience some reflow.

89 This document was created on a different platform. It cannot be read by QuarkXPress on this platform.

Why did I get this alert? Library files created in QuarkXPress for Windows cannot be opened in QuarkXPress for Mac OS.

90 This document was created by a more recent version of QuarkXPress. Text will be reflowed according to this version.

Why did I get this alert? Text flow in this document was established by a newer version of QuarkXPress. The newer text flow method is not available in this version.

What should I do? Upgrading your version of QuarkXPress will provide you with newer text flow methods.

- 91 This document contains paragraphs or style sheets that require ___ hyphenation.

Why did I get this alert? The document contains paragraphs or style sheets that were hyphenated according to a language file not present in your QuarkXPress or QuarkXPress Passport folder.

What should I do? Be sure the language file for the particular language is present in your QuarkXPress Passport folder. If you move the file to the QuarkXPress Passport folder, you need to quit and relaunch QuarkXPress Passport. If you have a single-language version of QuarkXPress, you can click **OK** and work in the document, which may cause reflow, or you can open the document in a copy of QuarkXPress Passport that has the appropriate language file loaded.

- 92 Version ___ of “___” hyphenation is not available. A different version will be used.

Why did I get this alert? The language file used to hyphenate paragraphs within this document is a different version than the language file in your QuarkXPress Passport folder.

What should I do? Remove the appropriate language file from your QuarkXPress Passport folder and replace it with the desired version. If you have a newer language file, you may want to reflow the document.

- 93 Document requires the QuarkXTension for “___” hyphenation. Standard hyphenation will be used.

Why did I get this alert? Hyphenation in this document is dependent on QuarkXTensions software that was present when the document was created.

What should I do? Use the **XTensions Manager** dialog box (**Utilities** → **XTensions Manager**) to enable the QuarkXTensions software, or determine why it is not loading.

- 94 “___” not found.

Why did I get this alert? You tried to spell check the document, and the specified auxiliary dictionary could not be found.

What should I do? Choose **Utilities** → **Auxiliary Dictionary** to locate the specified **Auxiliary Dictionary**. If you do not want to use an auxiliary dictionary, click the **Close** button.

- 95 The maximum number of documents and libraries are already open.

- 102** This document cannot be opened because the “___” QuarkXTension is not present.
- Why did I get this alert?** The document was created or modified using QuarkXTensions module. You cannot open the document without this QuarkXTensions software.
- What should I do?** Use the **XTensions Manager** dialog box (**Utilities** → **XTensions Manager**) to enable the QuarkXTensions software, or determine why it is not loading.
- 103** This document does not contain any ___.
- Why did I get this alert?** You attempted to append items that do not exist in the selected document — for example, you tried to append dashes and stripes or lists from a 3.32 document.
- What should I do?** Use the **Append** dialog box (**File** menu) to view the contents of selected documents and selectively append items.
- 104** You can only print from QuarkXPress demo version using LaserWriter driver version 7.0 or greater.
- Why did I get this alert?** You probably installed an evaluation copy of XTensions software that temporarily converted QuarkXPress to a demo version. When you attempted to print, QuarkXPress required a more up-to-date LaserWriter driver than the one specified.
- What should I do?** While you are attempting to print from the demo version, specify LaserWriter driver version 7.0 or greater. When you are finished evaluating the XTensions software, remove or disable it.
- 105** This page size would cause grouped or linked text items on master page “___” to be positioned off the page.
- Why did I get this alert?** You entered a page size smaller than the current page. Items exist on those page(s) that are too large to fit the smaller pasteboard, or they are positioned so that they will not be placed on the smaller pasteboard.
- What should I do?** Reposition or resize the items so they will fit on the smaller pasteboard.
- 106** Documents from older versions of QuarkXPress may reflow.
- Why did I get this alert?** Documents created in older versions of QuarkXPress may flow text differently.
- What should I do?** Examine the document before saving any changes. If you are satisfied with the text flow, proceed. Otherwise, open the document in the version of QuarkXPress with which it was created.

115 Unable to access network.

116 Field can contain a maximum of ___ characters.

117 Picture could not be translated properly.

119 A total of ___ pictures could not be translated properly.

Why did I get this alert? You tried to convert a picture file from Windows to a picture file for Mac OS. The picture file could not be translated.

What should I do? Reimport the picture file or use a different picture file format.

120 The XTension ___ has been damaged and will be disabled.

Why did I get this alert? This XTensions software is damaged and will not load. It will be placed in the “XTension Disabled” folder of your QuarkXPress application folder.

What should I do? Reinstall the XTensions software.

122 The script systems required to run this version of QuarkXPress are not available.

Why did I get this alert? This version of QuarkXPress requires certain language script systems.

What should I do? Install the appropriate system software or system language components, and run QuarkXPress again.

123 This script system cannot be used with this version of QuarkXPress.

Why did I get this alert? This version of QuarkXPress requires a different language script system (language kit) than the one that is currently installed.

What should I do? Install the appropriate system software or system language components, and run QuarkXPress again.

124 Path name can not exceed 256 characters.

128 This document was created without the QuarkXTensions software for “___” hyphenation, but it is now present.

Why did I get this alert? A currently loaded QuarkXTensions module is providing new hyphenation methods for this document.

What should I do? If you do not want the new hyphenation applied to this document, disable the QuarkXTensions software (**Utilities** → **XTensions Manager**) while working on this document.

- 129** Document requires the QuarkXTensions software for “___” hyphenation.
- Why did I get this alert?** Hyphenation for this document was established with the specified QuarkXTensions software loaded. This QuarkXTensions software is required to maintain the same hyphenation.
- What should I do?** Use the **XTensions Manager** dialog box (**Utilities** → **XTensions Manager**) to enable the QuarkXTensions software, or determine why it is not loading.
- 130** The suffix .autosave is reserved for the built-in auto save feature. Please choose another name.
- 138** The disk file for the book “___” could not be accessed. The file may be in use by somebody else.
- 139** The maximum ___ books are already open.
- 140** This book cannot be opened. Maybe it is locked or on a locked volume.
- 141** This book cannot be opened because the data in the file is damaged.
- 142** The disk file for the book “___” cannot be found.
- 143** Chapter “___” already exists in this book. All chapter names must be unique.
- 144** The chapter “___” cannot be opened.
- 145** No more chapters can be added to this book.
- 146** This document has a Section Prefix that conflicts with a Page Range Separator.
- Why did I get this alert?** When printing a range of pages, range separators and section starts must be different characters.
- What should I do?** Change your print range separators by entering new values in the **Range Separators** area in the **Interactive** pane of the **Preferences** dialog box (**Edit** → **Preferences** → **Preferences**).
- 147** Declared range separators are the same character.
- Why did I get this alert?** **Range Separators** for **Sequential** and **Nonsequential** pages must be different characters.
- What should I do?** Enter a unique character in either field.
- 148** This page range is invalid.
- 149** Invalid character “___”.
- 150** Please specify a name.
- 151** This ___ name is already in use. Please use a different name.
- 152** The maximum number of ___ has been reached. Not all ___ could be appended.

153 You cannot use this box merge command with items that have 100% overlap.

Why did I get this alert? The selected **Merge** command requires less than 100% overlap of the selected objects.

What should I do? Choose a different **Merge** command, or reposition the items so that there is less than 100% overlap.

154 You can only convert one line of text to a box at a time.

Why did I get this alert? You have selected more than one line of text to convert to a box.

What should I do? Perform separate **Text to Box** operations for each line of text, or place all the desired text on one line before choosing **Style → Text to Box**.

155 All the text to be converted to a box must be in the same text box.

Why did I get this alert? You have selected text that is linked between two or more text boxes.

What should I do? The selected text must be contained in one box before choosing **Style → Text to Box**. Resize the text boxes so that the selected text is contained in one box, or select the text in each box individually before choosing **Style → Text to Box**.

156 Cannot turn the selected text into a box because of the font(s) used.

Why did I get this alert? Only TrueType or Type 1 PostScript fonts can be converted to boxes.

158 Cannot turn the selected text into a box.

Why did I get this alert? The selected text includes a hidden-text code (possibly deposited by XTensions software) that cannot be converted to an outline.

What should I do? Recreate the text in a new box.

159 Cannot turn the selected text into a box because the text has no outlines.

Why did I get this alert? You selected text that contains no outlines. A row of spaces or tabs, for example, will prompt this message.

What should I do? Select characters that contain outlines before choosing **Style → Text to Box**.

160 This document does not have anything to append.

- 161** These print styles cannot be imported because they were exported by a more recent version of QuarkXPress.

Why did I get this alert? The selected document was created or edited by a newer version of QuarkXPress. Some print style features may not be supported in your current version.

What should I do? Upgrading QuarkXPress will provide current print style features.

- 162** Endpoints are not close enough to join these lines.

- 163** This document may not display or print correctly because the “___” QuarkXTension is not present.

- 164** Printing cannot take place unless all chapters are available.

- 165** Unable to locate the selected list text. Try updating the list.

Why did I get this alert? A text box (which contained list text) in a chapter has been deleted.

What should I do? Update the list so that all list items are current.

- 165** You cannot merge items that would result in a zero-sized area.

Why did I get this alert? You tried to merge boxes that do not intersect or touch.

What should I do? Choose a different **Merge** command, or reposition the boxes so that they intersect.

- 168** Cannot turn the selected text into a box because ATM is not running, or there is a bitmap font in the selection.

Why did I get this alert? The **Text to Box** feature (when using Type 1 PostScript fonts) requires Adobe Type Manager (ATM). Only TrueType or Type 1 PostScript fonts can be converted to boxes.

What should I do? Make sure the ATM control panel is installed properly and enabled and that you have selected text with a TrueType or Type 1 font applied.

- 170** You cannot append from this file with this version of QuarkXPress.

- 171** Cannot check spelling for this language because the QuarkXTensions software for checking spelling is not present.

172 An item in this group is too small.

Why did I get this alert? The values you specified for resizing this group would cause one of the items in the group to be too small. The minimum box size is 1 point square.

What should I do? Change the values for resizing the group.

174 The selected chapters did not synchronize because QuarkXPress was unable to access the files.

175 The selected chapters did not print because QuarkXPress was unable to access the files.

176 Missing fonts in master chapter, unable to synchronize.

Why did I get this alert? Some fonts defined in the master chapter are not installed or available.

What should I do? First, check for missing fonts using the **Usage** dialog box (**Utilities** → **Usage** → **Fonts** tab). Next, review all the style sheets defined in the master chapter for missing fonts. Even style sheets that are not applied can generate this alert if they require fonts that are not installed.

After updating the fonts in the master chapter, save your changes and synchronize the book again.

183 This file requires XTensions software to be read properly.

Why did I get this alert? You tried to import a file that requires specific XTensions software to be loaded.

What should I do? Make sure the XTensions software you need is running. If you are trying to import a TIFF with LZW import, load the LZW Import filter.

250 This item cannot be placed above or left of its anchored group parent.

251 This file does not contain print style information.

253 Some replacement fonts are missing from your system.

254 Line is too thin to be converted to a box

255 Cannot fit box to picture because the combined box and picture skew is out of range. Try reducing the skew of the box and picture.

257 This image file type is not currently supported. The XTension may not be loaded.

ALERTS — WINDOWS

An alert informs you of a problem and sometimes offers a solution. While you are working, you will encounter both Windows and QuarkXPress alerts. This appendix provides a list of common alerts, organized numerically. If the text of the error message is not self-explanatory, we offer an explanation and solution. If you decide to contact Quark Technical Support about an alert, please record the number of the alert to expedite assistance.

WINDOWS ALERTS

The following alerts are generated by Windows. Consult the documentation resources provided with your computer for explanations and solutions.

- 1 Unknown error.
- 2 Directory is full.
- 3 Disk is full.
- 4 Cannot find required volume or folder.
- 5 I/O error trying to read or write to disk.
- 6 Unexpected end-of-file encountered.
- 7 File structure damaged.
- 8 Cannot open any more files.
- 9 File not found.
- 10 Disk is write-protected.
- 11 File is locked.
- 12 Disk is locked.
- 13 File is already open.
- 14 Duplicate file name.
- 15 File is already open for writing.
- 16 Drive is not online.
- 17 File is locked.
- 18 Cannot rename file.

- 19 Bad directory.
- 20 Cannot write to disk.
- 21 Out of memory.
- 22 Resource not found.
- 23 Printer resource file not found.
- 24 Printer not found.
- 26 PostScript error detected.
- 27 Cannot find required volume or folder.
- 28 Access denied.

QUARKXPRESS ALERTS

The following alerts are generated by QuarkXPress. Many are self-explanatory, but others may require explanation.

- 1 This version of QuarkXPress is no longer valid. Contact Quark for assistance.
- 2 QuarkXPress has been damaged. Please contact Quark for assistance.
- 3 QuarkXPress has been altered. Your system may have infected the program with a virus.

Why did I get this alert? The program detected that it has been changed. Some viruses attempt to modify an application. Anything that alters the program can generate this alert.

What should I do? Run virus detection software on your system; if you still get the alert, reinstall QuarkXPress.

- 4 This version of QuarkXPress cannot be run with this system language.
- 8 You are not authorized to use this application.
- 10 QuarkXPress requires Windows 95 or greater.
- 11 The ___ driver must be version ___ or greater.

Why did I get this alert? You tried using an old version of a printer driver.

What should I do? Install a version of the printer driver that is at least as recent as the version indicated in the alert.

12 Cannot access the file “XPress Preferences.”

Why did I get this alert? (1) You tried running QuarkXPress on a machine without enough memory. (2) The disk containing the “XPress Preferences” file is full, damaged, or locked.

What should I do? (1) Install additional memory. (2) Check the disk containing the “XPress Preferences” file to determine if it is full, damaged, or locked.

13 Fatal error accessing QuarkXPress temporary file (#___).

Why did I get this alert? Your “XPress Temp” file was damaged or not fully deleted, possibly as the result of a crash.

What should I do? Click **OK** to close QuarkXPress without saving changes to the active document and return to the Finder. Delete the “XPress Temp” file.

15 Insufficient disk space to perform this operation. Try saving your document first.

Why did I get this alert? You tried to perform an operation that requires more hard disk space than is available.

What should I do? Save the document and try to perform the operation again. If you still generate the alert, you need to create space on your hard disk to perform the operation.

16 Insufficient disk space to save your changes.

Why did I get this alert? You tried to save a document that requires more space than is available on the disk to which you are trying to save.

What should I do? Try saving the document elsewhere or create space on your disk.

17 This document cannot be opened by this version of QuarkXPress.

Why did I get this alert? You tried to open a document that is not compatible with the version of QuarkXPress that is running. The document was probably last saved from a newer version of QuarkXPress, or the document was last saved as a multilingual document in QuarkXPress Passport.

What should I do? Try to open the document with the version of QuarkXPress in which the document was last saved.

18 ___ uses fonts not installed in your system.

Why did I get this alert? You tried to open a document that uses fonts that are not installed in your system.

What should I do? You can use the **Usage** dialog box (**Utilities** → **Usage** → **Fonts** tab) to replace the missing fonts with fonts that are installed in your system. You can also install the missing fonts and reopen the document.

- 19 ___ uses fonts not installed in your system. Possibly the following:
- 20 This document was built with other versions of some fonts or using QuarkXPress 3.1 for Macintosh (or earlier) text runaround. It will be reflowed using this system's fonts and text runaround.

Why did I get this alert? (1) You opened a document that was last saved with a different version of some fonts than those in the current system. (2) The document contains a damaged font (this is often the case if the message displays when you change views).

What should I do? (1) Depending on the differences between the system's fonts and those in use when the document was last saved, reflow may occur when you are working on the document. Save the document to use the fonts in the current system. To ensure that reflow doesn't occur, exit the application without saving changes, install the fonts that were in use when the document was last saved, then reopen the document. (2) Reinstall the damaged font; if this does not solve the problem, contact the font vendor.

- 21 This is an old document. It must be reflowed to ensure compatibility with this version of QuarkXPress.

Why did I get this alert? You tried to open a document that was created in an older version of QuarkXPress.

What should I do? You can open and save the document using the current version of QuarkXPress. If you do, you will not be able to open it in earlier versions. Save the document with a different name to preserve the original version.

- 22 Hyphenation exceptions, kerning tables, or tracking information in "XPress Preferences" have changed. Document may be reflowed.

Why did I get this alert? (1) You are opening a document that was created in an older version of QuarkXPress (these prior versions of the software did not save the "XPress Preferences" file with the document). The document has different specifications than the current "XPress Preferences" file. (2) You are opening a library with different specifications than the current "XPress Preferences" file. You get this alert because libraries cannot trigger the Nonmatching Preferences alert.

What should I do? (1 and 2) You can save the document or library with the current version of the "XPress Preferences" file. If you want to use the original version, you can exit the application, place the original version of the "XPress Preferences" file in the QuarkXPress application folder, remove the current version, and then reopen the document or library.

- 23 A document cannot be longer than 2,000 pages.
- 24 You cannot delete all pages in a document.

- 25 Improper number or measurement.

Why did I get this alert? (1) You tried to enter a value that is out of range for the current measurement system (for example, you entered 500 while inches were specified). (2) You tried to enter invalid characters in a field (for example, you entered a measurement system abbreviation incorrectly).

What should I do? You can press Ctrl+Z to revert the value, enter a different value, or enter a different measurement system.

- 26 Number must be between ___ and ___.

- 27 Value must be between ___ and ___.

- 28 Value must be at least ___.

- 29 You cannot move a page to a document with a smaller page size.

- 30 You cannot move a page with an applied facing page master to a single-sided document.

Why did I get this alert? You tried to copy a page based on a facing-page master into a nonfacing page document. The facing-page master that would be brought along with the copied page cannot exist in a single-sided document.

What should I do? You can make the target document (the one into which you are trying to move the page) a facing-page document by checking **Facing Pages** in the **Document Setup** dialog box (**File** → **Document Setup**). You can also delete the facing-page master page upon which the page you want to copy is based.

- 31 This would exceed the maximum spread width of 48 inches.

- 32 This page size would cause items on page ___ to be positioned off the pasteboard.

- 33 This page size would cause items on master page ___ to be positioned off the pasteboard.

- 34 The item is too big to fit in this document.

- 35 The document is too small to hold the items on the Clipboard.

- 36 The active box is too small to hold the items on the Clipboard.

- 37 The items currently on the Clipboard cannot be anchored in text.

Why did I get this alert? You tried to anchor a group or text path to text.

What should I do? Make sure you are trying to anchor a single text box, picture box, or line.

- 38 The item cannot be positioned off the pasteboard.

- 39 The item must remain totally within its constraining box.

40 The automatic text box on a master page cannot contain text.

41 Margin guides cannot overlap.

42 These columns are too narrow.

Why did I get this alert? (1) The combination of page size and margins in the **New Document** dialog box (**File** → **New** → **Document**) would result in columns that are less than one point wide. (2) The margins and column guides specified in the **Master Guides** dialog box (**Page** → **Master Guides**) would result in columns that are less than one point wide. (3) The combination of text box width, number of columns, and gutter width specified in the **Measurements** palette or the **Text** tab of the **Modify** dialog box (**Item** → **Modify**) would result in columns that are less than one point wide.

What should I do? Make sure the columns are specified to be at least one point wide.

43 This box is too narrow.

Why did I get this alert? The combination of the box width, the number of columns, and the text inset create a text box with a text area less than one point.

What should I do? Use the controls in the **Box** and **Text** tabs of the **Modify** dialog box (**Item** → **Modify**) to adjust the text area so it is at least one point wide.

44 This box must completely contain its constrained items.

Why did I get this alert? If you constrain a group (**Item** → **Constrain**), the largest box becomes the constraining box. The constraining box must completely contain the items within it. If you get this alert, you tried to make the constraining box smaller than its items, or you tried to make an item larger than the constraining box.

What should I do? Do not attempt to make the constraining box smaller than its items or an item larger than the constraining box. Or, uncheck **Constrain** (**Item** → **Constrain**) for the group.

45 A text box in this group or selection has links that cannot be duplicated.

Why did I get this alert? You tried to copy a group or selection that includes some (but not all) of the boxes in a text chain.

What should I do? Add all the boxes in the text chain to the group or selection, or unlink the boxes.

46 An anchored box cannot contain an anchored box.

47 You cannot link to an anchored text box.

- 48** You cannot link a text box containing text to another text box or chain containing text.

Why did I get this alert? A text box can be part of only one text chain.

What should I do? You can **Cut** (**Edit** menu) the text from the second box, link the boxes, then **Paste** (**Edit** menu) the text back in.

- 49** You cannot link text boxes across master pages or onto the pasteboard.

Why did I get this alert? (1) You have links that connect a non-automatic text box on a facing-page master page with a text box on the other facing-page master page. You cannot link text boxes across facing master pages. (2) You have links that connect a text box on a master page with a text box that is completely on the pasteboard.

What should I do? (1) Break the links between the text boxes or move all linked boxes onto one page. (2) Break the links between the text boxes or move the linked boxes onto a master page.

- 50** You cannot group items across master pages or onto the pasteboard.

Why did I get this alert? (1) You tried to create a group that contains items on both pages of a facing-page master page. (2) You tried to create a group that contains items both on a master page and on the pasteboard.

What should I do? (1 and 2) Ungroup the items, or move all grouped items onto one master page.

- 51** A page prefix cannot contain more than four characters.

- 52** The specified page range cannot be moved there.

Why did I get this alert? (1) You tried to move a page next to itself. (2) You tried to move a range of pages within or next to one of the pages in the range. For example, you tried to move pages 3–5 after page 4.

What should I do? (1) Make sure you do not attempt to place a page next to itself. (2) Make sure you do not attempt to move a range of pages within or next to a page in the range.

- 53** You cannot make that many duplicates using these offsets.

Why did I get this alert? You tried to duplicate items using the **Step and Repeat** dialog box (**Item** → **Step and Repeat**) using values that would place copied items outside their constraining box or off the current page's pasteboard.

What should I do? Reduce the number in the **Repeat Count** field, change the offset values so that all copies remain within the current page's pasteboard, or move the original.

- 54** You cannot make the duplicate using current offsets.

Why did I get this alert? You tried to duplicate an item using offset values that would place the copy outside the original's constraining box or off the current page's pasteboard.

What should I do? Choose **Step and Repeat (Item menu)**. Specify a **Repeat Count** of 1 and specify offset values that will place the duplicate copy within the constraining box or the pasteboard. The **Offset** values become the default values for the **Duplicate** command (**Item menu**).

- 55** Cannot find the auxiliary dictionary.

Why did I get this alert? You tried to spell check a document that is associated with a missing auxiliary dictionary. The dictionary has either been moved or deleted.

What should I do? Use the **Auxiliary Dictionary** command (**Utilities menu**) to locate and reopen the auxiliary dictionary, or click **Close** to disassociate the dictionary from the document.

- 56** The auxiliary dictionary is damaged.

Why did I get this alert? The open auxiliary dictionary has been damaged.

What should I do? Import the auxiliary dictionary into a document as a text file, then delete the damaged auxiliary dictionary. Create a new (and therefore empty) auxiliary dictionary. Use either the **Story** or **Document** commands from the **Check Spelling** submenu (**Utilities menu**) to check the spelling of the text file and to add the words to the new dictionary.

- 57** The auxiliary dictionary is too large to edit.

Why did I get this alert? You added all the words possible using the **Edit Auxiliary** dialog box (**Utilities → Edit Auxiliary**).

What should I do? Remove words in the **Edit Auxiliary** dialog box by selecting the word in the list and clicking the **Delete** button. You can also try opening the dictionary in a word-processing application and removing any words you do not need.

- 58** The auxiliary dictionary is full.

Why did I get this alert? You added all the words possible using the **Edit Auxiliary** dialog box (**Utilities → Edit Auxiliary**).

What should I do? You can add more words by clicking the **Add** button in the **Check Word**, **Check Selection**, **Check Story**, or **Check Document/Masters** dialog boxes (**Utilities → Check Spelling**).

59 You cannot enter the wild card character in the “Change To” field.

60 The minimum view scale cannot exceed the maximum.

61 This font does not exist.

Why did I get this alert? You entered the name of a font that is not available on your system. This is often the result of a typographic error in entering the font name.

What should I do? Enter a valid font name.

62 This page does not exist.

Why did I get this alert? You specified a page number in a field for a page that does not exist.

What should I do? Make sure you have specified a valid page number, including any prefix, or use the absolute page sequence number. (Precede the absolute page number with a plus + sign.)

63 Invalid page range.

Why did I get this alert? You entered an invalid page range in the **Delete Pages** dialog box (**Page** → **Delete**) or the **Move Pages** dialog box (**Page** → **Move**).

What should I do? Make sure you entered a valid page range. The pages must exist, and you must enter the number of the first page in the left field and the number of the last page in the right field.

64 Cannot open the printer.

Why did I get this alert? (1) There is not enough memory available to open the printer. (2) Too many files are open. (3) There is no printer installed.

What should I do? (1) Close applications and windows that you are not using. (2) Use the **XTensions Manager** dialog box (**Utilities** menu) to disable unused XTensions software, then relaunch QuarkXPress. (3) Select a default printer from the Printers Control Panel.

65 The frame is too large for this box, or the box is too small.

Why did I get this alert? You tried to place a frame on the inside of a box that is too large for the box.

What should I do? Make the box bigger; specify a smaller frame width; or place the frame on the outside of the box by choosing **Outside** in the **Framing** area in the **General** pane of the **Preferences** dialog box (**Edit** → **Preferences** → **Preferences**).

- 66** The frame thickness would put this item off the pasteboard.

Why did I get this alert? You tried to place a frame on a box that would place part of the frame outside the document's pasteboard.

What should I do? Specify a smaller frame width; place the frame on the inside of the box by choosing **Inside** in the **Framing** area in the **General** pane of the **Preferences** dialog box (**Edit** → **Preferences** → **Preferences**); or reposition the box in relation to the edge of the pasteboard to allow space for the new frame.

- 67** The frame thickness would put this item outside its constraining box.

Why did I get this alert? You tried to place a frame on a constrained box that would place part of the box outside its constraining box.

What should I do? Specify a smaller frame width; place the frame on the inside of the box by choosing **Inside** in the **Framing** area in the **General** pane of the **Preferences** dialog box (**Edit** → **Preferences** → **Preferences**); reposition the constrained box within the constraining box to allow space for the frame; or enlarge the constraining box.

- 69** Cannot read a TIFF file with this format (#____,____).

Why did I get this alert? You tried to import a TIFF file in a format that QuarkXPress cannot read.

What should I do? Try opening the TIFF file in another application and save it in a format that QuarkXPress can read. You can also rescan the original image and save it in a format that QuarkXPress can read, then import the picture.

- 70** Bad file format.

Why did I get this alert? (1) You used the **Get Picture** command (**File** menu) to import a picture file that QuarkXPress can't read. (2) You used the **Open** command (**File** menu) to open a document that is damaged. (3) You tried to use one of the **Check Spelling** (**Utilities** menu) commands and the dictionary file is damaged.

What should I do? (1) Use a file format that QuarkXPress can import. (2) You cannot open a damaged document. (3) Replace the damaged dictionary file with the one on the QuarkXPress CD-ROM.

- 71** This color name is already in use. Please use a different name.

- 72 The maximum number of colors has been reached. Not all colors could be appended.
- 73 This style sheet name is already in use. Please use a different name.
- 74 The maximum number of style sheets has been reached. Not all style sheets could be appended.
- 75 This keyboard equivalent is already used by another style sheet. Please use a different equivalent.
- 76 This H&J name is already in use. Please use a different name.
- 77 The maximum number of H&Js has been reached. Not all H&Js could be appended.
- 78 Line must be at least ___ long.
- 81 This shape contains too many points.
- 82 This shape contains too few points.
- 84 You cannot run QuarkXPress on a read-only disk or in a read-only folder.

Why did I get this alert? You tried to open QuarkXPress from a volume that is locked or to which your access privileges are restricted.

What should I do? Unlock the disk, update your privileges, or move QuarkXPress to another volume.

- 85 Thumbnails view is not available for master pages.
- 86 This version of QuarkXPress cannot be used with this keyboard.

Why did I get this alert? The keyboard settings in the **Keyboard** control panel have been set to a language other than the language supported by this version of QuarkXPress.

What should I do? Check to make sure all keyboard control panel settings are correct; or run a different version of QuarkXPress with this keyboard.
- 87 This version of “XPress Preferences” is incompatible with this version of QuarkXPress.

Why did I get this alert? The “XPress Preferences” file in your QuarkXPress folder was created with a more recent version of QuarkXPress.

What should I do? Remove the “XPress Preferences” file from your QuarkXPress folder. You can either place your original “XPress Preferences” file in the QuarkXPress folder, or allow QuarkXPress to create a new file the next time you launch the application.

- 88** This document was created with a QuarkXTension that is no longer available. It may be reflowed.

Why did I get this alert? Text flow in this document may depend on QuarkXTensions software that was loaded when the document was created. That QuarkXTensions software is not currently loaded.

What should I do? Use the **XTensions Manager** dialog box (**Utilities** → **XTensions Manager**) to enable the QuarkXTensions software, or determine why it is not loading. If you cannot determine which XTensions module is causing the problem, you can click **OK** and work in the document; you may experience some reflow.

- 89** This library was created on a different platform. It cannot be read by QuarkXPress on this platform.

Why did I get this alert? Library files created in QuarkXPress for Mac OS cannot be opened in QuarkXPress for Windows.

- 90** This document was created by a more recent version of QuarkXPress. Text will be reflowed according to the older version.

Why did I get this alert? Text flow in this document was established by a newer version of QuarkXPress. The newer text flow method is not available in this version.

What should I do? Upgrading your version of QuarkXPress will provide you with newer text flow methods.

- 91** This document contains paragraphs or style sheets that require ___ hyphenation.

Why did I get this alert? The document contains paragraphs or style sheets that were hyphenated according to a language file not present in your QuarkXPress or QuarkXPress Passport folder.

What should I do? Be sure the language file for the particular language is present in your QuarkXPress Passport folder. If you move the file to the QuarkXPress Passport folder, you need to quit and relaunch QuarkXPress Passport. If you have a single-language version of QuarkXPress, you can click **OK** and work in the document, which may cause reflow, or you can open the document in a copy of QuarkXPress Passport that has the appropriate language file loaded.

- 92** Version ___ of “___” hyphenation is not available. A different version will be used.

Why did I get this alert? The language file used to hyphenate paragraphs within this document is a different version than the language file in your QuarkXPress Passport folder.

What should I do? Remove the appropriate language file from your QuarkXPress Passport folder and replace it with the desired version. If you have a newer language file, you may want to reflow the document.

- 93** Document requires the QuarkXTension for “___” hyphenation. Standard hyphenation will be used.

Why did I get this alert? Hyphenation in this document is dependent on QuarkXTensions software that was present when the document was created.

What should I do? Use the **XTensions Manager** dialog box (**Utilities** → **XTensions Manager**) to enable the QuarkXTensions software, or determine why it is not loading.

- 94** “___” not found.

Why did I get this alert? You tried to spell check the document, and the specified auxiliary dictionary could not be found.

What should I do? Choose **Utilities** → **Auxiliary Dictionary** to locate the specified **Auxiliary Dictionary**. If you do not want to use an auxiliary dictionary, click the **Close** button.

- 95** The maximum number of documents and libraries are already open.

- 102** This document cannot be opened because the “___” QuarkXTension is not present.

Why did I get this alert? The document was created or modified using the specified QuarkXTensions module. You cannot open the document without this QuarkXTensions module.

What should I do? Use the **XTensions Manager** dialog box (**Utilities** → **XTensions Manager**) to enable the QuarkXTensions software, or determine why it is not loading.

103 This document does not contain any ____.

Why did I get this alert? You attempted to append items that do not exist in the selected document — for example, you tried to append dashes and stripes or lists from a 3.32 document.

What should I do? Use the **Append** dialog box (**File** menu) to view the contents of selected documents and selectively append items.

105 RTF file specifies unknown font name _____. ____ will be used instead.

106 The RTF reader encountered an error.

107 An error occurred during PICT file conversion.

108 The path name “____” specified in the Windows Registry is invalid. Using default path name “____”.

109 Printer does not support graphics.

110 Unable to read picture ____.

111 The QuarkXTension “____” is incompatible with this version of Windows.

112 Error reading OLE object.

113 No Default Printer. Please use the Control Panel to install and select a default printer.

114 Error updating OLE object ____.

115 Some linked files were unavailable and could not be updated.

116 Unable to access network.

122 This is not a valid name for a file or folder.

123 Cannot create folder. The folder may already exist or the disk may be read-only.

124 The XTension ____ has been damaged and will be disabled.

Why did I get this alert? This XTensions software is damaged and will not load. It will be placed in the “XTension Disabled” folder of your QuarkXPress application folder.

What should I do? Reinstall the XTensions software.

127 This page size would cause grouped or linked text items on master page ____ to be positioned off the page.

128 This document contains a Preferences setting that enables Ligatures, which are not available in the Windows environment. The document may reflow. This setting will be set to “Off” to prevent reflow if this document is taken back to the Macintosh.

131 The file you drag-and-dropped is not a recognized picture type.

- 132** You must have a picture or text box active in the document before drag-and-dropping a file.
- 133** You must have a box active in an open document to drag-and-drop a file.
- 136** This document was created without the QuarkXTensions software for “___” hyphenation, but it is now present.
- Why did I get this alert?** A currently loaded QuarkXTensions module is providing new hyphenation methods for this document.
- What should I do?** If you do not want the new hyphenation applied to this document, disable the QuarkXTensions software (**Utilities** → **XTensions Manager**) while working on this document.
- 137** Document requires the QuarkXTensions software for “___” hyphenation.
- Why did I get this alert?** Hyphenation for this document was established with the specified QuarkXTensions software loaded. This QuarkXTensions software is required to maintain the same hyphenation.
- What should I do?** Use the **XTensions Manager** dialog box (**Utilities** → **XTensions Manager**) to enable the QuarkXTensions software, or determine why it is not loading.
- 138** The disk file for the book “___” could not be accessed. The file may be in use by somebody else.
- 139** The maximum ___ books are already open.
- 140** This book cannot be opened. It may be read-only, in a read-only folder, or on a read-only disk.
- 141** This book cannot be opened because the data in the file is damaged.
- 142** The disk file for the Book “___” cannot be found.
- 143** Chapter “___” already exists in this Book. All chapter names must be unique.
- 144** The chapter “___” cannot be opened.
- 145** No more chapters can be added to this Book.
- 146** This document has a Section Prefix that conflicts with a Page Range Separator.
- Why did I get this alert?** When printing a range of pages, range separators and section starts must be different characters.
- What should I do?** Change your print range separators by entering new values in the **Range Separators** area in the **Interactive** pane of the **Preferences** dialog box (**Edit** → **Preferences** → **Preferences**).

147 Declared range separators are the same character.

Why did I get this alert? **Range Separators for Sequential and Nonsequential** pages must be different characters.

What should I do? Enter a unique character in either field.

148 This page range is invalid.

149 Invalid character “ ___”.

150 Please specify a name.

151 This ___ name is already in use. Please use a different name.

152 The maximum number of ___ has been reached. Not all ___ could be appended.

153 You cannot use this box merge command with items that have 100% overlap.

Why did I get this alert? The selected **Merge** command requires less than 100% overlap of the selected objects.

What should I do? Choose a different **Merge** command, or reposition the items so that there is less than 100% overlap.

154 You can only convert one line of text to a box at a time.

Why did I get this alert? You have selected more than one line of text to convert to a box.

What should I do? Perform separate **Text to Box** operations for each line of text, or place all the desired text on one line before choosing **Style → Text to Box**.

155 All the text to be converted to a box must be in the same text box.

Why did I get this alert? You have selected text that is linked between two or more text boxes.

What should I do? The selected text must be contained in one box before choosing **Style → Text to Box**. Resize the text boxes so that the selected text is contained in one box, or select the text in each box individually before choosing **Style → Text to Box**.

156 Cannot turn the selected text into a box because of the font(s) used.

Why did I get this alert? Only TrueType or Type 1 PostScript fonts can be converted to boxes.

158 Cannot turn the selected text into a box.

Why did I get this alert? The selected text includes a hidden-text code (possibly deposited by XTensions software) that cannot be converted to an outline.

What should I do? Recreate the text in a new box.

159 Cannot turn the selected text into a box because the text has no outlines.

Why did I get this alert? You selected text that contains no outlines. A row of spaces or tabs, for example, will prompt this message.

What should I do? Select characters that contain outlines before choosing **Style → Text to Box**.

160 This document does not have anything to append.

161 These print styles cannot be imported because they were exported by a more recent version of QuarkXPress.

Why did I get this alert? The selected document was created or edited by a newer version of QuarkXPress. Some print style features may not be supported in your current version.

What should I do? Upgrading QuarkXPress will provide current print style features.

162 Endpoints are not close enough to join these lines.

163 This document may not display or print correctly because the “___” QuarkXTension is not present.

164 Printing cannot take place unless all printed chapters are available.

165 You cannot merge items that would result in a zero-sized area.

Why did I get this alert? You tried to merge boxes that do not intersect or touch.

What should I do? Choose a different **Merge** command, or reposition the boxes so that they intersect.

168 Cannot turn the selected text into a box because ATM is not running.

Why did I get this alert? The **Text to Box** feature (when using Type 1 PostScript fonts) requires Adobe Type Manager (ATM). Only TrueType or Type 1 PostScript fonts can be converted to boxes.

What should I do? Make sure the ATM control panel is installed properly and enabled.

170 You cannot append from this file with this version of QuarkXPress.

171 Cannot check spelling for this language because the QuarkXTensions software for checking spelling is not present.

172 An item in this group is too small.

Why did I get this alert? The values you specified for resizing this group would cause one of the items in the group to be too small. The minimum box size is 1 point square.

What should I do? Change the values for resizing the group.

174 The selected chapters did not synchronize because QuarkXPress was unable to access the files.

175 The selected chapters did not print because QuarkXPress was unable to access the files.

176 Missing fonts in master chapter, unable to synchronize.

Why did I get this alert? Some fonts defined in the master chapter are not installed or available.

What should I do? First, check for missing fonts using the **Usage** dialog box (**Utilities** → **Usage** → **Fonts** tab). Next, review all the style sheets defined in the master chapter for missing fonts. Even style sheets that are not applied can generate this alert if they require fonts that are not installed.

After updating the fonts in the master chapter, save your changes and synchronize the book again.

178 The language systems required to run this version of QuarkXPress are not available.

183 This file requires XTensions software to be read properly.

Why did I get this alert? You tried to import a file that requires specific XTensions software to be loaded.

What should I do? Make sure the XTensions software you need is running. If you are trying to import a TIFF with LZW import, load the LZW Import filter.

184 You cannot turn the selected text into a box because the font manufacturer has copyrighted the outlines.

250 This item cannot be placed above or left of its anchored group parent.

251 This file does not contain print style information.

253 Some replacement fonts are missing from your system.

254 Line is too thin to be converted to a box

255 Cannot fit box to picture because the combined box and picture skew is out of range. Try reducing the skew of the box and picture.

257 This image file type is not currently supported. The XTension may not be loaded.


XPRESS TAGS

The XPress Tags Filter QuarkXTensions software lets you import and export ASCII text into QuarkXPress documents with paragraph and character attributes already applied. Because the ASCII text file format doesn't actually support attributes, the formatting is indicated with codes that are translated by the XPress Tags filter. As new character and paragraph formatting options are added to QuarkXPress, new XPress Tags codes are added to support the new attributes.



XPress Tags features are added to QuarkXPress through the XPress Tags filter. To enable the XPress Tags filter or other XTensions modules, see Chapter 9, "Utilities Menu," in *A Guide to QuarkXPress: Interface Overview*.

IMPORTING TAGGED TEXT

To import an ASCII text file that contains embedded XPress Tags codes into a QuarkXPress document, select a text box with the **Content** tool  and choose **File** → **Get Text**. To convert XPress Tags codes into actual character attributes and paragraph formats, check **Include Style Sheets** in the **Get Text** dialog box.

If you do not check **Include Style Sheets** in the **Get Text** dialog box before importing tagged text, QuarkXPress does not convert XPress Tags codes. Instead, the program imports the codes as text characters.

GENERATING TAGGED TEXT

GENERATING TAGGED TEXT IN ANOTHER APPLICATION

To include XPress Tags information in a text file that you created in another application, precede the text with the codes you want. The complete list of XPress Tags codes follows in this chapter. Save the text you generate in the ASCII file format.

On Windows, save the text with the appropriate XPress Tags extension (*.xtg). If you do not use this extension, QuarkXPress will not translate the XPress Tags codes properly.



To generate XPress Tags codes containing inch mark " characters, **Smart Quotes** must be unchecked in the **Preferences** dialog box (**Edit** → **Preferences** → **Preferences** → **Interactive** pane). You can also temporarily override Smart Quotes by pressing Control+Shift+" (Mac OS) or Ctrl+Alt+" (Windows) for an inch mark and Control+' (Mac OS) or Ctrl+' (Windows) for a foot mark.

GENERATING TAGGED TEXT IN QUARKXPRESS

To automatically include character and paragraph attribute information as embedded XPress Tags codes when you save QuarkXPress text as a text file, choose **XPress Tags** from the **Format** pop-up menu in the **Save Text** dialog box

(File → Save Text). The XPress Tags Filter must be loaded for XPress Tags to be available in the Format pop-up menu.

ENTERING XPRESS TAGS

When entering XPress Tags codes, follow these rules:



All files formatted for the XPress Tags Filter must have an XPress Tags Filter version tag as the first code in the file (for example, <v3.00>). Following is a list of QuarkXPress versions, and the XPress Tags Filter versions that were released with them.

QUARKXPRESS VERSION	XPRESS TAGS FILTER VERSION
3.1	1.5
3.2–3.3	1.7
4.0–4.01	2.0
4.02–4.03	2.02
4.04	2.03
4.1	2.05
5.0	3.00

- XPress Tags codes are case-sensitive.
- XPress Tags codes for character and paragraph attributes must begin and end with angle brackets (< >). For example, the XPress Tags code for boldface text is .
- To combine character attribute codes, begin with a left angle bracket, then enter the codes you want to specify, and complete the code with a right angle bracket. For example, the code for bold italic text is <BI>.
- XPress Tags codes for character attributes must be placed immediately preceding the characters to which you want to apply the attributes. When you apply a character attribute using an XPress Tags code, the attribute remains in effect until you cancel it or until you enter codes that change the style sheet. You can cancel an attribute by re-specifying its code following the last character to which you want it applied (or for type styles, you can enter the code for plain text, <P>).
- XPress Tags codes for paragraph attributes must be placed at the beginning of a paragraph. Formats specified by XPress Tags codes remain applied until you specify other values at the beginning of a subsequent paragraph or until you enter codes that change the style sheet.

- For XPress Tags code commands that let you specify more than one value (for example, paragraph attributes), you can enter a \$ in place of an actual value. When QuarkXPress encounters a \$ code, the program substitutes the value specified in the currently applied style sheet. (If no style sheet is currently applied, the value of the **Normal** style sheet is used.) For example, you may want a paragraph to contain all the formats specified in the applied style sheet, but you want to apply 18 points of leading instead of the value specified in the style sheet. The code for this would be: `<*p($,$,$,18,$,$,$)>`.
- To apply the **Normal** style sheet (which had attributes defined in the QuarkXPress document) to paragraphs, begin the paragraph with the `@$:` code.
- To specify that a specific style sheet be applied to paragraphs, begin the paragraph with the `@stylesheetname:` code.



When applying style sheet names, angle brackets are not required to precede or follow the style sheet name codes.

Entering `<$>` applies the current paragraph style sheet to the text following the `<$>`.

- To specify that **No Style** be applied to paragraphs, begin the first paragraph you want to disassociate from any style sheet with the `@:` code.
- You can define a style sheet's character and paragraph attributes using XPress Tags codes. To define a style sheet using XPress Tags codes, begin the paragraph with the code: `@stylesheetname=<paragraph attribute and character attribute codes>`; for example, `@Body Text=<*L*h"Standard"*kn0*kt0*ra0*rb0*d0*p(0,0,0,0,0,0,g)Ps100t0h100z10k0b0cKf"Helvetica">`.
- When you are defining a style sheet for a document, you have the option of basing that style sheet on another, existing style sheet. The code for this is: `@stylesheetname=[S"existing stylesheetname"]<definition of style sheet>`.
- When you apply a style sheet to a paragraph using XPress Tags, the style sheet remains applied to subsequent paragraphs until another style sheet is applied or until **No Style** is applied using the `@:` code.
- You can apply attributes to characters (local formatting) within a paragraph to which you have applied a style sheet. These attributes remain applied until you cancel them or until you apply a different style sheet.
- If you import text tagged with style sheet names that the document already contains, QuarkXPress automatically applies the character and paragraph attributes specified in the document's existing style sheets.

- If you import text tagged with style sheet names that do not already exist in the document, QuarkXPress adds the style sheet name to the **Style Sheets** palette. If the new style sheet is not defined in the tagged text, QuarkXPress applies the **Normal** paragraph and character style sheet attributes to the new style sheet and adds the paragraph style sheet to the **Style Sheets** palette.
- Colors and hyphenation and justification specifications must already exist within the QuarkXPress document before you import tagged text that specifies them.

If you specify a color name using an XPress Tags code and QuarkXPress cannot locate it in the document's color list, it is replaced with the color Black.

If you specify a hyphenation and justification specification in XPress Tags and QuarkXPress cannot locate it in the document's list of hyphenation and justification specifications, the **Standard** hyphenation and justification specification is substituted.

- The maximum length for the names of style sheets, colors, and hyphenation and justification specifications is 63 characters.
- The following characters cannot be used in style sheet names: " : = @.
- Names you specify as XPress Tags codes must be preceded and terminated by an inch mark " character. For example, if you want to specify the font Palatino, use the <f"Palatino"> code.



To generate XPress Tags codes containing inch mark " characters, **Smart Quotes** must be unchecked in the **Preferences** dialog box (**Edit** → **Preferences** → **Preferences** → **Interactive** pane). You can also temporarily override Smart Quotes by pressing Control+Shift+" (Mac OS) or Ctrl+Alt+" (Windows) for an inch mark " character. For example, if you want to specify the font Palatino, use the <f"Palatino"> code.

- When specifying a font using XPress Tags codes, you can enter a partial font name within the code (for example, you can enter helv to specify the font Helvetica). When QuarkXPress applies a font to imported text according to the XPress Tags code you specify, the application will apply the first font in the **Font** submenu that matches the partial font name.

APPLYING CHARACTER AND PARAGRAPH ATTRIBUTES

When you specify type styles using XPress Tags codes, <P> always sets the type style to **Plain**. When you specify any other type style (for example, for **Bold**), that style is applied if it isn't already specified, and is removed if it has been specified. For example, the first time you specify , the **Bold** type style is applied to the text that follows. If you enter again, the **Bold** type style is not applied to the text that follows. If you enter <\$>, the type style is set to the one specified in the current style sheet. If a style sheet is not currently applied, the **Normal** style sheet is used.

CHARACTER ATTRIBUTES	CODE
Plain	<P>
Bold	
Italic	<I>
Outline	<O>
Shadow	<S>
Underline	<U>
Word Underline	<W>
Strike Thru	</>
All Caps	<K>
Small Caps	<H>
Superscript	<+>
Subscript	<-> (hyphen)
Superior	<V>
Type style of current style sheet	<\$>
Change font*	<f"font name">
Change font size*	<z###.##> in points
Change color*	<c"color name"> or <cC, cM, cY, cK, and cW>
Change shade*	<s###> in percentage of shade
Horizontal scale*	<h###> in percentage of scale
Kern*	<k###.##> in 1/200 em space
Track*	<t###.##> in 1/200 em space
Set baseline shift*	<b###.##> in points
Vertical scale*	<y###> in percentage of scale

*When any of these commands are followed by a \$ (for example, <f\$>), the attributes are set to the values specified in the current character style sheet. If a character style sheet is not currently applied, the **Normal** style sheet is used. (A # character in this list indicates a numeric value.)

PARAGRAPH ATTRIBUTES	CODE						
Left-align paragraph	<*L>						
Center-align paragraph	<*C>						
Right-align paragraph	<*R>						
Justify paragraph	<*J>						
Force justify paragraph	<*F>						
Set tab stops*	<p><*t(##.#,#,"1 or 2 characters")> Values in parentheses represent Position (in points), Alignment, and Fill Characters. For no fill characters, enter a 1 followed by two spaces. For 1 fill character, enter a 1 followed by the repeat character (enter the character twice). For two fill characters, enter a 2 followed by the alternating characters. Alignment options are 0 for Left, 1 for Center, 2 for Right, 4 for Decimal, 5 for Comma, and any printing character (in quotation marks) for Align On. <i>Note:</i> Reverting text to the Normal style sheet does not revert the alignment to the alignment specified in the Normal style sheet. Instead, you must specify the new alignment in addition to reapplying the Normal style sheet. All the tabs for a paragraph are included, separated by commas, within the parentheses. For example, <*t(48,0,"2*-" ,96,1,"1++",144,2,"1 ")> would format text that tabs in this way:</p> <table border="1"> <tbody> <tr> <td>4</td> <td>378</td> <td>29</td> </tr> <tr> <td>86</td> <td>14</td> <td>5</td> </tr> </tbody> </table>	4	378	29	86	14	5
4	378	29					
86	14	5					

PARAGRAPH ATTRIBUTES	CODE
Paragraph rule below**	<pre><*rb(##,#,"color name",#,##,##,## or ##%)></pre> <p>Values in parentheses represent Width, Style, "color name", Shade, From Left, From Right, and Offset. Enter rule widths and indents in points. You can enter "T" in front of the left indent value to base rule width on the last line of text. Rules Style options are 0 for Solid, 1 for Dotted, 2 for Dotted 2, 3 for Dash Dot, 4 for All Dots, 5 for Double, 6 for Thin-Thick, 7 for Thick-Thin, 8 for Thin-Thick-Thin, 9 for Thick-Thin-Thick, and 10 for Triple. Shade is a percentage. You can specify a rule's offset value in points or as a percentage (%). For example, <code><*rb(2,0,C,50,6,18,30%)></code> would format a Rule Below 2 points wide in the Solid style, 50% Cyan, indented 6 points From Left and 18 points From Right, and Offset 30%.</p>
Drop cap**	<pre><*d(character count,line count)></pre>
Keep with Next ¶**	<pre><*kn1> or <*kn0></pre> <p>1 = keep with next; 0 = don't keep</p>
Keep Together**	<pre><*ktA> or <*kt(#,#)></pre> <p>A = All; #, # = Start line number, End line number To return to the setting used in the Normal style sheet, enter <code><*kt(\$)></code></p>



To generate XPress Tags codes containing inch mark " characters, **Smart Quotes** must be unchecked in the **Preferences** dialog box (**Edit** → **Preferences** → **Preferences** → **Interactive** pane).

*If a \$ replaces any or all format codes (for example, `<*t$>`), the current paragraph style sheet values are used. If a style sheet is not currently applied, the **Normal** style sheet is used. All numeric values in these two commands are measured in points.

**Any or all of the format codes can be replaced by a \$ to use the current style sheet's definition, or by a 0 to specify no rule (for example, `<*ra$>` and `<*ra0>`).

SPECIAL CHARACTERS

One of the following three extended character set indicators is automatically placed at the top of an XPress Tags file you create using the **Save Text** command (File menu).

CHARACTER SET	INDICATOR
Mac OS	<e0>
Windows ANSI	<e1>
ISO Latin 1	<e2>

To use as text certain characters that XPress Tags would otherwise consider as part of specific codes, use these special characters.

COMMAND CHARACTERS

AS TEXT CHARACTERS	CODE
@	< \@>
<	< \<>
\	< \\>

Some special characters have their own XPress Tags codes. Use the following codes to define these characters.

SPECIAL CHARACTERS	CODE
New line (Soft return)	< \n>
Discretionary return	< \d>
Hyphen*	< \->
Indent Here	< \i>
Right-indent tab	< \t>
Standard space*	< \s>
En space (Figure space)*	< \f>
Punctuation space*	< \p>
Flex space*	< \q>

SPECIAL CHARACTERS	CODE
Breaking em dash*	<\m>
Discretionary hyphen	<\h>
Previous Text Box Page Number character	<\2>
Current Page Number character	<\3>
Next Text Box Page Number character	<\4>
New column	<\c>
New box	<\b>

*Placing a ! before any of the commands in this group makes the space or hyphen nonbreaking (for example, <\!m>).

Some word processing applications may require you to use the decimal ASCII codes to create XPress Tags for special characters. The XPress Tags code for these characters is <\#decimal value>. The # symbol is part of the code. The XPress Tags code must be three digits for the ASCII code; when entering a four-digit ASCII code, do not enter the leading zero. The following list defines the ASCII decimal codes for some common characters.

SPECIAL CHARACTERS	ASCII CODE
Decimal ASCII code for a character*	<\#decimal value>
New paragraph (Hard return)	<\#13>
Tab	<\#9>
En dash	<\#208>
Em dash	<\#209>
Open double quotation marks	<\#210>
Close double quotation marks	<\#211>
Open single quotation mark	<\#212>
Close single quotation mark (apostrophe)	<\#213>

*Placing a ! before the command makes the character nonbreaking.

DEFINING AND APPLYING STYLE SHEETS

You can use XPress Tags to apply character style sheets and establish a relationship between paragraph and character style sheets.

DEFINING STYLE SHEETS

Style sheet definitions may include paragraph attributes only, character attributes only, or both paragraph and character attributes.

DEFINING STYLE SHEETS	CODE
Define paragraph style sheet with default character attributes	<pre>@stylesheetname=[S"",""] <paragraph and character attributes> (Hard Return) For example, @Paragraph1=[S"",""]<*L*h"Standard" *kn0*kt0*ra0*rb0*d0*p(0,0,0,0,0,g) PBs100t0h100z14k0b0c"Red"f"Times-Roman"></pre>
Define character style sheet	<pre>@stylesheetname=<character attributes>(Hard Return) For example, @Char1=<Ps100t-3h100z10k0b0cK f"Palatino-Roman"></pre>
Define paragraph style sheet with character style sheet	<pre>@stylesheetname=[S"","","character stylesheetname"]<paragraph attributes>(Hard Return) For example, @Paragraph1=[S"","Paragraph1","Char1"] <*L*h"Standard"*kn0*kt0*ra0*rb0*d0*p(0,0, 0,0,0,0,g)></pre>
Base one paragraph style sheet on another, and apply Next Style	<pre>@stylesheetname=[S"based on paragraph stylesheetname","next paragraph stylesheetname","character stylesheet- name"]<paragraph attributes>(Hard Return) For example, @Paragraph2=[S"Para- graph1", "Paragraph3", "Char1"]<*t(121,1, "1.."227,1,"1 ")></pre>
Base one character style sheet on another	<pre>@stylesheetname=[S"","","","based on character stylesheetname"] <character attributes>(Hard Return) For example, @Char2=[S"","","","Char1"] <PBf"ArialMT"></pre>

APPLYING STYLE SHEETS

The @ character is used to apply a style sheet. When applying a character style sheet, you can set all character attributes to the character style sheet's default attributes by preceding @ with an "x." This clears any existing character attribute overrides. For example, <x@\$> applies the **Normal** character style sheet, erasing any existing character attributes.



You can always override a character or paragraph attribute applied through a style sheet. If you do so, you can then use a \$ to revert to the style sheet-assigned value. If no user-defined style sheet is applied, the value contained in the **Normal** style sheet is used.

APPLYING A PARAGRAPH STYLE SHEET	CODE
Apply Normal paragraph style sheet	@\$:paragraph text
Apply No Style paragraph style sheet	@:paragraph text
Apply defined paragraph style sheet	@stylesheetname:paragraph text

APPLYING A CHARACTER STYLE SHEET	CODE
Apply Normal character style sheet	<@\$>
Apply the paragraph's character style sheet	<@\$p>
Apply No Style character style sheet	<@>
Apply defined character style sheet	<@stylesheetname>

ADDITIONAL XPRESS TAGS FOR STYLE SHEETS

The possibility of a relationship between a character style sheet and a paragraph style sheet creates the need for additional XPress Tags.

CHARACTER ATTRIBUTES	CODE
Set type style according to character attributes in paragraph style sheet	<\$>
Set type style according to character attributes in character style sheet	<\$\$>
Set all character attributes according to character attributes in paragraph style sheet <i>Note:</i> This command does not apply a character style sheet	<a\$>
Set all character attributes to character attributes in previously applied character style sheet	<a\$\$>



When any character attribute commands are followed with a \$ (for example, <f\$>), the attribute will be set according to the character attribute information in the current paragraph style sheet. If any character attribute commands are followed with a \$\$ (for example, <s\$\$>), the attribute will be set to the attribute described in the previously applied character style sheet.

INDEXING XPRESS TAGS

You can import and export QuarkXPress index tags in XPress Tags format. Text might be tagged by writers or indexers using a word processing application, and then imported into QuarkXPress for layout purposes. Alternatively, text might be exported from QuarkXPress with index tags for editing.

MARKING TEXT FOR AN INDEX

The XPress Tags for indexing let you insert index markers at the text insertion point or specify ranges of text to be indexed.

TEXT TO BE INDEXED	CODE
Insert an index marker at the insertion point	<XI,Tag Info>
Indicate the start of an indexed range of text	<XO>
Indicate the end of an indexed range of text	<XC,Tag Info>

SPECIFYING INDEX TAG INFORMATION

Index tags include information about an entry's level, style, and scope.

TAG INFORMATION	CODE
First-level entry	"First Level entry", "", Sort As, Style Info, Scope, Extra Info, "Cross-Reference String" For example, <XO>20th Century<XC, "20th Century", "", "Twentieth Century", "Index Text 1", 6, 1, "Modern Age">
Second-level entry	"First Level entry", "Second Level entry", "", Sort As, Style Info, Scope, Extra Info, "Cross-Reference String" For example, <XO>Humanities<XC, "20th Century", "Humanities", "", "", "Index Text 2", 6, 1, "Arts">
Third-level entry	"First Level entry", "Second Level entry", "Third Level entry", "", Sort As, Style Info, Scope, Extra Info, "Cross-Reference String" For example, <XO>Literature<XC, "20th Century", "Humanities", "Literature", "", "", "Index Text 3", 6, 1, "Books">

TAG INFORMATION	CODE
Fourth-level entry	"First Level entry", "Second Level entry", "Third Level entry", "Fourth Level entry", Sort As, Style Info, Scope, Extra Info, "Cross-Reference String" For example, <XO>English<XC, "20th Century", "Humanities", "Literature", "English", "", "Index Text 4", 6, 1, "Great Britain">
Style information	"stylesheetname" or "" for Entry's Style
Scope	0, 1, 2, 3, 4, 5, or 6 Selection Start = 0, Selection Text = 1, To Style = 2, Specified number of paragraphs = 3, To End Of = 4, Suppress Page Number = 5, Cross-Reference = 6
Sort As	"sort as text"
EXTRA INFORMATION	CODE
Selection Start	0
Selection Text	1
To Style	stylesheetname
Specified # of ¶s	Number of paragraphs
To End Of	0, 1 Story = 0, Document = 1
Suppress Page #	0
Cross-Reference	0, 1, 2 See = 0, See also = 1, See herein = 2

CROSS-PLATFORM ISSUES

QuarkXPress for Mac OS and QuarkXPress for Windows can read each other's files, so you can easily transfer documents between platforms. There are a few issues you need to be aware of if you will be transferring files between platforms.

FILES

- The "XPress Preferences" file cannot be transferred between QuarkXPress for Mac OS and QuarkXPress for Windows. Books cannot be opened over a network on both platforms at the same time.

- QuarkXPress for Windows documents will not display a preview in the **Open** dialog box when opened in QuarkXPress for Mac OS.
- The **Format** pop-up menu in the **Save as** dialog box (**File** menu) lets you save documents in 4.x format so they can be opened in QuarkXPress 4.0, 4.01, 4.02, 4.03, 4.04, 4.1, and 4.11.

CHARACTERS AND FONTS

- Character sets may differ between platforms. You should avoid using characters that exist on one platform but not on the other. For example, ligatures exist on Mac OS, but do not exist on Windows. Consult your Windows documentation for a list of supported characters.
- Be sure to use fonts that are available on both platforms. Also, check to make sure you have the same version of the font on both platforms. If not, consult your font vendor to update any old fonts.
- Some fonts may differ in metrics (character spacing and sizes) between their Mac OS and Windows 95 or Windows NT versions. These differences may cause reflow. If you are concerned with maintaining line, column, and page breaks, we suggest that you obtain a printed copy of the original document for comparison with the translated version. You may then use the typographic features of QuarkXPress to correct line, page, and column breaks.

GRAPHICS

- Some PICT files generated on Mac OS may not display or print correctly on Windows 95 or Windows NT.
- Some WMF pictures may display or print differently on Mac OS than they did on Windows 95 or Windows NT. You may want to save pictures in a different format before transferring the document.
- Subscribe links established on Mac OS will not be maintained when a document using them is opened on Windows 95 or Windows NT. Conversely, OLE links established on Windows 95 or Windows NT will not be maintained when a document using them is opened on Mac OS.
- Paths between picture files and QuarkXPress documents established using **Get Picture** (**File** menu) will *not* be maintained when you transfer files across platforms. For example, when you transfer QuarkXPress documents from Mac OS to Windows 95 or Windows NT the picture files will be listed as missing on Windows 95 or Windows NT. To output the document from Windows 95 or Windows NT, you need to update the picture paths. If you output from only one platform, you may not want to update the paths each time you transfer documents between platforms.

- If you are exporting a page as an EPS file for output from QuarkXPress for Windows 95 or Windows NT, choose **ASCII** or **Clean 8-bit** rather than **Binary** from the **Data** pop-up menu in the **Save Page as EPS** dialog box (**File** → **Save Page as EPS**).
- The TIFF and EPS picture file formats usually give the best cross-platform results.
- EPS files saved with a PICT preview on Mac OS will not display the preview when they are transferred to Windows. Instead, the graphic will display as a gray box reading “PostScript Picture.” To prevent this problem, save EPS files with TIFF previews, which can be read by Mac OS and Windows.

PRINT/WEB CONVERSION ISSUES

Documents themselves are not converted to print or Web; instead, you must move or copy the content of a document from one type of document to another. Content is not converted when it is moved — it remains essentially the same. Since QuarkXPress will not alter your content unpredictably when you move it between Web and print documents, you can continue to concentrate on your content and design.

As you know, the print and Web features in QuarkXPress are different, reflecting the nature of the medium for which you are designing. Print documents, for example, have numerous text styling options and are separated into numbered pages, so print content may be displayed differently when moved into a Web document. Web documents have more browser-related options that may display differently when content is moved into a print document. For more information about Web documents, see “The Elements of a Web Document” in Chapter 7, “Document Layout.”

This section provides some pointers for moving content between print and Web documents.

MOVING CONTENT BETWEEN PRINT AND WEB DOCUMENTS

There are several ways to move or copy content between print and Web documents:

- Dragging items between documents
- Copying items from one document and pasting them into the other
- Dragging items into a library, and then from the library into a document



If you drag a box from one type of document to another, some of that box's attributes may no longer apply. However, they are saved with the box. Say, for example, a text box in a Web document is set to export in JPEG format. If you drag that box to a print document, the “export as JPEG” setting is ignored. But if you drag that box into a different Web document, it will still “remember” the “export as JPEG” setting.

ISSUES: PRINT TO WEB

When you transfer content from a print to a Web document, the following changes occur:

- The **Convert to Graphic on Export** check box is checked for all text boxes. This ensures that text in the print document is displayed, whether or not the text styles can be formatted in an HTML text box. (Raster text boxes are converted to text boxes when the content is moved back into a print document.)
- Linked text boxes on facing pages are displayed as separate text boxes on the same page in a Web document. The first box of a spread (pages not facing) of linked text boxes can be moved into a Web document and it will contain the content from all the linked boxes in the spread.
- Tabs are displayed as spaces in a Web document.



Style sheet attributes that are not supported in HTML text boxes are marked with an asterisk (*) in the **Edit Style Sheets** dialog box (**Edit** → **Style Sheets**).

For a list of HTML attributes not supported by QuarkXPress, see “HTML Text Boxes and Raster Text boxes,” in Chapter 9, “Typography.”

ISSUES: WEB TO PRINT

When you transfer content from a Web to a print document, the following changes occur:

- HTML and raster text boxes are displayed as text boxes.
- HTML form boxes and form controls cannot be transferred to print documents.
- Rollovers (**Item** → **Rollovers**) in a picture box are not transferred to print documents. The picture itself will transfer as an ordinary picture.
- Image maps (**View** → **Show Image Maps**) are not transferred to print documents. The picture itself will transfer as an ordinary picture.

Glossary

ABSOLUTE LEADING

Absolute leading spaces lines of text by a rigid amount, usually measured in points. See also **Auto leading**, **Incremental leading**, and **Leading**.

ABSOLUTE PAGE NUMBER

A page's actual position relative to the first page of a document, regardless of the way the document is numbered or sectioned. You can indicate absolute page numbers in the **Go to Page** and **Print** dialog boxes by preceding the numeral with a plus (+) character.

ACTIVATE

You activate items by clicking on them.

ACTIVE

QuarkXPress items can be either active or inactive.

Active boxes, text paths, tables, and lines have black outlines and handles for resizing or reshaping. An active group displays with a dotted-line border; the items in the group display with black outlines.

In the interface, different menus and choices are available depending on the active item. See also **Multiple-selected items**.

ACTIVE PARAGRAPH

See **Select**.

ADDITIVE COLOR

A system in which color is produced by adding primary lights together. In an additive color system, the primaries are red, green, and blue. When added together in proper amounts, these colors produce white. For example, an RGB video monitor uses an additive color system.

AGATES

A measurement system in the **Horizontal** and **Vertical Measure** pop-up menus in the **Measurements** pane of the **Preferences** dialog box (**Edit** → **Preferences** → **Preferences** → **Document**). Agates are commonly used for measuring vertical column length in classified ads.

ALERT

A message or dialog box displayed to indicate a problem. For example, if you try to perform an operation that cannot be undone, you will usually be warned with an alert.

ALIGNMENT

QuarkXPress has five paragraph alignments (**Style** → **Alignment**): **Left**, **Centered**, **Right**, **Justified**, and **Forced**. See also **Forced**, **Justification**, **Space/Align**, and **Vertical alignment**.

ALIGN ON TAB

A tab alignment option in the **Paragraph Attributes** dialog box **Tabs** tab (**Style** → **Tabs**) that lets you align the tab stop on any printed character.

ALL CAPS

A type style that makes all the characters uppercase.

ALPHA CHANNEL

An 8-bit raster image containing masking information. QuarkXPress uses alpha channels to indicate a clipping area. Alpha channels are created in image-editing applications and are saved with the image.

ANCHOR

1. QuarkXPress lets you paste a line, picture box, text box, or table within text so that the box acts like a character and flows with the text. You can also anchor a rule to the top or bottom (or both) of a paragraph using the **Rules** command (**Style** menu).
2. Text (or a point in text) that can be linked to by a hyperlink. Anchors let a Web browser jump to a particular part of a page.

APPEND

To copy a set of specifications (for example, style sheets, colors, or hyphenation and justification specifications) from a document and add it to the set found in the active document.

APPLICATION WINDOW — WINDOWS ONLY

A window that contains an open application. The name of the application appears at the top of the window. A QuarkXPress application window can contain up to 25 open documents, templates, or libraries. See also **Document window** and **Window**.

ASCENDER

The portion of a lowercase letter that rises above its main body, as in the upright stem on the letters *b*, *d*, *f*, *h*, *k*, and *t*.

ASCENT

The value specified by the font designer to indicate the amount of space needed to accommodate a font above its baseline. Used by QuarkXPress for auto and incremental leading, scaling drop caps, aligning anchored boxes, and for positioning the first line of text in a text box.

ASCII (AMERICAN STANDARD CODE FOR INFORMATION INTERCHANGE)

ASCII is an industry-standard, text-only file format. QuarkXPress can import and save text in the ASCII format.

ASPECT RATIO

The ratio of width to height.

ATTRIBUTE

See **Character attribute**.

AUTO LEADING

Spacing between lines of text that occurs automatically according to the fonts, font styles, font sizes, and anchored items used. The value you enter in the **Auto Leading** field in the **Paragraph** tab of the **Preferences** dialog box (**Edit** → **Preferences** → **Preferences**) is added to all paragraphs in a document for which “auto” leading has been specified.

AUTO PAGE INSERTION

The **Auto Page Insertion** pop-up menu in the **General** pane of the **Preferences** dialog box (**Edit** → **Preferences** → **Preferences**) determines whether new pages are inserted and where they are placed when an automatic text chain overflows.

AUTOMATIC HYPHENATION

A QuarkXPress feature that divides words at syllable junctures by placing a hyphen at the end of a line of text and carrying the rest of the word to the next line.

Automatic hyphenation can be used to alleviate large gaps between words in paragraphs with justified alignment or to create smoother margins with ragged alignments.

AUTOMATIC PAGE NUMBER CHARACTERS

QuarkXPress has three automatic page number characters: The **Previous Box Page Number** character (⌘+2 on Mac OS, Ctrl+2 on Windows), when entered in a text box, displays the number of the page containing the previous box in a text chain; the **Current Page Number** character (⌘+3 on Mac OS, Ctrl+3 on Windows) displays the current page number; and the **Next Box Page Number** character (⌘+4 on Mac OS, Ctrl+4 on Windows) displays the number of the page containing the next box in the text chain. See also **Continued from line** and **Continued on line**.

AUTOMATIC TEXT BOX

The user-specified text box on a master page and its corresponding document pages into which text flows when a new page is automatically inserted.

AUTOMATIC TEXT CHAIN

The text chain that is defined by the automatic text box on a master page.

When text overflow occurs in the last box in an automatic text chain, a new page is automatically inserted to receive the overflow if the **Auto Page Insertion** option is enabled in the **General** pane of the **Preferences** dialog box (**Edit** → **Preferences** → **Preferences**).

A document can contain only one automatic text chain, but many manual text chains.

AUXILIARY DICTIONARY

A user-defined dictionary used to check spelling in QuarkXPress documents that contain specialized vocabulary.

BACKGROUND

The space (within the box border) that sits behind the content of the box.

BACKGROUND COLOR

The color applied to the background of a box.

BASELINE GRID

A nonprinting grid that underlies QuarkXPress documents and is usually invisible.

When all paragraphs on a page are locked to the baseline grid, lines of text align from column to column and from box to box.

You define the baseline grid using the **Paragraph** pane of the **Preferences** dialog box (**Edit** → **Preferences** → **Preferences**). You display the baseline grid by choosing **Show Baseline Grid** (**View** → **Show Baseline Grid**).

BASELINES

The invisible lines upon which type or anchored items appear to sit in a text box.

BASELINE SHIFT

A character attribute command (**Style** menu) that lets you raise or lower either text or an anchored box relative to its normal baseline position.

BEVELED-CORNER BOX

A box that has inclined (beveled) corners.

BÉZIER BOX

A box that includes Bézier curves. See **Bézier curve**.

BÉZIER BOX TOOLS

Tools that draw text boxes or picture boxes with curved and straight line segments.

BÉZIER CURVE

Named after Pierre Bézier, this mathematically defined line or shape uses two handles (called points in QuarkXPress) and two curve handles for each of its segments. Points represent the points at which a Bézier line segment begins and ends. The position of a Bézier line segment's curve handles in relation to its points dictates its curvature. (See also **Corner point**, **Curve handles**, **Smooth point**, and **Symmetrical point**.)

BITMAP IMAGE

An image (picture) formed by a pattern of pixels. Also called a raster image.

BITMAPPED FONT — MAC OS ONLY

A font in which each character consists of a pattern of pixels, in contrast to a scalable font in which each character is described mathematically.

If a corresponding printer font can't be located when printing a document, the font will either be replaced with a different font, or a lower-quality bitmapped recreation will print. See also **Printer font**, **Scalable font**, and **Screen font**.

BLEED

A page element that extends to the trimmed edge of the finished page.

BLEED RECTANGLE

The area of the bleed beyond the document boundaries, defined by the bleed values you enter. For example, if you use Custom Bleeds QuarkXTensions software to create a symmetric bleed with a value of 2 picas, the bleed rectangle encompasses everything that is within 2 picas of each page edge.

BLEND

In QuarkXPress, a box background with a gradual transition between two colors. You can specify background blends using the **Colors** palette (**View** → **Show Colors**).

BODY COPY

Refers to the main portion of the text in a publication. Body copy usually falls within 8 to 14 points.

BOLD

The heavier style of a typeface, used for headings, subheadings, or for emphasis in body copy.

BOOK

A QuarkXPress file that opens as a palette and allows you to link to and group multiple QuarkXPress documents. Each document is called a chapter, similar to a chapter in a large-scale publication. Global specifications such as style sheets, colors, and hyphenation and justification specifications are determined by a master chapter in the book. See also **Chapter**.

BORDER

See **Frame**.

BOUNDING BOX

A rectangular box that fully encloses an item so that it can be moved or resized. Also called the bounding area.

BOX

In QuarkXPress, the term “box” refers to a container. Boxes can be any shape and fall into three categories in QuarkXPress: picture boxes, text boxes, and boxes with a content of **None**.

BROWSER

An application that lets you view Web pages. Also referred to as a “Web browser.” Examples include Microsoft Internet Explorer and Netscape Communicator.

CALIBRATION

Bringing a device such as a printer or monitor to an absolute standard to ensure consistency over time and across devices of the same make and model. Calibration makes color displayed on a monitor resemble a color matching system (such as a swatch book) as closely as possible.

CALL-OUT

Explanatory text associated with a picture or illustration.

CAP

An abbreviation for a capital (or uppercase) letter. It is used in the terms cap height, drop caps, initial caps, hanging caps, and raised caps.

CAP HEIGHT

In QuarkXPress, the measured height of a 0 (zero) for a given font at a specific size. It is used to approximate the distance from the baseline to the top of an uppercase letter.

CASE

A letter can be uppercase (that is, a capital letter) or lowercase.

QuarkXPress **Type Style** options (**Style** menu) let you specify **All Caps** (uppercase letters) and **Small Caps** (reduced uppercase letters).

CASCADING STYLE SHEETS (CSS)

A World Wide Web Consortium standard that lets you easily create and maintain style and formatting for both HTML and XML.

CELL

One of a series of rectangular, grouped boxes that make up a table. Cells can contain text or pictures, or have a content of **None**.

CENTER-ALIGNED

1. Lines of text in a center-aligned paragraph are centered between the paragraph’s indentations; both the left and right edges of the text are ragged.
2. Lines of text in a text box with **Centered** chosen as the **Vertical Alignment** are centered from top to bottom.

CGI (COMMON GATEWAY INTERFACE)

A specification that allows the creation of Web server-based scripts or applications that can receive data submitted from HTML forms, process that data, and return a result. CGI scripts and applications can be written in a variety of different programming languages.

CHANGE TO

The entries or selections in the **Change to** area indicate the text or attribute QuarkXPress uses to replace the text or attribute found in a search when the **Find/Change** command (**Edit** menu) is used.

CHAPTER

One of a group of QuarkXPress documents organized in a QuarkXPress book. See also **Book**.

CHARACTER

A character is a letter, numeral, space, punctuation mark, or symbol.

CHARACTER ATTRIBUTE

A specification applied to a character. QuarkXPress character attributes are: **Font**, **Size**, **Type Style**, **Color**, **Shade**, **Horizontal** and **Vertical Scale**, **Kern**, **Track**, and **Baseline Shift**.

CHARACTER SPACE

The amount of space between characters, based on values determined by the font designer. You can modify the spacing values by the **Kern** and **Track** commands and the justification controls. Also called intercharacter space or letter space.


CHECK BOX

A square-shaped control in a dialog box; you click a check box to enable or disable a function.

CHOKER

A trapping option in which the “knocked-out” area of the background color is slightly reduced, causing foreground items to slightly overlap it. See also **Knockout**, **Spread**, and **Trapping**.

CHOOSE

You choose a menu command by clicking its menu title, pressing the mouse button while dragging the Arrow pointer  over the command, and then releasing the mouse button.

CICERO

A unit of measurement in the Didot system, commonly used in Europe. A cicero is slightly larger than a pica and is equal to approximately 4.55 millimeters.

CIE (COMMISSION INTERNATIONALE DE L'ECLAIRAGE [INTERNATIONAL COMMISSION FOR COLOR])



An international committee that established color standards such as device-independent color spaces.

CIE LAB COLOR SPACE

A standard color space recommended by the CIE in which colors are specified by a lightness coordinate (L*) and two chrominance coordinates (a* for green-red and b* for blue-yellow). In the CIE LAB color space, equal distances represent color differences of roughly equal visual magnitudes.

CLEAR — MAC OS ONLY

An **Edit** menu command that removes items without copying them to the Clipboard.

When the **Content** tool  is selected, choosing **Clear** removes the picture or selected text in a box. When the **Item** tool  is selected, choosing **Clear** removes the active box, line, or text path.

CLIPBOARD

The place in the computer's memory where the last item you cut or copied is temporarily stored.

CLIPPING PATH

A Bézier outline that tells an application such as QuarkXPress which areas of a picture should be considered transparent. If you use an image-editing application to create a clipping path, the clipping path is embedded into the picture file. If you create a clipping path in QuarkXPress, the clipping path is stored only in the QuarkXPress file.

CMM (COLOR MANAGEMENT MODULE)

A color transformation engine (“color engine”). The CMM translates data from one device's colors to another's using a device-independent color space. The CMM uses information from the ICC profiles to accurately transform a color from one device to another. The result is color that is consistent from device to device.

CMS (COLOR MANAGEMENT SYSTEM)

Color management systems commonly use ICC profiles and CMMs to achieve consistent color across different color spaces and devices. See also **CMM** and **ICC profile**.

CMYK (CYAN, MAGENTA, YELLOW, AND BLACK)

The standard ink colors used in four-color printing. Also called process inks or process colors. See also **Four-color process** and **Process color**.

COLOR CONVERSION

The process of accurately converting colors from one color space to another. Typically used to render color objects in documents accurately to monitors or printers.

COLOR GAMUT

See **Gamut**.

COLOR MODEL

A method of defining or modifying color. Color models available in QuarkXPress are HSB, RGB, CMYK, Focoltone, PANTONE (and PANTONE Process, PANTONE Hexachrome Coated, PANTONE Hexachrome Uncoated, PANTONE ProSim, and PANTONE Uncoated), Trumatch, TOYO, and DIC.

In the PANTONE color model, for example, you specify document colors using on-screen swatches or PANTONE numbers that correspond to printed colors in a PANTONE swatchbook.

See also **FOCOLTONE COLORS**, **PANTONE COLORS**, **TRUMATCH COLORS**, **TOYO COLORS**, and **DIC COLORS**.

COLOR SEPARATIONS

Separations print each component of a color on a separate page, or plate. QuarkXPress lets you print separations of spot colors and process colors.

Process color separations consist of four separation plates for each page: cyan, magenta, yellow, and black. QuarkXPress also prints one plate for each spot color used on a page. See also **Spot color** and **Process color**.

COLOR SPACE

A model for representing color in terms of measurable values, such as the amount of red, green, and blue in an image. Quark CMS works with three standard color spaces: RGB, CMYK, and PANTONE Hexachrome. See also **CMS**.

COLORS PALETTE

A movable palette that lets you apply colors and inks to text, pictures, frames, lines, tables, and box backgrounds, and create background blends.

COLORSYNC — MAC OS ONLY

The Mac OS Color Management System consists of two components: the ColorSync API (Applications Programming Interface) and the Apple Color Management Module (CMM). This second-generation color management system automatically ensures color fidelity among input devices, displays, applications, and output devices. See also **CMM**.

COLUMN

1. A vertical division of a text box in QuarkXPress.
2. A vertical series of cells in a table.

COMBINE

1. A command in the **Merge** submenu (**Item** → **Merge**) that keeps all selected item shapes. Any areas that overlap are cut out; no corner points are added anywhere that two lines cross.
2. A command in the **Table** submenu (**Item** → **Table**) that combines two or more adjacent cells into one cell.

COMMENT

A comment is text in an HTML file that is not supposed to be interpreted by Web browsers. Comments are enclosed between these tags: `<!--` and `-->`.

COMP

A “comprehensive” or detailed dummy showing how the finished piece will look.

COMPOSITE COLOR

A representation of colors in a single combined (composite) form, destined for a color proofing device. This is the opposite of the output of colors destined for separations, where color is broken down into its separate components.

CONDENSED TYPE

Characters with proportionately less width or height than normal. You can create condensed type in QuarkXPress using the **Horizontal/Vertical Scale** command (**Style** menu).

CONSTRAIN

Choosing **Constrain** (**Item** menu) prevents grouped items from being resized or reshaped beyond the borders of the back box in the group. The **Constrain** command can be applied only to a group whose back box's border completely encompasses the other items in the group.

CONTENT CHANGE

Modifications to text and pictures — that is, the elements QuarkXPress items *contain* — are content changes. See also **Item change**.

CONTEXT MENUS

Context menus contain commands that are specific to the item you clicked. On Mac OS, context menus are accessed by Control+Shift+clicking (or by Control+clicking if you have adjusted your preferences). On Windows, context menus can be displayed by right-clicking in the application window.

CONTINUED FROM LINE

A line that shows the page number of the previous linked text box. See **Automatic page number characters**.

CONTINUED ON LINE

A line that shows the page number of the next linked text box. See **Automatic page number characters**.

CONTRAST

Describes the relationship between a picture's highlights (light areas), middle tones, and shadows (dark areas).

CONTROLS

A generic term that refers to the buttons, check boxes, fields, menus, lists, and so on, in dialog boxes and palettes.

COPYFITTING

1. Determining how much text will fit a given space.
2. Forcing text to fit a space by editing copy or adjusting the kerning, leading, tracking, or character attributes.

CORNER POINT

A point that connects two straight lines, a straight line and a curved line, or two noncontinuous curved lines. In the case of curved lines, the corner point's curve handles can be manipulated independently of one another, usually to form a sharp transition between the two segments. See also **Curve handles**, **Point**, **Smooth point**, and **Symmetrical point**.



CROP

Trimming the edges of a picture or page to make it fit or remove unwanted portions.

CROP MARKS

Short vertical and horizontal lines printed outside the page's final trim size. They indicate where to cut the page. Crop marks are also called cut marks or trim marks.

CROSSHAIR POINTER

When you select a tool to create a line or a box, the Arrow pointer  changes to the Crosshair pointer  when it is over the page or pasteboard.

CSS

See **Cascading Style Sheet (CSS)**.

CURRENT PAGE NUMBER CHARACTER


When you enter the Current Page Number character (⌘+3 on Mac OS, Ctrl+3 on Windows) on a document page, the current page's number displays.


Pages based on a master page that contains the Current Page Number character display the appropriate page number. See also **Next Box Page Number character** and **Previous Box Page Number character**.

CURVE HANDLES

Handles that extend from either side of a point and control a curve's shape. See also **Corner point**, **Point**, **Smooth point**, and **Symmetrical point**.

CUT

When the **Item** tool  is selected, choosing **Cut** (**Edit** menu) removes the active items to the Clipboard.

When the **Content** tool  is selected, choosing **Cut** removes an active item's contents to the Clipboard.

DASHES

See **Em dash** and **En dash**.

DASHES & STRIPES

User-created design styles that can be applied to lines, text paths, or box frames. Dashes are broken line styles, and stripes are line styles made of stacked bars with white or colored space between the bars.

DCS (DESKTOP COLOR SEPARATIONS)

A DCS is an EPS picture with pre-separated plates and a master composite image. A DCS can contain bitmap and object-oriented information, and allows bitmap, grayscale, RGB, CMYK, and spot color models. See also **EPS**.

DEACTIVATE

You deactivate active items by clicking outside them. See also **Activate**.

DECIMAL TAB

A tab alignment option in the **Paragraph Attributes** dialog box **Tabs** tab (**Style** → **Tabs**) that lets you align decimal numbers, such as dollar amounts, by their decimal points.

DEFAULT VALUE



A predetermined setting. For example, preferences are default values that can be changed by the user. See **Preset default values**, **Program default values**, and **User-specified default values**.

DEFAULT COLORS AND INKS

Colors and inks that are included with all newly created QuarkXPress documents.

DELETE

On Mac OS, an **Item** menu command that removes active items (and their contents) without copying them to the Clipboard.

On Windows, a command found in both the **Edit** and **Item** menus. When used from the **Edit** menu with the **Item** tool  selected, choosing **Delete** removes the active box, line, or text path. (The same behavior occurs when choosing **Item** → **Delete**.) However, when the **Content** tool  is selected, choosing **Delete** from the **Edit** menu removes only the picture or selected text within the box.

DESCENDER

The portion of lowercase letters that falls below the baseline. The letters *g*, *j*, *p*, *q*, and *y* have descenders.

DESCENT

The value specified by the font designer to indicate the amount of space needed to accommodate a font below its baseline. Used by QuarkXPress for auto leading and scaling drop caps.

DESELECT

See **Deactivate**.

DESTINATION PROFILE

In Quark CMS, the profile of the device your output will be sent to. See also **ICC Profile**.

DEVICE-DEPENDENT COLOR

Color that relies on specific colorants to define its color space. RGB is one type of device-dependent color.

DEVICE-INDEPENDENT COLOR

Color that does not rely on specific colorants or color models and is not associated with any specific input or output device. The CIE LAB color space is an example of device-independent color.

DEVICE GAMUT

See **Gamut**.

DEVICE SIMULATION

Using one device to predict the results on another device, usually a printing device. For example, you could use your color laser printer to simulate the results of four-color process printing.

DIALOG BOX

A box displayed on-screen in response to a command that needs additional specifications.

DIC COLORS

A spot color ink matching system from Dainippon Ink and Chemicals, Inc.

DIDOT

A European measurement system. Ciceros are a unit of measurement in the Didot system.

DIFFERENCE

A command in the **Merge** submenu (**Item** → **Merge**) that deletes all the front items from a group of stacked item shapes, but retains any items at the very back of the stack, resulting in one box. Any overlapping areas are cut out.

DISCRETIONARY HYPHEN

A manually inserted character (⌘+hyphen on Mac OS, Ctrl+hyphen on Windows) that indicates where a word can be broken to fit text on the line.

A discretionary hyphen is visible and prints only if QuarkXPress hyphenates the word at that point.

DISCRETIONARY NEW LINE CHARACTER

Like a discretionary hyphen character, a discretionary new line character is a manually inserted character (⌘+Return on Mac OS, Ctrl+Enter on Windows) that indicates where a word can be broken to fit text on the line.

A discretionary new line character is not visible on-screen and is used only if QuarkXPress breaks the word there. No hyphen is added where the word breaks.

DITHER

Dithering is the simulation of additional colors or shades by varying the values of adjacent pixels.

DOCUMENT LAYOUT PALETTE

A movable palette that lets you create new master pages or delete master pages; display, insert, delete, and move document pages; create multipage spreads; and apply a new master page format to document pages.

DOCUMENT WINDOW

The on-screen window that displays the document name, title bar, zoom and close boxes, scroll bars, view percentage field, go-to-page icons, and so on.

DOT LEADER

A period used as a tab fill character, often used in numerical tables and tables of contents. See also **Leader**.

DOUBLE-CLICK

Two mouse-clicks in rapid succession without moving the mouse. Double-clicking generally opens a file or a dialog box.

DOWNLOADABLE FONT

A font that is not resident in the printer's memory. A downloadable font must be sent to the printer to print a document containing the font. Also called a soft font.

DOWN SAMPLE

Down sampling is a particular method of gathering a smaller, but representative, set of data from a larger raster data file. When this smaller set of data is sent to the output device, processing time is reduced, but image quality is not compromised. When down sampling, QuarkXPress determines the average pixel color in an area and replaces the area with a larger single pixel containing the average color. See also **Subsample**.

DPI (DOTS PER INCH)

A general method of measuring resolution when referring to printers and monitors. Dpi is also used to measure the resolution of an image.

DRAG

To move the mouse while pressing the mouse button. Dragging is used for actions like creating items, moving items, and selecting text.

DROP CAP

A large initial capital letter that extends below the first line of the paragraph it begins.

DROP-SHADOW BOX

A box to which color or shade has been applied, then offset and placed behind a text or picture box to create a shadow effect.

DROP-SHADOW CHARACTERS

Characters to which color or shade has been applied, then offset behind identical characters to create a shadow effect.

DROPPED-OUT TYPE

See **Reverse type**.

ELLIPSIS POINTS

Three periods (...) used to indicate an omission of words. On Mac OS, pressing Option+; enters ellipsis points as a single character. On Windows, pressing ASCII value Alt+0133 on the keypad enters ellipsis points as a single character.

ELLIPTICAL BOX

An oval or circular box.

EM DASH

A dash the width of two zeros (00) (Option+Shift+hyphen on Mac OS, Ctrl+Shift+= on Windows).

EM SPACE

In traditional typesetting, an em space is a square with the dimensions of the given point size. A 12-point em is a square that measures 12 × 12 points. To create an em space in QuarkXPress, you enter two en spaces (Option+space on Mac OS, Ctrl+Shift+6 on Windows).

By default, QuarkXPress defines an em space as the width of two zeros (00) in a given font. If you check **Standard Em Space** in the **Character** pane of the **Preferences** dialog box (**Edit** → **Preferences** → **Preferences**), then QuarkXPress defines an em space by the point size of the text (for example, 24-point text has a 24 × 24-point em space). See also **En space**.

EMULSION

The light-sensitive coating on film or paper.

EN DASH

A dash that is wider than a hyphen and half the width of an em dash (Option+hyphen on Mac OS, Ctrl+Alt+Shift+hyphen on Windows).

EN SPACE

A space that is half the width of an em space (Option+space on Mac OS, Ctrl+Shift+6 on Windows). See also **Em space**.

END-OF-LINE CHARACTER

See **New line character**.

EPS (ENCAPSULATED POSTSCRIPT)

A graphic file format that can contain raster or vector data. See also **Raster image**, **Object-oriented image**.

EXCLUSIVE OR

A command in the **Merge** submenu (**Item** → **Merge**) that keeps all selected item shapes. Any areas that overlap are cut out, and corner points are added anywhere that two lines cross.

EXPORT

1. To use the **Save Text** command (**File** menu) to save QuarkXPress text for other applications or formats.
2. To use the **Export** command (**File** menu) to save a document page as HTML or as an EPS file.

EXTENSIBLE MARKUP LANGUAGE

See **XML**.

FACING PAGES

Alternating left and right pages as in books and magazines. Each spread consists of two facing pages. Facing-page documents measure inside and outside margins, rather than left and right margins.

FIELD

An area (in a dialog box or palette) where you can enter a value.

FIGURE SPACE

The width of a zero in a given font.

FILL CHARACTER

A user-specified character that can be automatically inserted from the point where a tab is entered, to the next tab stop. One or two printable characters can be used as a fill character. See also **Leader**.

FILTER

See **Import/export filter**.

FIND WHAT AREA

The options in the **Find What** area (**Find/Change** palette) indicate the text or attribute searched for when the **Find/Change** (**Edit** menu) command is used.

FINISHED PAGE AREA

The portion of an electronic page that represents the final size after printing and trimming. Crop marks on the unfinished page indicate where the finished page area begins, but the crop marks themselves are not part of this area. See also **Crop marks**.

FIRST LINE INDENTATION

The distance from the left edge of a column or text box (plus the text inset) to the start of the **First Line** of a paragraph. Specified in the **Paragraph Attributes** dialog box (**Style** → **Formats**).

FLEX SPACE WIDTH

A user-modifiable percentage of a standard en space, specified in the **Character** pane of the **Preferences** dialog box (**Edit** → **Preferences** → **Preferences**).

To enter a breaking flexible space character in text, press Option+Shift+space (Mac OS) or Ctrl+Shift+5 (Windows); to enter a nonbreaking flexible space character, press ⌘+Option+Shift+space (Mac OS) or Ctrl+Alt+Shift+5 (Windows).

FLIP

To change an item so that the result is a mirror image of the original. In QuarkXPress, you can flip the contents of a text box or picture box either horizontally (**Style** → **Flip Horizontal**) or vertically (**Style** → **Flip Vertical**).

FLUSH LEFT

See **Left-aligned**.

FLUSH RIGHT

See **Right-aligned**.

FOCOLTONE COLORS

FOCOLTONE is a process color matching system for specifying process colors. All of the colors in the FOCOLTONE color system can be created by printing the specified cyan, magenta, yellow, and black percentages under standard printing conditions.

FOLD MARKS

Dashed lines within the margins of the page that indicate where the finished document should be folded.

FONT

A set of letters, numbers, punctuation marks, and symbols that share a unified design and a specific size. The design is called a typeface. A group of related typefaces is called a type family. See also **Typeface** and **Type family**.

FOOTER

Text that prints on the bottom of each page of a section or document. For example, a footer might include a page number or a chapter title.

FORCED JUSTIFICATION

Justification in which the last line of the paragraph is forced to stretch all the way to the right margin no matter how great the distance.

FORMAT

See **Paragraph attribute**.

FOUR-COLOR PROCESS

A printing process that uses the four basic printing inks — cyan, magenta, yellow, and black. See also **Process color**.

FPO (FOR POSITION ONLY)

A term used to label images and text that are used as placeholders in lieu of the final output.

FRAME

A decorative border placed around a text box or a picture box. In QuarkXPress, frames are applied using the **Frame** command (**Item** menu). You can choose from predefined styles or you can create custom frames. See also **Dashes & Stripes**.

FREEHAND

A method of drawing boxes, lines, and text paths by dragging the mouse along an envisioned path. QuarkXPress automatically positions the points and curve handles.

GAMMA

For color monitors, the relationship between the specified color intensities and those colors as they display on a monitor. Adjusting the gamma value is an important step in calibrating a monitor.

GAMUT

A range of colors. For instance, a device gamut is the range of colors that a particular device, such as a printer, can produce. An image gamut is the range of colors in a particular image.

GAP

The space between the dots, dashes, or stripes of a frame or line that uses a dotted, dashed, or striped style.

GIF (GRAPHICS INTERCHANGE FORMAT)

A compressed, indexed-color graphic file format often used in Web documents.

GRAPHIC

See **Picture**.

RASTER TEXT BOX

A text box in a Web document for which **Convert to Graphic on Export** box (**Item** → **Modify**) is checked. When you export a Web document as HTML, raster text boxes are exported as pictures.

GRAYSCALE

Shades of gray ranging from black to white. In printing, grayscale uses only a black halftone plate.

GREEKING

In QuarkXPress, greeking refers to text or pictures that display on-screen as gray patterns to speed screen update.

GRID

See **Baseline grid**.

GRID LINES

The borders of a cell. Grid lines can be formatted using **Dashes & Stripes** styles.

GROUP

In QuarkXPress, a collection of items that can be moved (and sometimes manipulated) as a single item (**Item** → **Group**).

GUIDES

See **Page guides**.

GUTTER

The blank space between adjacent columns or facing pages.

H&JS (HYPHENATION AND JUSTIFICATION SPECIFICATIONS)

The **H&Js** command (**Edit** menu) lets you specify hyphenation and justification to control the way words are hyphenated in both justified and nonjustified paragraphs, and how space is added or subtracted between characters and words in paragraphs.

HAIRLINE

A very thin rule or line. A hairline's width depends on the output device's resolution. QuarkXPress prints the line at .125 point to a PostScript image-setter, but prints a thicker line to a 300 dpi printer.

HALFTONE

A reproduction of a continuous-tone photograph by simulating gradations of tone using dots (or other shapes) of varying sizes.

HALFTONE SCREEN

Traditionally, continuous-tone artwork (such as a photograph) is reproduced by photographing the original through a crossline or contact screen. The resulting halftone image is composed of many dots, ellipses, squares, or lines of various sizes that can be reproduced on a printing press.

HANDLES

Small shapes, usually square, displayed on the edges of boxes, text paths, tables, and lines. Handles are used to resize or reshape items.

HANGING CAP

A large initial capital letter that extends to the left of the paragraph's left margin.

HANGING INDENTATION

A paragraph in which the first line extends further to the left than the other lines. Created by specifying a **Left Indent** and a negative **First Line** indentation value in the **Formats** tab of the **Paragraph Attributes** dialog box (**Style** → **Formats**) or by using an **Indent Here** character.

HEADER

Text that prints on the top of each page of a section or document. For example, a header might include a page number or a chapter title.

HEXACHROME

A six-color (cyan, magenta, yellow, black, orange, and green) high fidelity color system developed by PANTONE. Also known as the PANTONE HEXACHROME Color System.

HIGH FIDELITY COLOR

Any one of a number of proprietary multi-ink color systems designed to provide greater color capability than the traditional four-color process system.

HIGH-RESOLUTION PRINTER

See **Imagesetter**.

HORIZONTAL/VERTICAL SCALE

A **Style** menu command that lets you condense and expand character width or height by a percentage value.

HSB (HUE, SATURATION, AND BRIGHTNESS)

A color model used mostly by artists or slide producers. *Hue* describes the color pigment; *Saturation* is a measure of how much of the color pigment is present; and *Brightness* is a measure of the amount of black present in a color.

HTML (HYPERTEXT MARKUP LANGUAGE)

A nonproprietary page-description language read by Web browsers. Most of the pages that make up the World Wide Web are authored in HTML. An HTML document consists of text, formatting tags that indicate how the text should be laid out and displayed, and additional tags that point to other media, such as pictures, movies, and animations. The HTML specification is governed by the World Wide Web Consortium (W3C).

HTML FORMS

An HTML convention that lets a Web page author create text fields and buttons that the end user can use to send information to a CGI script or application on the Web server. HTML forms are commonly used in electronic commerce and to gather information. See also **CGI**.

HUE

The pigment of a color that gives the color its name — for example, purple, red, orange, or green.

HYPERLINK

Text, a picture, or a portion of a picture on a Web page that, when clicked, causes the browser to display a different page or a different part of the same page.

HYPHENATION

The division of a word at the end of a line of text.

HYPHENATION EXCEPTIONS

User-specified hyphenation rules that override the QuarkXPress hyphenation rules. For example, you can prevent specific words from being hyphenated.

HYPHENATION ZONE

The user-specified distance from the right indentation where QuarkXPress begins hyphenating words. To be hyphenated, a word must have a syllable juncture within the hyphenation zone.

ICC**(INTERNATIONAL COLOR CONSORTIUM)**

A group of companies (recognized as leaders in the fields of electronic publishing, software development, and digital prepress) that formed a committee in 1993 to establish standards for electronic color publishing. The ICC standardized color information based on the CIE LAB color space, and developed standardized device profiles that would easily transfer color information across color spaces and computing platforms.

ICC PROFILE

1. A cross-platform standard used to define the color capabilities of a device.

2. A file describing the color reproduction capabilities of a given input, display, or output device. Color management systems use profiles to interpret color data between devices.

IMAGE

See **Picture**.

IMAGE GAMUT

See **Gamut**.

IMAGE MAP

A picture on a Web page, in which different parts of the picture act as different hyperlinks. Each section of a picture that acts as a hyperlink is called a *hot area*.

IMAGESETTER

An output device with a resolution above 1,200 dots per inch used to prepare high-quality output on film, paper, or plate.

IMPORT

To bring a picture or text file into an active QuarkXPress box using the **Get Picture** or **Get Text** commands (**File** menu).

IMPORT/EXPORT FILTER

A special translation file that lets QuarkXPress share text with other programs, bring images into picture boxes, or import and export HTML.

INCREMENTAL LEADING

The base amount of auto leading plus (or minus) a user-specified value. See also **Auto leading** and **Leading**.

INCREMENTAL TABS

Tabs that are a specific distance apart from each other, created by using mathematical operators. An incremental tab measured in picas might look like this: p9+p9+p9.

INDENTATION

The distance from a paragraph's edge to the left or right sides of the text column or box it occupies (measured from the text inset).

INDENT HERE CHARACTER

A manually inserted invisible character (⌘+␣ on Mac OS, Ctrl+␣ on Windows) that causes all subsequent lines in the paragraph to be left-indented at that location.

INDEPENDENT COLOR SPACE

See **Device-independent color**.

INDETERMINATE COLOR

A QuarkXPress term for a background that has multiple colors (such as a color picture). When a background contains multiple colors, QuarkXPress will trap an object color in front based on the trap value specified in the **Indeterminate** field of the **Trapping** pane (**Edit** → **Preferences** → **Preferences**).

INDEX PALETTE

A movable palette that lets you tag words in a document as index entries.

INITIAL CAPS

The first letters of paragraphs that are embellished as drop caps, hanging caps, or raised caps.

INSERTION POINT

See **Text insertion point**.

INSTALLED LANGUAGE

Any language available in QuarkXPress Passport. You make a language available by placing the associated language dictionary/language file (for example, "Dict_español") in the QuarkXPress Passport application folder before launching the application.

INTERACTIVE TEXT RESIZING

Resizing of text that occurs by using the mouse rather than by typing numbers in a field. You can interactively resize text in QuarkXPress by pressing ⌘ (Mac OS) or Ctrl (Windows) while dragging a resize handle on a text box. (⌘+Shift dragging on Mac OS or Ctrl+Shift dragging on Windows resizes the text proportionately.)

INTERCHARACTER SPACE

See **Character space**.

INTERSECTION

A command in the **Merge** submenu (**Item** → **Merge**) that retains any areas that overlap the shape in back, but cuts out the rest. Choosing **Intersection** creates one box.

INVISIBLE CHARACTERS

Characters that can be displayed on-screen but do not print. The Tab, Return, and Space characters are examples of invisible characters.

ITALIC

A type style that uses slanted characters for emphasis.

ITEM

There are six kinds of items in QuarkXPress: lines, text boxes, text paths, picture boxes, tables, and boxes with a content of **None**. Items can be combined into groups; a group can be manipulated as a single item.

ITEM CHANGE

Modifications to a QuarkXPress item, rather than its content. Resizing, repositioning, and rotating items are item changes. See also **Content change**.

JPEG**(JOINT PHOTOGRAPHIC EXPERTS GROUP)**

A compression-based graphic file format. A JPEG contains only bitmap information and can be grayscale or color.

JUMP LINES

Page number references that guide a reader through a multi-page story. See also **Continued on line** and **Continued from line**.

JUSTIFICATION

1. To horizontally distribute a line of text by expanding or condensing the space between characters and words. The text fills the width of a column so that it has uniform (flush) left and right edges. See also **Alignment** and **Forced**.

2. To vertically distribute lines of text within a text box, adding space between paragraphs or lines. The lines of text are spaced to fill the column from top to bottom. See also **Center-aligned** and **Vertical alignment**.

KERNING

The adjustment of space between adjacent characters. QuarkXPress supports automatic kerning (based on a font's built-in kerning table), and manual kerning (which lets you adjust the space at the text insertion point).

KERNING PAIR

Any two characters kerned by a certain amount when they are next to each other in text. Kerning pairs for a given font can be created or edited using the **Kerning Table Edit** command (**Utilities** menu).

KERNING TABLE

Kerning information built into most fonts and applied to text during automatic kerning.

QuarkXPress also lets you customize a font's kerning table values using the **Kerning Table Edit** command (**Utilities** menu). This will not alter the font file itself. Kerning table edits are stored with the document (or globally within the "XPress Preferences" file if no document is open when the edits are made).

KERNING VALUE

The space between two characters, calculated in em units.

KEYBOARD COMMAND

A key or combination of keys that you press to perform a particular function without using the mouse.

KILOBYTE

Equal to 1,024 bytes. Kilobyte is often abbreviated as "K" or "KB."

KNOCKOUT

The opposite of overprinting, with no choke and no spread. An object in the foreground cuts its shape out — straight through — from the printing plates that make up the background. Trapping values are not applicable to a knockout. See also **Trapping**.

LASER PRINTER

An electrostatic printer for moderate-resolution output.

LAYER

A “slice” of a QuarkXPress document that contains specific items. Layers can be arranged in front of and behind one another.

LEADER

A line of dots, dashes, or other characters used to fill spaces between tabs.

LEADING

The space between lines of text, usually measured from baseline to baseline. In traditional typesetting, thin strips of lead were used to hold type in place and adjust the space between lines.

See also **Absolute leading**, **Auto leading**, **Incremental leading**, and **Percentage-based auto leading**.

LEAKS

Gaps where misregistration between adjoining colors leave paper or discoloration showing on the printed job.

LEFT-ALIGNED

A left-aligned paragraph has a straight left edge and a ragged (uneven) right edge. Also called flush left, left-justified, or ragged right.

LEFT INDENT

The distance from the the left edge of a column or text box (plus the text inset) to the text in the paragraph(s).

LEFT-JUSTIFIED

See **Left-aligned**.

LETTER SPACE

See **Character space**.

LIBRARY

A QuarkXPress file that can be opened as a movable palette containing a collection of QuarkXPress items. You can move items from document pages into an open library, from an open library onto document pages, and between open libraries.

LIGATURE — MAC OS ONLY

A single typographic character that combines multiple characters. For example, the ligature for *f* and *i* is *fi*; the ligature for *f* and *l* is *fl*. QuarkXPress can be configured to automatically use a font’s ligatures.

LINE

In QuarkXPress, a line is an item drawn with any of four line creation tools and used mostly for decorative purposes. See also **Rule**.

LINE ART

Pictures or illustrations that can be printed without halftones.

LINE SEGMENT

See **Segment**.

LINK

The way QuarkXPress joins text boxes so that text automatically flows from one box to another.

LIST

In QuarkXPress, a list is a group of one or more paragraph style sheets chosen by the user in the **Edit List** dialog box (**Edit** → **Lists** → **New**) for the purpose of copying and assembling all the text of those styles into one location. For instance, a book publisher could specify a “chapter name” style sheet and a “section name” style sheet as a new list, then use that list as a table of contents.


LISTS PALETTE

A movable palette (**View** → **Show Lists**) that lets you use style sheets to automatically build lists for document and book production.

LOCAL FORMATTING

Text formatting or styling applied independently of a style sheet.

LOCK

The **Lock/Unlock** command (**Item** menu) lets you fix an item to a page so that it cannot be moved or resized with the **Item** tool .

LPI (LINES PER INCH)

Refers to the resolution of a halftone screen in printing. Lpi is distinct from dpi (dots per inch), which refers to the resolution of a device or picture.

LUMINANCE

A term used to define the relative lightness or brightness of a color.

MARGIN

The space surrounding the written or printed area on a page.

MARGIN GUIDES

Nonprinting guidelines in a print document that indicate the specified margin and define the edges of an automatic text box.

MASK

In traditional graphic arts production, a mask describes any material used to block off portions of a printed page, protecting that area from changes or from printing inks.

MASTER ITEMS

Items on document pages that are automatically placed by the associated master page. Master items can be moved and modified like other page items.

MASTER PAGE

A nonprinting page used to automatically format document pages. A master page can contain master items such as headers, footers, page numbers, and other elements that are repeated on multiple pages.

MEASUREMENT SYSTEM

QuarkXPress lets you choose among various measurement systems for displaying rulers and dialog box values: inches, inches decimal, picas, points, millimeters, centimeters, ciceros, agates, and pixels (Web documents only).

MEASUREMENTS PALETTE

A movable palette that lets you modify item and content information. The fields and controls in the **Measurements** palette vary depending on the active item.

MECHANICAL

A mechanical, or paste-up, is the original document from which printing plates are made. A mechanical includes all the design elements (such as text, pictures, or lines) in position and ready to be photographed for reproduction.

MENU

A list of commands that display when you press the mouse button while the pointer is over a menu title in the menu bar.

MENU BAR

The horizontal strip that displays at the top of the screen and contains menu titles.

MENU TITLE

The word in the menu bar that designates one menu. Clicking a menu title displays its associated menu items.

MERGE

A submenu in the **Item** menu that is available when multiple items are selected. The **Merge** commands (**Intersection**, **Union**, **Difference**, **Reverse Difference**, **Exclusive Or**, and **Combine**) result in one box synthesized in various ways from the two or more items originally selected.

METAFILE — WINDOWS ONLY

A general term for graphic file formats that use a combination of raster and vector data. Windows Metafile (WMF) is a common metafile format that QuarkXPress can import.



META TAGS

An HTML tag that lets the designer of a page provide information *about* the page. It is common to use meta tags that provide the name of the author, the date the page was last modified, and keywords describing the content of the page.

MOIRÉ PATTERN

An undesirable grid-like pattern that can result when two or more screens are superimposed at conflicting angles when printing.

MULTIPLE-SELECTED ITEMS

With the **Item** tool  or **Content** tool  selected, you can select more than one item at a time by pressing Shift while clicking on the items, or by drawing an enclosing box called a marquee.

NEW LINE CHARACTER

A manually inserted character (Shift+Return on Mac OS, Shift+Enter on Windows) that forces a new line of text without ending a paragraph. Also called an end-of-line character.

NEXT BOX PAGE NUMBER CHARACTER

When entered in a text box in a multipage linked text chain, the $\mathbb{H}+4$ (Mac OS) or Ctrl+4 (Windows) character displays the page number of the next linked text box. This can be used for a “Continued on” line. See also **Current Page Number character**, and **Previous Box Page Number character**.

NONBREAKING SPACE

A special character placed between two words that prevents the words from being separated by a line break. You can enter a nonbreaking space in QuarkXPress by pressing $\mathbb{H}+\text{space}$ (Mac OS) or Ctrl+space (Windows).

NONE

1. An option in the **Runaround** tab of the **Modify** dialog box (**Item** → **Modify**) that causes text behind the active item to flow normally (no runaround).
2. A QuarkXPress **Color** choice that produces a transparent effect, as in a gap or background.
3. A type of content that a box can contain.

NONPRINTING CHARACTERS

See **Invisible characters**.


NORMAL STYLE SHEET


The style sheet that is automatically applied to text in newly created text boxes and text paths; its attributes determine the default text formatting.

NO STYLE

When applied, **No Style** (**Style** → **Character Style Sheets** or **Style** → **Paragraph Style Sheets**) detaches any associated style sheet without altering any of the text’s character or paragraph attributes. After applying **No Style**, any local character formatting will be overridden if a new style sheet is applied.

NUDGE

Moving active items in 1-point increments by pressing any arrow key ←, →, ↑, ↓ with the **Item** tool  selected.

With the **Content** tool  selected, you can use the arrow keys to nudge the contents within an active picture box, or move multiple selected items. To move active items in .1-point increments, press Option (Mac OS) or Alt (Windows) and an arrow key simultaneously.

NUMBERING FORMAT

A section’s numeric, Roman, or alphabetical page numbering system (for example, 1, 2, 3; i, ii, iii; or a, b, c). See also **Section**.

OBJECT COLOR

The color of an item in front of a background color.

You can spread an object color against its background color or you can choke the background color against the object color so that, when printed, white areas do not occur between the colors. See also **Choke**, **Knockout**, **Spread**, and **Trapping**.

OBJECT-ORIENTED IMAGE

An image (picture) defined by X and Y coordinates, or vectors. Also called a **vector image**.

OFFSET LITHOGRAPHY

A printing process that uses printing plates and ink to reproduce multiple copies of a publication.

OLE (OBJECT LINKING AND EMBEDDING) — WINDOWS ONLY

A method developed by Microsoft that enables Windows applications to share and manipulate data. For example, you can double-click a picture box to launch the application that created the picture. Changes you make to the picture in the original application will also be made to the picture in QuarkXPress.

OPI (OPEN PREPRESS INTERFACE)

OPI system is a standards-based specification that substitutes high-resolution images for low-resolution images and separates full-color scanned images.

ORIGIN

See **Ruler origin**.

ORPHAN

A single line of a paragraph left at the bottom of a column.

OUTLINE


A type style with a white body and black borders.

OUTSIDE MARGIN

See **Facing pages**.

OVERFLOW

An overflow occurs when a single unlinked text box or the last box in a text chain is not large enough to contain all the text entered into it.

When this occurs, the overflow symbol  displays in the lower right corner of the box.

OVERPRINT

Overprinted objects are printed directly on top of their background objects; no trapping values are applied.

PAGE GUIDES

Nonprinting lines used to position items on a page. Margin guides and ruler guides are examples. New ruler guides can be created by clicking and dragging out from a ruler while **Show Guides** is chosen in the **View** menu.

PAGE WIDTH GUIDES

A guide used to indicate the far right edge of the design area in a Web document.

PAGE NUMBER CHARACTERS

See **Current Page Number character**, **Next Box Page Number character**, and **Previous Box Page Number character**.

PAGE SIZE

A document's **Width** and **Height** as specified in the **New Document** dialog box (**File** → **New** → **Document**) or in the **Document Setup** dialog box (**File** → **Document Setup**).

PALETTE

A movable control window that always displays in front of open documents.

PANEL

A portion of a printed page, usually defined by folds.

PANTONE COLORS

Premixed ink colors that are often specified by graphic designers for spot color in multicolor print jobs.

QuarkXPress lets you specify PANTONE colors that correspond to printed swatchbooks, and you can specify most PANTONE colors as either a spot color or a process color. See also **Spot color** and **Process color**.

PARAGRAPH ATTRIBUTE

A specification applied to a paragraph. QuarkXPress paragraph attributes are: **Left Indent**, **First Line**, **Right Indent**, **Leading**, **Space Before**, **Space After**, **Lock to Baseline Grid**, **Drop Caps**, **Keep with Next ¶**, **Keep Lines Together**, **Alignment**, **H&Js**, **Rules**, and **Tabs**.

PARAGRAPH LANGUAGE

In QuarkXPress Passport, a language setting applied to specific paragraphs using the **Formats** tab of the **Paragraph Attributes** dialog box (**Style** → **Formats**) or using a paragraph attribute defined in a style sheet.

PASTEBOARD

The nonprinting area that surrounds a QuarkXPress page or multipage spread in a print document.

PASTE-UP

See **Mechanical**.

PATH

1. The location of a picture or other file. The path is the sequential list of folders and drives that must be accessed to reach the picture or other file.

2. A generic term for a clipping or text path. See also **Clipping path** and **Text path**.

PCL (PRINTER CONTROL LANGUAGE) — WINDOWS ONLY

A language developed by Hewlett-Packard. Many laser printers produced by other printer manufacturers can emulate Hewlett-Packard's PCL. Two major versions of PCL, called Level 4 and Level 5, are commonly found in laser printing. QuarkXPress provides only limited support for PCL devices.

PDF (PORTABLE DOCUMENT FORMAT)

A proprietary format developed by Adobe Systems, Inc., to facilitate file transfer. If a document is saved as a PDF file, the person receiving it can view and print the document without having the application the document was created in.

PERCENTAGE-BASED AUTO LEADING

Automatically spaces lines of text by the sum of the base amount of auto leading, plus a user-specified percentage of that amount. See also **Auto Leading** and **Leading**.

PICA

A common unit of typographic measurement. There are 6 picas in an inch; 12 points in a pica. See also **Point**.

PICT (PICTURE)

A graphic file format based on the original Mac OS QuickDraw drawing routines. A PICT file can contain raster and object-oriented information.

PICTURE

In QuarkXPress, any image that can be pasted or imported into a picture box.

PICTURE BOX

A box created with any of the picture box creation tools; these boxes hold imported or pasted pictures.

PNG (PORTABLE NETWORK GRAPHIC)



A compression-based graphic file format that also supports transparency and interlacing. Sometimes used in Web documents; however, not all Web browsers support this format.

POINT

1. A common unit of typographic measurement. A point is approximately $\frac{1}{2}$ of an inch. See also **Pica**.

2. In QuarkXPress Bézier terminology, points connect line segments and define where line segments start and end. Bézier points attached to curved segments have curve handles to reshape the curves. QuarkXPress offers three types of points: **corner point**, **Curve handles**, **Smooth point**, and **Symmetrical point**.

POP-UP MENU

A type of menu used in dialog boxes. When you click a pop-up menu , a list of options displays. You can then choose an option by dragging the arrow pointer  over the option and clicking the mouse button.

POSTSCRIPT

A page description language developed by Adobe Systems, Inc. that describes fonts, images, and page layout.

PPD**(POSTSCRIPT PRINTER DESCRIPTION)**

A PPD informs desktop publishing applications such as QuarkXPress about the capabilities of a particular output device.

PPI (PIXELS PER INCH)

The resolution of an image, measured in pixels.

PREFERENCES

The **Preferences** (**Edit** menu) commands display dialog boxes that let you modify default values and enable or disable various QuarkXPress features.

PREFLIGHT

To prepare a document for final (press) output. Preflighting may include updating images, making sure fonts are installed, performing color management, and setting trapping.

PRESET DEFAULT VALUES

The preprogrammed specification settings in QuarkXPress. They remain in use until changed by the user. See also **Program default values** and **User-specified default values**.

PREVIOUS BOX PAGE NUMBER CHARACTER

When entered in a text box in a multipage linked text chain, the ⌘+2 (Mac OS) or Ctrl+2 (Windows) character displays the page number of the previous linked text box. This can be used for a “Continued from” line. See also **Current Page Number character** and **Next Box Page Number character**.

PRINTER DRIVER

A system file that translates information between a computer and a printer.

PRINTER FONT

A font that is resident in the printer or is downloaded to the printer during printing.

On Mac OS, Type 1 fonts have two components: a screen font for placement in application font menus and for displaying type on-screen, and an outline font for displaying type on-screen through Adobe Type Manager (ATM) and for high-quality printing.

On Windows, Type 1 fonts have two components: a PFM file that contains the font’s metrics, and a PFB file that contains the binary printing, or outline information.

PROCESS COLOR

Color specified in percentages of cyan, magenta, yellow, and black. When superimposed during the four-color printing process, their separate plates recreate a full-color look. See **Spot color**.

PROCESS COLOR SEPARATION

Breaking down color pages into the four process separation colors (cyan, magenta, yellow, and black) before four-color printing.

PROFILE

See **ICC Profile**.

PROGRAM DEFAULT VALUES

The specification settings QuarkXPress uses. You can change most default values; once you do, the revised settings become the new default values. See also **Preset default values** and **User-specified default values**.

PROGRAM LANGUAGE

The language used in QuarkXPress Passport menus and dialog boxes. You can change the program language at any time using the **Program Language** submenu (**Edit** → **Program Language**).

PROOF

An intermediate stage in the document production process when pages are checked for errors and corrected.

PULL QUOTE

A sentence or phrase, taken from the body of a story and used to attract the reader’s attention, break up gray areas, or add length to a story.

PUNCTUATION SPACE

A punctuation space is the width of a period in a given font.

QUARK

A subatomic particle proposed as one of the fundamental building blocks of all matter. (Origin of the word is unknown; possibly from James Joyce’s *Finnegans Wake*.)

RAGGED RIGHT

See **Left-aligned**.

RAISED CAP

A large initial capital letter that sits on the baseline of the first line of a paragraph and rises above the other characters.

RASTER IMAGE

See **Bitmap image**.

RASTER IMAGE PROCESSOR

See **RIP**.

RAM (RANDOM ACCESS MEMORY)

The portion of the computer's memory that temporarily stores information while the computer is on.

REFLOW

The repositioning of characters or line breaks. Reflow can be caused by text editing or by modifications to the QuarkXPress hyphenation exception list or tracking and kerning tables.

REGISTRATION COLOR

A default color that you can apply to crop marks or other items to make them print on all color separation plates.

REGISTRATION MARK (⊕)

Symbols on camera-ready art, used to align overlaying plates. QuarkXPress can automatically print registration marks.

REMAP

The unexpected replacement of a character with a different character, usually in the same font.

RENDER

To reproduce or represent. Documents can be rendered on-screen or by an output device.

RENDERING INTENT

The process of adjusting the colors in an object to maintain the important aspects of that object on a color output device.

RESIDENT FONT

A font stored in a printer's memory.

RESOLUTION

Refers to the degree of detail. Resolution for devices and for images is usually measured in dots per inch (dpi). See also **Dpi**.

REVERSE DIFFERENCE

A command in the **Merge** submenu (**Item** → **Merge**) that deletes all the back items from a group of stacked item shapes, but retains any items at the very front of the stack, resulting in one box. Any overlapping areas are cut out.

REVERSE TYPE

White or light type set against a dark background. Also called dropped-out type.

RGB (RED, GREEN, AND BLUE)

A color model based on the additive color theory. RGB is used for computer monitors and color video output systems.

RICH BLACK

A black that incorporates other colors, such as cyan and magenta, to gain visual impact by printing darker.

RIGHT-ALIGNED

A right-aligned paragraph has a straight right edge and a ragged (uneven) left edge. Also called flush right, ragged left, or right-justified.

RIGHT-CLICKING

One mouse click on the right mouse button. Right-clicking generally displays a context menu.

RIGHT INDENT

The distance from the right edge of a column or text box (plus the text inset) to the text in the paragraph(s).

RIGHT INDENT TAB CHARACTER

A tab character created by pressing Option+Tab (Mac OS) or Shift+Tab (Windows) that places a tab stop flush with the right indentation.

RIGHT JUSTIFIED

See **Right-aligned**.

RIGHT-READING, EMULSION-SIDE-DOWN

Film printed so that the type reads correctly (left to right) when the film's emulsion side is facing down.

RIP (RASTER IMAGE PROCESSOR)

Hardware or software that translates electronic file data into an array of dots (a bitmap) that can be output using an imagesetter marking engine.

ROLLOVER

A picture (in a Web page) that changes when you move the mouse pointer over it.

ROUGH

1. A QuarkXPress print setting (**File** → **Print** → **Options tab** → **Output** pop-up menu → **Rough**) that prevents pictures from printing, which saves time when producing drafts. Overall print quality and formatting are not affected by the **Rough** setting.

2. Preliminary versions of a publication that are used for proofing.

ROW

A horizontal series of cells in a table.

RTF (RICH TEXT FORMAT)

A file exchange format that preserves information about the font, font size, and type style, as well as style sheet information for those applications that support style sheets.

RULE

An anchored horizontal line placed above or below a paragraph using the **Rules** command (**Style** menu).

RULE-BASED TAGGING

Adding QuarkXPress content to an XML document using `avenue.quark` tagging rules.

RULER GUIDES

Nonprinting lines used to align boxes and other items on a page.

RULER ORIGIN

The movable zero point of the horizontal and vertical rulers.

RULERS

The horizontal and vertical rulers that display along the edges of the document when **Show Rulers** is chosen (**View** menu).

RUNAROUND

The QuarkXPress **Runaround** command (**Item** menu) lets you control the way text flows around items and pictures placed in front of the text. Also called text wrap.

SCALABLE FONT

A mathematically described font that prints without jagged edges at all sizes. Type 1 and TrueType are common scalable font technologies. See also **Bitmapped font**, **Printer font**, and **Screen font**.

SCALING

The enlargement or reduction of characters and pictures.

SCREEN FONT — MAC OS ONLY

A bitmapped representation of a Mac OS Type 1 font that is used to display characters on-screen (when Adobe Type Manager is not performing this job) and that makes the font accessible through an application's font menu.

SCROLL BARS

Shaded bands at the right and bottom of a document that let you move your view horizontally and vertically. A scroll bar includes a scroll box and scroll arrows at both ends. Some dialog boxes and palettes also contain scroll bars to access list items.

SECTION

A group of sequentially numbered pages. A document can contain many sections with varying page-numbering formats. See also **Numbering format**.

SECTIONING

Dividing a document into groups of pages for organizational and numbering purposes.

SEGMENT

A straight or curved line section between two points.

SELECT

To make active. For example, you select a paragraph by placing the Text Insertion bar ¶ within it. You select text by placing the Text Insertion bar ¶ within a paragraph and clicking and dragging across the range of desired text.

SERVICE BUREAU

A company that provides output or prepress work (imagesetting, color separation, color correction, and printing, for example) to electronic publishers.

SET SOLID

Lines of text are described as set solid when the font size equals the leading value, as in 10-point type with 10 points of leading.

SHADOW

A type style with a built-in shadow effect.

SHAPE

The structure of a box, line, or text path. The **Shape** submenu in the **Item** menu lets you choose among several types of shapes for a selected item.

SHUFFLING

When QuarkXPress automatically repositions, renumbers, and reformats pages to maintain the proper left/right facing-page layout as you insert, delete, or move pages.

SIDEBAR

A selected subtopic or story that is often set apart using a shaded or framed box.

SKEW

Specifying a skew angle slants the image, text, or item at that angle.

SMALL CAPS

A type style with reduced-size capital letters substituted for lowercase letters.

SMOOTHING

The adjustment of a bitmapped image by rounding the jagged pixel edges.

SMOOTH POINT

A Bézier point that connects two curved lines to form a continuous curve. The curve handles revolve together so that they always rest on a straight line through the point, but they can be distanced independently. See also **Corner point**, **Curve handles**, **Point**, and **Symmetrical point**.

SOFT FONT

See **Downloadable font**.

SOURCE DOCUMENT

The document from which you copy items or pages when copying between QuarkXPress documents. The document to which you copy items or pages is the target document. See also **Target document**.

SOURCE PROFILE

The profile of the device creating or modifying the images used in your document. See also **ICC Profile**.

SPACE/ALIGN

An **Item** menu command that evenly distributes multiple-selected items.

SPACE BEFORE/SPACE AFTER

These fields in the **Formats** tab of the **Paragraph Attributes** dialog box (**Style** → **Formats**) control the spacing above and below paragraphs.

SPLIT

1. A submenu in the **Item** menu that becomes available when a single box with a complex shape is selected. The box must include contours that overlap or lines that cross. The **Split** commands (**Outside Paths** and **All Paths**) create various boxes from the original box selected.

2. A command in the **Table** submenu (**Item** → **Table**) that converts combined cells into their original separate-cell configuration. See also **Combine**.

SPOT COLOR

A spot color is one that is not built using process color inks (cyan, magenta, yellow, and black). Instead, the color is printed using an ink made exclusively for that color. When printing separations in QuarkXPress, each spot color on a page is printed onto its own plate.

SPREAD

1. In QuarkXPress, two or more adjoining pages.

2. A trapping option where a color object is slightly enlarged when printed to overlap the edge of the “knocked-out” area of the background. See also **Choke**, **Knockout**, and **Trapping**.

STACKING ORDER

The position of an item (such as a box, text path, or line) relative to other items in front of or behind it.

STANDARD H&J SPECIFICATION

The default hyphenation and justification specification applied to all new paragraphs.

STORY

In QuarkXPress, a single set of linked text boxes.

STRIKE THRU

A type style with a horizontal line through the characters, usually to indicate a desired or anticipated deletion.

STYLE SHEETS

QuarkXPress has paragraph and character style sheets. A paragraph style sheet is a saved set of paragraph formats with an embedded character style sheet. A character style sheet is a saved set of character attributes.

STYLE SHEETS PALETTE

A movable palette that displays in front of all open documents. The top half of the **Style Sheets** palette (**View** menu) lets you apply paragraph style sheets to selected paragraphs; the lower half lets you apply character style sheets to selected text. A plus sign (+) next to a style sheet name indicates that local formatting exists at the location of the text insertion point ¶ or in selected text.

SUBMENU

A subordinate menu that displays when you choose a menu command that is followed by the ► icon.

SUBSAMPLE

Subsampling is a particular method of gathering a smaller, but representative, set of data from a larger raster data file. When this smaller set of data is sent to the output device, processing time is reduced, but image quality is not compromised. When subsampling, QuarkXPress selects the center pixel in an area and enlarges it to replace the area with a single pixel. See also **Down sample**.

SUBSCRIPT

A type style with a reduced size that is lowered below its baseline.

SUBTRACTIVE COLOR

A system in which color is produced by combining subtractive colorants such as paint, inks, or dyes. Cyan, magenta, yellow, and black are typical subtractive colorants. When combined, they “subtract” light from the page to produce dark colors.

SUPERIOR

A type style with a reduced size; when the Superior type style is applied, the top of text aligns with the cap height of the adjacent text.

SUPERSCRIPT

A type style with a reduced size that is raised above its baseline.

SWOP (SPECIFICATIONS FOR WEB OFFSET PUBLICATIONS)

The SWOP standard specifies process ink colors and other printing guidelines necessary to ensure a reasonable color match for periodicals printed at various sites.

SYMMETRICAL POINT

A Bézier point that connects two curved lines to form a continuous curve. The curve handles move together so that they always rest on a straight line through the point and are always equidistant from the point. The result is similar to a smooth point, but the curve handles cannot be distanced from the point independently. See also **Corner point**, **Curve handles**, **Point**, and **Smooth point**.

SYSTEM LANGUAGE

The language of the Mac OS or Windows system software.

TAB

1. A character entered by pressing the **Tab** key, which places subsequent text on the line according to the next tab stop.
2. A panel in a tabbed dialog box.

TAB STOP

A tab stop determines where subsequent text on a line will appear when you enter a Tab character by pressing the Tab key. Tabs are most often used to align columns of numbers or words.

TABBED DIALOG BOX

A dialog box that consists of two or more “panels.” Each tab contains a separate control set that can be displayed by clicking its name at the top.

TARGET DOCUMENT

The document to which you copy items or pages when copying between QuarkXPress documents. See also **Source document**.

TEMPLATE

A preformatted write-protected document used as a basis for creating new documents that will share common elements.

TEXT BOX

A box created with one of the text box creation tools; these boxes hold entered or imported text.


TEXT CHAIN

A set of linked text boxes or text paths through which text can flow. See also **Story**.


TEXT FILE

Textual information without any character formatting or page layout attributes applied.

TEXT INSERTION BAR

The pointer  displayed in an active text box to indicate where you will be placing the text insertion point.

TEXT INSERTION POINT

The point in a text box where newly entered or imported text is placed, indicated by the blinking icon .

TEXT INSET

The user-specified distance between the edge of a text box and the text within.

TEXT PATH

A straight or curved line that contains text; created with one of the text path tools.

TEXT REFLOW

See **Reflow**.

TEXT TO BOX

A command in the **Style** menu that is available whenever text is selected. **Text to Box** creates a polygonal Bézier box based on the curves of the selected characters.

TEXT WRAP

See **Runaround**.

THUMBNAIL

A reduced view that lets you move pages within and between documents.

TICK MARK

A mark that uses two line segments, meeting at a right angle, to indicate the way adjoining tiles align after printing an oversized page.

TIFF (TAGGED IMAGE FILE FORMAT)

A standard graphic file format for grayscale and color images. TIFF files can be exchanged among several platforms, including Mac OS, MS-DOS, Windows, and UNIX. TIFF pictures can also be black-and-white.

TILING

Outputting an oversized document page in sections. The tiles are then assembled manually.

TOOLS PALETTE

A movable palette (**View** → **Show Tools**) with the tools to create items and perform operations.

TOYO COLORS

Premixed ink colors that can be specified for spot colors in multicolor print jobs. QuarkXPress lets you specify TOYO colors, which are popular in Japan.

TRACKING

The adjustment of white space between selected characters and words. By specifying positive or negative tracking values, you can adjust overall character spacing for selected text.

TRACKING EDIT

The **Tracking Edit** dialog box (**Utilities** menu) lets you control the tracking values for a particular font.

TRAP INFORMATION PALETTE

A movable palette (**View** → **Show Trap Information**) that lets you specify trapping on an object-by-object basis.

TRAPPING

A slight overlapping that prevents gaps from appearing along the edges of an object because of misalignment or movement on-press.

QuarkXPress trapping values are specified on a color-by-color or object-by-object basis. See also **Choke** and **Spread**.

TRIM

To cut press sheets to the finished page size.

TRUE NEGATIVE

A negative created from a picture's original, unmodified contrast.

TRUMATCH COLORS

A color matching system for specifying predictable four-color (CMYK) reproduction of more than 2,000 process colors.

TWO-FOLD

A publication or brochure design with six panels, three on each side, defined by two folds.

TYPE FAMILY

A group of related typefaces. For example, the Futura type family includes Futura, Futura Book, Futura Condensed, and Futura Extra Bold.

TYPE STYLE

This character attribute command lets you apply any of 13 styles to selected text: **Plain**, **Bold**, **Italic**, **Underline**, **Word Underline**, **Strike Thru**, **Outline**, **Shadow**, **All Caps**, **Small Caps**, **Superscript**, **Subscript**, and **Superior**.

TYPEFACE

A set of fonts that share a unified design. For example, Futura Bold is a typeface in the Futura type family.

TYPESETTERS' APOSTROPHES AND QUOTATION MARKS

The curly apostrophes and quotation marks (“,” ‘, and ’) preferred by traditional typesetters.

TYPOGRAPHY

The art of formatting text so that its appearance as well as its content conveys a mood or message.

UNDERLINE

A type style with a line underneath characters, including spaces.

UNGROUP

See **Group**.

UNION

A command in the **Merge** submenu (**Item** → **Merge**) that combines all the selected item shapes into one shape, retaining all overlapped and nonoverlapped areas.

USER-SPECIFIED DEFAULT VALUES

Program default values that have been specified by the user. See also **Preset default values** and **Program default values**.

VECTOR IMAGE

See **Object-oriented image**.

VERTICAL ALIGNMENT

A command in the **Style** menu and a pop-up menu in the **Formats** tab (**Style** menu) that controls the vertical placement of text in a box.

VERTICAL CENTERING

See **Vertical alignment**.

VERTICAL JUSTIFICATION

See **Vertical alignment**.

VISUAL INDICATOR

An on-screen cue that identifies properties attached to a page item. For example, in a document with multiple layers, page items that reside on layers other than the default layer display a small colored square that corresponds to their layer color.

In QuarkXPress, visual indicators are available for layers, forms, and raster text boxes, as well as hyperlinks, hyperlink anchors, image maps, and rollovers on a picture box.

WHITE POINT

The lightest part of a picture. Sometimes called the highlight.

WHITE SPACE

Page areas without text or pictures, often used for graphic design effect.

WIDOW

The last line of a paragraph left alone at the top of a column.

WINDOW — MAC OS

A rectangular area on the screen that displays an open volume, document, or folder. See also **Document window**.

A window generally includes a title bar with the name of the application, disk, document, or folder; buttons for maximizing and minimizing the window; scroll bars; and a control menu box.

WINDOW — WINDOWS PLATFORM

A rectangular area on the screen that displays an open document or application. See also **Application window** and **Document window**.

A window generally includes a title bar with the name of the application, disk, document, or folder; buttons for maximizing and minimizing the window; scroll bars; and a control menu box.

WMF (WINDOWS METAFILE) — WINDOWS ONLY

A graphic file format containing raster or vector data that QuarkXPress can import.

WORD SPACE

The amount of space between words. See also **H&Js**, **Kerning**, and **Tracking**.

WORD UNDERLINE

A type style with a line underneath all characters except spaces.

WYSIWYG**(“WHAT YOU SEE IS WHAT YOU GET”)**

WYSIWYG refers to a screen display that accurately reflects the look of the final, printed page.

X-HEIGHT

The height of a lowercase *x* for a given font, as measured from the baseline. The x-height is also the height of most lowercase letters in a font (not including ascenders and descenders).

XML (EXTENSIBLE MARKUP LANGUAGE)

A system of tags used for labeling information and controlling its structure.

XPRESS PREFERENCES

A file located in the QuarkXPress folder, which contains program default settings for style sheets, colors, hyphenation and justification specifications, hyphenation exceptions, dashes and stripes, print styles, and preferences (**Edit** → **Preferences** → **Preferences**).

XPRESS TAGS

An option for saving text files with complete QuarkXPress character-formatting information. This format is used only by QuarkXPress.

XTENSIONS MODULE

Add-on software that extends the capabilities of QuarkXPress. XTensions modules can add tools and menu commands to QuarkXPress for specialized needs. Some XTensions modules are marketed to the general public, and others are developed exclusively for private use.

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